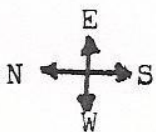
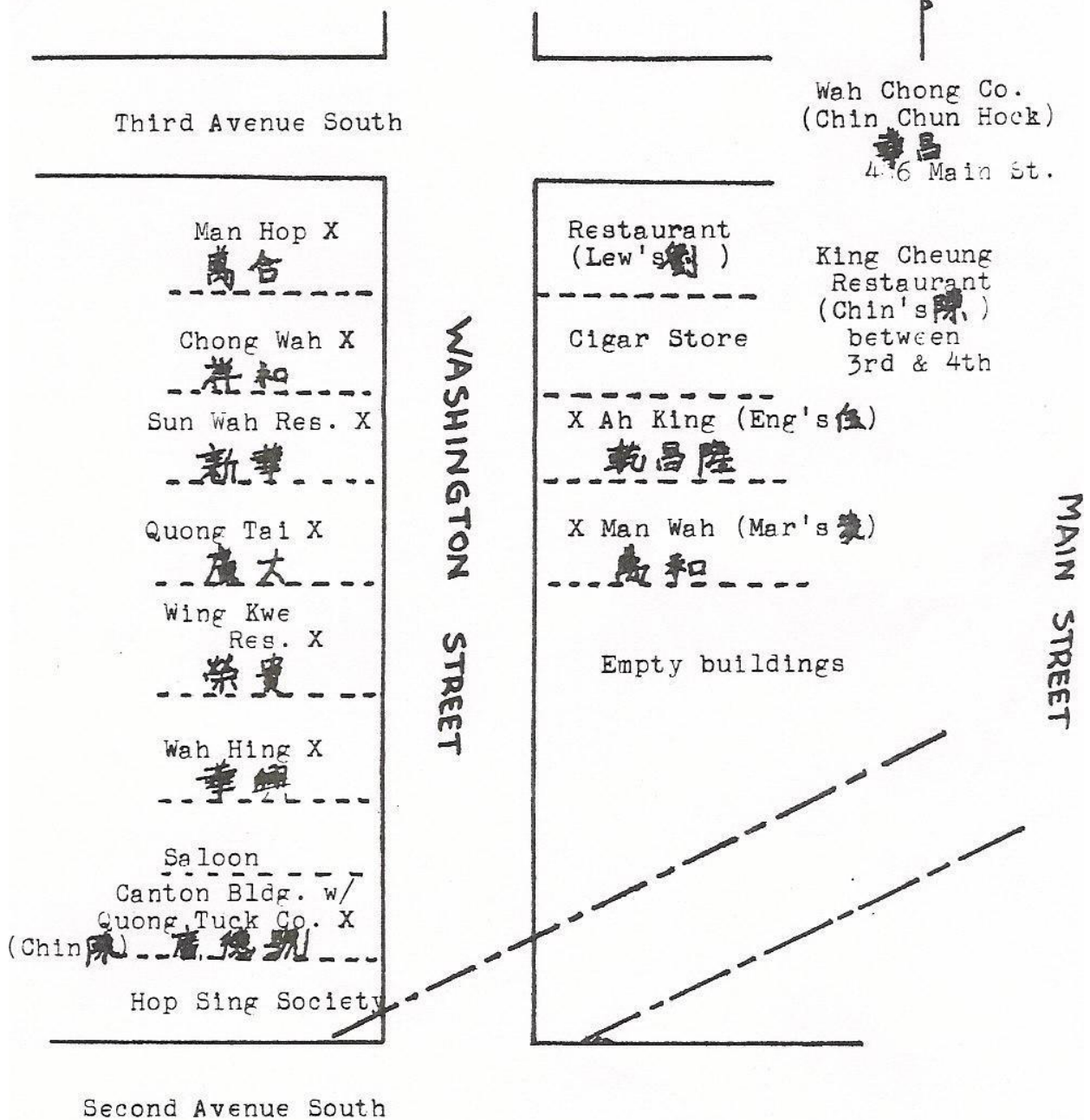
