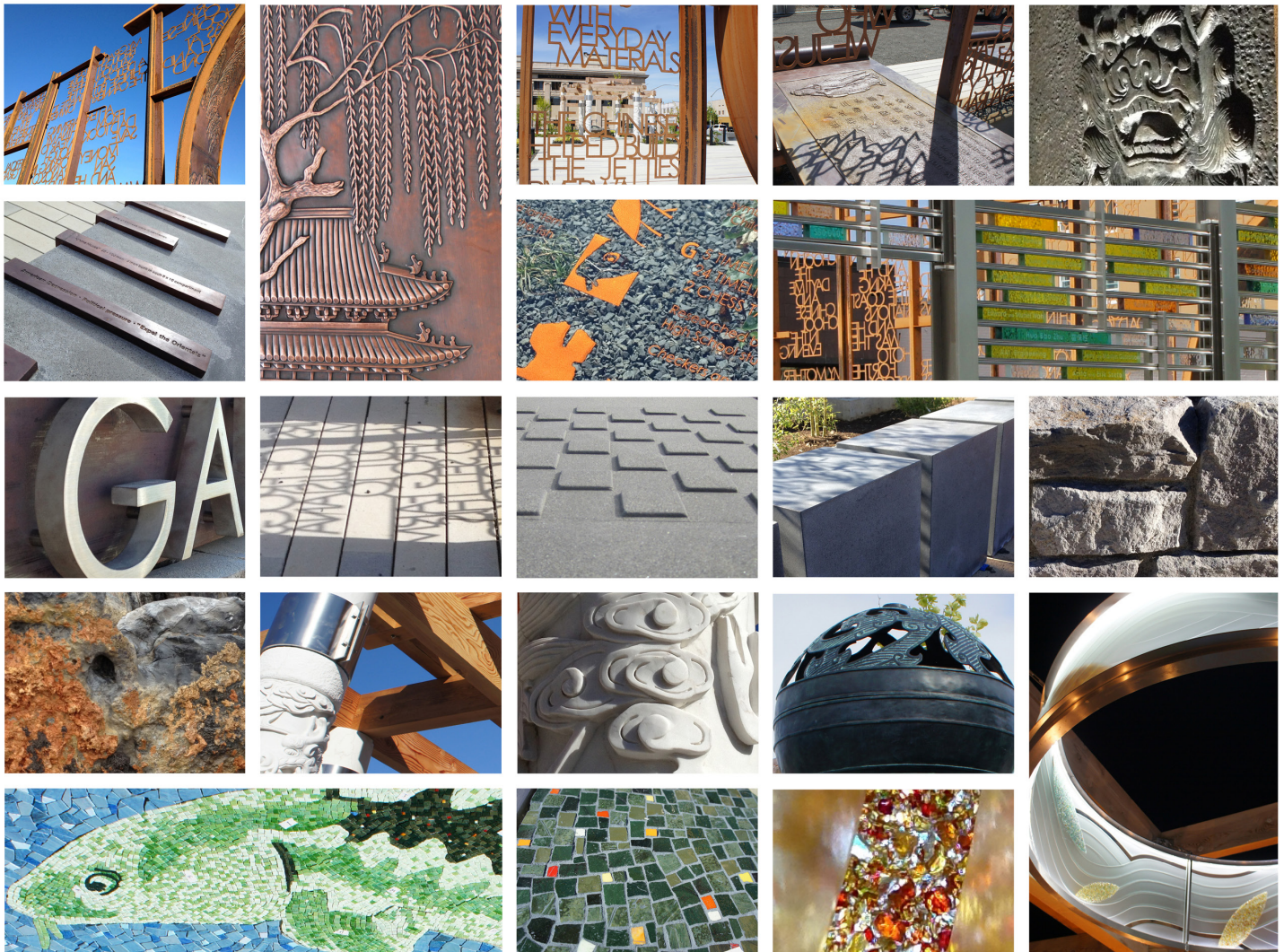


2015 Rudy Bruner Award

Application Submittal Cover Sheet

Project Name: Garden of Surging Waves
City: Astoria
State: Oregon

Applicant: Suenn Ho | Project Designer
Co-Applicant: Brett Estes | Astoria City Manager



A special note for the Selection Committee:

Many of the Perspectives were sent back to me in original handwritten notes and signed on generic blank paper. I have respectfully scanned their notes in order to maintain the authenticity of the originals.

