

ARCHITECTURAL ARTS & SCULPTURE 13 The Architect's Sourcebook

$\mathop{\hbox{$\sharp\sharp$}}\nolimits THE\ GUILD_{\circ}$

Madison, Wisconsin USA

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Cover Art

Peter Colombo, detail from one of seven tile panels for the New York Transit Authority, each 41 ½" x 103 ½", in collaboration with Jose Oretega Inc., photo: David Lubarsky, NY. Details from artwork by Peter Colombo appear throughout the book. See page 29.

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The collaborative process challenges artists and design professionals to explore a collective creativity. Their common solutions are often very different from past achievements, and sometimes open the door to a major new body of work.

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WELCOME TO THE DANCE HALL

I think it was my daddy who really taught me about collaboration. He loves to dance, and he passed that passion on to me. On rainy Sunday afternoons, we rolled up the living room carpet, turned on the record player, and moved to the music. Daddy's firm hands led my stumbling feet, but over time, as I gained confidence, I improvised my own movements and became a partner in my own right.

We were a team, and dancing was our collaborative effort.

This edition of *The Architect's Sourcebook* is dedicated to the fruits of collaborative relationships. The best commissions grow from true collaborations, where all the players participate in creating the best solution for a space.

There is considerable satisfaction in working with an artist who can join your ideas to his and turn these combined ideas into a finished work that pleases everyone. Often the best solutions are discovered in the process, not designed at the outset. There are no formulas here, only give and take, some improvisation, and a generous mutual respect.

Think of opening The Architect's Sourcebook as entering a dance hall. Partners of every shape and size are assembled, waiting to dance with you. Turn the pages and trust in the dance. It will carry you somewhere unexpected and very fine.

Toni Fountain Sikes, Publisher

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QUALITY CONTROL. This book begins with an assurance: these artists are reliable and professional. Featured artists in GUILD sourcebooks have been juried in on the basis of experience, quality of work, and a solid reputation for working with architects and designers.



GETTING THERE. THE GUILD REGISTERS of Liturgical Art and Architectural Restoration use a two-part format to identify artists for a specific need. The "Summary of Products & Services" identifies areas of expertise; the company listings that follow fill in the details.



COLLABORATION ... CONNECT.

Our sourcebooks are about the union of artists and design professionals. This edition explores these partnerships with one-page articles sprinkled throughout the book, and with an essay, "Clients, Aesthetics & Art," beginning on page 11.



GO AHEAD AND CALL. If something intrigues you while perusing *The Architect's Sourcebook*—a shape, a form, an exotic use of the commonplace—please, give the artist a call. Serendipity often leads to a wonderful creation.



DESKTOP DIRECTORY. GUILD

sourcebooks are designed for quick reference, as well as leisurely browsing. The "Index of Artists and Companies" is a comprehensive listing, so it's easy to find a current phone number or check product information. Your rolodex may grow stale; The Architect's Sourcebook is fresh each year.



ARTISTS THEN AND NOW. Many of the artists whose work you see here are also represented in earlier GUILD publications; look for references on artists' pages. You can order most of these early volumes through our main office; call 1-800-969-1556 for order information.



MORE ARTISTS ... AND MORE.

The right artist, the right media, the right region, and the right price. THE GUILD REGISTERs list contact, product and pricing information for hundreds of artists working in public art, liturgical art, and architectural restoration.



FIRE UP THE COMPUTER. Our Web site (www.guild.com) includes a uniquely useful resource. The "Commissions Clearinghouse" lists projects from individuals and design professionals; artists respond directly. Only GUILD artists have access, so you can be assured of quality responses.



MOTIVATION. The Architect's Sourcebook is a great resource for client meetings. Clients have been known to reach levels of extreme excitement upon viewing the artistic possibilities showcased here.



LET US HEAR FROM YOU. This volume of *The Architect's Sourcebook* is filled with stories about great architectural projects. We love hearing these stories and passing them on through the pages of our sourcebooks. Let us know about *your* project ... perhaps we'll feature it in next year's edition.

AN INVITATION

We invite you to list your upcoming commissions, building projects, portfolio requests and competitions in the 'Commissions Clearinghouse,' a unique on-line service offered by THE GUILD.

