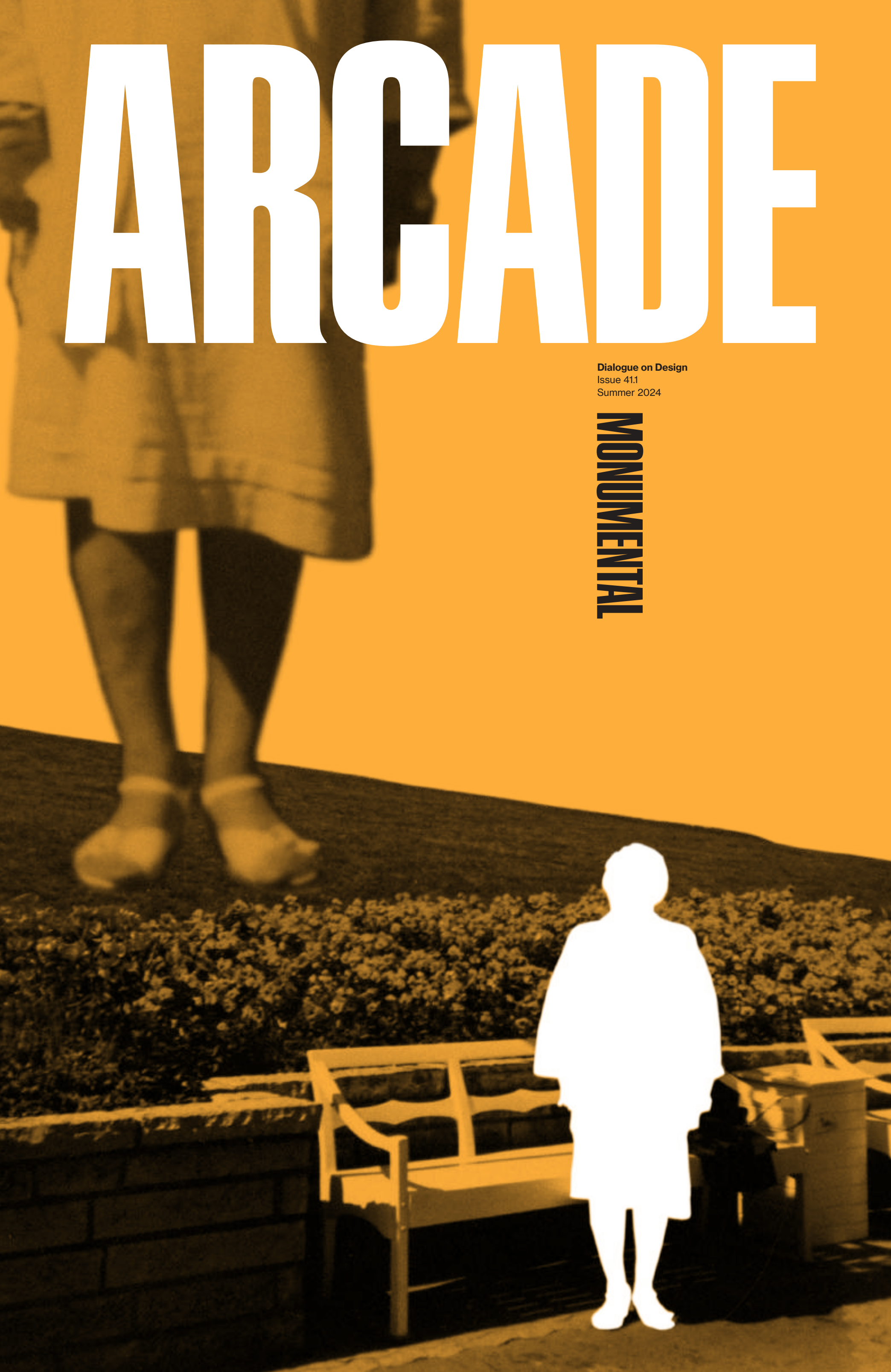


ARCADE

Dialogue on Design
Issue 41.1
Summer 2024

MONUMENTAL



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Thank you to our sponsors and supporters for your generous sustaining grants, memberships, and donations. After 40 years of continuous publishing, ARCADE NW is ready for the next phase of evolution - with your support, we have the privilege of expanding our programming to better fulfill our mission to amplify dialogue on the designed environment.

Because of your support, we now have a cohort of editors, journalists, designers, and writers with the directive to provide vital cultural journalism to better sustain art, architecture, and design in our growing city. We have launched a new magazine focused on topical happenings in Seattle and beyond, and we are building a new indie publishing arm - providing mentorship and support to publish local limited print books highlighting the people and projects which bring thoughtful architecture, design, and art to the PNW.

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EXPANDING POTENTIAL

Letter from the Editor
Words by Leah St. Lawrence

MONUMENTAL came about over the course of an entire year, and while it sat waiting to find a place in the new organizational structure being developed, it was uniquely fitting that John J. Parman and I should co-edit this issue. Our editorial partnership on ARCADE's printed publication is representative of our intentions for this long-standing journalistic incubator. Since 2019, ARCADE has fought against its own memorialization, publishing on change, transition, reflection and expectations. Refuting the all too real possibility of becoming another independent magazine lost in the transitions from tangible to digital, advertisement revenue to memberships, and criticism to click bait - it is through this issue that we are able to leave the question of our future behind.

When I took over ARCADE as Editorial Director at the end of 2022, I struggled with rebuilding from the perspective of raw potential and deeply integrated brand identity. The question: do people want this anymore? was always at the forefront of my mind as I considered what the best path forward would be. I paused publication for an entire year to determine a course of action not just for the organization, but for an urban community deserving of consistency, intention, and purely good journalist practice. Through conversation, collaboration, and a lot of thought, I am pleased to confidently declare that ARCADE is not only refusing to shrink into memory, but is rather expanding to encompass its full potential. A new generation of publishers, writers, contributors, and designers have joined in alignment with established and long-standing ARCADE denizens to publish not one, but two magazines - bringing our annual publication count to six issues per year.

During this incubation ARCADE became ARCADE NW Publishing, inviting the possibility of more publishing projects: future magazines, journals, and books published under our care. ARCADE Magazine has transitioned to ARCADE Print Journal, a bi-annual publication that will continue to develop as a hub for long format and highly developed essays and dialogue; where writers work through concept driven explorations— both historical and related to present issues. At the start of 2024, myself and Zoya Kulikov-Wickizer, launched a quarterly digital magazine to curb the growing void of topical journalism and criticism in architecture, design, and the fine arts. We spent months developing a publication that could be produced quickly and would develop into a consistent and reliable place for news, conversation, and criticism on the creative ecosystem in and around Seattle. Through this digital quarterly, we have been able to bring on a cohort of talented writers and journalists dedicated to a boots on the ground approach to independent creative and cultural journalism. Our committee structure will return with clearly defined directives, encouraging community participation at all levels of our organization. Acknowledging ARCADE's deeply rooted design history, our entire archive of magazines, dating back to 1981, is being maintained and developed with great care, as a branch in its own right. We look forward to integrating ARCADE's past alongside the future, all under this new ARCADE NW Publishing umbrella.

ARCADE has found strength in new friendships such as with The Seattle Art Book Fair, Public Display: Art, Goopy Mag, Buildings of Seattle, and Marquand Books; as well as renewed attention paid to old relationships and continued partnerships such as with Peter Miller Books, The University of Washington, Townhall, and Space.City. We are fostering connections in New York City and abroad, expanding what it means to generate dialogue on the designed environment by onboarding film, dance, and music journalists. Furthermore, I myself am determined to be an advocate for independent journalism, print media, and publications, but none of this happens in a vacuum and none of it happens without you.

The theme of MONUMENTAL came out of a months-long exploration of shared space, the public, and individual urban experience. We originally intended to discuss topics of public urbanism and development - eventually settling on how these spaces generate memorializations and connection, and ultimately, monuments of experience. In the following pages, you will find poetry by Shin Yu Pai honoring the Fallen Leaves Memorial, a beautiful narrative piece by Shreya Balaji reflecting on "Drift", her one-time publication on a series of intimate conversations with park goers along Seattle's waterfront, a considerable amount of attention to public art and infrastructure from Charles Mudede, Tommy Gregory, and Glenn Weiss, and a theory based exploration on the development and use of city streets by Emily Terzic. Each of these contributions flows into the next to guide you from an expanded interpretation of monuments into the tangible and concrete manifestations of such. They are about memory, experience, solidification and necessary change. In this way, MONUMENTAL is the perfect concept for this moment in ARCADE.

Leah St. Lawrence
Editorial Director

SPEAK, MEMORY

Letter from the Editor
Words by John J. Parman


A monument may become a visual landmark long after we've lost sight of what it commemorates, part of the public realm we share with others, although its shifting temporal meaning can suddenly make it a flashpoint. If monuments are often memorials, memorials are not necessarily monumental. Just as monuments blur into civic buildings that are really artifacts, as Aldo Rossi pointed out, long-lived because adaptable, memorials can be exceptionally modest and sometimes ephemeral. If monuments are markers, memorials trigger memory.

Both are bulwarks against forgetting. If I stress the marking character of monuments, it's because forgetting is fundamental to our species. Monuments and memorials are tied up with death, sometimes in propitiation for squandered lives but also honor the prominent. (Even a few ultra-loyal dogs get their due.) There's always an accompanying story and keeping it alive is challenging (easier perhaps for the loyal dogs). Museums display Greek or Roman antiquities with chipped-off noses and other bodily parts. Contemporary urban life sees sculptures pulled down and monuments hacked. Post-facto infractions lead colleges to be renamed and commemorations erased. Alt-histories abound, so warehoused statues of Lenin and Stalin are making a comeback. Removing WW2 monuments causes friction between Russia and its former colonies.

In the wake of the Tohoku earthquake and tsunami, a marker was discovered from several such events back. "Build west of here," it read. It was ignored. Not far from where I live, a sign reads, "Fire Zone." My block was untouched by the 1923 fire that burned most of northeast Berkeley, but in last year's centenary, I saw a map that showed how miraculous it was that my 1902 house is still standing. Only the fire insurers remember, canceling homeowner policies left and right due to the "density" of our wood-shingled houses, popular then. They evoke the era of Charles Keeler and the early Bernard Maybeck's "simple houses" and the Arts & Crafts lifestyle Torstein Veblen skewered, writing about nearby Palo Alto. This remnant is its local memorial.

Fame also figures with monuments and memorials. It slips from view so quickly that we either forget the famous altogether or remember them inaccurately thanks to propaganda's implanted memories. A talk by Heidi Gustafson, a Seattle area artist focused on ochre, brought me to the Oakland Columbarium, originally designed by Julia Morgan. A mashup of secular religious architecture, references to libraries (the ashes of the dead were initially kept on shelves as "books"), and 1960s-era airport terminals with walls of polished stone, The Columbarium speaks to the effort we make to extend ourselves into an earthly future. Cemeteries, now lawns with grids of dead-flat grave markers, were once alive with sculptures and mausolea. Some are now famous— people visit to leave flowers to Jim Morrison or Karl Marx. Guidebooks are available. It's as close as we get, other than emperor's tombs or the pyramids, to the "lasting fame" for which so many hunger.

The everyday is a stream of intention, habit, and association. A lot of memory's triggers speak a local dialect, including the changing landscape of trees, bushes, gardens, and planting we encounter that reflects each household's interaction with its street and block. I've lived in my neighborhood for half a century, so I've acquired a local knowledge that reflects its seasonal patterns and my responses to them. Some writers try to capture local knowledge—the way a place is best understood as a vernacular particular to itself. One intention of such writers is to share this particularity with others. Literature is a medium for this, as is film, and both convey the unfolding world we join as infants and eventually depart. We're aware it's transient, yet we build monuments and memorialize people and events. We want to be seen and remembered, since it's what we do in our everyday. Triggered by the chard of wildfires, the lights and sirens that follow injury and crime around, and other signs of precarity and stress, we need to find our bearings. (In Paris, some monuments name their Métro stops and surrounding neighborhoods.) Yet spring's blossoms and buzzing bees recall us to ourselves, bring to mind the regeneration inherent in life, its fecundity and promise. We forget and then we remember.



across the urban landscape,
fallen leaves: maple-shaped bronze
plates floating in lead-colored fields
sealed into the grey of concrete
footpaths where they are trodden
each day miniature gravesites,
clusters of markers cementing
people with(in) place
Seattle's unforgotten dead
or those who died outside
social safety nets and structures
of caring – alone, exposed
to the elements; the elegance
of a thin artifact hidden,
flush with a sidewalk,
unobtrusive, the way a city
would prefer its homeless
problem to be, a monument
that takes up hardly
any public space occupying
the contour of public memory

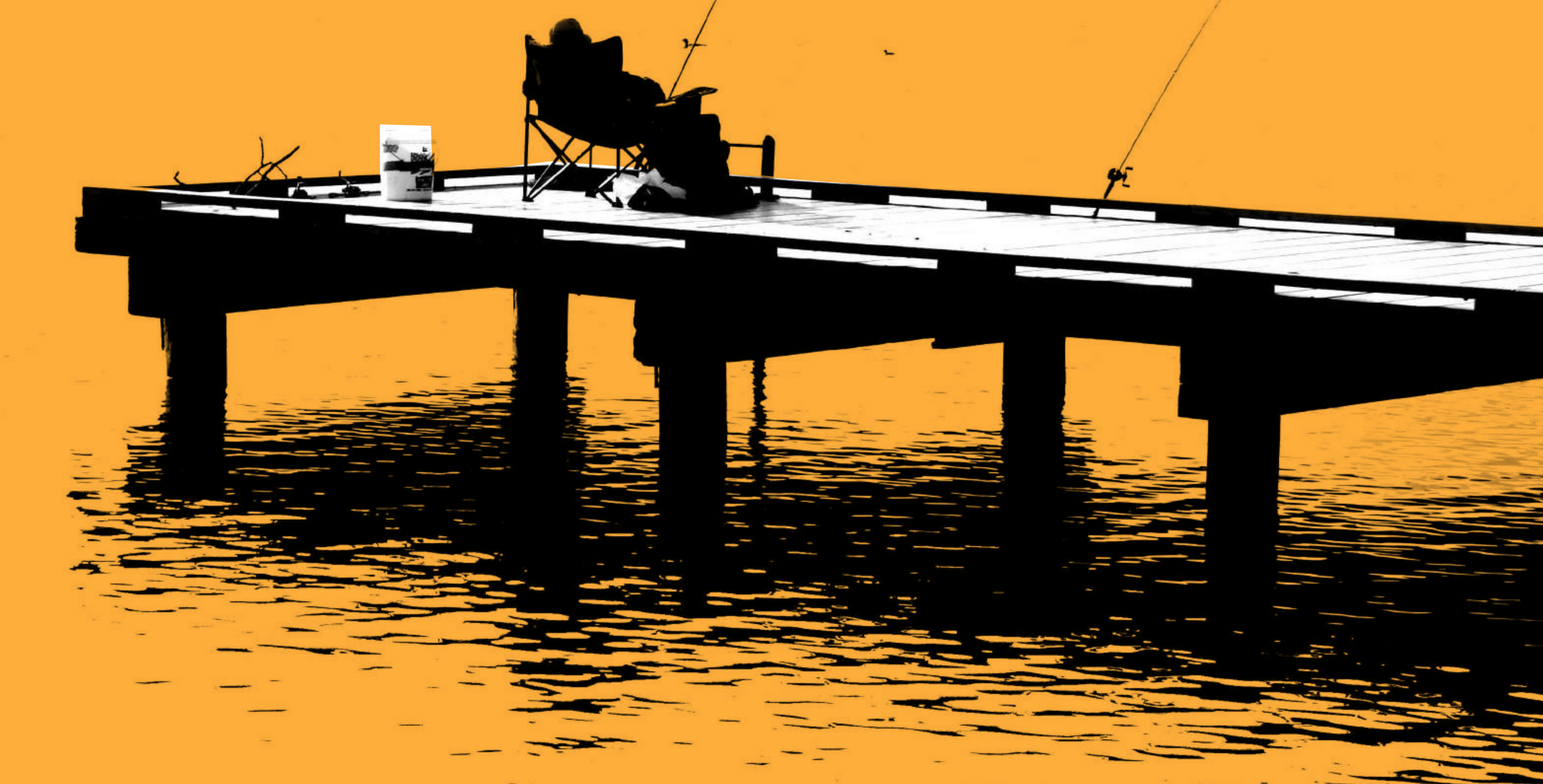
NECROPOLIS

(THE LEAVES OF REMEMBRANCE)

Words by Shin Yu Pai

"Since 2003, the Homeless Remembrance Project – a collaborative effort of homeless women, faith community leaders, designers, artists, social service providers and other friends – has worked to create places of hope, healing, and beauty to honor and remember homeless people who've died in King County. Leaves of Remembrance carry names of homeless men and women who have died, so that every person will have a place where they can be remembered."