A few of the Perspective providers had video recorded their perspectives and they have given me permission to transcribe their spoken words for use in this submittal.

I sincerely ask for your kind understanding.

*Thank you,
Suenn Ho*

PROJECT DATA

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Garden Of Surging Waves Location _____ City Astoria State OR

Owner City of Astoria

Project Use(s) Public Town Square

Project Size 15,000 sq ft Total Development Cost \$1,748,000

Annual Operating Budget (if appropriate) Astoria Parks and Recreation General Maintenance Fund

Date Initiated March 2006 Percent Completed by December 1, 2014 100%

Project Completion Date (if appropriate) May 17, 2014 Project Website (if appropriate) www.gardenofsurgingwaves.org

Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name Suenn Ho (Co-Applicant: Brett Estes, Astoria City Manager) Title Principal | Urban Designer | Project Designer

Organization RESOLVE Architecture + Planning [architect-of-record: MulvanntG2 Architecture]

Address 3742 SE Mill Street City/State/Zip Portland OR 97214

Telephone (971) 409-9024 Fax () n/a

E-mail suennho@resolvearchitecture.com Website (if appropriate) www.resolvearchitecture.com

Perspective Sheets:

Organization	Name	E-mail
Public Agencies <u>City of Astoria</u>	<u>Brett Estes</u>	<u>bestes@astoria.or.us</u>
Architect/Designer <u>RESOLVE Architecture + Planning</u>	<u>Suenn Ho</u>	<u>suennho@resolvearchitecture.com</u>
Developer <u>n/a</u>		
Professional Consultant <u>AAI Engineering</u>	<u>Rick Amodeo</u>	<u>ricka@aaieng.com</u>
Community Group <u>Chinese Park Advisory Committee</u>	<u>Calvin Brown-Wong</u>	<u>bakfoo@msn.com</u>
Other <u>Please See Attached</u>		

Please indicate how you learned of the Rudy Bruner Award for Urban Excellence. (Check all that apply).

- Direct Mailing Direct Email Previous Selection Committee member Other (please specify)
 Online Notice Previous RBA entrant Professional Organization Prof. Gerry Gast (Architect/Urban Designer)
 Social Media Bruner/Loeb Forum

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Signature 

Digitally signed by Suenn Ho
DN: cn=Suenn Ho, o=RESOLVE Architecture + Planning, ou,
email=suennho@resolvearchitecture.com, c=US
Date: 2014.12.06 23:33:10 -08'00'

Date DEC 6, 2014

PROJECT AT-A-GLANCE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet, the Project Data sheet, and the representative photo will be sent to the Committee in advance as the *Project Overview*.

Project Name	Garden of Surging Waves		
Address	11th Street & Duane Street	City/State/ZIP	Astoria, OR 97103

1. Give a brief overview of the project. Approximately 500 words.

In the center of Astoria's historic district and fronting City Hall, the Garden of Surging Waves is a new public urban park that commemorates the under-recognized contributions of the early Chinese immigrants to the development of Astoria. The 15,000 sf Garden of Surging Waves, Astoria's bicentennial legacy project, is Phase 1 of the 65,000 sf full city block Astoria Heritage Square.

The Garden's design reflects the cultural transitions and adaptations that early immigrants faced on their arrival in the United States. As an interpretive park, the Garden invites the visitor to contemplate the immigrant experience. At one point, one-third of Astoria/Clatsop County residents were Chinese immigrants and Chinese-Americans. With the design and construction of the park, the community has endeavored to honor this legacy through stories and symbols. The Garden of Surging Waves is the first phase of Astoria's Heritage Square. This full city block will expand public use space and incorporate the stories of all the immigrant cultures that built Astoria as well as the Native American first settlers of the region.

