

WILL MARTIN
Tour of Pioneer Square

I wasn't interested in copying or duplicating a European or foreign square. If you study those places you can observe how people use the space and the ways they do it and you come back to whatever I'm going to say, you have to ask yourself the question, how are we different, if we are different? What is an American square as opposed to a foreign square? You might talk about the Zocola in Mexico City. You might talk about the great [inaudible], which is a very open space...the Roman Plazas, the Greek squares, so instead of getting involved in those specifically, I asked myself again what is our background? Where does our culture come from? So I got involved in the ancient league cities and towns and how they provided open space. The first word that I discovered was the word agora A-G-O-R-A. And another word called stoa – S-T-O-A. Now if could [inaudible] on why they did these things and how it is still valid today. The agora was an open space that was paved in the middle of the big town. It goes back, ya know, 1500 BC or even before that. Around the edges, they understood that the edges were important, so they developed what they called the stoa, which was a double - in those days - primarily a double colonnade with a pitched roof - a cover – for rain cover. Sometimes it would be on one side, sometimes it would be on two sides, sometimes it would be on three sides. Often in the little towns it would be on one side. The reason for that was the same reason today, to provide shelter from the sun and shelter from the rain. There was a place to discuss politics and a place to sell firewood, or fish, or whatever. Usually in one portion of the agora was a temple...a temple. Temples are different today then they were in [inaudible]. The agora was used for the same reason that we're going to use this space here; it's a public gathering place. It was a place for demonstrations; it was a place for activity. So, we have an open space here for the very same reasons, but there will be probably different kinds of activities than what the Greeks had. They didn't have a Christmas tree, at least to my knowledge.

You could walk over a square block there that's removable in the pavement and there's a big [inaudible] fitting in there, with a big hole in it, in which we could put a 75 foot Christmas tree with no [inaudible]. That was an \$8,000 addition, but it's going to be worth it.

Let's get off of the Greeks for a moment and talk about our own historical reference. When I first came to Portland in the 50's, we had an awful lot of cast iron fence still available down on Front, First, Water Street, Second Street and so on. A lot of it has disappeared. Now of course it's really valuable item and [inaudible] we tried to save whatever we can. So the people up here are the pavilion, which is going to be a restaurant, is a reflection of those waterfront cast iron fences, but they're done in bronze. It's different because the front is broken into pieces and we have individual columns. It will be a different kind of thing. If you took those columns and placed them together, you would have a larger [inaudible]. The haunches in the columns provide [inaudible] for all the [inaudible] system. That's the [inaudible] although it's derivative, it's not an exact copy of any cast iron fence that we have, there are similarities, so that's our historical reference. The pavilion in a sense is a historical reference to the Victorian era here and

the idea of the lattice work on top, in which there would be pinealis, the honeysuckle and roses all over the top of the building for these things above. Those little boxes you see on top there will house a lot of those plants and in the brick work you see – or lattice work -- is where the trailing vines will all go. So essentially what I've done is taken the vegetation from the ground and put it overhead, because in a place like this, like some of the other so called squares we have around town – which are about half grass, and half vegetation, cannot be used in another time -- because you'd be up to your ankles in the wet grass and it's a very unpleasant place to be. We have more parks probably per acre of town than anywhere in the world; this is Forest Park up behind us and the park blocks and ...it's absolutely ridiculous to do another park, particularly in light of the fact that we have no real public square. Now we have one. And a public square essentially is a hard surface place where all kinds of mobile activities can take place. I don't want to get you all fouled up here, I want to take this in some kind of sequence.

