Like Darwin's Finches

The Story of Jones & Jones

By Anne Elizabeth Powell

A PROPOSAL

About the Book

Like Darwin's Finches: The Story of Jones & Jones is the first comprehensive examination of the singular practice of Seattle-based Jones & Jones, the firm established in 1969 by Grant Jones and Ilze Grinbergs Jones to practice landscape architecture, architecture, environmental planning, and urban design as a fully integrated collaborative. What defines this practice as "singular?" In the words of Grant Jones, "I think what sets us apart is not the projects—not the work—but the idea that you can grow and evolve and survive by tackling the difficult and the impossible. You don't look for the commonplace; you don't look for the safe place to ply your craft. Jones & Jones is sort of like Darwin's finches in that we've always been looking for ways to crack a nut that no one else has been able to crack. Darwin's finches—roughly a dozen different species adapting to a dozen different islands finding a dozen different niches—have survived. They represent a fantastic living example of evolution. But they would all have gone extinct had they lived on the same island. What we have always done is handicap ourselves at the outset by saying, 'Let's go where it's harder—where the answers haven't been found yet.' "

But just as significant as the Jones & Jones approach is the Jones & Jones perspective. Through the lenses of these practitioners the earth is held in sharp focus as a living organism—alive, the product of natural forms and processes at work. The earth is their client, and their designs place nature first, seek to discern the heart and soul of the land—to find the signature in each landscape—and to celebrate this intrinsic beauty.

While there are others whose approach to the land is one of stewardship, what sets the work of Jones & Jones apart is the clarity of the vision of planet Earth as alive, the depth of analysis applied to the discovery of each landscape's signature, and the continual

search to find answers where none have before been found. These are trailblazers of the highest order, pioneers who continue to elevate—in fact who continue to redefine in many ways—the practice of landscape architecture and architecture.

Like Darwin's Finches is a story about people with a deep respect for the earth, its natural processes, and its inhabitants and a deep understanding of the meaning of place. It is a story about people who share a passion for innovation, a zest for the increasingly difficult challenge, a determination to make a difference, and the ability to see that a difference is made. It is a story about boundless spirit, unfettered thinking, limitless possibility. And it is a story about really breaking the mold.

The story begins with Grant and Ilze's reflections on their education. They met as classmates in the College of Architecture and Urban Planning at the University of Washington in Seattle, where their guiding philosophy was spawned. The story unfolds in a chronology that explores how and why Jones & Jones forged a number of new avenues within the field of landscape architecture while refining the unique approach defined in the earliest days of the practice: "We believe the earth is our client," explains Grant, "It's as simple as that."

The narrative—approximately 85,000 words supported by roughly 75 four-color and black-and-white photographs and illustrations—explains how the firm of Jones & Jones has become one of the most remarkable practices to emerge on the landscape of American design. It is a narrative that unfolds as text and subtext—a narrative that not only explains the work of the firm but that also introduces the reader to individual members of the Jones & Jones "tribe" and discusses their individual contributions.

What perhaps is most distinctive about *Darwin's Finches* is the manner in which it is written: as an engaging story. This is not a book of mere description or reportage. And what gives the story its rich texture is the fact that the voices of Jones & Jones staff members—who constitute the very heart and soul of the firm—emerge within the pages of the book.

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Foreword

The distinguished landscape architect Richard Haag has known Grant Jones and Ilze Jones since he taught them at the University of Washington more than forty years ago. It was he who helped them distill the concepts—so intrinsic to their thinking—that architecture and landscape architecture are integral and that the best examples of this integration are connected to place; that one can discover much by exploring one's soul for connection to the land; that the broad view is often the better view; and that even seemingly inessential ingredients may contribute to the amalgam of a design.

Haag has a unique perspective on the evolution of the Jones & Jones practice and shares this perspective in his foreword.

I

The Three Joneses

Grant Jones and Ilze Grinbergs were classmates in the College of Architecture and Urban Planning at the University of Washington in Seattle. Upon graduation in 1962, Grant went to work for Richard Haag Associates, Landscape Architects, and Ilze for the landscape architect William Teufel, both based in Seattle. Why landscape architecture practices? Rich Haag had exerted very significant influences on their thinking, helping them to understand that there is a bigger world out there driven by natural force. Rich opened their eyes to the power of the unseen and to the fact that the landscape is indeed a living thing. Grant recalls the experience of being taught by Rich: "We met in a cozy basement classroom in old Architecture Hall that had four windows that looked out onto ivy-covered banks. It was the month of February 1960. In the class called 'Landscape Architecture' Rich showed us slides of Japan for two hours once a week for a month—mostly shots of rice fields with women wearing bandanas and big hats, seed drying and fruit sorting; women building fences in overalls; tea ceremonies—the women wearing kimonos; men thatching roofs on ladders held by women in colorful pantaloons; monks lunching under tall cedar groves. You get the picture. We took copious notes and made sketches of his slides in the dark, expecting a bitch of an exam. And for the midterm he asked only three questions: What is the current phase of the moon? What plants are blooming

in Seattle this time of year? Can you be a mastermind of the landscape? We had one hour to write our answers in one of those little blue exam books."

Recalls Ilze of that midterm exam: "The phase-of-the-moon question has stayed with me through the years as a constant reminder of all those 'unseen' taken-for-granted workings that really make the world go round. The functioning landscape—made all the more potent because I live over a basement sump pump that keeps the moon-driven Puget sound tides at bay and work on our urban waterfront the elevations of which are set by those same tides, and so on."

As he had a number of other young graduates who had come to work for his firm, Rich convinced Grant to go on to Harvard. Recalls Grant: "He said to me, 'Grant, you should go to Harvard because it would be a natural progression for you. You want to do the most complicated—the most challenging—things, and Harvard is the place to learn how to do them.' " Grant entered the Harvard Graduate School of Design in 1965—the year he and Ilze married—and Ilze worked for Sasaki, DeMay and Associates in nearby Watertown, Massachusetts. Grant earned his master's in 1966—graduating as the Frederick Sheldon Traveling Fellow—and for the next year and a half he and Ilze explored the jungles and *punos* of South America and the squares and public gardens of Europe. In 1968 they both accepted jobs in Hawaii, and in the summer of 1969 they returned to Seattle. Grant secured a large commission—the site planning and design of a 650-unit development on a 250-acre site in the Tryon Creek Valley west of Portland, Oregon—and asked Ilze to work with him on it. She agreed. As the project was nearing completion, Grant suggested they open their own practice and call it Jones & Jones.