Excerpt, The Homeless Remembrance Project
www.homelessremembrance.org



REVISITING DRIFT

Words by Shreya Balaji

Over three weeks in the fall of 2022, I visited 15 of Seattle's public parks. I was a senior in University of Washington's design program, so, with a school-issued DSLR around my neck and a cork notebook in hand, I spoke with countless strangers and photographed the parks' settings, landscapes, and denizens – all of which culminated in my publication, DRIFT; a multifaceted exploration of this terrain through the lenses of park dwellers, city archives, and imagery from past and present.

Hoping to narrow the scope of my work, I decided to focus the book's exploration on six public waterside parks. Seattle is inextricably linked with the water, and these shoreline parks build on a natural feature of the city: the relationship between land and water.

Many Pacific Northwest lakes interrupt and transform Seattle, offering a tranquil respite from a cityscape that can be monotonous in its predictability and our own familiarity with it. I have always been drawn to these aquatic features, teeming with life and ecosystems so distinct from

ours, and evoking deep feelings of calmness and renewal. Seattle's geography, civic infrastructure, history, and culture – both contemporary and enduring – have been shaped by its bodies of water, and the parks I chose for DRIFT are memorials to this influence.

When I started college in Seattle, my first walk to Gas Works Park, along the Burke-Gilman Trail, felt ceremonial. It was late at night, and my new friends and I slowly made our way over, crisscrossing the paths and creating new ones every few minutes as we talked to one another. These walks to Gas Works quickly became our custom. We soon added jogs around Green Lake, beach visits to Golden Gardens, and picnics in Ravenna Park to our repertoire. Parks were where a lot of my life happened. In the pandemic, parks were my refuge, the only places I could be in comfortably outside my own home. They held a sacred, introspective quality for me.

My perpetual devotion and loyalty to public parks ignited a fire for this project. However, I didn't

anticipate what would further stoke these flames: profound interactions with strangers.

The creation of DRIFT was, in many ways, a social and communal act. Venturing beyond its beginnings as a more general exploration, the book considers the park as a space made for holding and nursing humanity. It documents stories of park goers from immensely varied life experiences, stories that were shared with me in a moment of connection. I spoke to people who had experienced homelessness at parks; people who had sat down in front of bulldozers, chanting activist songs and fighting to preserve park spaces; and people healing bodily trauma in a park's frigid waters. Through all of these exchanges, I came to experience parks differently – as a rich gathering of personhood, a place of active reconciliation. DRIFT documents my new understanding of parks as a rich aggregate of experiences and, simultaneously, a space in which a singular, personal moment can occur.

It's not that common to have conversations of this nature with strangers so frequently. I would begin by asking about the park: what they liked to do there, and who they came with. But consistently, our conversing would meander into the territory of personal vulnerability. People opened up on topics like long-term injuries, job insecurity, and homelessness. I think that these parks, by their nature, created the space to make these exchanges comfortable. Parks exist in an in-between state, a state of flux, because they are hyper-public spaces that can facilitate hyper-personal use.

The outdoor and (sometimes) expansive nature of public parks enables all kinds of personal use. Shared spaces like libraries and public museums are often enclosed, and more importantly, employ individuals to serve as moderators, liaisons, or stewards of the space. They enforce certain social rules, both implicit and explicit. In parks, we reserve that role for ourselves. We decide how we want to interact with the space. Of course, we share it with others. Our social expectations of the wide range

of activities possible in a park allow us to adjust to the environment we find there while engaging in our preferred personal use. This can reduce our sense of acting performatively despite being in a public space.

Parks also enable the radical play we associate with children. To me, play is some combination of presentness, imagination, and movement, be it physical or mental. When adults play or engage in out-of-the-ordinary movement in a park, it seems normal, as does their leisure. Engaging people in these moments led them to be open about their feelings and vulnerabilities.

For this issue, I have selected four conversational exchanges from DRIFT to highlight. These exemplary moments capture the magnitude of personal experiences at these public parks, and the sheer breadth of use to which they're put. For these individuals, parks were places of multidimensional scale – places for shelter, healing, leisure, and reflection.

And in their own right, parks serve as monuments. Perhaps not conventionally so – they do not typically commemorate historical events or heroic figures – but parks are monuments in an active sense, continually nurturing a collective memory to which we contribute, continually inviting us to share our personhood with others in one of humanity's last remaining commons.

Now, a year after its completion, DRIFT testifies to the scenes of its own production, composed of an intricate web of people. And through my own reflection, it led me to see parks as spaces that bridge the private and the public; accommodating the complexity, compassion, and heart of the people of Seattle. This has humbled me and I hope to remain, as a creative maker, attuned to my community and all that it has to teach me.



GREEN LAKE EXCHANGE

So what do you like to do when you visit Green Lake?

Pretty much hang out and enjoy. Yeah. We like to play, parkour, hang out. A lot of hanging out. Watching the ducks.

I love watching the animals here. I feel like I started really liking ducks after moving to Seattle. There's so many. Have you both been coming out here to do this for a while?

Yeah, for a while. We come around a lot. Before, we were living out of a van here. Well. His mom had an apartment but yeah. Me and him were out here, he would kinda go back and forth.

Oh, wow. What was that like? For you, and for him?

I don't know. People here don't practice equality. There's a lot of...not racism...but like, there's a lot of classism here. It's very blatant that we are living here. And the judgment is obvious too. It's a rich community out here by the park, and these houses cost a lot too. But I wanted us out here.

That's really tough. I'm sorry. Yeah. This is definitely a, sort of, more affluent kind of neighborhood around here. Why did you want to be here though? I mean, Green Lake specifically. I'm sure it must've been a lot

to deal with if people were being judgemental and open about it.

Well, the park is super well-maintained and it's nice how you can decompress. [The kid whispers to his dad, and then says to me, "The park is super cool."] Seattle has so many parks, and they've done studies and they show that proximity to nature helps with mental health so much. They did this one study, they got office workers to sit near windows and other people to sit at a desk with no windows and the ones who saw nature had better mental health and less depression.

One hundred percent. I feel like humans forget we are animals too? Like we thrive in natural environments and need those kinds of spaces to be happy. And in the city a big way to access that is parks and those sort of natural spaces.

Absolutely. And like, here specifically, with the loop, a lot of hardcore athletes come here. People who train to do insane marathons. Professionals and all. At least for him [points to his son], he learned how to breathe like a runner. Just by seeing people go by. Doing what they do. That's why I wanted to be near parks when I was homeless.

Oh my gosh. Yeah. That sounds like a lot, to mentally adjust to that, reframing your reality and stuff. But, the water out here is amazing, I'm so glad you're loving the dips and it's helping you out. Actually, for the last two years, during winter, I've sort of made it a thing to come swim in the water at night. I just wade through and dip in, and it's so freaking frigid, but once I'm in it just feels like me and the moon...it's so

That's incredible. Just by watching? Kids are so cool for being observant like that.

Yeah. There was so much around for him to absorb.

Okay, I wanted to ask you one last thing. With all your experiences at this park, what would you say it's missing? Like how could it improve for people?

There are showers here. I mean, I would never use them, I never did when I was homeless, but some people do and they have the facility. It could be better I guess. I think that garden beds could be good to put in here though. Some raised beds. It would make a difference for homeless people to have access to fresh food like that.

Completely agree. Even the act of interacting with the earth, growing your own food, all of that, would be so cool. So beneficial. I love those ideas. And thank you for sharing so much and being so real with me. I really appreciate it.

religious. I don't know. I don't have the words for it.

That's sick. That's super cool. I love that. Just being in the present moment like that, and pushing yourself. And this spot is so special.

It really is.

Yeah. Like, I swear I saw bioluminescence here. I moved here from Chicago but I'll never be sick of coming here. So many great things tied in. Almost two decades of memories. My uncle brought me out here, so we would hang out and drink beers and smoke pot. And I continued doing that with people I loved. And just now looking out, being grateful. My mental state is always trying to be grateful. It opens your mind up. It fulfills intimacy with yourself.

GAS WORKS EXCHANGE

This conversation, which took place at Gas Works Park, was between myself and a pair of strangers. I have referred to them as P1 and P2 in the transcript.

So what brings you both to Gas Works? Do you come here a lot, do you like to do specific stuff here?

P1: I just moved here like mid-August. From Wisconsin. But I've been coming here quite a bit. It's really relaxing. And you get to see the entire city. I've never had a park that felt so open. And all surrounding. Every direction there's something. Going for sunset is beautiful, but even now it's beautiful, and even at night. And seeing the city lights. It's hard to find this kind of open space anywhere else.

Oh yeah, totally. This is one of those parks that like no matter the weather or time or day or anything it's always insanely pretty. Do you usually come sit here on the bench? Or do a specific activity?

P2: I think when I go to parks, in general, I try to leave what I'm worrying about for another time. I want to appreciate being in the moment. Because like, when else does that happen. And, like, in the short time I've been here, I've had many visitors, and this is a place I've brought all of them. I've recognized it as a special place but it's even more special to bring people you love. I brought my mom

right here, and we had some reflections here. And how special it was to be together. And sharing the city. It kind of encapsulates a feeling you get in Seattle too. Close to everything, but have your space.

For sure. Love just looking around. People-watching too! It's always so good here.

P2: Yes! I feel like a lot of people do that. Like sometimes it's crowded. And everyone's enjoying their own moments. It's a cool sense of community. It's not like everyone's interacting, but you're all appreciating something together. And if you're alone, no one is judging.

Wait, also, can I ask why you moved here?

P2: Yeah! Honestly, I don't have a plan. At all. I'm taking it slow and figuring things out, so this is kind of my gap year. I work as a cook right now. Some of my family doesn't get it, like why I'm not using my college degree, but day-to-day, I don't have regrets. And like, they don't really know me the way other people do or the way I know myself. And I'm happy. It's hard to know exactly what to do, but I don't want to have any kind of regrets. I just wanted time to figure it out.

P1: Like, for me, I don't have a job right now and I'm looking for one, and like, all I knew was that being in Wisconsin, versus being here. Finding my people. All of that was gonna help my mental health and make me actually like. Help me figure out my journey rather than just sticking to what I know. I've already done that. I did that for college.

P2: Why are you here? In Seattle, I mean.

Well, yeah, I go to college here. Because I grew up in California, when it came time for college, I wanted to get out, try something new. I'm glad it did, it kind of shook up my whole life. In a good way. Changed who I am and my life trajectory for sure.

P2: I love that! You need to make life decisions based on the space you're in and what you need. Not on what you think you should do.

GOLDEN GARDENS EXCHANGE

What are you up to today at Golden Gardens? I saw you swimming.

I'm actually running the stairs on the bluff. You know the stairs? And then going into the water for a few dips. Yeah. I've never done this before.

I do! That's actually so amazing. Those stairs are so long, I'm so impressed. And the water's freezing! How'd you get the idea to do this?

I'm coming off a long 19 month spinal injury. I wasn't able to do a ton. Including stairs. So I'm reconnecting that "I'm not broken anymore" with my mind and body. So that's been really healing for me. Mentally and emotionally.

Wow. Well, first off, I am happy to hear about your recovery. That's great. 19 months is a really long time.

MAGNUSON PARK EXCHANGE

This conversation, which took place in Magnuson Park, was between myself and two siblings, aged 4 and 6. They were the youngest strangers I talked to for this project.

Hi guys! What are you doing right now?