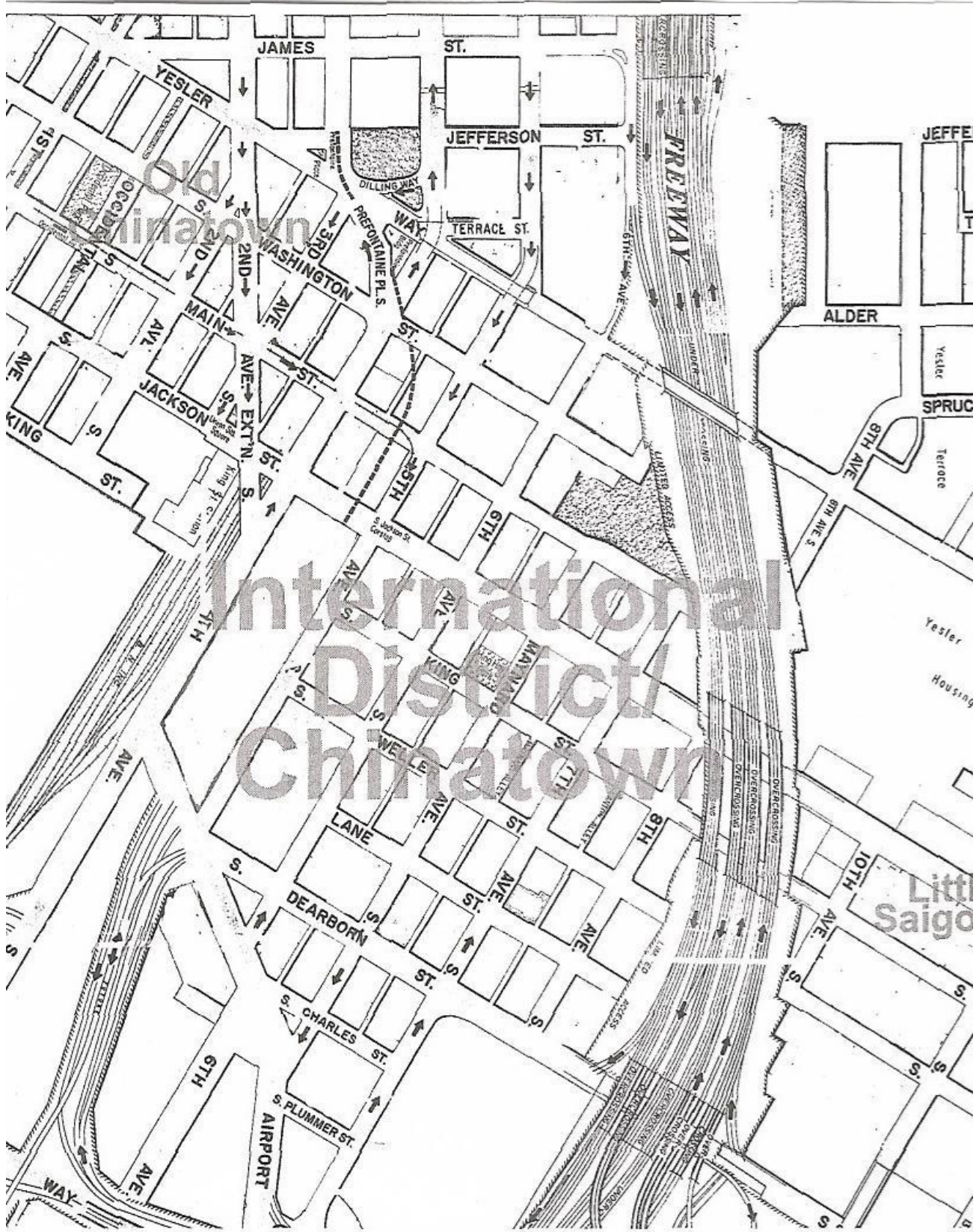