So remember it's important - this is not a park, it's a public square. It's an American square. I call it a downtown living room full of people of Portland. What we've built here is the floor. We have the walls over here and over here and behind us and over there and the ceiling is the sky. That really is a true open public place. We also have the dominant building, which is this one. That is a summary of this and [inaudible] squares. There is the usually the dominant church or simply the dominant public building, or maybe a combination of both. But, more or less there is a focal point of the square. I'll talk about the axis now, [inaudible]. The east west axis lines up right on the steeple here of the building here, the courthouse, online with the lectern and the fallen arch back here -- and in line with the flag poles and all that. So this is a strong axis, probably the dominant axis. There's a north-south axis on line with the front door of the American Bank building. You notice the two columns over there with the little pebbles? That's a doorway. It's a symbolic doorway. There's another one over here, that's the north, south axis. Those two doorways line up and they also line up on the doorway of the American Bank building, so that's the north south axis.

There are two diagonal axis that are a little bit secondary. People like to cut across the axis on a diagonal if they have the opportunity, so I provided that opportunity. You can see the column on that corner and the wall defines that axis from the northwest to the southeast. Notice that this runs on the diagonal here. So people will be able to cut across this corner. There's another one that's more subtle up there. Do you see the four columns and the mechanical air intake and exhaust on the corner, come right between those, and it winds up [inaudible]. There's a subtle pattern change in the brick that identifies [inaudible]. We've got a circulation system that's north, north south. Kind of structure that things are founded on. There's also a center pivot point through the square. A center axis. It really is the heart of Portland – it's the very center of Portland. It's that bronze cover right down there. They laid out the circular stairs and the whole Pioneer Square was laid out especially on that very pivot point. If you took a compass off of that you would [inaudible].

Squares are very interesting geometrically -- they always seek a center point, run the diagonals through it and the axis through it, there's a center point, always. That center is

very important...because it's kind of a manhole cover but it also has a sunflower symbol on the top of it. It's all cast out of solid bronze. You can take a look at it later. No, it's right there in that square. That's removable, that thing comes out.

[inaudible question]

That's something I've been working with for years and years, the mathematical basis of the sunflowers are very interesting. I use it as a [inaudible] symbol of [inaudible]. You can find out on columns sometimes. The bottom round circle is a sunflower diagram. Those are axis panels that get inside the columns, the down-spouts and the electrical system [inaudible]. The top one's what I call the Oregon [inaudible]. It's really just a [inaudible] but I call it the Oregon [inaudible]. Let's take a kind of a tour around the thing and then we'll walk it.

As you probably know the light rail will turn on the Morrison Street side, it goes up to 11th street around and then comes back down the Yamhill side. We're going to go around this way in a clockwise -- on the Yamhill side, as you could see there's a lot of cover. The stoa is really predominant. There's roughly 2800 people per hour that will be gathering here to get on the light rail. It's really important to provide a space up there where we could sell newspapers, flowers, cigarettes, whatever people would want to purchase before they get on the train and go home. So that upper platform you see there beyond the store way is a little so-called market area, we're going to have flower shows there every year. There will be marketable items there in carts or whatever. The colonnade is consistent, all the columns are there. It's a very rational kind of statement, it's repetitive, rationale, and it works for a functional reason and so on. It defines the edge of the street. Then, as we move around, let's take what we call a stramp here, instead of a ramp or a stair, we will call the thing a stramp. It's the combination of the two.

Now it's for handicap, but it isn't only for handicapped people, it's for a processional. It has a very regal kind of sense when you walk up it. I think you'll feel that. And the idea here is that the coronation exercises, for the Rose Festival queen, for graduation exercises -- it has that kind of possibility also. As we move around from the colonnade now, the big urn you see is a mechanical fresh air intake and air exhaust system. That had to be done to get the air in and out of the so called lower level -- I'll talk about it last. The pots are potted trees, there's some kind of an oriental plum and they have a dark purple leaf on them, so the purple piles are something were not something arbitrary, whether you like them or not. Between the urns will be cast iron, classical looking cast iron fences with a Brazilian purple heartwood seat in back. As you move around behind the fence you see in front of us, everybody is used to [inaudible]. Now we're getting more and more romantic, first the rationale thing over here and now as we move around the square, it becomes more irrational appearing, more subjective, more romantic. The element you see in front of you, the generation of that came from fallen Roman art, but it's totally modified. The elements you see on each side are what we would call a Boussioure, the big stones that make up this huge arch. The lectern in the middle is still a symbol of the keystone, but it is also electric, so it has a double kind of connotation. The fallen arch is also a fountain.