The realization of the Garden of Surging Waves is the direct result of a community coming together as the opportunity presented itself to recognize the "quiet" yet significant contributions of the Chinese over 200 years of local history. The passion and drive to complete the project never waned over its 8-year gestation and the entire town has embraced this new town square as its own uniquely Astorian place. The Garden of Surging Waves is designed not only to embrace the Chinese values of education, family, authenticity and resourcefulness, but to evoke the understanding, feelings and emotions that are universal to immigrants of all heritages.

Since its May 2014 opening, the Garden has been the location for a wide variety of active uses: tai-chi classes, weddings, cultural celebrations, and general use by residents and visitors. It has already received two significant awards. CODA Worx (Collaboration of Design + Art) named the Garden as one of its top 100 international submissions for their 2014 awards program and, in September, ORPA (Oregon Parks and Recreation Association) announced Heritage Square Phase 1 - The Garden of Surging Waves as its 2014 award winner for Design.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.) Approximately 500 words.

APPROACH: An impressive collaboration among a team of diverse players

- This 8-year long project was a result of the collaboration of diverse participants from within and outside of the Astoria community including the City and the incredible leadership from its 6-term Mayor, a State Senator, a design team of little known professionals and artisans, and a large-scale General Contractor! Everyone was able to rise above the unexpected twists and turns of events that could have derailed the project along the way, such as a change of site and slow funding streams.
- Astoria doesn't fund projects with bonds. This project relied on grants, fundraising, in-kind services and volunteers.

URBAN ENVIRONMENT:

- The Garden repurposed an under-utilized parking field into a centrally located town square that was never present in the historic downtown.
- This Garden revealed the missing pages of a difficult subject in Astoria's history.
- Astoria, in recent years, has been recognized with an Excellence in Downtown Revitalization Award. To fit the Garden of Surging Waves into the center of town supports the community's consistent interest in creating a walkable downtown environment.
- Astoria was one of the few cities in the nation that was awarded DEQ grants to study/test/clean up this "brownfield" site. The open square became a fitting use of the city block.
- Since the Garden's opening, increased foot-traffic has added positive street life on Duane Street, a street that has been considered a "forgotten" back street in the downtown.
- Historically, the site was a part of the elevated historic downtown that was built OVER the water at the edge of the Columbia River. Today, approximately 3/5 of the project block still sits a full-floor level above the sandy former river bank. This site condition was challenging for site design and engineering. The Garden of Surging Waves is placed on the small portion of the site that is not hollow where tree planting is possible.
- Astoria's historic downtown is a network of elevated streets where sidewalks are supported by old "chair walls". Due to the need to compact and stabilize the soil to construct the Garden, the dilapidated original chair walls and sidewalk needed to be rebuilt first. By respectfully following the design intent of the historic chair wall, the new design/construction documents for the sidewalks adjacent to the Garden now serve as the prototype reference when rebuilding of other aging sidewalks in Astoria become due.

QUALITY:

- For this public project, the City was required to accept the lowest Contractor bid. In order to maintain the necessary budget for art and to ensure highest quality, the project designer and the City pre-qualified a team of artists and their art budgets for the general contractors to include in their bids.
- This very successful unique landmark project is a FIRST for the City of Astoria/community as well as the designers, artisans and contractors who worked creatively and stayed focused on the vision. All cities have stories to tell and the Garden of Surging Waves can share how it can be done!

PROJECT DESCRIPTION

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project? Approximately 500 words.

Astoria, Oregon (population approx. 9,500) is one of a few true working towns remaining along the coast of the Pacific Northwest. Astoria has a long cultural history mainly known for its Scandinavian and Finnish settlers. Astoria's significant historic connection with the Chinese, however, has seldom been acknowledged until the construction of the Garden of Surging Waves. Astoria is the oldest U.S. settlement west of the Rockies. It was established as a strategic fur trading post in 1811 by New York businessman John Jacob Astor to connect his business with Canton, China. Located at the mouth of the mighty Columbia River, this river town once had thousands of Chinese residents in the late 1800s. The Chinese helped build the region's infrastructure and served as the backbone of the then-thriving fish canning industry. Today, there are only a few Chinese families remaining in Astoria.