Different Voices, One Community

Artwork Concept Plan for
Fire Station 10 Replacement
Design Team Artist, Gloria Bornstein © 2005
Office of Arts & Cultural Affairs
City of Seattle

Map 5. Seattle's Original Chinatown -
Street Map (1920's)





International District Seattle

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Background

The Fire Station 10 Replacement project is one of the first projects to be implemented by the 2003 Fire Facilities and Emergency Response Levy in Seattle. I was selected as design team artist to work with the Fleets and Facilities Department, Weinstein A|U, RDC, GGN, other City of Seattle staff members, and the community to develop an art plan for the new facility.

Concept: *Different Voices, One Community*

Different Voices, One Community is the concept for integrating artworks in the Fire Station 10 project. It is meant as a guideline for artists to develop artworks for the facility that represent the multi-faceted identities of the cultures of the Chinatown-International District and the relocated city workers. The challenge is to develop art that bridges the gap between these communities - primarily Chinese Americans, Japanese Americans, Filipino Americans, Southeast Asian Americans, and the fire fighter and Emergency Operations Center “families.”

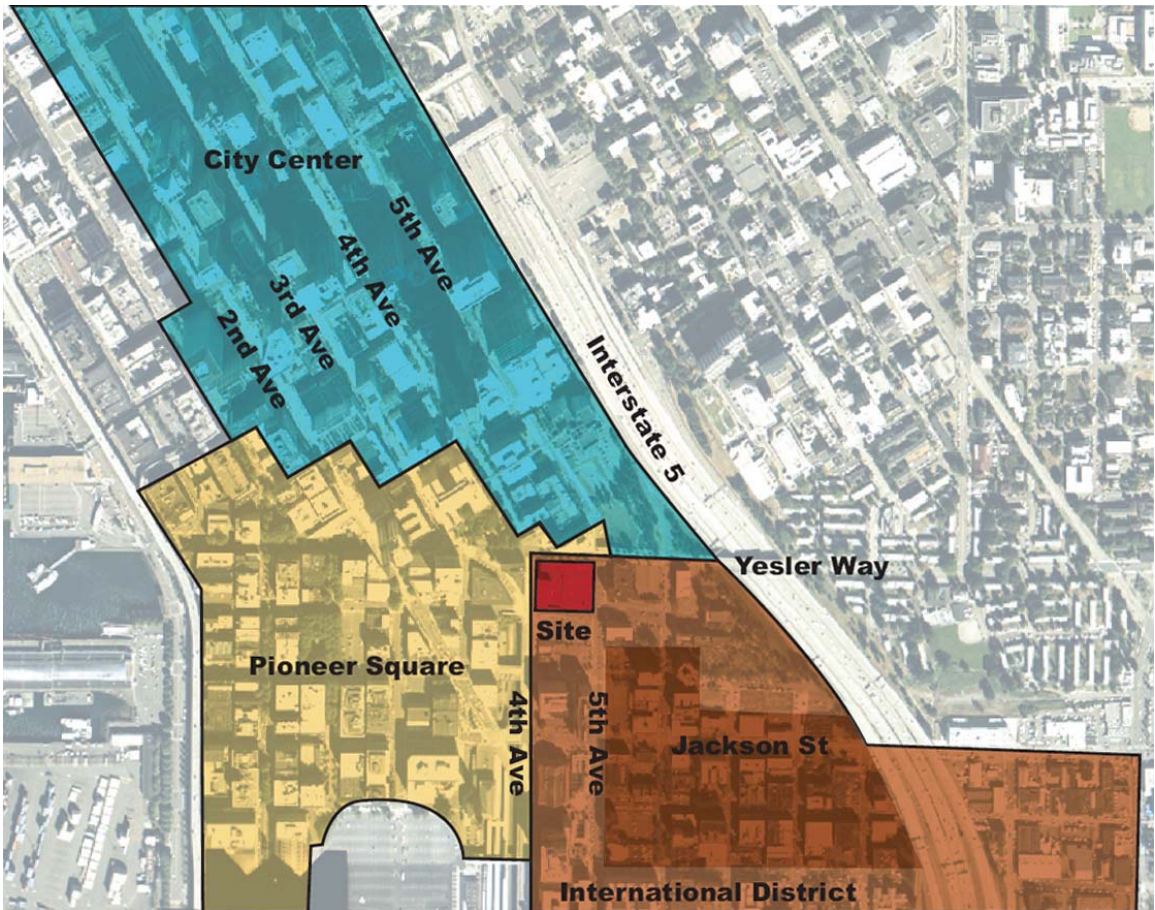
The Japanese call the space between things – ma - a zone of seeming emptiness between categories that is separate yet pregnant with meaning. I recommend artwork for the facility that activates the conceptual space between cultures, representing differences and similarities. Another challenge for integrating art in the facility is to develop artworks that become part of the place, mirroring back the neighborhood’s multi-layered textures of people, architecture, storefront displays, sidewalks, signage and art.