The firm opened for business a few days before the Christmas of 1969. Ilze explains how she and Grant defined their practice: "When Grant and I came back to Seattle in the late 1960s, having worked on the East Coast and Hawaii, we found that in Seattle, architects were running the show and landscape architects were just providing a service to them. We were not interested in getting pigeon-holed into such a narrow role."

An architect who joined Jones & Jones in the early seventies, Johnpaul Jones—no relation—is a Native American who has brought to the firm a perspective that both complements the perspectives of Grant and Ilze and lends an important dimension to the energy within the firm. The three Joneses—Grant, Ilze, and Johnpaul—firmly established the firm's holistic approach in the firm's early years, the approach that has become one of the firm's hallmarks. Johnpaul once described this approach to an interviewer for *Process Architecture:* "I think that what makes our firm different is that it doesn't channel people into specific roles; it combines them all together. The key is a continuing learning process. When we take on any project we try to learn as much as we can about what we're doing and the place where we're working, in all areas—architecture, landscape architecture, the land, the people, the animals—just everything we can. It all influences what we're doing. The combination—and I like to think of it as that learning thing—is ongoing in our office. Our office is a place where learning flourishes."

Chapter I examines how the three Joneses grounded the firm and began building their revolutionary practice.

II

Soul of Seattle

The work Jones & Jones executed within the urban arena during the firm's early years is every bit as significant as that which they have undertaken in other venues-indeed urban design was a key component of the firm's bedrock. For example, they contributed much to the weave of the urban fabric of Seattle. The soul of Seattle lies in the city's public markets and squares, and from the early days of the practice Jones & Jones's design and stewardship have established these spaces—distinguished by distinctive pergolas and statues—as icons of Seattle comparable to the Space Needle and Mount Rainier.

Jones & Jones's 1971 master plan project for Two Parks for Seattle's Historic District established the open-space framework, set forth restoration and renovation objectives, and outlined capital improvement costs for the newly created Pioneer Square Historic District. The 1972 Pioneer Square Historic District Areaway and Right-of-Way Guide Plan provided guidelines for comprehensive streetscape and underground areaway improvements, outlined costs, and suggested redevelopment priorities as tools for ongoing rehabilitation within Pioneer Square. Their designs for Pioneer Square Park and Occidental Square Park immediately followed.

At Fifth Avenue and Tilikum Place in Seattle, Jones & Jones devised a solution for simplifying and unifying the streetscape of a premier shopping avenue. The pedestrian envelope was designed first, then the new contours of Fifth Avenue were redesigned to fit within the envelope. The project achieved a balanced sense of scale with the surrounding context of buildings, but with a clear sense that pedestrians come first.

Urban vitality is derived from many forms—not just from the parks, squares, and gardens of urban centers, but from other genres as well. Jones & Jones established

a new genre in their home city—and right on the campus of the university they know so well. "The Center for Urban Horticulture at the University of Washington is an example of how we think," says Grant. "When the project came to us it was a garbage dump, and the university wanted to know whether it would be viable to make an arboretum on this garbage dump—on this landfill. The answer was yes, but by studying the landfill we decided that the landfill was itself so interesting as a living thing that we proposed a sort of laboratory on it—and that led to the university's decision to create a whole new curriculum around it.

"It took five or six years for the university to write a new curriculum, and then go out and hire the faculty for it, bring together the synthesis of scientists capable of dealing with a laboratory on a landfill and then teaching back to the community. So suddenly it wasn't just a university thing either, it was a whole community education for the whole city."

At the heart of Jones & Jones's work in the urban arena lies a commitment to restoring nature to the city. Ilze has written, "Undeniably we are getting further and further away from the basics of living our daily lives in harmony with the natural elements on which our ancestors depended: soil, plants, water, wildlife. In breaking these connections in our daily lives we lose awareness and appreciation for nature in our cities. As a result, our urban ecosystem becomes increasingly polluted, neglected, and degraded; our quality of life diminished; nature turned into an attraction…. We owe it to ourselves to transform and build our cities into vibrant, enduring places if we ourselves are to endure."

Chapter II discusses the Jones & Jones commitment to restoring nature to the urban landscape.

Pioneer Square

Occidental Park

Union Bay Arboretum and the Center for Urban Horticulture

III

River Mystics

Within three years of founding the firm, Grant and Ilze secured what would prove to be one of the most significant commissions of their careers: the Nooksack River study, an exhaustive evaluation of the dynamics of the Nooksack River in northwest Washington. Jones & Jones was hired by the Whatcom County Parks Department to recommend which portions of the river should be preserved and which should be developed for recreational use. Published in 1973 as Nooksack, the study set forth recommendations for a comprehensive and diversified river-recreation system and outlined the work that would be necessary to maintain and protect the system over time. The groundbreaking methodology applied in this study—the reading of the landscape to determine natural processes and form—was the first of its kind, in both scope and influence, in the history of regional landscape planning and continues to serve as a model for river studies.

The methodology was truly remarkable in terms of both depth and breadth. What the study undertook was the tracing of the ecological history of the region, beginning with the subcrustal morphology of the late Paleozoic and concluding with the present-day occupancy by commercial farmers. Next an inventory of land forms was conducted and subdivided until fifty-nine units of stream form and topography were identified—some of them so small they had no names prior to this study. Then a matrix system was developed to plot the characteristics of each of the fifty-nine categories of natural, cultural, and aesthetic values. This work constituted the first time that aesthetic properties were weighted equally with other properties.