Imagine the interpretation of a collapsed classical ruin that's been sitting in an area for 500 years and there's spring water welling up underneath it and the water runs over the rocks and it has all this wonderful vegetation, so it's a very romantic idea.

[inaudible question]

Sure. The slots is where the water comes out - we'll get a little closer if you have a minute, and I apologize for its ragged look, it isn't finish yet. They have a lot of grouting to do yet and some tile to replace. They've been replacing some of the metal mouths in these things, because they're not level, so there's a lot of work to be done. But it also provides an entryway, it's the focal point to the square and it's the main front door to the level of [inaudible]. We call it lower level, don't refer to it as a basement, it's not a basement. It is on grade with the square. We have nineteen feet of grade [inaudible]. Really the only competitors of [inaudible] capturing about 17,000 square feet of usable space down below. A lot of that will be leasable to help finance the support of this thing.

So my head wasn't all in the stars, it was also in the cash register. So, TriMet already has the corner, and we've got other leases in place down here. We've got a lot of storage over on the right and so on. We can talk about that later, but this column symbolic arch is also the front door. We have a pool of shallow water in which kids can play. I hope they get ducks and [inaudible]. We cross again the water to get into this thing. That's another kind of transitional symbolic thing. Now on top, if we move around we encounter the temple, or the pavilion.

The pavilion is also a leasable building. [Inaudible] office has already signed a lease for it, and it will dispense all kinds of specialty salads and sandwiches and coffees and that kind of thing so we'll be gaining decent revenue from that to have support for the square. It's a place where you can meet somebody, say I'll meet you at the square and so you come to the pavilion for a cup of coffee or a cup of chocolate or whatever. You also have the ability to spill out of the enclosure. There's an enclosure that you can open the walls by sliding the walls apart and making it completely open in the summertime or you can close it off in the winter. We'll have overhead heating. But the roof itself extends out so you still have shelter on a drizzly day. That area surrounding the outdoor dining space will have a little rivulet of water that comes down on top of the two walls, you see the purple tiles, where the cascades are and where the water drops there is a big bronze gargoyle from that side, there's five of them, with faces, non-descript asexual faces made out of bronze and the water comes spouting out of their mouth and out of their eyes. It's another humorous delightful kind of thing. As we move around to the right, you'll notice the columns are missing, that one has collapsed. There is one standing on the corner and this one on this corner. One reason that these four are standing is because in the beginning we had planned to use those to support the cables for the electric light rail, but we decided now not to do that, someone decided I don't know who it was. But we use these lampposts to do it with. They don't function in that regard anymore, but they were structural support in the beginning.

They're still experimenting with it, you know, it hasn't been on the job yet. The fallen column is not just a fallen column; again it's a symbol of ruin, which all of this will be ultimately someday. But it's a delightful thing, it's something you can sit on, play on, the base of the column has a chessboard in it, so you can place chess. There's a capital sitting area over there -- you can walk over to it personally and see the detail, which you can't when you're looking at the [inaudible].

I forgot to mention that the [inaudible], is a symbol of the first rose in the state of Oregon in 1840 and it was a yellow rose and not a red rose. You can check me out, but I think it's 1840. So I invented the Rose capital -- the Rose City -- why not?

[inaudible question]

Yep, that's [inaudible]. The other column bases here that are empty, I wanted a Cyprus in these things but we couldn't get a Cyprus to grow, I wanted a Mediterranean cedar and somebody argued me out of that, so we've got these unique little whatever the hell they are things, that may or may not stay, I don't know... it's another one of those things that's really marginal. As you move around here, you'll see old gates leftover from the Portland hotel. It was in front of the hotel and I talked to the contractor that owned it and he said 'yeah I'll give you that,' so we stored it for two years. The other is missing but we provided the base over here as a memory that it did once exist. The gates are sitting almost exactly where they were when they were when the hotel was here.