Context: *people and place*

The concept, *Different Voices, One Community*, is my response to the multi-cultural context of the new facility that co-locates the Operations area of Fire Station 10 with a relocated Emergency Operations Center and a relocated Fire Alarm Center. These civic agencies will interface with the diverse Asian population, living and working in the historic neighborhood. (See histories of communities below).

Specifically, the facility is located in the Chinatown-International District between 4th and 5th Avenues South between Yesler Way and South Washington Street. At Yesler Way, the facility is on the public threshold between two historic communities, the Chinatown-International District and Pioneer Square, and two blocks south of the new Civic Center campus.





Fire Station 10 Replacement
SITE LOCATION



Approach

My approach for including art in Fire Station 10 is to listen to the *different voices* of user groups and community members in the context of the facility. In public meetings and private interviews, the Community Art Panel (CAP) and other community stakeholders consistently expressed their desire for art by artists to represent the diversity of the neighborhood. Residents wanted sensitive art that reflected their multi-cultural heritage in non-stereotypical ways. To gain a sense of the historic integration of art, I photographed pre-existing artworks on the walls, in the parks and streets of the District.

Researching the archives of the Wing Luke Museum, viewing the Asian art collection at the Seattle Art Museum, and walking the streets with Donnie Chin of International District Emergency Center gave me a sense of the complexity of the neighborhood and the potential for different works of art.

An important aspect of my approach was to consult with Weinstein A|U, RDC and GGN landscape architects on the exterior design of the facility to develop art locations that would seamlessly fit within the scope of the project. Several interior art opportunities emerged as the collaboration progressed.

Description of the experiences of Fire Fighters and Emergency Operations Center workers

The original Fire Station 10 is located in the historic Pioneer Square neighborhood and home to fire fighters who have a special relationship to the community, particularly as it has become increasingly residential. The Station, built in 1928, serves as the Department's headquarters facility and houses the shift commander to whom all battalion chiefs report. Although the administrative arm of the Station will remain in the historic Pioneer Square building, the relocation will be a great change for the fire fighters who experience Station 10 as a place of work and a home away from home. I attended communal activities like the annual fire fighters' memorial and dinner at Station 10 where fire fighters expressed interest in artworks reflecting the Chinatown-International District location and their identity of being known as *men and women of the rock*. Captain Steven Brown, of the Seattle Police Department Emergency Preparedness Bureau, introduced me to the Emergency Operations Center workers who will relocate from their 4th and Battery location. They are looking forward to moving to the larger facility and expressed their desire for artwork that offers a calming environment.

From these meetings with users, community representatives and design professionals, I developed art locations for other artists in relation to the theme, *Different Voices, One Community*. The Art Plan recommends art that will create a home away from home for the users and represents the multi-cultural identity of the District.

Proposal for inclusion of artists who can represent *Different Voices, One Community*

I recommend artists who can create art reflective of the diversity of the Chinatown-International District be selected for art projects in the Fire Station 10 facility. An open call will provide an opportunity for a large pool of artists to apply who are experienced in the sensitive issues of diversity and have skills in developing art around the concept of *Different Voices, One Community*.

Coordination of work by other artists

As design team artist, I plan to work with the Office of Arts and Cultural Affairs to participate in the selection of professional artists. I will provide an interface between artists and architects, coordinating their artworks on selected sites.



George Tsutakawa

Description of art locations for artists to represent *Different Voices, One Community in Fire Station 10*

South Washington Street: Design team artist Gloria Bornstein is developing *Sentinels*, a multi-piece sculptural artwork on this location.