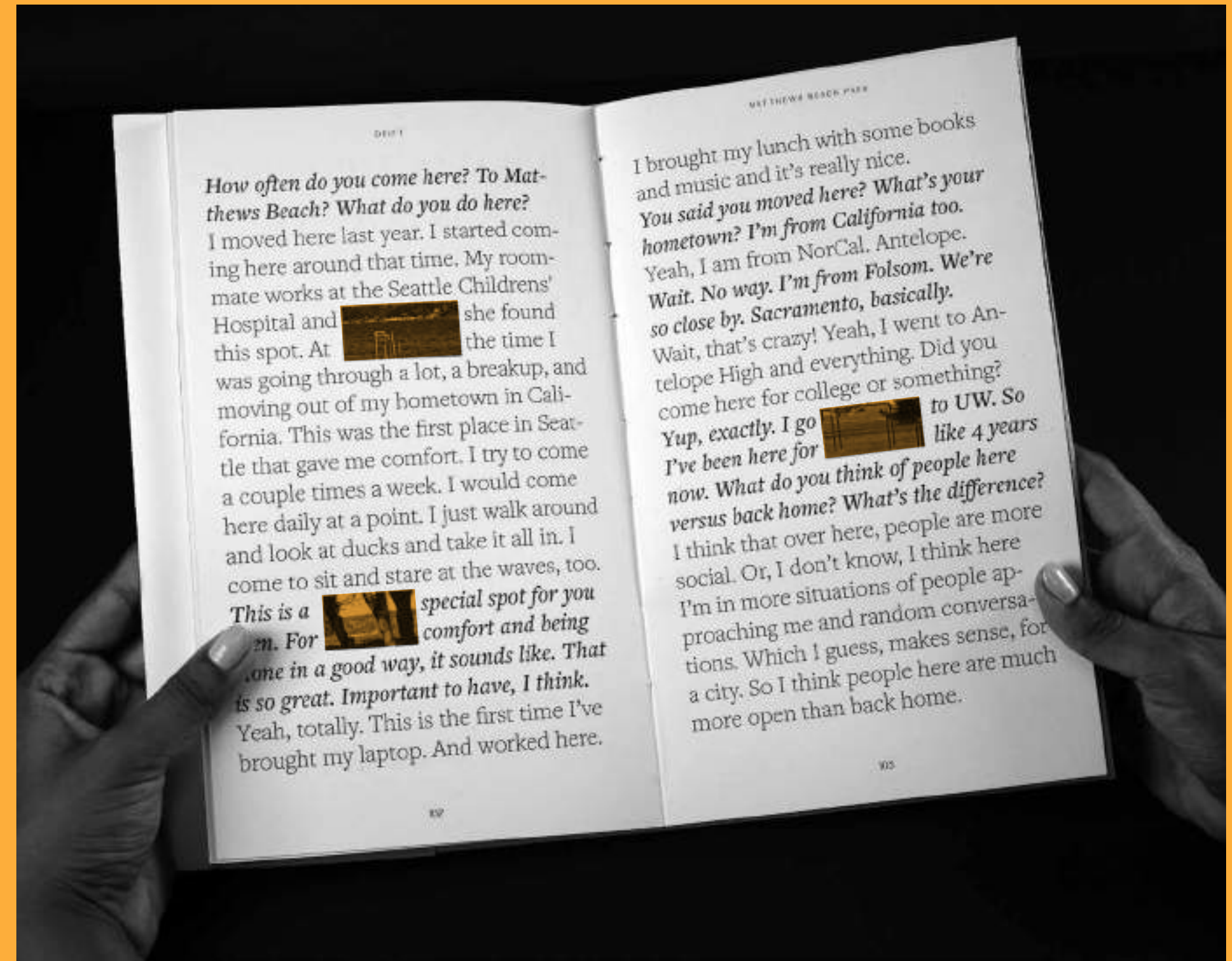
The leaf fight game. Where you throw leaves. [Looks away.] Look how big my shadow is.

Wow, that looks so fun! Do you guys like this park?

The park is the best. And the parking lot is pretty.

I've never heard anyone say the parking lot is pretty, but you're right, it is!

Crows! I love to watch crows. I like to plunk rocks. We throw them into the ocean. But summer is fun because we hide underneath the willow trees and have picnics. I like to feed crows and feed peas to the ducks.



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A TOKYO STORY

Investigating the unexpected on the streets of Tokyo
Words by Doug Wittnebel

Walking the streets of Tokyo is an experience everyone should have at least once in their lives, and hopefully more than once. It was late summer when I first arrived and I will always remember my very early morning, jet-lagged explorations of Shibuya, Harajuku, and Yoyogi. I didn't know the city, simply soaking up the sights of active street life, the caws from the giant black crows, the audible traffic and pedestrian signals, low rumbling sounds of the Yamanote line trains, and the tinkling of bells and trinkets from the summer breeze.

Most notable when you stroll these districts is their irregular nature, especially if you compare them to a western city's gridded streets. Despite significant growth, destruction, and transformation, this irregularity has persisted for centuries, shaped by the organic expansion of neighborhoods, each incorporating trails, pathways, public areas, and sacred spaces. It gives Tokyo's urban texture or fabric a unique character that carries through to its neighborhoods. As you walk, there are surprises around every corner, whether it's a sparkling new metal-and-concrete building or the multilayered machiya, the traditional shophouses that surround them.

When you walk the streets of Tokyo, you feel like an investigator or a sleuth ready for encounters with the unexpected. In almost any neighborhood, you'll come across small shops and restaurants, local and singular, hidden alleyways, tiny cafes, hair salons, hardware stores, and clothing shops. The ubiquitous vending machines are tucked below awnings and nestled between storefronts. You're immersed in the street's sights, sounds, smells, and tempting offerings for taste and touch, unfolding in ways that speak to the city's long history and how everyday life there still reflects its traditions. These settings are steeped in culture.

Walking, you're likely to encounter a small shrine along a street or a gap marking a narrow pathway leading to a brilliant vermilion-colored gate of a larger stone shrine beyond. These serendipitous discoveries of shrines and temples set within ordinary neighborhoods gives a wonderful sense of spiritual adventure to any walk, encouraging you to wander further.

A typical example in Tokyo is its Inari shrines, dedicated to the Shinto deity of rice, farming, fertility, and prosperity. Inari shrines are found all over Japan. In Tokyo, you'll usually find a pair of fox statues, made of stone. Foxes are believed to be messengers of the Inari spirit. You'll often find them wearing red cloaks or jackets made by their neighbors.

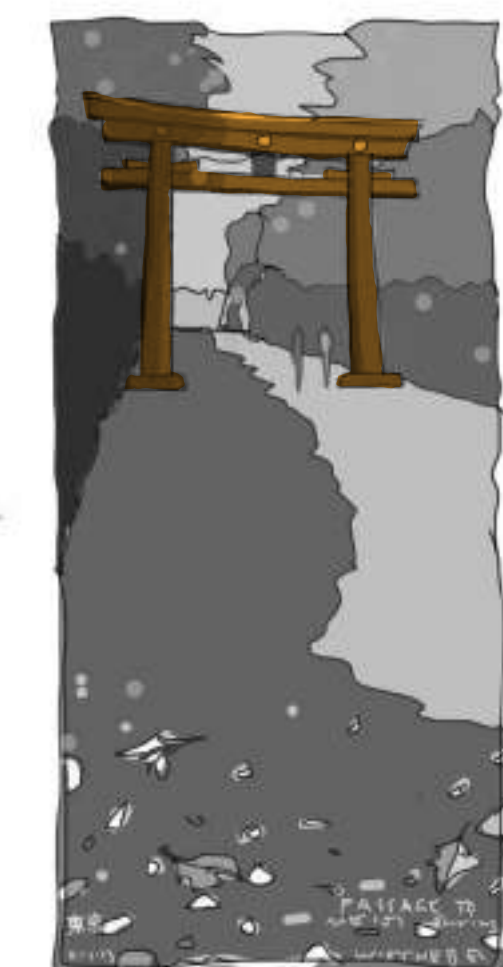
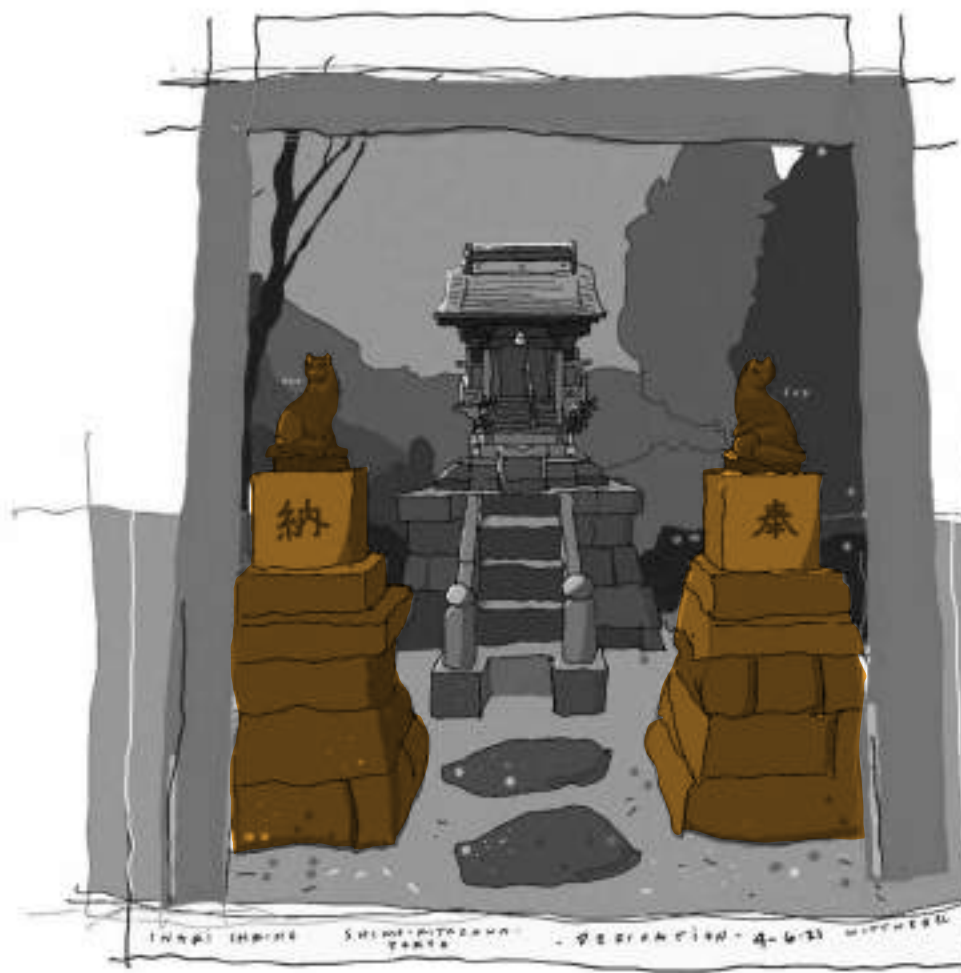
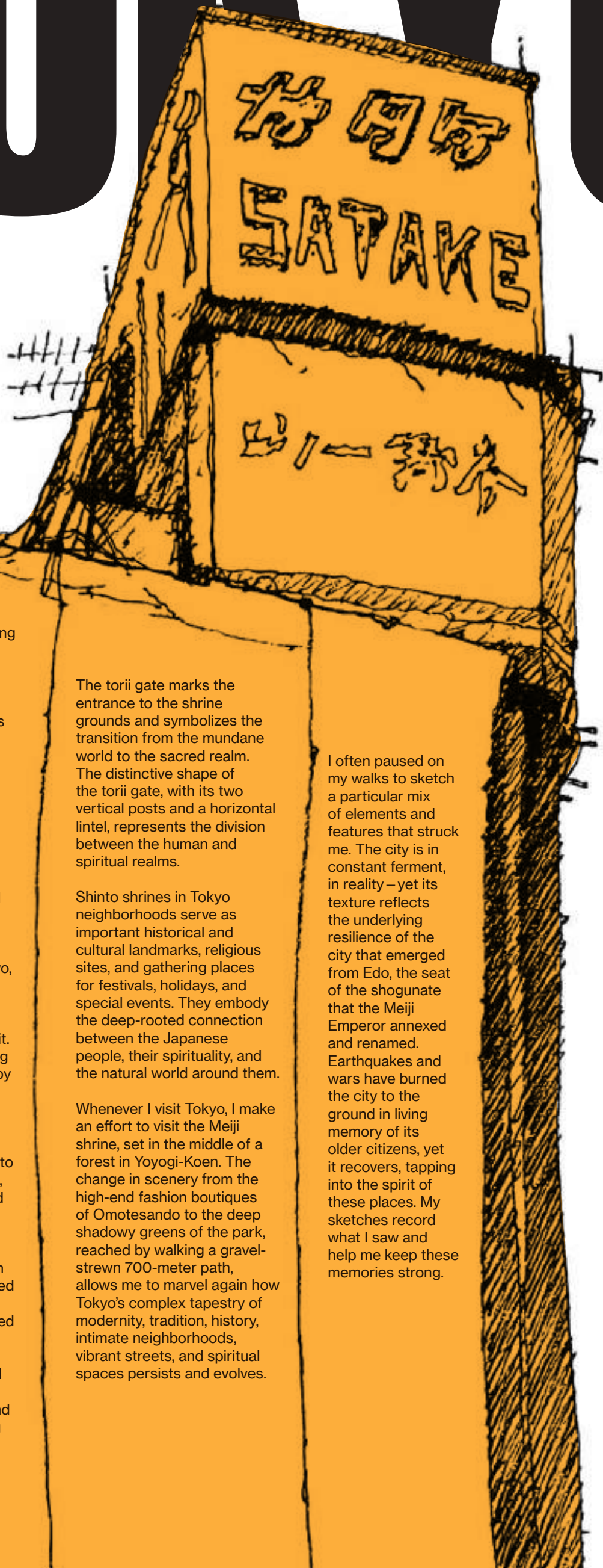
In Japan, foxes are believed to possess supernatural powers, including the ability to shape-shift into human form, and foxes are often depicted as mischievous and cunning creatures. They're tricksters who can play pranks on humans or turn the tables on them, but they're also believed to have deep wisdom and intelligence. Foxes are revered as the guardians of sacred settings to whom individuals can appeal for guidance and protection. The Inari shrines are thus places of respite and reflection within the teeming city.

The torii gate marks the entrance to the shrine grounds and symbolizes the transition from the mundane world to the sacred realm. The distinctive shape of the torii gate, with its two vertical posts and a horizontal lintel, represents the division between the human and spiritual realms.

Shinto shrines in Tokyo neighborhoods serve as important historical and cultural landmarks, religious sites, and gathering places for festivals, holidays, and special events. They embody the deep-rooted connection between the Japanese people, their spirituality, and the natural world around them.

Whenever I visit Tokyo, I make an effort to visit the Meiji shrine, set in the middle of a forest in Yoyogi-Koen. The change in scenery from the high-end fashion boutiques of Omotesando to the deep shadowy greens of the park, reached by walking a gravel-strewn 700-meter path, allows me to marvel again how Tokyo's complex tapestry of modernity, tradition, history, intimate neighborhoods, vibrant streets, and spiritual spaces persists and evolves.

I often paused on my walks to sketch a particular mix of elements and features that struck me. The city is in constant ferment, in reality—yet its texture reflects the underlying resilience of the city that emerged from Edo, the seat of the shogunate that the Meiji Emperor annexed and renamed. Earthquakes and wars have burned the city to the ground in living memory of its older citizens, yet it recovers, tapping into the spirit of these places. My sketches record what I saw and help me keep these memories strong.





For the past 20 years, I've been composing songs of dislocation, prompted by my family's history of forced migration. I've created musical events that connect me to specific locations, from my childhood experience of the bottled water aisle in a Seattle supermarket, to a riverside waterworks in the heart of Philadelphia. They look towards a future that reaches into the past, recognizing how art and nature converge across time.

A Childhood Rooted in Nature

Fallen evergreen boughs and roadside streams were my childhood fascinations. Even though my parents met in Seattle a few years after the Space Needle was built, this area's embrace of a space-age future holds a less powerful pull for me than the trees and water of the Pacific Northwest. Natural sounds influence my artistic practice, as an extension of my curiosity and play as a child. While I miss the Bubbleator, and believe in the promise of science and technology, my art is grounded by nature.