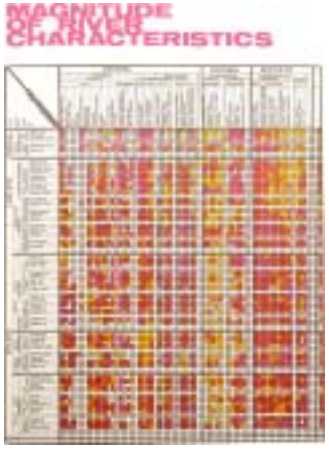
With the Nooksack study Grant and Ilze set new standards for landscape analysis. As Grant describes their work, “It meant going in and trying to figure out how to think of a river as one organism, and how to think of it as a client and design for it—segment it into units and

runs and reaches. We walked and canoed and drove that river, and we celebrated the Nooksack as artists revealing what scientists had known all along but never wrote down in one holistic story. We felt secure in the landscape's potential to be read for its ability to express natural process and form."

The Nooksack study was followed by the Susitna River project. Situated midway between Anchorage and Fairbanks, Alaska, the Upper Susitna River was believed to possess the significant hydroelectric resources needed for expansion of the Central Alaska Railbelt. Conducted in 1975, the Upper Susitna River Study assessed the ramifications of constructing dams at four sites: Devil's Canyon, Watana, Vee Canyon, and Denali. The study identified the major adverse effects on aesthetic values that would result if the dams were built, and as a consequence of this study, the decision was made not to build any of them.

As a result of these studies, Grant and Ilze became known as the river mystics of landscape architecture and secured numerous commissions of significance within the field of river inventory and evaluation. And interestingly, the methodology examined in this chapter became the springboard for their revolutionary contributions to zoo design.

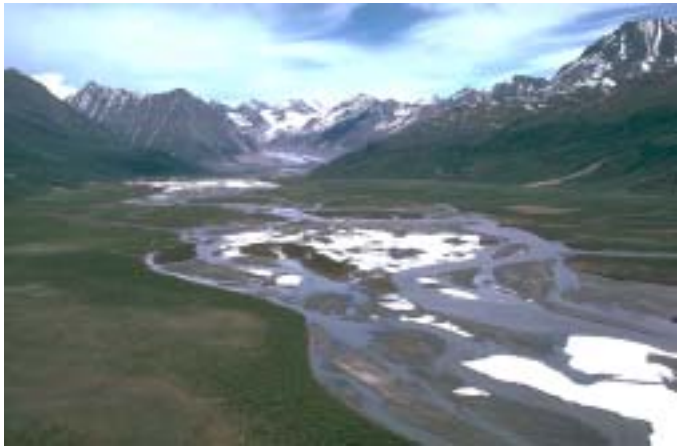
The Nooksack River



The Nooksack River study process

John Furtado at Dye's Canyon

The Susitna River



IV

Mr. Hancocks's Quest

In 1975, a young English architect by the name of David Morgan Hancocks was hired by the city of Seattle to develop a new multimillion-dollar master plan for the city's Woodland Park Zoo. A 1968 honors graduate of the University of Bath, David began his career as an assistant architect for the Zoological Society of London, but from the very beginning he found himself frustrated with zoo work The animals' needs were cast aside in deference to architectural pretense, the visitors' needs, or the desire to organize animal exhibits taxonomically. David firmly believed that zoos should be designed to satisfy the animals' needs—and kept banging his head against the proverbial wall erected by the deeply entrenched traditions of zoo design.

David arrived in Seattle thanks to a twist of happenstance, and through another twist of happenstance would finally see to it that the needs of zoo animals' became the rationale for a zoo's existence—the happenstance

that brought him to the doorstep of Jones & Jones. For weeks and weeks David, having secured the job of zoo design coordinator, had nursed his frustration over the lack of enthusiasm with which his ideas were received within Seattle's architecture community. "I went looking for architects to help me develop the master plan and had a pretty miserable time," David recalls. "They didn't want to consider my ideas; they wanted to tell me what they would do. And none of their work seemed at all appropriate. So I was lamenting this fact during an impromptu dinner one evening to the architect who chaired the Seattle Design Commission, and he said, 'Well, maybe you shouldn't hire an architect.' And I didn't understand what he meant. Then he said, 'Why don't you go and talk to

landscape architects?' And that was how it all got started, because I began looking at landscape architecture practices and it became evident very quickly that they were using design approaches appropriate for a zoo master plan. It had never occurred to me to talk to landscape architects. The landscape architecture tradition in England is quite different from the U.S. tradition, it seems. In England it's about great, vast lawns—immense gardens, that sort of thing."

Plan for the first bio-climatic zoo in the United States

One of the firms David interviewed was Jones & Jones. Although the firm had not done any zoo work and David knew that, they had conducted those superb river studies that had been so highly praised for their groundbreaking methodology. David had researched the firm and thought perhaps these were people who might understand what he was talking about. Is it feasible, David asked them, to arrange exhibits according to habitat zones? And could zoo exhibits be designed as habitats in which social groupings of wild animals would thrive? "The challenge," says Grant, "was akin to asking what the animals would wish their zoo to be and responding to that, rather than assuming a status quo of what worked before or what the public expected."

Gorilla Habitat at Woodland Park Zoo

The firm's response to both of David's questions was an unequivocal yes, although all involved in the interview process understood quite well that if they were to secure this commission they would be venturing into uncharted territory. In fact, they did secure the commission to work with David in developing a master plan for Woodland Park Zoo according to habitat zones and that commission proved to be the firm's most challenging to date. But in the end, the master plan created for Woodland Park Zoo became a landmark in zoo planning, as did the first habitat created as part of the master plan: the gorilla habitat.

Woodland Park Zoo: African Savanna exhibit entrance

Woodland Park Zoo: Gorilla Habitat

San Diego Zoo: Tiger River Trail—Kroc Family Tropical Rain Forest

The gorilla habitat designed by Grant, David, Johnpaul, Jon Charles Coe, and Dennis Paulson took the zoo world by storm. By devising a new approach to zoo exhibits, which Grant termed "landscape immersion," the firm of Jones & Jones would set zoo design on a course that would rewrite the very definition of "zoo" and improve the zoo experience for zoo animals and visitors alike.