Civic and community leaders realized, in 2005, that Astoria had been remiss in acknowledging the significant contributions of Chinese immigrants to Astoria's growth and development. Under the leadership of the Mayor, the City embarked on creating a landmark project: the Garden of Surging Waves. This 15,000 sf commemorative plaza became a critical first phase of the full-block 65,000 sf Heritage Square project. Unlike many historic western cities, Astoria, a working town, has never had a public town square. The addition of this open public square is not only a significant civic presence to Astoria and the Lower Columbia Basin communities, it is a historic recognition of missing pages in US history. All cities have stories to tell. The project team, led by urban designer Suenn Ho, sought to create an interpretive public plaza in the center of Astoria's historic downtown that tells the stories of the early Astorian-Chinese experience, their heritage and values.

An underlying goal of the project is to foster a strong sense of a community of families. Fronting City Hall, the Garden not only reflects the City's clear intention of embracing the missing stories of the Chinese-Astorians, this site allows for easy accessibility from all directions. The Garden is an inviting place that one feels at ease to pass through on a daily basis. This urban garden is rich in textures, colors and the ever changing lights, shades and shadows. It is a place for contemplation as well an active public plaza. There are many symbols, references and seemingly obvious visual cues yet, with keen observation, the not-so obvious are revealed, such as the idea that silence is not shyness, it is hardship endured. The quotes and stories are meant to connect with anyone, any family of any heritage.

The Garden of Surging Waves opened on May 17, 2014. Due to its significance, this urban park has also been named as Astoria's bicentennial legacy project. The name "Garden of Surging Waves" references the famous Surging Waves Pavilion located in a classical Chinese Garden in Suzhou, China. In Chinese, Can Lang means surging waves, hardship and the color blue. The Garden of Surging Waves prominently fronts Astoria's City Hall at the corner of 11th and Duane Streets. Stories and teachings that have been passed down through generations are now told through artistry in steel, bronze, glass, concrete, wood and rock.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project? Approximately 500 words.

The Garden of Surging Waves was initially planned to occupy a portion of a small 5,000 sf riverfront lot northeast of the intersection of 9th and Astor Streets. This is the site of a small, under-utilized city park that lies near the heart of what once was Astoria's Chinatown.

At one time, Astoria's Chinatown was the most populated Chinatown north of San Francisco. Defined boundaries of the district vary, but it may be roughly described as the area along Bond and Astor Streets between 5th and 9th Streets. This district's riverfront was home to several canneries, where approximately 75 percent of Astoria's Chinese men worked, and its inner blocks contained the associated boarding houses where many of the Chinese workers lived.

In 2009, a design for the Garden of Surging Waves at the 9th Street site was already complete, and custom-designed artwork from China arrived the following year when an unexpected opportunity presented itself. On a 65,000 sf city block (the American "Legion Block") in the center of downtown, where a Safeway grocery store stood until 2005, waterlogged timbers that had long supported the concrete floor of the store succumbed and began to collapse into the vacant basement space. This particular block had been a focus of redevelopment discussions ever since the City purchased the property in 2002. The foundation failure provided the impetus to quickly shift from discussion to action.

City Councilor (now Mayor-elect) Arline LaMear, along with Astoria City Library Director Jane Tucker, suggested moving the Garden of Surging Waves from its 9th Street site to the more centrally located Legion Block in the middle of downtown Astoria. The new location would be more visible and provide additional urban park space for community use. The Astoria City Council and the Garden's project committee agreed that the move was a good solution. The block was subsequently renamed "Astoria Heritage Square."

The Garden of Surging Waves occupies the northwest corner of Heritage Square, adjacent to City Hall, and preserves the design general footprint that was planned for the original 9th Street location. As funds become available, the remaining portions of the Heritage Square block will be developed for public use, and include more community gathering space. Concepts call for the block to feature an amphitheater and creative, interpretive "windows" to Astoria's subterranean past. The American Legion Building currently situated on the site is integrated into the block's design concept.