Activating Public Spaces

Civic architecture and public art, at their best, foster community engagement. At their worst, they are ignored or forgotten. Perhaps this realization stemmed from a late-night experience in a grocery store. Overwhelmed in the bottled water aisle, a feeling of disquiet washed over me. Drowning out the din of fluorescent lights, I heard voices crying from Fiji and Poland Spring. Their waters were kidnapped and taken far from home.

**Composition I
Kidnapping Water: Bottled Operas**

Opera has the potential to amplify voices. To open the bottles and let the voices sing, I worked with eight librettists to craft musical miniatures using the *I Ching* (Book of Changes) as a framework. The result is *Kidnapping Water: Bottled Operas*, composed for hiking singers and water percussionists, and performed at 64 of greater Seattle's waterways, from a puddle at Pioneer Square to the city's fountains and sloughs, to Lake Washington, as part of the 2008 King County Site-Specific Performance Network, the Bumbershoot Festival of the Arts, and other events.

Eight performers sang and played water for curious adults and children. Even ducks gathered. Following a summer of outdoor performances, I collaborated with artist and designer Randy Moss to create a campfire of flickering LEDs on salt at the Jack Straw New Media Gallery. Our sound and light installation served as a haunting reminder of the potential future of water scarcity, a stark contrast to the abundant waterways in the Pacific Northwest.

**Composition II
Turbine: Singing Along the Schuylkill**

A few years later, I was invited to compose a work for the 200th anniversary of the Fairmount Water Works, an urban environmental center on Philadelphia's Schuylkill River. Conductor Alan Harler and choreographer Leah Stein introduced me to the site – a vibrant historic plaza – in October 2013. When Turbine was performed in the spring, the Schuylkill – "hidden river" in Dutch, aptly enough – was a raging torrent, cresting at 14 feet during a devastating flood. A normally pristine source of the city's drinking water was transformed into a wasteland of debris.

Echoes of the Past Resonate in the Present

Turbine draws on accounts from the heyday of the Fairmount Water Works in the early 19th century, including those of the abolitionist Elizabeth Margaret Chandler (1807-1834) and the writer Caroline Howard Gilman (1794-1888). Charles Dickens (1812-1870) and Ralph Waldo Emerson (1803-1882) are also cited – visitors who marveled at the human ingenuity of these "miraculous mechanical... cylinders and pistons" that worked with nature to provide "clear and bright as crystal, a cup for the thirsty." I filtered these fragments through my 21st century reality to develop the lyrics. The music reflects the confluence of migration patterns and the movement of water molecules. Voices echo along the river, blending with the sounds of traffic and trains. Musical motifs connect and disconnect in a free-flowing, aleatoric, and almost atomic way.

Performances Towards Justice

According to the World Health Organization, a child dies every minute from a water-related disease. More than twice the population of the United States, nearly 750 million people, lack access to safe water. Given these facts, how can we transform our horror into action?

Singing and listening to a river in the heart of Philadelphia became a symbolic act of "justice journeying to harbor." Just as a turbine harnesses the power of water to generate energy, *Turbine* aimed to turn the audience's emotional responses into a collective will for change. Our site-responsive choral work, with over 80 singers performing along the Schuylkill, immersed audiences in music and movement. At the end, a soloist in a small boat sang "the breath of life" through a bullhorn, a stark call to action to an audience made aware of our global water crisis.

Occasions for Inspiration and Action

Turbine and *Kidnapping Water: Bottled Operas* challenge their audiences to consider water abundance and scarcity. They foster a sense of collective responsibility through the power of curiosity and wonder. Together, they show public art's potential to activate public spaces and serve as a powerful catalyst for environmental awareness and social change.

My latest project, *Forest Aeternam*, is a musical requiem that invites people to listen and sing among trees. My interest here is to look beyond memorials and monuments as static spaces and objects, and see them as vital expressions of our interconnectedness with the natural world. While this new project builds on earlier themes, it recognizes the multiplicity of encounters that inspires us to act, alone and with others, in order to sustain our planet for future generations. They invite us to think of memorials and monuments as occasions for these encounters.

SONGS OF DISLOCATION

TURBINE II GRAND PLAZA

2.1D Finch (*Vivace* over 2.1 Gilman)

*Spiral out from Cantus Firmus like a satellite.
Start from and return to center cell.
Vary durations of stemless notes.
Change octaves. Rest when needed.*

SQUARES

RIGHT LINES

IN - TER - SECT

RIGHT AN - GLES

GRACE - FUL - LY

SPACE

TREES

PO - WER

TURBINE II GRAND PLAZA

2.1E Murray (*Vivace* over 2.1 Gilman)

*Spiral out from Cantus Firmus like a satellite.
Start from and return to center cell.
Vary durations of stemless notes.
Change octaves. Rest when needed.*

Duo
HOW SOFT THE BEAM

Duo
Walk special pathway.

Chorus
*Slowly step to your left
moving as a group
closer to the river.*

HEA - VEN

STEAM

FAINT - LY GLIM - MER - ING

MOON

Chorus
*in any order
changing octaves*

Duo
WHIS - PER TO ME

Duo
*in any order
changing octaves*

TELL WHAT A - WAITS

PEACE - FUL CI - TY

TURBINE IV PAVILLION

4.4 Moon · *Largo* in 3 (♩ = 56)

Duo
THE GLOOM OF NIGHT

STAR SPAN - GLED GLO - RY

BENDING TIME'S ARROW

A review of *The Everyday Life of Memorials*, by Andrew Shanken
Published 2023 by Zone Books
Words by Elizabeth Snowden

In 1951, from Turin, Natalia Ginzburg published a short essay, *Silence*. It is a lament for the strange and grave vice that had “little by little” crept into her generation. In contempt of the “ponderous, gory words” of their elders, they spoke in “watery, fugitive” words that had no purchase and left them encased in insidious silence. This is the silence of emotional memory, the stuff that weaves between our inner lives, relationships and the making of where our lives take place.

It is this weaving territory that Andrew Shanken seeks to redress in his newest book, *The Everyday Life of Memorials*. Shanken posits that monuments and memorials are holders of the emotional memory of cities; they tell the story of the deeds that made them, and the shape of our collective lives. But, as Shanken quotes writer Robert Musil in the book's opening line, “There is nothing in the world as invisible as monuments.” Monuments in bronze and stone are everywhere hidden within their settings of traffic circles, civic plazas, sidewalks, and parks, and most of the time we don't know or care what they represent or have to tell us. They have no purchase.

Over 350 pages, Shanken attempts to peer past this invisibility to see how memorials came to be, how they are used, what work they do, and where their strangeness points. “As memorials prod at the shifting boundary between the not-everyday and the everyday, they also create porous openings to other realms.” How they do this work and came to operate in contemporary cities are his questions, traced in tandem with modern urban planning and the pulses of daily life.

Memorials commemorate; and memory, Shanken says, is “the strange survivor of an enchanted era of mystery in an age of secular rationality” that is “hell-bent on change.” Their invisibility, analogous to Ginzburg's silence, has everything to do with the scissions in our sense of time, memory, and matter. Monuments and memorials are made to step outside of time and place, yet hold both down. They try to fly above the everyday but are also enmeshed in the everyday; swallowed up in urban infrastructure and life's flow. In the first scene of Fellini's *La Dolce Vita* when a monumental statue of Christ dangles from a helicopter gliding low over a transforming Rome, the men flying in it hover over a modern white-tiled

rooftop, flirting with the women before continuing its descent to the Vatican. The statue is a prop, beside the plot point, but also more -- a shifting boundary that speaks to tensions the film depicts as the valences of meaning and feeling shift.

Shanken begins his study with the French Revolution, “the source of modern memorialization,” as the toppling of the *ancien régime* of immortal kings and their monuments gave rise to “a new kind of historical consciousness.” At the same time, the Industrial Revolution emanating out of England was transforming cities and daily experience. These twin revolutions shaped modern conventions of memorialization. Monuments, he says, were adopted as a cultural form to smooth over the ruptures within the new narratives. They were “a fundamental way people wrestled with the quickening pace of modernity.” A new sense of time and history arose with these new forms. Men wanted to remember themselves, not their kings or their gods. A pantheon of new heroes was memorialized in a wave of “statuemia.” Statues of contemporary figures, eminent for their earthly achievements, filled parks and the leftover spaces of Hausmann's Paris, making it “an outdoor museum,” an idea that spread to what are now UNESCO heritage sites and tourist hotspots around Europe.

Shanken mentions a monument in Verona, located at the entrance to the medieval core of the city. There was no plaque identifying the monument, but he learned it was a 19th-century statue of Michele Sanmicheli, who had engineered much of the civic infrastructure of modern Verona. The statue had been erected following Italy's reunification, as the city brought forward “highly selective elements of its Medieval past” to unify its civic identity at a time of change. Its setting is now one of many in the city where young people hang out, a “temporary roof,” as Shanken calls it, where lovers and addicts - despite laws against their use of it - and tourists find shelter.

Industrialization, urbanization, extended life expectancy, and population growth across the 19th century led to the emergence of two new and conceptually related urban forms: the cemetery and the park. Shanken traces these new “cultural domains” back to the elegy, that romantic form of lament for the dead. The old form held the dead

close, but these park-like cemeteries, epitomized by Père Lachaise in Paris, gave the dead a separate, earthly kingdom, “an early incarnation of the death taboo.” The great urban parks that followed, like Olmsted's in Manhattan, drew a line between Nature and Mammon's industrial-age, toxic stress. Both enforce “a kind of zoning that quarantined death away from everyday life and cities.”

20th-century warfare blew through this attempted zoning. World Wars I and II were on such a different scale from even the American Civil War, killing millions. WWI revived memorialization for the lost dead, for their sacrifice, for their survivors' grief. After WWII, memorials to the fallen were often just lists of names on plaques, silent about the nature of combat and its collateral damage. Yet new forms of memorials emerged that mark and remember specific places and events, seeking intentionally not to disguise what has changed.

Among the scholars Shanken dialogues with is Mircea Eliade, who saw that modernity “ushered in linear time, rendering arbitrary the very events that constitute time's passage.” Without a transcendent, cosmic order of cyclical time, there is no external logic, no transhistorical meaning for us to grapple with catastrophe. Like Ginzburg, Eliade was writing in the aftermath of WWII. If time's long clock is silent, what can we do? One response is to reconstruct memory. It's a version of the outdoor museum, but less tied to past realities.

Like many central European cities leveled by allied bombing in WWII, the Austrian town of Klagenfurt went on to build a doppelganger of its medieval core, assembling old monuments for the purpose. A plague column with an Ottoman moon affixed to it in the 18th century was shifted from a church courtyard to the center of the new “historic” pedestrian zone, serving as an emblem and wayfinding marker. Figures of the nobility and their dwarves dot the zone, narrating a reconstructed history. “Klagenfurt is...an extreme example of a phenomenon in European and American cities across the 20th century – the convergence of monuments, tourism and urban planning within the project of conservation heritage.” In the process, monuments and memorials were de-allegorized, silenced as mass tourism's replicated places



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made real lives superfluous. If, as Alan Watts and Baudrillard noted, Disneyland exemplified this, Klagenfurt et al show that it became a trope.

Klagenfurt speaks to Shanken's thesis that only by understanding conventions of memorial placement can we understand what constitutes the “everyday.” This is why, although he is despondent at first for being unable to get a single photo without tourists of Hyde Park Corner – among the largest war memorials since Rome, he realizes that “in all its messy history, teeming with people, (it) is the thing itself, it is also archetypal.”

What time in this place?

A good deal of the book deals with attempts to construct a sense of place within a culture, but our rituals of remembrance are also culturally constructed and mutable. When the “Unite the Right” rally “attached” itself to the Confederate monuments of Charlottesville, Virginia, they sought to give them greater meaning beyond the rally itself, as an “irreversible historic event.” These monuments to white supremacy's Lost Cause came “to be commemorated cyclically” by white nationalists as “a mentality of boundless duration.” Soon after, enraged by the murder of George Floyd and many other instances of police violence, Black Lives Matter activists in Richmond, Virginia projected images of Floyd and a pantheon of civil rights leaders onto the city's Robert E. Lee Monument, “(countering) the Lost Cause with a new historic pivot.” These actions are to Shanken “an extreme and vivid version of what happens at memorials everyday... It is their purpose, however flawed or ineffective, to challenge rational, linear time.” Little wonder that both cities rushed to take these monuments down.

These recent, dramatic events speak to Shanken's idea of the “return of the repressed time metaphor.” Memorials, he writes, “create permanent fixtures around which new archetypes might be founded, while commemorations spin cyclical practices around linear events.” Being mutable, they “bend time's arrow.”

Time and now-time

Shanken concludes that attempts to materialize time are folly. Monuments and memorials often reveal their political, colonial, economic, and racist subtexts, yet they also serve a need for public grieving and commemoration – one of the few outlets that does so collectively, in a way that's potentially transcendent, even spiritual. In doing so, they try to resist contemporary life's unfolding, yet they emerge from its structures and values. Like Klagenfurt's “historic new zone,” it's an oxymoronic proposition, a contradiction in terms.

Shanken points to anti-monuments, like a primitive stone shaft in Mainz, Germany, and asks if they aren't the forms future memorials will take. As humanity grapples with unprecedented challenges, uncertain of truth and authority, unsure even of the ways we inhabit the planet, it would like to leave no traces save a few digital clips of Burning Man's last moments, just before the desert floods and all those departing cars are coated in sand.