"Landscape immersion" was the term Grant coined to describe the design approach the Jones & Jones team developed not just for the gorilla habitat but for all of the habitats. Simply stated, landscape immersion immerses the zoo visitor in the animals' habitat, which is designed to simulate the animals' wilderness habitat. Visitors are "immersed" within the habitat by design devices that move them through the exhibit and visually remove the barriers that separate them from the animals. The Woodland Park habitats emerged from new thinking—from an entirely new concept to which Grant gave the name "landscape immersion." They did not represent a new interpretation of an established exhibit approach. The Woodland Park habitats broke the museum mold in which all previous zoo exhibits had been cast by introducing the concept of ecology-based design that immerses visitors in landscapes that belong to the animals.

The Woodland Park habitats set zoo design on a bold new course—one that established the zoo as an important educational medium that can effect profound change in terms of how man responds to the environmental havoc he is wreaking on planet Earth. Each new zoo habitat Jones & Jones has created—and that other zoo designers have created by building upon the concept of landscape immersion-has reinforced the necessity of protecting natural habitats. Some of the more significant Jones & Jones zoo projects include the African savanna

at Woodland Park Zoo; the Tiger River exhibit at the San Diego Zoo; the elephant forest at Woodland Park Zoo; the polar bear exhibit at Point Defiance Zoo and Aquarium in Tacoma, Washington; and the glorious African habitats created in collaboration with Disney designers at Disney's Animal Kingdom in Orlando, Florida. Central to all of these schemes is the belief that through the re-creation of natural habitats zoo designers enhance man's understanding of the fact that if animals are to survive—human animals as well as other forms of animal life—their habitats must be sustained.

As this chapter explains, Jones & Jones has exerted such an extraordinary influence on the transformation of the American zoo by perfecting the landscape immersion approach—an approach rooted in the concept of holistic interpretation.

Walt Disney World: Kilimanjaro Safari

Point Defiance Zoo: Arctic and Northwest Shores exhibit

V

What Rocks Know

"I like to think we are designers who happen to do progressively more interesting things," says Ilze. "And I think that when we look back, we find that's true. I don't really care to define the firm in terms of what architects do or landscape architects do. I'd like to put emphasis on the progressively more interesting and absorbing projects."

The term they most often apply to themselves is "tribe." The Jones & Jones culture is viewed by all who are a part of it as collegial, familial, tribal. And, all agree, the leadership within this tribe is provided by the three "elders": Grant, Ilze, and Johnpaul, who offer guidance and instill inspiration. As the firm entered its maturity, it became clear to one and all within the Jones & Jones tribe that the firm's success was without question deeply rooted in the philosophy embraced by the three elders during the firm's founding years: "We don't think about commissions as jobs," says Grant. "We think about them as opportunities to make things better. Our objective is always to make the world a better place somehow. And we never forget that the earth is our client. We never forget what rocks know: We try to know as much about the landscape as scientists know."

In 1991, the firm became engaged in still another project that would enable the tribe to blaze a new trail within the field of landscape architecture. With the help of the Trust for Public Land, local government leaders and residents endorsed the formation of a nonprofit trust to further the vision of a regional greenway that would enable the Puget Sound basin to avoid the growth mistakes made by other regions and that would protect the environmental legacy of the Pacific Northwest. Jones & Jones was hired to work with the Mountains-to-Sound Greenway Trust in developing a concept plan for the greenway, which extends for more than one hundred miles from eastern Washington to Seattle, paralleling I-90. The greenway

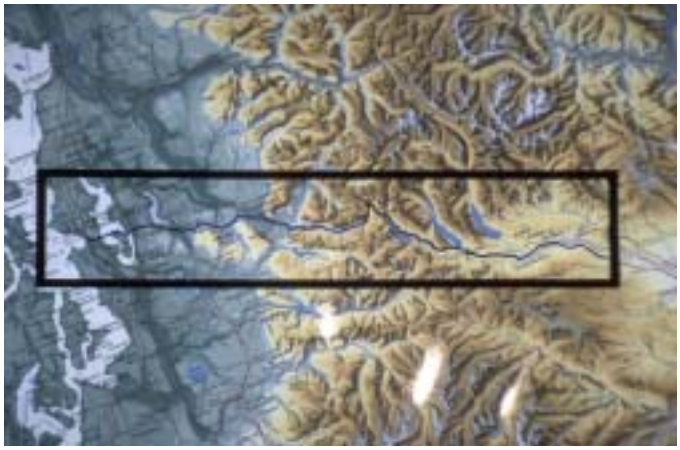
connects state parks, national forest areas, the Cedar River Watershed, privately owned timberland, and several municipalities.

The project's primary objective was to protect the greenway's natural resources and to mitigate the effects of human intervention by creating multipurpose scenic, working, and recreational landscape areas. "I think this is a really unique project—really a series of projects," says Ilze. "Rivers, trails, parks, interpretive centers, forestry management—that will shape the surrounding communities for a long time to come. It is an example of what I call 'nature's infrastructure.' It is of bioregional scale as is the Seattle metropolitan region, and it is of a scale to be of equal standing to the region's man-made infrastructure."

The Mountains-to-Sound Greenway elevated the holistic approach the firm had long ago established as its signature onto a new plane—a plane on which holistic design would gain new scope and impetus in the form of context-sensitive design. This chapter explains the construction of that new plane.

Mount Si overlooking the Snoqualmie River

Cedar River Watershed Education Center, with living roofs, at Rattlesnake Lake



The Mountains to Sound Greenway project area

VI

Landscapes of the Heart

"Jones & Jones is a collective of spirited individualists committed to the highest level of integrity in their work," says Maren Coleman, a landscape architect in the firm. "What we contribute to the profession is unique in our willingness to become one with a place, to find the heart/essence/spirit there. Our getting close makes us uniquely sensitive to the needs of others, and of place, and in turn sets our work apart. We expect much of ourselves. I believe we set the highest standard in our work for both fellow members of the profession to emulate and for the public to better understand what landscape architects and other environmental-design professionals can collectively provide society locally."