Preferred Locations:

1. Fifth Avenue South:

Three dimensional art placed along the exterior of the EOC/FAC on the 5th Ave South side of the facility could occupy the space in a 20 foot wide x 240 foot long area with breaks for the entry to the parking area and the entry to the EOC/FAC. The planting is 6-8 inches of densely planted ground cover. The area should serve a primarily visible function, moving people along the street, reflecting the activities of EOC/FAC operations and and diverse identities of the Chinatown-International District and Pioneer Square District.

2. South Washington Street:

At the entrance to the Fire Station on South Washington Street is a 47 x 24 foot exterior space for a three dimensional artwork, reflecting fire fighting activities.

3. The lobby of the EOC/FAC facility is an opportunity for a calming 2 or 3 dimensional artwork that reflects on EOC history drawn from city archives. It is 20 (W) x 75 (L) feet, two stories with glass at each end. Entrances are off 5th Avenue and the terrace level of the Fire Station. An open stair up to the FAC level is a feature element.

Additional Options

4. In the lobby of the entrance to the Fire Station on South Washington Street there is an opportunity for a 2 or 3 dimensional artwork on the east wall of the public space, measuring 8 (H) x 25 (L) feet. The artwork in this public threshold area could reflect firefighting activities or remember fire fighters of Fire Station 10 who died in the line of duty.
5. The metal trellis above South Washington Street is an opportunity for flat metal art applied to metal structures previously selected by the architect.
6. The Green Roof of the Fire Station, measuring 64 x 126 feet and seen from Yesler Way towards Sodo, is an opportunity for three dimensional art.
7. The terrace of the Fire Station, measuring 126 (L) x 28 (W) feet, is an opportunity for three dimensional art reflecting fire fighting activities.
8. If coordination of timing permits, there is an art opportunity on 4th Avenue South. A concrete wall, measuring 60 x 16 x 12, may be embellished with applied relief art. Safety concerns require the art be vandal proof and resistant to climbing.

The design team artist will coordinate art in the above sites.



Fire Station 10 Replacement
ART LOCATIONS





Fire Station 10 Replacement
SOUTH ELEVATION
ART LOCATIONS



Fire Station 10 Replacement
EAST ELEVATION

WEINSTEIN AU
 RossDrulisCusenbery
 ARCHITECTURE
 Gustafson Guthrie Nichol Ltd



Budget for Fire Station 10 Replacement Project

Total Budget.....\$270,000.00

Design Team Artist: *Sentinels*, a multi-piece
sculptural artwork by Gloria Bornstein.....\$100,000.00
Art Locations for Selected Artists.....140,000.00
Art Plan for Fire Station 10 Replacement.....30,000.00

Budget Range for Preferred Locations

- 1. Fifth Avenue:**
The green space on 5th Avenue South is an opportunity for three dimensional art. \$70,000.00
 - 2. South Washington Street:**
At the entrance to the Fire Station on South Washington Street is a space for three dimensional art. \$35,000.00
 - 3. The lobby of the EOC/FAC** is an opportunity for 2 or 3 dimensional art. \$35,000.00
- Total Available Funds \$140,000.00**

Additional Options

4. In the lobby of the entrance to the Fire Station on South Washington Street is an art opportunity on the eastside wall of the public space. \$25,000.00
5. The metal trellis above South Washington Street is an opportunity for flat metal art applied to metal structures selected by the architect. \$50,000.00
6. The Green Roof of the Fire Station is an art opportunity. \$20,000.00
7. The terrace of the Fire Station offers an opportunity for art. \$40,000.00
8. On 4th Avenue South there is an opportunity for applied relief art on the concrete wall. \$50,000.00

Narrative of the Asian community's ties to the fire fighting profession

From 1860 to 1865 when Chinese settlements started up in the American west, Chinese communities banded together for protection, forming their own fire fighting teams when no one responded to putting out fires in their settlements.

However during the Chinese Exclusion Period from 1893-1943, there was a relationship between Chinese and Caucasian Fire Departments. Seattle volunteer fire fighters came forward to help members of the Chinese community with court documents. They testified for Chinese residents that they worked in the area, patronized stores, and had families to help them avoid deportation to China.