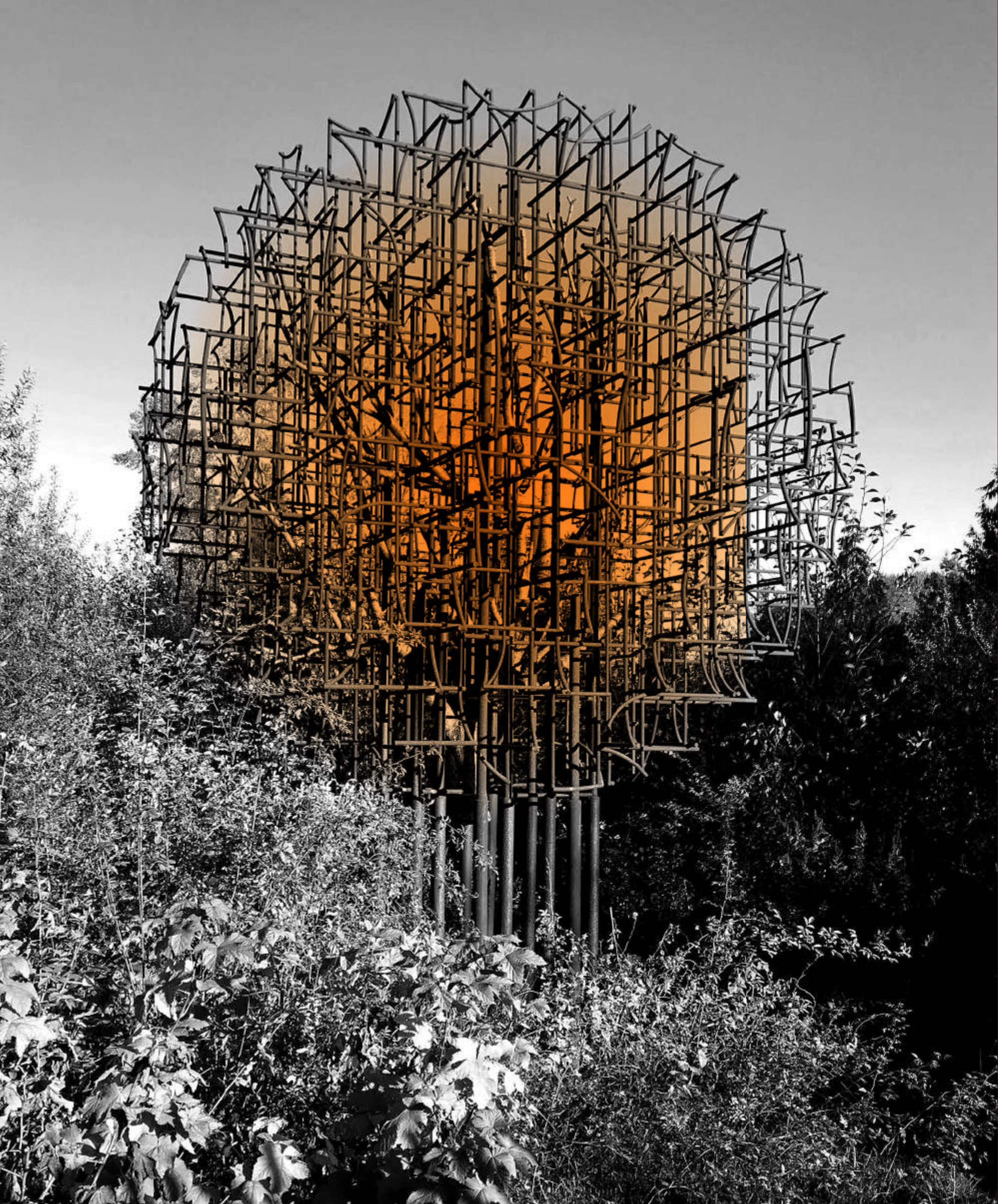
Memorials were timepieces, Shanken argues, repositories of suppressed time metaphors. Future memorials may not try to hold on to time or stop it, but reimagine it, drawing on the river of memory flowing through the present, a flux narrated by the Fates and the Muses: Walter Benjamin's now-time, the city as arcades.

Walking down a side street in San Francisco's North Beach, I looked up and saw Coit Tower standing out amid a cluster of houses and trees that skirt and terrace its bedrock hilltop above the city that's largely bay sand infill. When I saw it, I thought of William Godwin's remark that, as Shanken puts it, monuments are there “to resist the inevitable erosion of time.” And Coit Tower is a monument, not just a lookout tower on Telegraph Hill with a 360-degree view. Lillie Hitchcock Coit bequeathed the money for it in 1929, “for the purpose of adding beauty to a city I have always loved.” A love letter to San Francisco, then, but also a memorial to its firefighters. When it was built in 1933, it served as a pilot project for the WPA, employing artists to paint murals depicting “aspects of life in California” – not just firemen, but farmers, workers, and fishermen, depictions of racial and social equality, labor rights,

and the industries that made the city. The murals incited a Red Scare, which delayed the opening for months. It was shot at by the owner of the Dead Fish Cafe, who hated how it looked. More recently, the city's arts commission removed a statue of Columbus.

But Coit Tower is still there, as Ms. Coit intended. James Hillman wrote in *City and Soul*, “The great city is a record, a document, a memorial. Not the spirits of nature, but the ghosts of civilization inhabit city ground. It is conducted of deeds, deeds that arise in the quiet desperation required by the Muses who are the true ghosts of civilization.” We experience memorials as odd of everyday life, reminders that we share a past, the fact of death, and the urge for continuity beyond the laws of ordinary time and organic life. They are places of reimagination where graffiti and our own meetings and musings make them our own. Cities may try to discourage such activities, but we persist in the shade of the “temporary roof” our memorials provide.

Coit points to the old idea that the psyche is not sealed in the brain and breast of each individual, but collective, internalized within each of us and manifest in the forms and expressions of our cities. Memorials aim to hold this shared and mostly silent space alive. Many only reinforce alienation, that other vice associated with modernity and for which urban life is often blamed. But Coit, in being a love letter that even its neighbors participate in writing through their tended semi-private gardens, speaks not for the political or economic prowess of this place, but of its beauty, its people, and character to aid us in remembering to care for its fate we daily spin, for it is our fate too.



WHAT ARE ARCHITECTS DOING IN PUBLIC ART ?

Words by Glenn Weiss

Architects, landscape architects, and other designers have entered the world of public art as artists in growing numbers. I have found more than 150 worldwide, and at least 15 between Portland and Vancouver that have completed one or more public artworks. Most of the 20th century saw ZERO architects receiving art commissions. Le Corbusier, Burle Marx, Niemeyer, and few others added their own sculptures or murals to their buildings or landscapes.

Change began when architects became celebrities or “starchitects” in the 1990s after postmodernism opened the door to artistic diversity that was suppressed by modernism. Frank Gehry’s design for the LA Concert Hall and Bilbao Museum in the early 1990s, Daniel Libeskind’s Berlin Jewish Museum design in 1989, and even Michael Graves’ failed Whitney Museum expansion in 1986 looked like a new future. The museum and gallery communities opened themselves to the art of architecture after the republishing of Rem Koolhaas’s manifesto *Delirious New York* in 1994. LEED-induced sustainable design explorations, the revitalizations of the urban cores, and the continued success of the Venice Architecture Biennale. By 2000, PS1/MoMA in New York and the Serpentine Gallery in London were annually commissioning temporary architecture installations for young and established architects, respectively. The Serpentine Gallery is in the tradition of the English garden folly; the Coachella Festival and Burning Man on the West Coast mix temporary art, architecture, and mixed installations with live music.

Perhaps Seattle itself unwittingly contributed to the transition when it birthed design team public art in the late 1970s. Artists worked with architects during a facility design to make an integration of artistic and architectural goals. Sherry Markovitz, Andrew Keating, Buster Simpson, and Carolyn Law collaborated with the architects and engineers on new electrical substations. In the 1980s, the METRO Downtown Tunnel formalized the process with Seattle lead station artists Vicki Scuri, Jack Mackie, and Sonya Ishii joining other artists to work at TRA’s office with the support of Seattle architect Mark Spitzer.

Rather than clearly independent artworks to be appreciated as art, the integration started to make “no see ‘um” art as I heard one snarky sculptor of giant steel monuments call contemporary public art in 2007. Sheila Farr wrote in the *Seattle Times* in 2005, “... the days of grand, free-standing, artist-initiated projects are mostly over. Newer public art is usually created by teams: an artist or group of artists working with designers, architects, project managers and clients to integrate their works into buildings or landscapes. Some fine artwork has come out of the process ... but many more are hardly noticeable!”

This shift robbed public art of the complex meanings essential to contemplation. Combined with the skill of the artist’s craft, they create the depth that draws us into a work of art. Without it, we’re left with admiration for the skill itself. This doesn’t eliminate meaning altogether. Public art can serve as a marker, a symbol of something recognized as significant, but it functions as fact, not metaphor. A factual marker – the historic house outlined in a plaza, a display of traditional iconography or words



on an entranceway, or the use of recycled building materials or native plants – becomes part of the narrative public art conveys, with or without a more complex interpretation.

Some things are seen as meaningful and repeatable in a local or regional context. In the Pacific Northwest, trees took on symbolic meaning for architects like Lead Pencil Studio, John Fleming, Metz&Chew, and Adam Kuby. They celebrated trees through the beauty of the wood and timber. In particular, Lead Pencils “Transforest” supports multiple interpretations such as the memory of transmission towers marching through forests everywhere, a critique of the unimaginative fake fir tree cell poles, a reminder of contemporary forest fires with burned snags and the joy of an erector set or transformer toy. Given the artwork’s height, perhaps it reminds Seattlites regrettfully that very few magnificent ancient firs are in their daily life. Only Kuby’s actual battle between nature’s growth and symbolic tectonic plates provides a direct artistic act like Buster Simpson’s “Host Analog” with nurse logs in Portland or the crutches and bed frame protections for the street trees on Seattle’s 1st Avenue in Belltown.



Why architects (et al) are making public art

The commissioning situation has changed in the past quarter century. The 2008–2012 recession’s dent in construction led to more civic commissions with larger budgets. Developers now make increased use of public art for branding, while social media draws attention to new work locally and at festivals both regionally and nationally. Cities use murals and temporary public art events to spur revival in post-pandemic downtowns. The popularity of immersive digital environments and nighttime light festivals, hyped (and sometimes faked) by online videos, have led public art agencies to take this temporary work to the streets, a switch from their 20th-century focus on supporting individual artists and bringing museum art to the general public.

Younger architects were drawn to this work by the attention paid to Burning Man, Coachella, Venice Biennale, and PS1/MoMA, and their tens of thousands of attendees and massive distribution of digital images. A renewed interest in community engagement speaks to other architects’ desire to contribute locally.

From the point of view of public art managers, architects provide skills not typical among visual artists breaking into public art. Architects can produce the required construction documents and coordinate the installation with general contractors. For long-term maintenance, they can use or substitute a variety of materials and assemblies. They’re trained to imagine larger-scale urban or landscape interventions that enliven their settings. Architects’ digital renderings are valuable to public art managers to promote future work and secure backing from public agencies, foundations, and corporate sponsors.

As such, architects are now part of the experience economy and versed in digital fabrication. Writing in *Artforum*, Mimi Zeiger describes the work of architects Diébédo Francis Kéré and Andrew Kovacs at Coachella as “attention-seeking art and architectural experiences...satisfying the demands of the ‘experience economy’²”. The demand for an experience has opened the doors for architects with skills in designing building-scale enclosures, understanding the exploratory habits of festival-goers, and creating a visual focus for the work.

The fabrication of artworks has changed radically in the last 30 years with the integration of CAD design software and CAD-driven fabrication. In the mid-1990s, Frank Gehry’s Bilbao museum was designed for fabrication with what is now seen as “primitive” CAD software acquired from Boeing. Today, a total package of design software can output the

fabrication files for laser cutting, shaping, bending, 5-axis CNC routing, or 3D printing, and coordinate the parts for assembly. Installed on professional and student laptops, the software lets them generate infinite permutations of curvy shapes, then fabricate them³.

Unconscious repetition in architect’s public art

After reviewing hundreds of public art projects commissioned by agencies, festivals, exhibitions, and private owners, I found that a surprising number of basic design structures and features reappear over and over again. In general, architects and designers borrow ideas, but I doubt these creatives recognize the repetition. Some examples of this repetition can be seen in the duplication of the following attributes:

| | |
|-------------------------|--------------------|
| Mirrored | Upright Trumpets |
| Balloons and Clouds | Stacked |
| Curved | Lines in Space |
| Circles and Spheres | Freestanding Walls |
| Transparent Volumes | Black |
| Standing Sticks | Mess of Sticks |
| Bands of Primary Colors | Floating Roof |

The three most prolific architects in Northwest public art – Haddad-Drugan, Metz&Chew and Jill Anholt – have used many of these themes and types. Among architects in general, mirrored, sticks, and trumpets are very popular.

Mirrored are either glass mirrors, polished stainless steel, or foil-coated inflatables. The surfaces can be continuous, like “The Bean” in Chicago, sheets of mirrored glass, or multiple small rectangles. The architects are reflecting the site and viewer, creating visual confusion through a mixture of reflective and non-reflective parts or by making sparkly jewelry. Examples include work by Metz&Chew, Anholt, Haddad-Drugan, and Fleming.

Sticks are either a series of tall poles wandering across a site or what I can best describe as a “mess” of random, densely grouped sticks, frequently in the shape of a small cloud. Their use reduces the amount of material needed to define a territory or a space. The result is relatively transparent, yet still a shape. It has a more dynamic appearance at night if equipped with LEDs. Examples include Lead Pencil, Haddad-Drugan, Anholt, Metz&Chew, and Fleming.

Upright trumpets are the most unexpected repeating form (along with architects’ love of dogs.) Rising from a single or multiple-grouped column, the shape becomes a lily, a funnel, or a trumpet horn, high above viewers’ heads. In multiples, the effect is like a grove of trees. Examples include Fleming, Huizenga and in Bellevue, Marc Fornes’s sculpture

One final observation: architects who make public art typically also design buildings that show little or no carryover from their artistic practice. Philip Johnson, an important influence on 20th-century American architecture. At age 90, in 2001, completed four sculptures in Cleveland. Architects’ involvement in public art is long standing, but we can credit Johnson with anticipating its revival in the next quarter century.

¹ Sheila Farr, “Is Public Art Disappearing?”, *The Seattle Times*, May 8, 2005
² Mimi Zeiger, “Take Care”, *Artforum*, September, 2019
³ Many university architectural programs now offer degrees in computational design.

21st Century Festivals with Public Art Installations by Architects

Venice Architecture Biennale, Italy, 1980-Present

Burning Man, USA, 1997-Present

Young Architects Program, PS1/MoMA, USA, 1999-2019

Coachella, USA, 1999-Present

Serpentine Pavilions, UK, 2000-Present

Jinhua Architecture Park, China, Built 2002

Art Basel / Design Miami, USA, 2003-Present

Times Square Valentine, USA, 2009-Present

MPavilions, Melbourne, Australia, 2014-Present

Exhibit Columbus, USA, 2016-Present



Makers of Public Art in the Pacific NW



Architects* Living in the Pacific NW

Aaron Whelton, *Portland*, with visual artist David Franklin, *Seattle*
 Adam Kuby, *Portland*
 Annie Han & Daniel Mihalayo, Lead Pencil, *Seattle*
 Brad Cloepfil, *Portland*
 Christian Huizenga, *Vancouver*
 Iole Alessandrini, *Seattle*
 Jacqueline Metz & Nancy Won Chew, *Vancouver*
 Jill Anholt, *Vancouver*
 John Fleming, *Seattle*
 Kimberly Corinne Deriana, *Seattle*
 Laura Haddad & Thomas Drugan, *Seattle*
 Leo Saul Berk, *Seattle*
 Lydia Aldridge, *Seattle*
 Patricia and John Patkau, *Vancouver*
 Robert Hutchison, *Seattle*
 Steve Badanes, *Seattle*

Architects* Living Elsewhere

Christian Moeller
 Jennifer Newsom & Tom Carruthers
 Marc Fornes
 Martha Schwartz
 Rob Ley
 Roberto Behar and Rosario Marquardt
 Suchi Reddy (In fabrication)

*Note: Architect means someone educated in or practicing architecture, landscape architecture or industrial design.