Through the Clearinghouse, design professionals describe the details of their project (media, size, site, budget, timeline, etc.) and specify how and when the artist should respond. This information is then listed in the Clearinghouse section of THE GUILD's site on the World Wide Web. Qualified artists respond directly to the design professional, and there is no charge to the designer, nor to the artist. Access to Clearinghouse information is limited by password to artists participating in GUILD sourcebooks.

Call (800-969-1556) or fax (608-256-1938) THE GUILD office to request a listing form, or enter your information directly online at our Web site. See you in cyberspace!

http://www.guild.com

CLIENTS, AESTHETICS AND ART THE COLLABORATIVE PROCESS

When an artist goes into his studio to create a work of art for a gallery or museum, he designs to please himself, propelled by his own creative impulse. When he works independently on a commission, his energy alone moves the project toward completion. However, when an artist works in collaboration, he must merge his ideas and aesthetics with those of one or more partners.

The success of each collaboration hinges on the relationships of those involved. Together they must assess the opportunities and limitations of a specific site and develop a plan of action that makes the most of their combined talents. The artist can influence the project's direction by establishing guidelines, set the tone of a meeting by encouraging feedback, and help to define potential problem areas that need to be addressed by the team.

The value of artistic collaboration is evident around the country.

KENT, WASHINGTON. At a \$60-million regional justice center, an artist works with architects from two firms, an international corporation and a major company from a neighboring city. Together they install a 7-foot high, 85-foot long glass security screen armed with X-ray, metal detectors and motion sensors. Communication is a critical element in the evolution of the design. As a collaborative team, they work to make the screen become an integrated part of the building both structurally and aesthetically.

SAN ANTONIO, TEXAS. An artist introduces his goal to six architects at their first design team meeting. He wants to transform the typical drudgery of parking a car en route to an airline terminal into an enjoyable experience. As a result of that meeting and many others in the next month, the five-story, one-million-square-foot airport parking garage incorporates interactive displays, special lighting and multi-level observation decks.

BAYPORT, MINNESOTA. At a major window manufacturing company, an architect, artist, and software developer form a research-and-development team. They are asked to determine whether the company can profitably manufacture a stained glass window design 10,000 times in various sizes. The answer is a resounding *Yes*, and the three become part of another task force: the new-product-development team. As the project expands, they coordinate with product designers, marketing analysts, cost analysts, safety engineers, product engineers, manufacturing advisors and an advertising team.



Today, collaborations among artists, architects, interior designers, art consultants, engineers, government officials and community representatives — in virtually every combination — are increasingly common and successful. While the nature of each project determines the amount of collaborative effort necessary, what's important is that the collaborative process work well for both the participants and the clients.

In order to facilitate a successful collaboration, public art consultant Francoise Yohalem of Rockville, Maryland, encourages adherence to certain principles. Everyone involved, she says, needs to be open-minded and receptive to each other's ideas. If participants view the design process as a blank sheet of paper, she says, then no one will come into the process wedded to preconceived ideas.

Increasingly, Yohalem finds that design teams around the country are soliciting artists' input early in their process. Artists are being brought onto teams both to improve the artistic quality of designs and to help solve problems. "Architects think in terms of design and structure, engineering and construction." Yohalem says. "But the artists on the teams think about people, the various ways people will use the space, and what the artist can do to make the space more attractive for them. I think the artist brings a kind of advocacy to each project."

Beyond the unique perspective any opinionated individual brings to a discussion — and beyond the specialized orientation of each category of design professional — the collaborative process challenges team members to explore and discover a collective creativity. Often, both design professionals and artists formulate solutions that are quite different from past accomplishments.

BEAUTIFUL SECURITY

Artist Mark Eric Gulsrud, from Tacoma, Washington, worked with two architectural firms to incorpo-

rate modern technology into a glass security screen. Everyone who enters the courtroom at the King County Regional Justice Center in Kent, Washington, passes through this cast crystal, steel, and copper screen to be scanned for weapons. The piece, christened *Crystalline Gateway*, both heightens security and calms the passerby through its beauty and intriguing use of materials.

An artist's initial presentation to a selection committee is key to the committee's ongoing support. Gulsrud won the understanding and financial backing of committee members through a detailed visual presentation, including a three-foot miniature of the screen. To add a sense of reality and scale, he choreographed human figures, cut from *Gentleman's Quarterly*, through the model's security process. "The minute the committee