A disastrous fire occurred in the District's Ozark Hotel in the 1970s, resulting in new city codes that were then seen as harmful to the Asian community but are now seen as providing better living conditions. The following morning after the fire, the City required the closure of all hotels because they failed new code requirements, leaving one half the residents without housing for one year. The Milwaukee Hotel on 7th and King Street was one of those ordered for closure but the Fire Department knew the community wanted to save the building. They wrote letters to rescind the order and went to court requesting extra time for the community to clean it up. The community met code standards by establishing a round the clock human alarm system until they were able to install alarm systems – thus saving the landmark building and housing for the neighborhood.

The 1970's Fire Ordinance further decimated the community by requiring that all hotels in Nihonmachi, (Japantown) be torn down except for the Panama Hotel on Main Street. The selected site for Fire Station 10 is now a vacant lot that was in Seattle's original Japantown. One of the effects of the Japanese internment during WW II, when Nihonmachi was emptied of its residents, was to make this site available.



Chinese fire fighters in 1888. From Hoobler's *The Chinese American Family Album*.



Japanese fire fighters in the Edo period. From Gonick's *Matsuri! Japanese Festival Arts*.

Brief histories of communities in the Chinatown-International District

The Art Plan, *Different Voices, One Community*, developed from my site analysis of the Chinatown-International District where Fire Station 10 is located. Listening to the stories of stakeholders and researching histories are part of the conceptual approach I bring to site-specific work. These mappings provide in-depth understanding of how issues of race, gender, and labor influence community pride and identity.

The Chinese American Experience

On a walking tour of the neighborhood with Donnie Chin, I met Doug Chin who writes in *Uphill-Settlement and Diffusion of the Chinese in Seattle*, “Chinese immigrants started the establishment of shops at Western Street along the waterfront, and gradually moved on South Washington Street establishing Chinatown near the train station.” They worked in sawmills, railroads, coal mines and engaged in small businesses.

The early history of the Chinatown-International District is the history of the American west when the Chinese population arrived to work on the railroad, then suffered discrimination through quotas, deportations and the exclusion act of 1882. After the great fire of 1889 destroyed the old Chinatown, Chinese labor was again needed for reconstruction. The new Chinatown was rebuilt on 2nd and 4th on Main Street. In 1907 the City of Seattle began to fill in the tidal flats, permitting construction of buildings by Family Associations, Tong organizations, and businessmen. The Chinese Exclusion period from 1893-1943 prevented renewal of the community until the 60’s, when Chinese, Japanese and Filipino activists demonstrated against construction of the freeway and King Dome, forming agencies to improve housing and social services. The District is now well served by organizations that sprouted from these early activist concerns; the BIA, Business Improvement Association, Inter*Im, a long range planning agency, the PDA, the Food Bank, the ACRC, Asian Counseling and Referral Service, and Housing Alliance, a health care clinic for low income residents.

The Japanese American Experience

On my walk with Donnie Chin, I met Mrs. Sugeko Uno who ran the old Rainier Heat and Power Co. We passed Higo's 10 cents store, still owned by the Murakami family, recently transformed into KOBO by Binko and John Bisbee. "The origins of Nihonmachi, or Japantown, go back to 1891, when a city map showed Dearborn Street was called Mikado Street", writes David Takami in *Divided Destiny*. It developed around 5th Avenue South between Main and Jackson Street adjacent to Chinatown. After the regrade of Jackson Street in 1908, Nihonmachi moved up Yesler Way. Low wage jobs were plentiful for Japanese workers in railroads and sawmills, logging camps and canneries. By the 1920's Japanese farmers supplied 70 percent of the region's vegetable and half the milk from farms located in the White River Valley. Japanese truck farmers occupied 75 per cent of the stalls in the Pike Place Market in 1912. Community life prospered, taking form in organizations of people from the same prefecture who took care of members in need of money, housing, and employment. They engaged in major businesses, such as the Pacific Commercial Bank, greenhouses, and restaurants.

However, Takami writes, "roots of discrimination prevailed." In the Panama Hotel are suitcases abandoned by Japanese residents in 1942 after they were transported to detention centers like Camp Minidoka in Idaho. "After the war, Nihonmachi was just a shell of its former self", writes Takami. "But a community core endured." In the 1960's Asian activists joined to fight against discrimination against Asians and demonstrated to preserve the Nihonmachi, now known as the Chinatown-International District.