CHARLES MUDEDE AND TOMMY GREGORY IN CONVERSATION ON "THE RISE OF TOMBSTONE PUBLIC ART AND ARCHITECTURE IN SEATTLE"

Introducing Charles Mudede
Words by Tommy Gregory

In the summer of 2022 the public art program for Seattle Tacoma International Airport hosted the AAAE (American Association of Airport Executives), Arts in the Airport Workshop. This was the first conference since the Covid-19 pandemic for this niche group of public art administrators and curators - there was a palpable energy, and the need to share and hear from colleagues and artists about what the future held for our profession. The attendees included public art representatives from Detroit, Miami, Chicago and Dallas/Fort Worth to name a few, and the invited speakers were luminaries of the PNW art scene - Donna Davies of the Pilchuck Glass School, artist Preston Singletary, and curator Miranda Ballard Lewis. Also invited was one of the gems of the literary and film world here in Seattle: Charles Tonderai Mudede. My name is Tommy Gregory and I am the Senior Manager and Curator of the Port of Seattle's Public Art Program. I was fortunate to meet Mudede while visiting the late Museum of Museums (MoM) way back in 2021. It was during this first meeting that we discovered we live in the same neighborhood of Columbia City. Since our first meeting, many of my most valuable, albeit informal, discussions of public art and culture have been with Mudede in Columbia City over a glass of wine. He has a singular mind and inviting him to present his opinions and critiques to a group of North America's aviation public art directors seemed to me like it could spark something new and collaborative in our field, where we could gather information and perspective from outside our own administrative team.

The AAAE presentations were held in a conference room atop a downtown Seattle hotel, with a panoramic view of the glittering Puget sound and the varied architecture of the city. Mudede began his talk by sharing a short clip from one of his films "Police Beat". As the topics of lecture hopped from law-enforcement issues to public funding concerns, Mudede continuously challenged the administrators to rethink how they addressed public art calls and the ways in which civic money is utilized when employing professional artists - especially as they become connected to capital improvements and major construction projects. As Mudede brought his the responsibility of public art to elevate the human experience and the potential cultural interventions that are beyond simple design enhancements. He challenged us to not be derivative and to think about an international audience. This presentation led to an article, first published in Eflux magazine and excerpted here. When you read "The Rise of Tombstone Public Art and Architecture" to its last word, imagine a crowd of airport administrators transformed into hopeful cultural advocates applauding, and waiting to thank the speaker for what we knew was an honest take on our national successes and failures when it comes to public art's integration into public development and architecture projects - especially those connected to transit hubs and beyond.



Transcribed Conversation Between Charles Mudede and Tommy Gregory

Charles Mudede: As Tommy explains in the introduction for this discussion, the inspiration for the short essay "The Rise of Tombstone Public Art and Architecture in Seattle" was a lecture I delivered at the 2022 AAAE conference. Tommy, can you provide some background on the event?

Tommy Gregory: The conference was hosted by the Port of Seattle's [Public Art Program], based at Seattle-Tacoma International Airport. This was an aviation-centric public art conference affiliated with the [American Association of Airport Executives] and you, Charles, were a guest speaker.

Charles: I know what my lecture was about, but what about the other speakers at the conference? What did they talk about?

Tommy: It was a diverse and wide range of public art and art professionals. Every speaker had a topic that was pertinent to the audience. So, they knew that the attendees are decision makers in these mass transit hubs. For them, it was important that the talk not just be about design enhancements, which can be kind of soulless; I think everybody echoed, in different ways, that sentiment..

Charles: This is interesting, this comment about public art being just a design element. It implies a transition from a design element to more than just a design element. Is this what happened in airports and other transit oriented locations? And if so, when?

Tommy: That's a very good question because I think that the United States is still in its infant stages, as pertains to public art management and the investment of public art, when compared to other major countries throughout the globe. However it changed here when they started trusting subject matter experts to hold the position that we now have. I think that major US airports started to recognize that you need to have people with visual art, fine art, and public art experience at the reins. This happened in the late 90s/early 2000s.

[When] civil engineers or communication managers were in control of such decisions you would see a weakness in the selection of public art. To employ people with educated opinions and people with art experience and critics to be on selection panels made a big difference. So, you now see real work being selected versus things that just match the drapes. You could see the impact of those decisions in airports like LAX and Denver International Airport-like the Luis Jimenez piece at Denver International. It came as a commission in the late 90s and I think that that marked a new era in this country. Airports realized that they were also cultural destinations and needed to put in things that did more than just react to architectural elements. Not that there's anything wrong with architectural elements. I feel both art and architecture can coexist to make a statement.

Charles: How does SeaTac Airport fit in this transition?

Tommy: Before the late 90s, you would see even the major pieces we have at SEA, like the Robert Rauschenberg for example, sitting on a wall without adequate lighting. We didn't put the proper effort into caring for our fine art/cultural assets. Now we work closer with our facilities and infrastructure teammates in designing spaces with public art in consideration at the start of a construction project.

Charles: Public art is always difficult because you have to negotiate the art world and an audience that mostly knows little about the art world. I mean, if you're running a gallery, you can expect an informed audience. When you're dealing with public art, be it in the airport or a street corner, you are dealing with what James Joyce called "Here comes everybody." How do you put these differences together?

Tommy: I hate to sound overly confident but I think the knowledge that a gallerist has about their audience, I've been able to obtain over the years about the vast range that is the traveler. So, you know, you have a universal audience, who may not be coming in the airport with the expectation of seeing a challenging work of art, and that could be shocking, sometimes, but it could also just be extremely pleasant. It's something that makes people either happy or it makes the visitor think. I feel like a public artist in the past might not have looked at it that way, they might have been like, okay, we have a universal audience, we have to be extra cautious, right? Where instead, I see that we have a universal audience and say "Let's wow them. Let's educate them".

Tommy: What do you think about public art?

Charles: You know that artist from Tacoma, Christopher Paul Jordan? Of course you do. I don't think I know of a local artist who has escaped your radar. Well, when I first saw Jordan's sculpture "andimgonnamisseyverybody" for the AIDS Memorial Pathway on Capitol Hill, I was deeply moved. This is what public art should always be. It's so uncompromising and yet universal. And it opened my eyes. I started seeing a lot more stuff like that. So, now when I visit the airport or the light rail stations, I'm more aware of the art.

Tommy: How did you get into art?

Charles: Well, you know, when I was a student at Fairhaven College, which is at Western Washington in Bellingham, I decided to include art history as one of my subjects. My final project in the program was to go through these neglected slides and organize them. And what were these slides about? And why were they in a large heap in this dark room in the school's art department? They were of art by Native Americans in the region, the Lummi Nation. And I soon discovered the reason for their neglect. The art wasn't traditional or of crafts, that sort of thing. They were modern, very much about life in a late capitalist society.

Native American culture is not, of course, static but still in development, still changing. It seems that this fact cost these artists the recognition they deserved. If you, say, made a sculpture with a basketball hoop, as an artist in the slides did, you didn't get the kind of attention a totem pole would. Tourists don't want to see a postmodern sculpture. They want what's pre-coded as Native American.

These slides, mind you, were from the 1980s, and so attitudes about Native Americans were very different from what they are today. Back then, there was no such thing as Reservation Dogs. Yet, the art in the slides were more like Reservation Dogs than Dance With Wolves.

That art project [at Fairhaven], which took a whole quarter to complete, changed my life and informed my thinking as a culture critic. Indeed, my talk at the Arts in the Airport Workshop was about the same thing: Making sure that public art is up with the times, about the here now, about a culture that is still evolving. What you don't want to see is what you find in the Central District today. Art about Black people when Black people are gone, displaced by gentrification. I call this tombstone public art.

Excerpt from Rise of Tombstone Public Art and Architecture in Seattle
Words by Charles Mudede

"Between 1990 and 2020, Seattle experienced an economic expansion that was world-historical and, as a consequence, a profound demographic transformation. Its population left the noon of a mid-sized city (516,000) and entered the morning of a big city (741,000). Its corporate community for sure lost Boeing but it gained Amazon, an online retailer that's now the biggest employer in Washington State. Seattle also experienced four construction booms during this period: one followed by the recession of 1992, and driven by the NASDAQ bubble of the second half of the 1990, and, one before the crash of 2008, driven by real estate speculation funded by banks with very low capital requirements and complex financial instruments that the movie "The Big Short" had Anthony Bourdain attempt to explain (old fish thrown into a new seafood stew). And finally the present boom, which is, it seems, finally waning but was detonated in 2013 by the rapid expansion of tech jobs and the introduction of flows of capital from centers/concentrations around the nation and global economy. During much of the fourth and most excessive boom, Seattle had more cranes than any other American city.

This is the general background of Seattle's meteoric rise to becoming a global tech hub. But the economic process was not without its social, cultural, or economic upheavals. As money poured in from the tech sector and a form of speculation that dislodges a city from its local markets and class formations and connects it instead to an elite that's everywhere and everywhere looks for locations to park/protect surplus capital and markets (usually housing) with higher yields – as this happened, large numbers of people in Seattle were, one, displaced; and, two, a number of traditionally stably enterprises and institutions went into decline. We now inhabit a Seattle that's increasingly hostile to the poor, pro-police domination, and has devoted almost all of its fourth boom to the construction of luxury apartments.

What I want to examine here is, through four samples, the public art works and architectural designs that recently responded to these developments: One, the displacement of working-class and marginalized communities by way of a process that the great German British urban sociologist Ruth Glass called in her groundbreaking 1963 essay "London: Aspects of Change," "gentrification." (Glass's gift to the world of ideas was indeed that word and the punch of its meaning.) Two, the transformation of its cultural and business complexes by what some economists in the tradition of Joseph Schumpeter celebrate as "creative destruction."

What I argue here is that the Seattle of the third decade of the 21st century is witnessing an emergence, in architecture and public art, of works that have little or nothing to do with their present, fourth-boom surroundings but instead represent what's gone or is in the process of going. We have, I believe, entered the age of tombstone architecture."

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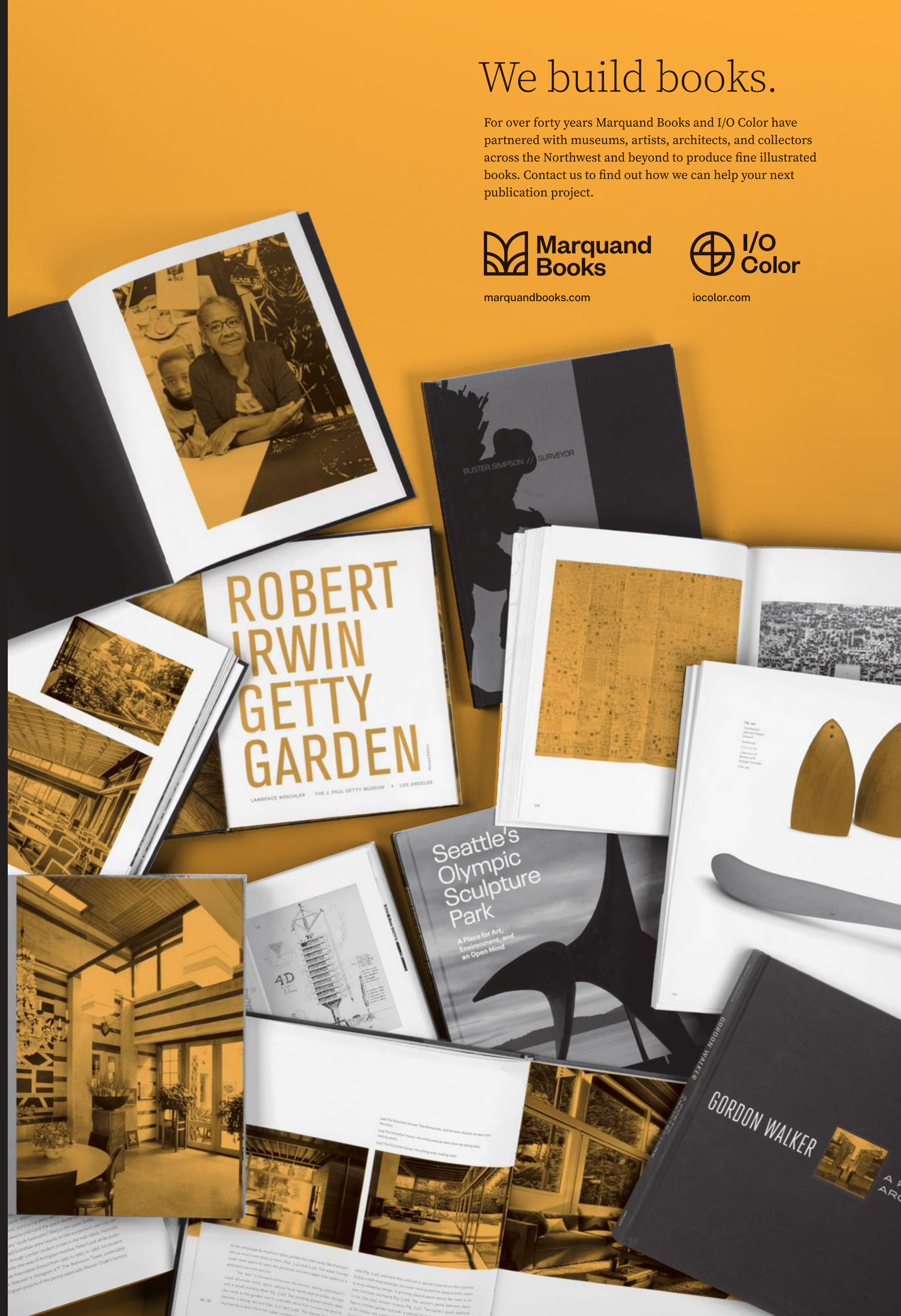
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CITY STREETS, SIDEWALKS, AND CONNECTIVE NETWORKS

The public realm as a place of collective memory and identity, as illustrated by Mikhail Bakhtin's Theory of Carnavalesque

Words by Emily Terzic

Introduction

A memorial is something that “keeps remembrance alive,” - manifesting as a physical, tactile representation of a memory. It can be permanent or temporary, but what's key is that the act of remembrance stays present, allowing for future generations to recall when the initial memory is no longer theirs. When considering our cities and the people who populate them, remembrance is experienced each time someone steps out their front door onto a shared sidewalk tread on by many. If our public realm is the open space that connects us, then sidewalks, too, are memorials to the people who have walked on them.

This metaphorical sidewalk is part of a public realm that is both a place for democracy and debate, and a primary means of organizing civic life and providing it with connective tissue. This is true for any city, but let's consider Seattle.

Seattle has grown considerably over the last 10 years and, per the One Seattle plan², will add 80,000 new dwelling units in the next 20 years. With all this growth, new and engaging public spaces, also known as “third places”³, will allow future residents to form the collective memories that serve a basic human need – a sense of connection and belonging. They contribute their individual lived experiences to the city within a public realm that, if successful, inspires them collectively to create lasting impact – memory as memorials to the past, present, and future of the city.