[inaudible remark]

This one had to be rebuilt and of course repainted and rewired. We have some low wattage lights in it now, unbreakable glass, hopefully... Another thing is you can think of the square as a bump, an aneurysm if you will, on the mall. You come down the mall one way or another and the brick -- one reason we used the brick is to pick up on the mall paving and to consider the square as an extension of the mall or the mall as an extension of the square. In other words, [inaudible] to the same town. Plus the fact that when the brick is wet, it's a wonderful color, you have that grey [inaudible], it has dull consistent grey that we'll experience [inaudible]. It is quite beautiful in the rain. I was here the other day and there were waves of water going across from the rain -- it was just gorgeous.

[inaudible question]

The original bricks for the mall were done in Los Angeles, and they were done down there because no one here was capable of making the structural strength required by the city for the high impact loads from the buses. Sure enough, when we did the square they wanted the same kind of brick, obviously there's not going to be any buses on the square, but that's irrelevant. They still wanted 10,000 pounds per square inch of impact loading on the bricks, and I argued and argued and finally got it down to 8000 pounds so a local firm could finally make them. The masonry manufactured the bricks. I think the name is [inaudible]. The problem with making them locally, [inaudible] in a different temperature

was to maintain the same color as the mall brick. We finally got them so close that you couldn't tell much of the difference, so we decided to go with a local brick maker.

People ask me why didn't you use blue? Why didn't you use brick color? Why didn't you use grey? My answer to that is the first criteria is that it be in a warmer color than a blue to relate to the warm grey. The columns over here are done in terra cotta to relate to the terra cotta of the buildings, but they are a warmer color as you can see – all you do is just look at it. More of a beige-y warm color. You put a stark white terra cotta or a stark blue next to the brick, it's just going to be a much stronger contrast and there isn't a relationship to get with the overtone of a warm color system. The [inaudible] said you need something in the blue range with the water because it always reflects better, it makes the water look nicer and that kind of thing. So we started with the idea of blue, but blue is too cold [inaudible]. So when we chose a blue, there's a blue-violet and the red violet, it's just a shade off of what we commonly think of as blue or red. But when I started playing with these things, and believe me I worked on it for a long time, this color made a lot more sense than blues or blues with black.

[inaudible question]

I tried to avoid the greys, I don't even care a lot for the anodized aluminum structure, but it relates to everything else that's going around. It's on that building and there's some on that building, so it tied – that part of it tied together. The bronze columns were ultimately gold, the dark brown, and then they would turn green. Already there's some green in there – and that being oxide again -- then lavender color makes a nice compliment. For whatever criticism you want to give me, I still think it's a damn nice color scheme, but the only problem with it, the only criticism I have of it, is that two colors should have been closer in value and they made the tiles three times to try to do that and finally we gave up – it was about a \$10,000 shot every time you made those mistakes.

The two were really close in value. I didn't want that strong of a checkerboard pattern, but that's as close as I could get. I can't remember off-hand, there must be a [inaudible]. There's none down here in the big open area, they're all around the periphery where most people will be generally. There's a big deer going in down here. The park bureau is in charge of this and they will do the planning on it.

What about lighting at different times?

We have the most flexible lighting of any square in the world. Everything is on [inaudible], there's all kinds of lighting -- there's low level step lighting, there's lighting in the pavilion, there's what we call the ray lights in that mask up there that come on about two in the morning and shut off before sunrise that flood the square. At one time we were going have lights on each column but that was too expensive, we had to eliminate that, but there is an extremely flexible lighting system, so you can develop or see kind of the mood wherever you are around on the square.

[inaudible] put any wiring in...?

No, that wasn't a feature. The only feature lighting was on the lower level [inaudible]. It's all flexible and ready to be tied onto –

That was about a two month job, figuring that out. It's an extremely complex grade system. You're going to have to pitch it this way to get a proper head height inside, so it doesn't pitch toward the street, it pitches in. [inaudible] There's not a level spot here in the place, at all. It's all [inaudible].