The Filipino American Experience

Walking along Maynard Street, I entered the Eastern Building to see photographs of the Filipino experience. “Filipinos came to Seattle in the pre-World War II period as American colonials who were not entering a foreign country but were returning home to the United States until the passage of the Tydings-McDuffies Act in 1934 closed immigration from the Philippines”, writes Dorothy Fujita-Rony. The LMV Hotel and the New Manilla Hotel were operated by the LMV Trading Company, a Filipino enterprise in the 30s. Filipinos were employed as service workers, in the Alaskan canneries, and the agricultural industries in Washington and California - the intelligentsia had access to education at the University of Washington. In 1933, because of racism, Filipino workers were always on the move, following the flow of labor in West Coast industries, and between the United States and the Philippines. Fujita-Rony says their sense of community was formed from these migrations and not from a specific place. In the 1930s Filipino Americans mobilized labor in Seattle by forming the Cannery Workers and Farm Laborers’ Union (CWFLU).

The Korean American and Southeast Asian American Experiences

In 1965 Seattle experienced a resurgence of Asian immigration, resulting from the Immigration and Naturalization Act of 1965 when large numbers of Koreans arrived. In the 1980s, Southeast Asians from Cambodia, Laos and Vietnam sought refuge in Washington State. Vietnamese businesses sprouted in what is known as “Little Saigon”, from Fifth to Twelfth Avenues along Jackson Street.

Appendix

Selected meetings, research and development of art plan and art proposal

December 6, 2004, Present my artwork to the Community Advisory Panel (CAP).
December 7-16, 2005, Researching the history of different cultural groups in the Chinatown-International District for the Art Plan. (See bibliography).
December 20, 2004, Meeting with Shannon Nichols, of GGN.
December 23, 2004, Meeting with CAP president, Tom Im at Panama Hotel.
December 28, 2004, Battalion Chief Molly Douce arranges for me to join Fire Station 10 fire fighters for dinner and discussion; Lt. Sue Stangl, Chief Officer, Bryan Hastings, Lt. Ed Peterson, Jim Fosse, Harold Webb, Craig Hanada and others.
January 5, 2005, Attend fire fighters dedication in Pioneer Square.
January 6, 2005, Meeting with Shannon Nichols, of GGN.
January 8, 2005, Research Japanese fire fighters coats at Seattle Art Museum.
January 11, 2005, Conversation with Donnie Chin regarding the historical relationship between Seattle fire fighters and the District's Asian community.
January 12, 2005, Meeting with GGN regarding art along 5th Avenue.
January 17, 2005, Meeting with CAP, fire fighters, and EOC.
January 17, 2005, Meeting with Fabrication Specialities regarding budget and materials.
January 20-27, 2005, Outline of Art Plan submitted to Seattle Office of Arts & Cultural Affairs.
February 3-6, 2005, Develop draft of Art Plan.
February 7, 2005, Meet with Donnie Chin of IDEC. I photograph our tour of the District and meet Bob Fischer, of the Wing Luke Museum, visit the Housing Alliance and the Asian Counseling and Referral Service.
February 8, 2005, Meeting with Jan Johnson, owner of the Panama Hotel.
February 15, 2005, Research archives of Wing Luke Museum.
February 17, 2005, Meeting with Weinstein A|U and GGN.
February 18, 2002, Research at CUH library, University of Washington.
February 28, 2005, Consult with Fabrication Specialities
Beginning of March: 1st draft of Art Plan submitted to Seattle Office of Arts and Cultural Affairs.
March 1, 2005, Discussion with Weinstein A|U regarding art locations.
March 7, 2005, Lt. John Chamberlain and I discuss the use of the fire fighter helmet.
March 8, 2005, Led by Capt. Steven Brown, EOC staff share their thoughts on art for the building.
March 9, 2005, Review of model with Weinstein A|U.
March 12, 2005, Develop art proposal for artwork on South Washington Street.
March 16, 2005, Develop layout for art plan.

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