One of the hallmarks of the Jones & Jones practice is the remarkable synthesis by which their work is effected. Each project draws upon an amalgam of ideas, visions, cultures, talents, skills, and experiences and concepts are advanced, discussed, blended, and then more often than not the resulting blend of concepts is advanced, discussed, and blended once again.

At this juncture in the story, the firm's associates and senior associates explain the evolution of five significant projects of their choosing (as a point of clarification, a total of five projects to be determined by them collectively) and will discuss in detail how the Jones & Jones amalgam contributed to the success of each project.

Inside the acrylic tunnel in the Arctic Ring of Life exhibit at Detroit Zoo

Mercer Slough Nature Park

Sleeping Lady—A Mountain Resort and Conference Center

Tilikum Square

Disney's Animal Kingdom: Maharajah Jungle Trek

VII

The Road from Paris

"The landscape architect has a contribution to make in furthering the development of tomorrow's complete highway—located, designed, and constructed by a staff of specialists trained in engineering, soil and plant science, and architectural and landscape design. Close teamwork is needed for sound development of highway and related programs."

—1944 American Society of Landscape Architects Committee Report

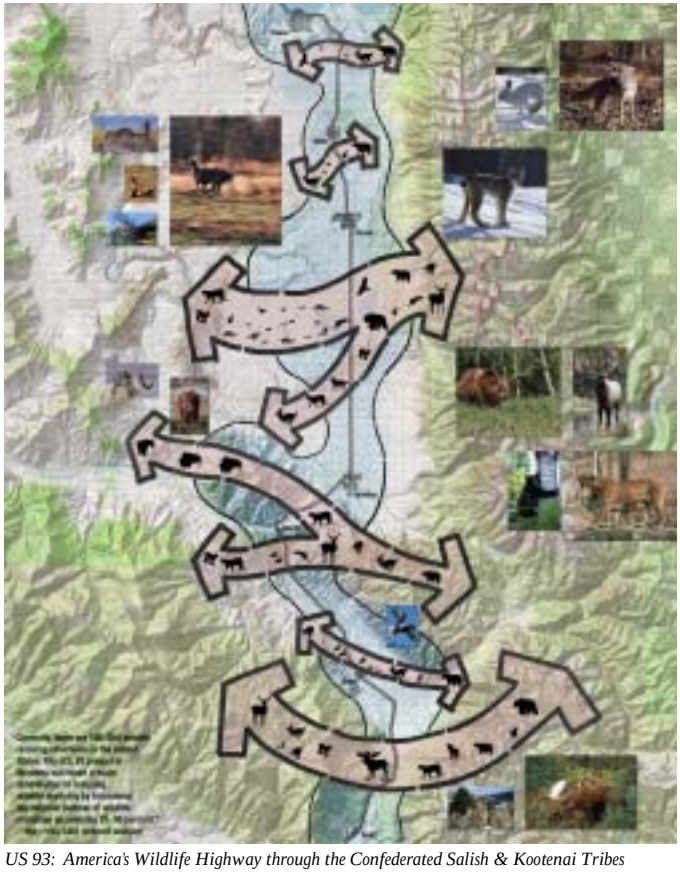
Once upon a time, landscape architects were very much at the forefront of highway design, as evidenced by the aesthetically superior parkways constructed in the United States prior to World War II—for example, the George Washington Memorial Parkway just outside of Washington, D.C., New York's Taconic Parkway, and the Blue Ridge Parkway in Virginia and North Carolina. With their elegant design for Kentucky's Paris Pike—more formally titled the Paris-Lexington Road—Jones & Jones reclaimed this practice niche, imprinting it, of course, with their exquisite context-sensitive design. In dazzling counterpoint to the highways of today, which are not only devoid of aesthetics but also despoil the landscapes through which they are interlaced, Paris Pike is very much an element of the landscape—designed and constructed to establish perfect harmony with the contours of the land and preserve such topographic features as trees, woodlands, wetlands, or structures of historic significance.

Although Paris Pike, another landmark of the Jones & Jones practice, vividly demonstrates why landscape architects should be leaders within the field of highway design, the Jones & Jones team had considerable experience upon which to draw aside from their impressive portfolio of context-sensitive designs. Members of the firm have, since the late 1970s, taught a Federal Highway Administration-sponsored course on road aesthetics

to highway engineers. Nevertheless, the Paris Pike project is significant for two reasons: it demonstrates to those tasked with designing America's highways the importance of intelligently and sensitively addressing the matter of aesthetics and it provided Jones & Jones with another springboard: the literal and figurative road from Paris lead them into a new significant new arena, that of high-profile highway design projects.

This chapter discusses the firm's most significant highway projects to date in a chronology extending from Paris Pike to the fifty-five-mile stretch of U.S. Highway 93 in western Montana—America's Wildlife Highway—which stretches through the Flathead Indian Reservation. Rather than cut across the scenic landscape in a straight course, the road will be configured to harmonize with the landscape. Additionally, wildlife crossings will not only be indicated by signage, they will actually incorporate physical means of funneling wildlife under and over the roadway.

Paris Pike



US 93: America's Wildlife Highway through the Confederated Salish & Kootenai Tribes of the Flathead Reservation

VIII

Culture Resonates

"Cultural resonance"—another term coined by Grant—refers to the cultural identity woven into the fabric of a landscape. "Just as landscapes have form and process, they also have a cultural identity," explains Grant. "Cultures are rooted in landscapes, and so landscapes and cultures resonate together.