Third Places and the Everyday

The public realm can be the screen in our hands, walking the dog each morning, grabbing a cup of coffee down the street. Third places are the privatized forms of the greater public realm. Fitted in between home and work as “informal gathering places,” they typically have a price of entry or participation in our capitalistic society: buying a cup of coffee in order to sit on a terrace next to the sidewalk or paying an entry fee for a boardwalk. Eric Klinenberg's *Palaces for People* documents the impacts of third places on community support efforts in times of disaster. He concludes that they are beneficial to survival and also form a collective identity that supports a sense of belonging. His focus is on libraries and community centers, which pose fewer barriers to entry but are not always accessible as other third places.

In an increasingly privatized city, we may have a greater need to reinforce public connections between built form and the community. Our everyday experience of these in-between spaces can be summarized in our interaction with the city streets and sidewalks. Such settings are not privatized in the way a restaurant or cafe might be and are the urban environments' main tool to connect us together; multi-modally. The streets of Seattle now host farmers markets, block parties, cultural events, pop-ups, and “Stay Healthy” pedestrian routes. While this is not the type of social infrastructure that Klinenberg discussed, they are valid and important ways to support informal connection.

“In the absence of informal public life, living becomes more expensive. Where the means and facilities for relaxation and leisure are not publicly shared, they become the objects of private ownership and consumption.”
– *The Great Good Place* by Ray Oldenburg (1989)

The social infrastructure that Klinenberg referred to in the early aughts continues to evolve in response to technologies that tend to isolate us as they connect us. They haven't supplanted our collective need for a robust and tangible public realm. Seattle's comprehensive plan acknowledges that with growth will require adding to and enhancing these public settings, but it fails to address the conflicting claims to a limited land area, conflicts that can spark inequities and potentially crimp investment in the public realm a more populous city needs. One answer may lie in the streets themselves, barrier-free memorials, our memories of time and place.

An Open Space Network for Community

When I moved to Seattle in 2017, one of the first, unique things I learned about the city was its street grid patterning. Our grid shifts when it intersects with a street that ends in “Way.” These shifting city streets force us to interact with an in-between public realm as we pass through it. They felt a bit disorienting to me at first; my having come from

Chicago, a uniformly gridded city.

Also new to me was the reliance on buses to get around, as Link light rail had not yet been extended north. Post-pandemic Seattle's bus network has lost patrons and some lines have been changed, but it is still the best means of public transportation to get from A to B in the city without hopping in a steel isolation chamber, a car. Buses are both a piece of the city's public realm and *the needle that stitches our urban fabric together*. If we embraced the streets as the connective tissue they are, this would strengthen our ability to form our everyday memories collectively rather than individually in neighborhood-ized, privatized, or even digitized contexts.

One way to celebrate that connectivity is through street-centric events that disrupt the everyday. I grew up in a Chicago railroad suburb. Like many from that era, it was innately car dependent. Any time it was deemed acceptable to use the street for a purpose other than driving, it felt empowering. Annual block parties and activities such as playing tennis on a makeshift chalk-lined court on a summer day are just a few of my memories.

In contrast, Seattle's streets are a regular space for protests, marches, and events like the Georgetown Art Attack, Cap Hill Block Party, Pioneer Square Art Walk, and the Solstice Parade – all of which form shared memories for those who participate, even if they just walk by and experience the sound from a stage bouncing off nearby buildings. Some of the larger events pose barriers to entry, like expensive tickets or reliance on funding that has to be renewed to even take place at all, yet they are still valid third places where people can come together.

Viewing the Public Realm as a Carnival

Mikhail Bakhtin, the 20th-century literary critic and philosopher, wrote of the “carnavalesque”, a literary model used to disrupt the norm. He defined “carnival” as an accumulation of festivities, rituals, and other forms related to the collective identity. Events, like those previously mentioned, do exactly that - connect the collective and the individual in a public realm which engages the private realm. This type of privatization is inevitable in a capitalist society, but it's important to acknowledge it when searching for new ways to re-envision public space. There are limitations and synergies on both sides when developing public space.

I first encountered Bakhtin's work while working on my graduate architectural thesis in 2019. I needed a lens to re-envision the public realm, and applying the carnivalesque to our most common form of open space, Seattle's streets, was a rewarding thought exercise. So, I'm excited that the Office of Planning and Community Development (OPCD) has this same idea in mind in its proposed comprehensive plan. I learned from Bakhtin that the carnivalesque effects its transformation in four phases. The “familiar” is the basis for free interaction within the community, accomplished by removing hierarchies which hinder communication. The “eccentric” makes room for wildness and fun. Bakhtin described this as the moment an individual allows oneself to become one with the collective. The “carnivalistic misalliances” let whatever is normally in contrast intersect. The “profane” strips away rules, power, and control. It celebrates the process of change rather than the change itself. This theoretical construct may seem unnecessary if policy is what actually drives change, but it shifts how to think about the public spaces which ultimately bring us together.

“Carnival is past millennia's way of sensing the world as one great communal performance. This sense of the world, liberating one from fear, bringing the world maximally close to a person and bringing one person maximally close to another (everything is drawn into the zone of free familiar contact), with its joy at change and its joyful relativity, is opposed to that one-sided and gloomy official seriousness which is dogmatic and hostile to evolution and change, which seeks to absolutize a given condition of existence or a given social order. From precisely that sort of seriousness did the carnival sense of the world liberate man” – Bakhtin⁴

My thesis, *Chronotopia: A Festival for a Pluralist Public Realm*, pointed to the bus network as an exchange of time and space to disrupt the everyday in three neighborhoods which were historically overlooked for access to open space: Georgetown, South Park, and White Center. The bus stop is symbolic of the “familiar”, encouraging open communication with differing views and identities.

On boarding the bus, the individual becomes the collective which led to the start of the festival – “the eccentric”. The “carnivalistic misalliances” manifested themselves when encountering a place which flips the norm, such as a group taking the Southgate Roller rink's activities outside, bringing disco balls, music, or lights, to a nearby roundabout. Finally, the “profane” was the moment a festival like this solidified collective memory in the public realm of the streets. Such ephemeral celebrations of “nothing more” than community ended in a return to the everyday but meant that the community was stronger because of it.

The carnivalesque encourages us to push boundaries. If we start with the city in the present and carry it through these four phases with permanent or temporary interventions, we form a collective memory, and therefore an identity, that makes a lasting impression that connects individuals to a specific time and place, which is mapped onto the city's future.

How to Think about the Future of the Public Realm

At the Loyal Heights Community Center Open House for the Seattle Draft Comprehensive Plan a few weeks ago, I saw my fellow community members empowered to speak up and discuss the plan with representatives from the mayor's office. Is this not the “familiar” happening, right in front of me? There was still some sense of hierarchy in the air, but the event served as the first phase of the carnivalesque. We engaged in a democratic process with a direct impact on the future of our public realm, as his plan will guide how these spaces are treated for the next 20 years.

While the open house achieved the “familiar”, it stopped short of the “eccentric” necessary to continue to develop a sense of collective identity. The city is working hard to provide more open space as it grows, but what does a space that supports the “eccentric” look like? Fun and whimsy often take the form of ephemeral events that connect us through memory. Community-based interventions including art installations, soundscapes, and educational events that engage people citywide can flourish in the public realm if funding, permitting, and codes support it consistently. “Keep Seattle weird” means a commitment on the city's part not to throw up barriers, but allow the “eccentric” to bring the public realm alive.

As infrastructure and development is added, we can use the public realm to support the city's liveliness by emphasizing its potential for carnival. A transformative soundscape experience as one goes from A to B by bus or light rail is a minimal intervention that disrupts eccentrically without disrupting the schedule. Along the waterfront, the opportunity is to rebalance the street to give people room for the “misalliances” that carnival supposes. Energy and excitement drive creative reappropriation of public space, like pickleball on 5th Ave in Belltown. If this seems “profane” to the old, traffic-dominated order, it finally makes room for the unexpected.

Seattle's new comprehensive plan needs to be visionary, pushing boundaries and allowing for growth to continue. The public realm our city needs won't happen without policies and guidance making it mandatory, not an option politicians and developers can ignore. The streets and its connective networks are a big, big part of it. Like the public realm itself, it's a pluralistic place of collective memory, a producer of collective identity, a real-time memorial to our living presence in the city, every voice engaged and heard.

¹ Miriam Webster

² *One Seattle Plan is the draft of the 2035 Comprehensive Plan, which is the document that the Seattle Office of Planning and City Development are currently drafting as a requirement of the Washington State Growth Management Act (1990)*

³ *Third Places: Ray Oldenburg writes of third places in The Great Good Place (1989) calling them 'informal gathering places'*

⁴ *Bakhtin, M. M. Rabelais and His World. 1st Midland book ed. Bloomington: Indiana University Press, 1984. (142)*

A SOUTHERN MONUMENT: REGRET—REMOVAL—REDEMPTION.

Words by Vernon Mays

In 1890, nearly 20 years after General Robert E. Lee's burial in Lexington, Virginia, a massive crowd gathered in the former Confederate capital of Richmond to honor Lee's legacy with great pomp and circumstance. Led through the city streets by Governor Fitzhugh Lee, nearly 50 generals, the governors of the former Confederate states, and 15,000 Civil War veterans paraded from the city center to a spacious site on the outskirts of the city. There, a throng estimated at 100,000 to 150,000 people encircled a mammoth granite pedestal anticipating the unveiling of the Robert E. Lee Monument.

The bronze statue was financed by grassroots fundraising efforts across the South and created by the accomplished French sculptor Marius-Jean-Antonin Mercié. Rising 61 feet tall, it towered above everything around it. Envisioned as the anchor of a new residential district, the statue soon became the centerpiece of Monument Avenue, a grand boulevard lined with elegant homes and stately rows of trees.

With additional statues to Confederate Generals Thomas J. "Stonewall" Jackson and J.E.B. Stuart, Confederate President Jefferson Davis, and Confederate oceanographer Matthew Fontaine

Maury, Monument Avenue earned a reputation as a prime example of the City Beautiful Movement'. The social reform philosophy, a milestone in American urban planning, introduced beautification and monumental grandeur in cities as a response to poor living conditions, urban relocation, and industrialization

And yet, for all the avenue's splendor, there was much more going on with this public display of patriotic sentiment — a political backdrop that was as nefarious as it was nostalgic. For, besides providing a showcase of residences for the wealthy merchants and professionals of a burgeoning Richmond, the street and its statues provided "a physical icon for the cult of the Lost Cause, a revisionist, ahistorical ideology that suggests the Civil War was fought to protect states' rights rather than to ensure the continuation of slavery," according to the Virginia Department of Historic Resources' website.

A native Richmonder, I attended public schools in the 1960s near the end of the Jim Crow era. But even as the Civil Rights Movement was gaining momentum across the South, we were still spoon-fed the narrative of Lee as a noble hero in the battle to defend state's rights. The United

States long-standing participation in slavery was whitewashed in our history texts, which portrayed this atrocity as a mutually beneficial arrangement. Equally startling to me are the recent new standards adopted by the Florida Department of Education that include language about how "slaves developed skills which, in some instances, could be applied for their personal benefit." It seems there is no end to attempts to rewrite history in ways that deny the horror of slavery.

Over the years, I've come to understand the lengths to which "respected" governments and institutions were willing to go to establish the supremacy of white Americans and limit the rights and political power of Black Americans. The Lee monument, along with the other statues along the scenic boulevard, were clearly intended as public statements to declare the supremacy of whites and suppress the rise of racial equality.

It was a script that played out on many stages. In Virginia, systemic and individual racism was institutionalized in 1924 with passage of the Racial Integrity Act, a statute that sought to draw clear lines between white and non-white people and established a ban on interracial marriage. Later, in 1956, Sen. Harry F. Byrd, Sr., took extreme steps to delay the school desegregation ordered by the U.S. Supreme Court's *Brown v. Board of Education* decision. Byrd called for a program he promoted as Massive Resistance, a campaign that cut off state funds and closed any public school that attempted to integrate.

Yet in Richmond, whose City Council shifted in 1977 from a whites-only boys club to a body that was more representative of the city's majority-Black population, Monument Avenue somehow avoided

sustained public scrutiny for decades. In fact, out of town visitors were routinely driven along the thoroughfare as a point of pride.

But at least one of those visitors had a different reaction. In 2016, while visiting the Virginia Museum of Arts for the opening of an exhibition of his work, artist Kehinde Wiley encountered the "statuary" on Monument Avenue for the first time. According to a report in the *New York Times*, he was struck in particular by the monument to General J.E.B. Stuart and its evocation of Lost Cause ideology.

Intrigued and affronted by Richmond's legacy of racism, Wiley proposed a new statue for the museum grounds that would challenge the reflexive deference Monument Avenue had commanded for decades. By the time his "Rumors of War" — an equestrian sculpture that features a young Black man wearing Nike high-tops, jeans ripped at the knees, and dreadlocks gathered in a ponytail — was dedicated in December 2019, the City of Richmond already had embarked on a path to re-examine the role of the monuments and how to reinterpret them. Ultimately, the commission appointed by Mayor Levar Stoney called for the removal of the Jefferson Davis monument and the addition of context through informational signage beside the other four statues honoring the Confederacy. It was a small step in the right direction, but not enough.

Everything changed rapidly with the killing of George Floyd in 2020. Richmond joined the nation in a wave of social reckoning and the Lee Monument, already a glaring symbol of systemic racism, was now undeniably so. The grass circle surrounding the monument transformed into ground zero for public protests in the city. "It's as if folks suddenly have realized that they've been victims of a multi-

generational gaslighting that assigned heroic stature in the public square to agents of enslavement, treason, and torture," wrote Michael Paul Williams, whose opinion columns in the *Richmond Times-Dispatch* won him the Pulitzer Prize for Commentary.

The reaction that centered on the Lee Monument was an outpouring of anger, redemption, and reckoning. Graffiti denouncing police violence and demanding an end to systemic racism quickly covered all sides of the granite base. By day, hundreds of people of all ages and races visited the site, encountering laminated signs telling the stories of victims of police violence. It became a shrine where visitors left flowers, candles, and other tributes to honor those who had died. At night, the crowds sometimes became more volatile, as protesters clashed with police who responded with tear gas, pepper spray, and rubber bullets.

Emboldened by the public reaction, Stoney called for the removal of the statues, which have been donated to the Black History Museum and Cultural Center of Virginia. Their fate will be managed in partnership with The Valentine, a museum dedicated to Richmond history. The statue of Lee remained standing for another year due to lawsuits that challenged its removal. But Lee, too, was lowered from his pedestal in September 2021.

(CONTINUED ON PAGE 38)





A SOUTHERN MONUMENT: REGRET—REMOVAL—REDEMPTION.