[inaudible question]

The fountain was a recycled water system. The pumps on both sides underneath the fountain, it also ties the water in the water channels and gets the water in the [inaudible]. It's all filtered and recycled There's some make-up water naturally, it needs some for evaporation and all that, but it is truly economical.

Now what have I forgotten? The tiles. I'll tell you about the tiles, though. There is a potter and she wanted to do something to the square and I didn't have any money yet. She said that's great if you want to raise the money, we'll do something. So I ended up raising the money. I went to John Baer and John finally, John and Betty financed the amphitheater, and told them about an idea I had, how about doing a bronze tower inlay in behind the amphitheater that would depict the history of the sight and the Portland area. With a lot of support from Betty – John is kind of [inaudible] and kind of sits back and scratches his face and doesn't say much, but Betty said that she would finance it, which she did. So, [inaudible] finished the [inaudible] this last week and the [inaudible]. It's now an integral part of the amphitheater and, in a sense, it's dedicated I think to John's father and to one of the family members in Betty's family, I'm not sure though.

[inaudible question]

[inaudible] Let me talk about the sun and then – it's temple or the pavilion is in the sunniest are during the entire year. When you figure up the average major sunny area, it is on that corner. So that's why it went there. We had trouble deciding where to put a sun dial. We thought at one time we'd use that big column over there and make it a sundial itself, but that never materialized. It cost too much money, and we decided on having one over here on top of the brick wall, but then we were worried about vandalism and finally just gave up on it. I'd still like to have one. What I have in mind for that column is a weather machine, and that's kind of a humorous title..with the idea being that thing would be a mobile sculpture done in bronze and maybe part of it would be [inaudible], but the minute it started to rain, something would be tripped and there'd be some action. Maybe a little guy comes out with an umbrella, lord only knows what. When the rain stops and the sun comes out, something else would happen. When the wind blew, something else would happen, or a combination of all of the above. I'm working with Alice Teethem now on that idea, and trying to get her to give us some money to bid. She's very reluctant about it right now, so I don't know where it's going to go...but it's a hell of an idea. I think it would be a big deal.

[inaudible]

We are working on a mountable canvas cover for the amphitheater -- it's kind of a nice idea, it will be a nice colorful painting that you can put up and take down on special occasions. I think that one's going to happen.

There's square framing over the amphitheater and a live structural system devised so that we could place the canvas over the entire *[inaudible]* of the brick paving, with large openings cut out and *[inaudible]*. Maybe by summer we'll have that one done.

As far as use, do you think it permits to add functions in here?

Chris can tell you more about that than I can, but my understanding is that the idea is to have something scheduled -- some kind of happening scheduled here -- all the time. There will be permits for certain kinds of events, I'm sure, that you'll have to buy -- purchase...

[inaudible]

All together, we're looking at about 4 to 6 carts. Beautiful wooden-wheeled carts all decorated with nice colors that will dispense various food items. They'll be mobile.

[inaudible]

I don't know yet.

Now on the lower level there was something like 17,000 square feet of gross space, with about 7,000 that's usable. You go through the front door here and you'll be in the public lobby, that's the public lobby space. On the left, Tri-Met has something like a 40 year lease, or a ticket sales office, which is finished now. There's a sizeable space over on this side that would be leasable. Now the federal government gave us something like 1.7 million dollars towards construction of the square and also some regulations that come with it. One is, you can't have retail space on the square. You've got to have public service client. You can have an ice cream shop, you can have a restaurant, that's public service orientated, but no retail space, you can't sell t shirts, socks and hats here.