No firm is better at eliciting cultural resonance than Jones & Jones, as evidenced by the work they have done to reflect various aspects of the Native American culture. In the early 1990s, for example, the National Museum of the American Indian initiated the first of what would become hundreds of conversations with Indians throughout the Western Hemisphere about how the museum should present the stories and cultures of their communities. Through what was and continues to be learned from these close relationships with Native American communities, the museum seeks to address and reach beyond misconceptions and stereotypes of Native American cultures and peoples and to illustrate how Native Americans perceive their place—spiritually, historically, and physically—within the universe. These dialogues, which have informed the design of the museum building and the content and philosophy underlying the museum's exhibitions and public programs, will enable visitors to understand what it means to be welcomed to a Native place and will effect a bringing together of a continental heritage. The museum's dialogues with Native communities and individuals across the hemisphere resulted in the museum's document *The Way of the People*, which reached beyond the basic architectural design of the building to the incorporation of sensibilities throughout the museum. Various themes emerged from these dialogues, among them that the museum should be a living museum, neither formal nor quiet, and located in close proximity to nature despite the fact that it is situated in downtown Washington, D.C.

In the Pacific Northwest, Jones & Jones was engaged to help the Evergreen State College in Olympia, Washington, build its Longhouse Education and Cultural Center. Johnpaul designed the facility with input from a planning committee composed of college staff, Lummi tribal elders, and various artists and educators. The objective of the project, as expressed by tribal elder Mary Ellen Hillaire, was to design the facility "to take the best advantage of traditional Native American hospitality in a contemporary architectural expression that will define an open educational opportunity developed to revitalize important human relationships to land, to others, to work, and to the unknown."

This chapter explores the firm's most significant Native American projects and explains how this work serves to elicit cultural resonance.

The National Museum of the American Indian

Longhouse at The Evergreen College

Agua Caliente Cultural Museum

IX

Question to the Earth Spirit

Ilze notes that while Jones & Jones regularly secures commissions within both the national and international arenas their work is "primarily Pacific-centered. The Pacific is the great, wonderful piece of outward-looking geography common to many of the diverse places and cultures we've been fortunate to work in. It's easier to explain things relative to a practice when you're a bit out of the way in a place like Seattle. You're not as discoverable early on before you really know what you're doing. Oftentimes people are made into stars and consequently, they end up being put in a box for the rest of their careers. We're a long way from that, and I think being in a remote or relatively out-of-the-way place like Seattle, we are fortunate."

"To become students of your own home place, I think, is the basic direction in which the landscape architecture profession needs to go—and to look for soul," says Grant.

Both Grant and Ilze grew up in Seattle and though they have practiced all over the world, it is safe to say that their hearts remain in the Northwest. Certainly, they have devoted tremendous energy to making the region a better place, and some of their current projects are testament to the fact that they continue to strive to do so. What is more, this is where they learned to question the earth spirit—to find out what precisely imbues the land with its intrinsic beauty. Ilze summarized all of this eloquently when she wrote, "To know the landscape from the heart is to learn to speak a language infinitely rich in nuance and universal in meaning. Though my mother tongue is firmly rooted in the imagery of the Northwest, the dialects that it has spawned are varied and numerous. This is my base camp from which I set sail for journeys of discovery and to which I return again and again."

Among the more significant recent/current home-based projects examined in this chapter is the Greenprint for Puget Sound, a plan being developed to conserve and revitalize Puget Sound's watersheds: their upland headwaters, their nearshore tidelands, and their offshore basins. That Puget Sound is in crisis is nowhere more evident than in Elliott Bay. As Ilze pointed out in an article she coauthored for the *Seattle Times*, "Today, right here in Seattle, we have a once-in-a-lifetime opportunity to make a dramatic difference for the health of Puget Sound. A 'perfect storm' of projects and events is destined to transform the shores of Elliott Bay—from replacing the Alaskan Way Viaduct to redeveloping the Port of Seattle's eighty-acre container yard just south of Pioneer Square.

"When we built Seattle the first time around, we thoughtlessly destroyed our Elliott Bayshore—and the health of the bay along with it. This time, we know better. We have a chance to rebuild the bayshore consciously, restoring clean water and Puget Sound's amazing ecosystem, while reaping new economic and cultural opportunities for the city."

This chapter closes the circle in the Northwest wellspring with a revisit of Pioneer Square and what, for instance, the Post Mews and Globe Building mean in terms of "community."

Ilze's teepee on Crane Island

The Elliot Bay Opportunity Zone

The Globe Building

X

Like Darwin's Finches

The Jones & Jones story has no ending—it is indeed a story still very much in the writing. Who knows? Perhaps the best chapters have yet to be composed.

Certainly the five principals—Grant, Ilze, Johnpaul, Mario Campos, and Keith Larson—are looking to the future, are looking for more answers that have yet to be found.

In this chapter the five of them share their thoughts on their hopes for the years ahead, on possible new directions they might explore, or as Grant has put it, on "new opportunities to educate ourselves."

Mario Campos • Ilze Jones • Grant Jones • Keith Larson • Johnpaul Jones

Market Analysis

While the book describes the work of a rather unique architecture/landscape architecture practice, it cannot be pigeonholed as a “design” book. In many respects it is a biography: the people who have played and continue to play key roles in the firm come alive on these pages as they explain their thinking and how their thinking is interwoven into their work. Thus the book would have wide appeal among those working within the design professions because it would shed light on how this singular Seattle-based practice has time and time again blazed new trails across the landscape of American design.

About the Author

A journalist with more than twenty-five years of experience, Anne Elizabeth Powell has worked as both a writer for and the editor of several well-respected nationally circulated magazines. She has been an award-winning newspaper reporter and the architecture editor of *House Beautiful's Special Publications,* a senior writer for *Better Homes and Gardens' Special Interest Publications,* the editor-in-chief of *Traditional Home* magazine, the editor-in-chief of *Mid-Atlantic Country* magazine, the editor-in-chief of *Historic Preservation* magazine, the editor-in-chief of *Landscape Architecture* magazine, and is at present the editor-in-chief of *Civil Engineering* magazine. Additionally, she is the author of *The New England Colonial,* a coffee-table book on residential New England colonial architecture published by Bantam in 1988, and *Zoo: An American Story,* a large-format book that discusses the extraordinary transformation of the American zoo.

Anne has a strong visual orientation as well as strong writing and editing skills and is quite adept at translating an editorial vision into a memorable visual presentation. She has overseen the cover-to-cover redesigns of four magazines and has worked closely with nationally known photographers on magazine-article and book photography assignments.