(CONTINUED FROM PAGE 35)

"Symbols matter, and for too long, Virginia's most prominent symbols celebrated our country's tragic division and the side that fought to keep alive the institution of slavery by any means possible," said then-Gov. Ralph Northam. "Now it will be up to our thoughtful museums, informed by the people of Virginia, to determine the future of these artifacts." Like me, many Virginians have embraced this moment of reckoning with the longstanding traditions of racial injustice across our heralded "Old Dominion." Even my Presbyterian congregation embarked on a lengthy period of self-reflection, which included the decision to remove a legacy bronze plaque from the walls of our sanctuary, built in 1848. The subject was our founding pastor, Dr. Moses Drury Hogue, who we now know to have been a slaveholder and an ardent supporter of the Confederate cause.

For my part, after reading contemporary accounts of Civil War monument dedications, watching Southern universities struggle with the renaming of academic buildings, and striving to separate propaganda from fact, I have a new appreciation and understanding of the political climate of the late 1800s and early 1900s, when most of these monuments were built. And in spite of how I and generations of other Virginians were misled by our education system, I've come to understand that the scores of Confederate statues and monuments erected around the Commonwealth were only nominally about honoring local heroes and often much more about re-establishing white supremacy in the post-Reconstruction era.

The past few years have been a time of reflection. And as an outcome of that reflection, I feel disappointment, even shame, for the actions of my forebears. But, as we continue aspiring to the ideals of a democratic society in which all people are to be treated as equals, I'm also optimistic about new opportunities to achieve equity in our communities and how attitudes are shifting in that regard.

We've come a long way here in the capital of the old Confederacy, yet still, to my confusion and disappointment, I was reminded that the journey is not over when, in January, I attended a service to honor Robert E. Lee on his birthday. The event took place in an old chapel on the grounds of the Virginia Museum of Fine Arts, mere steps away from Wiley's provocative "Rumors of War" statue.

In years past, lecturers at this event have included institutionally respected historians. This year, however, the guest speaker was a Civil War reenactor, an actor posing as Confederate Gen. A.P. Hill. He played dramatically to an appreciative white audience, who enthusiastically sang renditions of "Carry Me Back to Old Virginy" and "DixieLand" during interludes in the program. I sat in the back row in dismay, realizing we still have such a long way to go.

' From the editor: notably, and relevant to the erection of such monuments as seen in Monument Avenue and across the south, this City Beautiful Movement directly contributed to and amplified racial segregation both as a formal policy and undercurrent of urban planning.



BRANCH LIBRARIES: COMMUNITY LIVING ROOMS

Words by Bruce P. Rips



Branch libraries exude the best virtues and character of their neighborhood. Embracing the community and its urban context is an essential mission, yet under appreciated by the public. Collections reflect surrounding demographics; meeting rooms are available for public use; library staff, ambassadors to the neighborhood, host programs tailored to local interests. The design of new libraries in the beginning of the 21st century reflect, in part, a desire for belonging.

Generally speaking, the modern library has become a community hub connecting many people at multiple levels of use and engagement, extending well beyond the loaning of books. The architectural organization of a modest community library is simple and nearly universal: a large open room to house collections, computers, and reading tables with access to generous amounts of natural light; back-office spaces for staff to process books with visible stations to interact with the public; and rooms for meetings and private study. While satisfying this program, architects must respond to site constraints, both physical and regulatory. Local zoning regulations govern height, size and location on a lot among others. This added complexity is compounded by the architect's and the community's desire for individuation. Branch libraries, then, are a variation on a theme.

The remarkable, even astonishing, "Libraries for All" campaign resulted in a \$196.4 million bond measure, transforming Seattle's entire library system. Passed in 1998, this bond allowed for the renovation or expansion of 14 branches and created 13 new ones, including OMA's striking Central Library. By pairing libraries with companionable uses – neighborhood service centers, community centers, affordable housing, parks, and a community college branch – the program served as a catalyst for local revitalization. Branch libraries were its main vehicle.

The outward appearance of the new libraries reflected a desire to fit into specific neighborhoods by drawing on materials, colors, and architectural elements from nearby, including motifs meaningful to the neighborhood. This is a departure from Seattle's six Andrew Carnegie-funded buildings still operating as libraries. Built between 1910 and 1921, they are in Beaux Arts style, distinguished by their ornamentation rather than taking cues from their context.

The city's mid-century libraries, the Magnolia and Northeast branches in particular, embraced a Pacific Northwest vernacular influenced by the region's forests, the desire for natural light, an enthusiasm for traditional Japanese architecture, and a preference for a residential scale and materials rather than the civic style of the Carnegie Libraries. They are humbler and more rooted in a regional authenticity than the earlier libraries.

The challenge for the architects of the branches funded by the 1998 library bond was to project an identity appropriate to civic buildings while rooting them in the modesty of their individual neighborhoods, which now serve as "living rooms," not simply as lending libraries.

The branches in the Greenwood, Beacon Hill, Ballard, and Central District neighborhoods co-located alongside other community services or made a strong connection to their urban patterns. Sited at the intersections of commercial and residential streets, their designs mediate between the storefront architecture of active commerce and the domestic architecture of the streets nearby. This complexity led architects to draw on strategies ranging from emulating the existing contexts and motifs to abstracting their forms and imagery to amplify resonant neighborhood qualities or historically significant themes.

Hinging Disparate Contexts: Greenwood and Beacon Hill

The branches in the Beacon Hill and Greenwood neighborhoods sensitively reflect their pivotal corner locations. Using materials common to their settings, their civic scale – suited to a commercial street – is tempered by formal and visual concessions to residential neighbors.

The outer walls of the Greenwood library (Buffalo Design, 2005) protect the collections and people inside, and relate it to the surrounding neighborhood. Its masonry walls form an outer layer sheltering a glass box housing the reading room. It forms a symbolic hinge that expresses the transition from Greenwood's business district to the residential neighborhood to its east.

The red brick wall along Greenwood appears solid but is pierced by a metal-and-glass canopy as it approaches the corner to the north, a gateway that leads to the branch's main entry. The wall ends at a small corner plaza where the branch's rotated glass box provides an eye-catching surprise when approached on foot from the south. This repeats along N. 81st St., but here the brick wall has a stone base like the rockeries that line the residential streets. It also stops short of the corner to reveal the glass box, the container of the library's activities.

The glass hinge connects two sides of the community – the commercial and the residential. This opening in the brick walls frames the rotated glass box symbolically like the way an opaque book cover opens and illuminates from within its pages.

The library as a hinge uniting disparate neighborhood streets is an important attribute of the Beacon Hill library (Carlson Architects, 2004), but other architectonic elements connect to its urban context. A series of stone-clad small boxes, arrayed along the three perimeter streets beneath two overlapping curved roofs, house meeting rooms and service spaces. Articulating them on the exterior divides the library's mass into discrete elements with a residential scale. The interior is a glorious riot of nautical imagery. The two curved roofs sweep over the entrance and the reading room and (nearly) collide, recalling the ribs and shapes of wooden ships. Along the splayed exterior walls, the roofs set the building spinning like a boat in Charybdis' vortex.

Large lanterns embedded in the exterior walls are lit at night, a visual pun of placing beacons on Beacon Ave. At the front of the entry court, a large metal spike pierces the overhead canopy. Ten feet above the roof it takes on a boat-shaped form festooned with oars and rudders. This sculpture by Miles Pepper rotates in the wind like a weathervane. His scupper near the rear entrance off the parking lot resembles a raven's bill or the mouth of a sea creature. The library's maritime theme and playfulness endow the building with more exuberance than Greenwood, but both branches make deft use of materials and incorporate a residential scale that plays off against the commercial scale of their addressing streets.

Assemblages: Ballard and Douglas-Truth Libraries

The Ballard Library (Bohlin Cywinski Jackson, 2005) shares maritime influences with the Beacon Hill branch. The branch's location, one block north of bustling NW Market on 22nd Ave. NW, didn't pose different street conditions. Rather than seek continuity with the property's closest neighbors – the future Ballard Commons Park, St. Luke's church and a growing mixed-use neighborhood of 75-foot high apartment buildings – the architects were inspired by Ballard's historic proximity to the shipping and lumber industries along Salmon and Shilshole Bays.

To scale the branch to its surroundings, a bowed roof, spreading beyond its exterior walls, shelters an array of smaller building elements on the library's exterior and forms a west-facing entry portico. Beneath it, a silo-like structure, clad in galvanized shingles, protrudes from the interior. Its chamfered roof encloses a community room. Other spaces project outward, as well, their sloped roofs resembling the sheds that once dotted the shipyards.

Some of the most interesting buildings evoke a multiplicity of images while deferring to their immediate surroundings. Collage techniques – layering forms, juxtaposing contrasting materials and shapes, changing scale, and repeating elements – can relate a building to a complex context. An imaginative architect may draw on nearby elements such as roof shapes and materials or infuse the design with imagery by drawing from local history and nature. Ballard, Beacon Hill, and the Douglas-Truth library all make use of this technique.

Located at 23rd and Yesler Way E., Douglas-Truth is initially unsettling. An addition (Schacht Aslani, 2006) contrasts sharply with the original 1914 Carnegie Library, deflecting attention away from its symmetry. A single-story glass pavilion, set back 10 feet from the older brick building's Yesler elevation, forms a concave curve that connects to a trapezoidal volume. This glass-and-steel wedge terminates in a flat facade at Yesler with a single, vertical window. An appendage to the original structure, it's both connected to it and separate.

Using a collage technique to pose unlike objects adjacent to one another enabled the architects to achieve a sense of compatibility between them. Rather than repeat the form and materials of the Carnegie Library, the architects juxtaposed two building volumes of a smaller scale that relate to nearby houses. With much of the addition below grade, its curved glass pavilion acts as a light source for a graceful staircase connecting its two levels. A sloped roof caps a beautifully lit, two-story reading room. The curved gasket and wedge act as clerestory windows to bring daylight to the rooms below. They form a small, landscaped court fronting onto Yesler.

The new elements contrast with the old, but their smaller size and elegance of materials respect its presence. The lone window facing Yesler recalls in its proportions the ten windows flanking the Carnegie Library entrance. It's the exclamation mark at the end of a sentence.

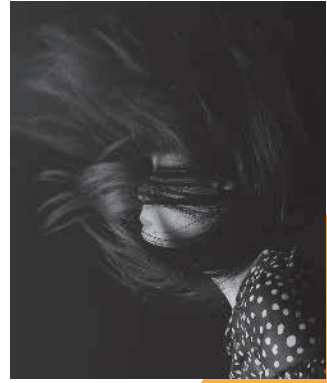
Dream no Small Dreams

Dreaming big led to the expansion and modernization of Seattle's entire library system. The 27 branches connect to Seattle residents in the same way a neighborhood parade inspires feelings of pride and belonging. Each library is distinctive, from its architecture to tailored collections, reflecting the rich variety of the city's neighborhoods, but they share a mission and program.

The best new branches create a sense of belonging in physical form by hinging contexts and collaging thematic motifs present in their neighborhoods. Local conditions inspired their designs and gave these branches a strong sense of identity. They speak volumes about the vitality good architecture can bring to 21st-century communities.



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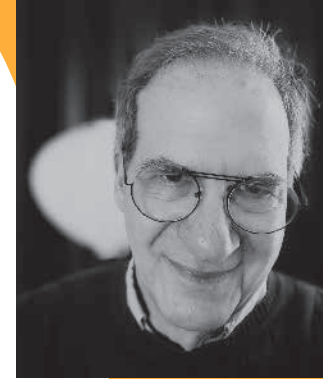
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"Branch Libraries: Community Living Rooms: or, how local library design can memorialize neighborhood character"

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Revisiting Drift

A man on the dock at Greenlake park (pg 8, 9)
A couple and their dog take a candid photo by the waterfront (pg 10, 11)
Drift publication images (pg 12, 13)

Photos courtesy of Shreya Balaji

A Tokyo Story

Illustrations by Doug Wittnebel from his essay "A Tokyo Story" these illustrations feature the Inari Shrine, dedicated to the Shinto deity, the Torii gate, marking the entrance to the shrine, and examples of "machiya" Japan's multilayered historical shophouses. (pg 17)

Drawings courtesy of Doug Wittnebel

Songs of Dislocation

Photo from Kidnapping Waters:
Bottled Operas in Kubota Garden (pg 18, 19)
Excerpts from Turbine score (pg 20, 21)

Photos courtesy of Byron Au Yong

Bending Time's Arrow

Postcard scan of Colt Tower (pg 22, 23)

What are Architects doing in Public Art?

John Fleming, "Memory Tree", Thornton Creek, Seattle, 2007 (pg 24, 25)
Lead Pencil Studio, Han & Mihalyo, "Transforest", Denny Substation, Seattle, 2019 (pg 26, btm left)
Buster Simpson, "SRO Tree Guard," 1st Avenue, Belltown, Seattle Late 1970s (pg 26, middle)

Charles Mudede and Tommy Gregory in conversation on "The Rise of Tombstone Public Art and Architecture in Seattle"

Tommy Gregory and Charles Mudede stand in front of "andimgonnamisseyeverybody", the centerpiece artwork for the AIDS Memorial Pathway, by artist Christopher Paul Jordan (pg 29)

Photo courtesy of Leah St. Lawrence

A Southern Monument: Regret - Removal - Redemption

On May 29, 1890, a crowd estimated at 100,000 to 150,000 people gathered on the outskirts of Richmond for the unveiling of the Robert E. Lee Monument. Robert E. Lee Monument Unveiling (Cook 4632) (pg 34, left)

Photo courtesy of The Valentine, Richmond, Va.

A small crowd lingers in the traffic circle surrounding the Robert E. Lee Monument admiring a rainbow. (pg 34, right)

An image of George Floyd is projected on the Robert E. Lee Monument on June 6, 2020. The projection, part of a Black Lives Matter memorial tribute, was done by artist Dustin Klein. (pg 35, left)

Robert E. Lee Monument removal (pg 35, right)

Two boys enjoy themselves on the graffiti-covered pedestal of the Robert E. Lee Monument in June 2020 (pg 36, 37)

Protesters standing on Robert E. Lee monument holding "Black Lives Matter" signs. (pg 39)

Isaiah Prince "Trombone" Robinson. Robert E. Lee Monument. (pg 39)

Melachi Cobbs flies high for the dunk at the Robert E. Lee monument on June 19 (pg 39)

Graffiti that reads "Black and Brown Unity" on monument steps. (pg 39)

Photos courtesy of Scott Elmquist / VPM Media Corporation

Branch Libraries

Beacon Hill Branch library. Sculptural elements enrich the library's exterior (pg 40)

Douglas-Truth Branch Library. Addition juxtaposed with the original Carnegie Library. Single vertical window echoes the windows flanking the older library (pg 42)

Ballard Branch Library. Light striking metal silo. (pg 43)

Photos courtesy of Bruce P. Rips

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