The space on the right is primarily storage. Those two bronze doors over there open into a storage space and that's where the mobile table, furniture and chairs and so on for the square will go. One other thing I forgot to tell you, I've been criticized as designing this thing as a series of architectural episodes and essentially I consider that a compliment because that's really what it is. The episodes will not be complete until the people are here using the spaces. You might say the whole amphitheater's an episode, the temple's an episode, the *[inaudible]* is an episode and so on. But they also tie together. If they have a symphony orchestra out here. the people can sit on all those stairs. We can fill the rest of it with chairs which will be oriented toward the amphitheater, which has a podium for a 98-piece orchestra. It even has electrical wiring in the steps, so we can set up the music stands or whatever. Or... you can reverse it, and it becomes a place to provide a 100

people to sit and you can have a string quartet down in the lower level or a puppet show or whatever. So, that's the reality of potential events.

[inaudible]

I was thinking about the [inaudible], but with every piece of beauty there is more or less a compliment, not that bugs aren't beautiful, I love bugs. How many [inaudible] have you ever seen and there wasn't some little [inaudible] object on it? I felt we oughtta put a [inaudible]. The bug on the left is a shield bug, sometimes called a stink bug, and the one the right is a ladybug. You can usually see it all the way around. Just the two bugs.

[inaudible]

If you want to see them up close, you have to [inaudible]. There are about 17,000 [inaudible]. A lot of it is made up of utility rooms, sidewalk elevators, storage, [inaudible] room. There's about 7,000 of that I think. I think that's correct...

[inaudible]

Folding chairs, maybe some tables depending on what they want to do. For those of you that aren't lucky enough to get on the [inaudible].

[inaudible]

That tunnel is full of storage, fuel storage tanks, electric storage - controls and some other stuff related to the light rail on this side. Tri-Met has that tunnel. They've got all their junk in there for the light rail. Back in the back here, they picked up additional space under the sidewalk of Broadway. They have brick vaulted sidewalk, it's always been hollow under there, so we found all that space and that's used for duct work, sidewalk elevator, mechanical lifts and electrical equipment.

[inaudible]

Yeah there are some stone walls down there left over from the hotel, but we tried to expose some of them and use them but it really doesn't work very well. There's water coming through them and they've patched and broken and it's kind of a mess. I think we could probably go down there, I don't see why we can't.

Let's go up and walk around the thing and come back down and meet in front of those brown stairs over there, how's that? Okay?

Do you have a total cost of this?

Total cost was just under 4 million, and that was a hell of a buy. We are taking in \$150,000 under the budget and we worked like the devil to do it.

[inaudible]

I think the bricks were close to about [inaudible] million. [inaudible]

[inaudible]

At one point, seven of the bids wasn't all spent on the square, either. A whole bunch of that was spent on mucification, bureaucratic stuff, oh yeah.

[inaudible]

Stuffed in paper bags, and they said 'can you boys use this?' and I said 'well what is it?' and he goes 'oh these are tiles that came out of the Portland hotel, I scraped them out of there myself with a shovel in 1951,' and I said 'well that's not enough,' and he said 'don't worry I've got a backyard full of it.' He had just enough tiles to do these four bays. His name is Dale Miller. We gave him a little...

[inaudible]

They had to replace those with little black ones, but the tile guy said 'I can make those out of slate,' so he found some gray slate and it matched perfectly.

[inaudible]

Dale Miller. As I mentioned, the [inaudible] leasing this building. Those two bays in there is where the food will be dispensed. There won't be much food preparation there but it will be refrigerated and steam heated, kept warm over, and then [inaudible] space. He has access down to the lower level and he has all kinds of equipment down there. He takes up more room than this whole thing, and he delivers everyday from the sidewalk elevator. We planned all that not even knowing how it was going to work. His whole concept came about a program, the program we devised. Fortunately it's working. There's the metro up here and a bunch of other places.

[inaudible]

He said something about that, but I don't know if he had any other building materials.

Not building materials for you, per se, but I was thinking about the people that run this place...[inaudible]

I didn't know what else he had.

He has some light fixtures, some posts [inaudible]

As I mentioned about the gargoyles, you can see where the water runs down this trough and that every [inaudible], you can see one over there too.

Have you been out? Why don't we go outside to these spaces and that will give you a sense of how they feel.

END