She is a member of the National Press Club and is listed in *Who's Who in America.*

Agua Caliente Cultural Museum—Palm Springs, California • Ajusco World Wildlife Trek Master Plan—Mexico City, Mexico • Alaska Square Park/Pier 48—Seattle, Washington • Alaska State Aquarium Concept Plan—Juneau, Alaska • Alliance of Redding Museums Concept Plan—Redding, California • Anahuac: Vision, Legacy, and Heritage—Tepotzotlán, Mexico • Aquinnah Cultural Center—Martha's Vineyard, Massachusetts • Arbor Day 1993—Ham Creek, Seattle, Washington • Arches National Park Visitor Center Concept Design—Moab, Utah • Arizona-Sonora Desert Museum Grasslands Habitat—Tucson, Arizona • Arizona-Sonora Desert Museum Long Range Development Plan—Tucson, Arizona • Arroyo Seco Parkway Corridor Management Plan Workshop—Pasadena, California • A:shiwi Cultural Complex—Zuni, New Mexico • Balboa Park Parking, Circulation, and Land-Use Study—San Diego, California • Bartlett Cove Staff Housing—Glacier Bay National Park, Alaska • Battle Point Park—Bainbridge Island, Washington • Belize Zoo and Conservation Center Master Plan—Belize, Central America • Bellevue Parks Interpretive Plan—Bellevue, Washington • Bend River Space—Bend, Oregon • Bering Land Bridge National Preserve Development Concept Plan—Seward Peninsula, Alaska • Boeing North Duwamish River Campus—Seattle, Washington • Boeing Spares Distribution Center—SeaTac, Washington • Boeing Trail—Seattle, Washington • Bosque Redondo Memorial—Sante Fe, New Mexico • Branam Place: A Planned Unit Community—North Bend, Washington • Brookfield Zoo: Seven Seas Complex—Chicago, Illinois • Brownsville Master Plan—Brownsville, Texas • Busch Gardens: Myombe Reserve: The Great Ape Domain—Tampa, Florida • Bush School Courtyard—Seattle, Washington • Caldwell Zoo Entry Complex—Tyler, Texas • Camp Hopkins Historic Structures Report—Bainbridge Island, Washington • Camp Nor'Wester Camp Development Plan—San Juan Islands, Washington • Cape Fox Lodge—Ketchikan, Alaska • Capitol Campus Master Plan—Olympia, Washington • Capitol Lake Renovation Plan—Olympia, Washington • Cedar Lake Park and Trail—Minneapolis, Minnesota • Cedar River Park Master Plan—King County, Washington • Cedar River Watershed Headquarters Master Plan—Cedar Falls, Washington • Cedar River Watershed Education Center—Cedar Falls, Washington • Central Suriname Nature Reserve Ecotourism Facilities Master Plan—Suriname, South America • Central Waterfront Project computer modeling—Seattle, Washington • Cesar Chavez Park—Seattle, Washington • Cheju Island: a Nature and Culture-Based Tourism Plan—Cheju Island, Korea • Chief Joseph Dam Plan Visitor Facilities and Landscape Restoration—Bridgeport, Washington • Chinn Lane to Chatham Road—U.S. 68 Reconstruction—Mercer County, Kentucky • Coal Mines Trailhead Design—Cle Elum, Washington • Colonial Creek Campground Entry Station—North Cascades National Park, Washington • Columbia Point Master Plan—Richland, Washington • Columbia River Gorge National Scenic Area—Portland, Oregon • Columbia River Gorge Study—Washington / Oregon • Columbia River Renaissance—Vancouver, Washington • Columbia Slough Planning Study: Corridor Management for Recreation—Portland, Oregon • Colville 208 Water Quality Plan—Nespelem, Washington • Colville Confederated Tribes Cultural Center and Museum—Nespelem, Washington • Commons Park—Denver, Colorado • The Confluences Project—Clarkston, Pasco, Vancouver, and Pacific County, Washington • The Confluence Project: Land Bridge Concept Development—Vancouver, Washington • Crater Lake Development Concept Plan—Crater Lake National Park, Oregon • Crossroads of the Continents: Cultures of Siberia and Alaska—Seattle, Washington • Dallas Arboretum and Botanical Garden—Dallas, Texas • Dallas Zoo: Jake L. 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Dunn Historic Garden Trust—Seattle, Washington • Ebey's Landing National Historic Reserve—Whidbey Island, Washington • El Centro de la Raza—Seattle, Washington • Elwha River Ecosystem Restoration—Olympic Peninsula, Washington • Environmental Learning Center Feasibility Study—Bainbridge Island, Washington • Estero Celestun: Centro Turistico Ecologico—Yucatan, Mexico • The Evergreen State College: The Longhouse Education and Cultural Center—Olympia, Washington • Explore Park: Blue Ridge Natural and Cultural Heritage Development Plan—Roanoke, Virginia • Fallbrook Reclamation Park—Fallbrook, California • Fechheimer & White Building—Portland, Oregon • Federal Highway Administration: Aesthetics and Visual Resource Management for Highways—Washington, D.C. • Federal Highway Administration Field Guide: Visual Impact Assessment for Highway Projects • Fifth Avenue Streetscape and Roadway Design—Seattle, Washington • First Northeast Transfer Station Master Plan—Seattle, Washington • Five Mile Lake Concept Plan—Federal Way, Washington • Flint Botanical Gardens Master Plan—Flint, Michigan • Fort Dent Park Master Plan Update—King County, Washington • Fort Vancouver National Historic Reserve Feasibility Study—Vancouver, Washington • Fred Hutchinson Cancer Research Center—Seattle, Washington • Gene Coulon Memorial Beach Park—Renton, Washington • The Globe Building—Seattle, Washington • Grassmere Wildlife Park: Karst Exhibit—Nashville, Tennessee • Green Island Master Plan—Green Island, Taiwan • Green River Corridor Plan—King County, Washington • Green River Trail Master Plan—King County, Washington • Guidebook for Corridor Management Planning—Washington • Hertz Corporation Administration and Maintenance Center—Seattle, Washington • High Plains Energy Technology Center—Gillette, Wyoming • Honolulu Zoo African Savanna—Honolulu, Hawaii • Honolulu Zoo Children's Zoo—Honolulu, Hawaii • Honolulu Zoo Elephant Habitat Concept Plan—Honolulu, Hawaii • Honolulu Zoo Master Plan—Honolulu, Hawaii • 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Washington • Milwaukee County Zoo: Apes of Africa—Milwaukee, Wisconsin • Minidoka Internment National Monument—Hagerman, Idaho • Mountains to Sound Greenway—Elk Heights to Puget Sound, Washington • Mountains to Sound Greenway Interpretive Signage—Elk Heights to Puget Sound, Washington • Mountains to Sound Greenway Interpretive Signs: Snoqualmie Valley Heritage Tour Brochure—Elk Heights to Puget Sound, Washington • National Aquarium—Baltimore, Maryland • National Museum of the American Indian on the Mall—Washington, D.C. • National Tropical Botanical Garden Master Plan—Kauai, Hawaii • The New Lummi Tribal School, Grades Pre-K-8—Bellingham, Washington • New Pacific Northwest Baseball Park—Seattle, Washington • Newcastle Beach Park—Bellevue, Washington • Newcastle Beach Park Caretaker's Cottage—Bellevue, Washington • Newhalem Campground and Camptender Station—North Cascades National Park, Washington • Newhalem/Diablo—North Cascades, Washington • Nez Perce National Historical Park General 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California • Rancho San Rafael Park Master Plan—Reno, Nevada • Rattlesnake Lake—Cedar Falls, Washington • Raymond Green Industrial Park—Raymond, Washington • Redmond RiverWalk—Redmond, Washington • The Reid Park Zoo Master Plan—Tucson, Arizona • Reserva Natural Xochitla—Tepotzotlán, Mexico • Río Condor—Tierra del Fuego, Chile • Rio Nuevo Cultural Facilities District Master Plan—Tucson, Arizona • A River of Green: A Study of the Green River and its Environs—King County, Washington • Rivers of Steel—Pittsburgh, Pennsylvania • The Roanoke River Greenway—Roanoke, Virginia • St. Edward Facility Study—Kenmore, Washington • St. Louis Zoo Children's Zoo—St. Louis, Missouri • St. Louis Zoo Children's Zoo: Lorikeet Aviary—St. Louis, Missouri • St. Louis Zoo Vision Plan—St. Louis, Missouri • St. Mark's Cathedral Masonry Restoration—Seattle, Washington • Salta Zoological, Botanical, and Cultural Park Master Plan—Salta, Argentina • San Antonio Zoo: Kronkosky's Tiny Tot Nature Spot—San Antonio, 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Miller Library—Seattle, Washington • University of Washington Center for Urban Horticulture: Union Bay Teaching and Research Arboretum—Seattle, Washington • University of Washington Golf Driving Range Improvements—Seattle, Washington • University of Washington South Campus/Health Sciences Complex Urban Design Study—Seattle, Washington • University of Washington Southwest Campus Planning Study—Seattle, Washington • University of Washington Tacoma Campus Master Plan Update—Tacoma, Washington • University of Washington: Washington Park Arboretum—Seattle, Washington • Upper Kittitas Valley Heritage Signs Interpretive Plan and Design—Washington • Upper Susitna River Report—Anchorage and Fairbanks, Alaska • Vancouver National Historic Reserve Cultural Landscape Report—Vancouver, Washington • Visual Assessment of Alternative Uses for Terminal 91—Seattle, Washington • Walt Disney World: Kilimanjaro Safari—Orlando, Florida • Walt Disney World: Pangani Forest Exploration Trail—Orlando, Florida • Washington Coastal Corridor Master Plan—Washington • Washington Park—Portland, Oregon • Washington Park Zoo: AfriCafe—Portland, Oregon • Washington Park Zoo: Africa Project—Portland, Oregon • Washington Park Zoo: Cascade Stream and Pond—Portland, Oregon • Washington Park Zoo: The Penguinarium—Portland, Oregon • Washington Park Zoo: The West Bear Project—Portland, Oregon • Washington State Department of Transportation/Greenway Workshop—Elk Heights to Puget Sound, Washington • Washington State Scenic and Recreational Highway Study—Washington • Washington State EcoTourism Strategy—Washington • Washington State Route 105 Scenic Corridor—Washington • Washington State Route 509 Visual Guidelines/Simulations—Seattle, Washington • Washington State University: Mount Vernon Research and Extension Center—Mount Vernon, Washington • Waterworks Garden—Renton, Washington • Weowna Creek Restoration—Bellevue, Washington • Weyerhaeuser Training Workshops: Aesthetic Considerations in Forest Management—Tacoma, Washington • White River Amphitheater—Auburn, Washington • White River Corridor—Muncie, Indiana • The Wilds Endangered Species Preserve—Cumberland, Ohio • Wolf Haven Master Plan—Tenino, Washington • Wolong Panda Research Center Interpretive Master Plan—Sichuan, China • Woodland Park Zoo: African Savanna Exhibit—Seattle, Washington • Woodland Park Zoo: Asian Primate Habitat—Seattle, Washington • Woodland Park Zoo: The Elephant Forest—Seattle, Washington • Woodland Park Zoo: Gorilla Habitat—Seattle, Washington • Woodland Park Zoo Master Plan—Seattle, Washington • Woodland Park Zoo: New England Marsh and Swamp—Seattle, Washington • Woodland Park Zoo: Tropical Forest Aviary—Seattle, Washington • Yakima River Regional Greenway—Yakima County, Washington • Yong-in Farmland Park: Wildlife Trek Master Plan—Seoul, Korea • Yosemite Valley Campgrounds—Yosemite Valley National Park, California • Yosemite Valley Development—Yosemite Valley National Park, California • Yosemite Valley Development Concept Plan: Site Development Plan—Yosemite Valley, California • Zoológico de Morelia: Plan Maestro—Michoacán, Mexico