Absence of the Chinese from Astoria's rich legacy is no longer the case and with completion of the Garden of Surging Waves, there is a heightened awareness for all cultures that constitute the fabric of Astoria. The contributions of the Chinese will be recognized and celebrated as a significant piece of that fabric and legacy.

3. Describe the key elements of the development process, including community participation where appropriate. Approximately 400 words.

In 2005, the Chinese Park Committee appointed by Mayor Van Dusen was primarily comprised of families with historic ties to the original Chinese pioneers and was sensitive to the stories being shared with the community. Originally, the City and the Committee decided to place the 5,000 sf garden at what was the original Chinatown on 9th Street, along the River Walk by the Columbia River. In 2006, the City hired urban designer Suenn Ho from Portland to design a classical Chinese Suzhou-style garden. Suenn persuaded the City and Committee that it would be more relevant and affordable to create a place that focuses on Astoria's own history and reflects regional character instead. The committee and the City agreed to the change of design direction.

In 2010, concerns grew about whether or not the original site could be protected from vandalism, considering the lack of visibility from Downtown. The City, a decade earlier, had purchased the site of a former Safeway store and the public had wanted it to become a central development and gathering spot. City Councilor Arline LaMear suggested that the Garden be moved to that location between 11th and 12th Streets. The Mayor appointed an Ad Hoc Committee that then supported this suggestion to the members of the Chinese Park Committee. City staff was apprehensive about whether or not the Committee would agree, considering the historic placement of the original site but after some discussion, the Committee expressed their willingness to put the park in a more visible area. The garden expanded from the idea of a garden honoring Chinese Astorian contributions (phase 1), into an entire "Heritage Square" (phase 2) that pays respect to the many other immigrant communities that have shaped Astoria.

Community support has been a key component in the realization of the Garden. All members of the design team - professionals, community leaders, city staff, contractors and artisans - engaged in ways that embraced the community and that community involvement helped spur fundraising and donations both locally, statewide, and from afar. The extended community of supporters included major donors who committed support at opportune times - the Schnitzer family, Art DeMuro, and Mr. Huo Bao Zhu, Chinese foundry owner and friend of Astoria, who donated the six-foot tall bronze casting of a 204 BC replica statue installed as the Garden of Surging Waves' Platform of Heritage.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. Approximately 400 words.

In 2005, the Garden of Surging Waves was intended to be placed at the 5,000 sf riverfront corner lot at 9th and Astor Streets. The funding for the initial design documents for that site was provided by a Federal grant of \$147,000 obtained through former congressman David Wu and community fundraising spearheaded by Chinese Park Committee member David Lum, Calvin Brown-Wong, and their families. The rough cost estimate for the construction for the waterfront site was \$1 million.

In 2010, when the Garden of Surging Waves was presented as a component of a larger redevelopment project focused on Heritage Square in downtown Astoria (the block bound by Duane, Exchange, 11th and 12th Streets), funding for the Garden of Surging Waves was earmarked from the City's urban renewal funds, grants, and donations from individuals, families, companies and other organizations. Although the new site for the Garden was 3 times bigger, the construction budget grew by only 40 percent.

The total design budget for the Garden of Surging Waves was approximately \$350,000 with the construction budget at approximately \$1,400,000. This included conceptual design development through construction. The majority of the design fees were paid through the Astoria East Urban Renewal District. A grant was obtained from the United States Department of Housing and Urban Development of which \$54,000 was applied towards design fees. Most notable private donations to the park and the larger Heritage Square project came from a \$250,000 donation by Portland-Astoria philanthropists Arlene Schnitzer and her son, Jordan Schnitzer. Another significant contribution came from Portland historic preservationist/developer, the late Art DeMuro, who fell in love with Astoria's historic character and donated \$200,000 to the Garden at his death bed. Construction money of \$119,000 also was raised by the project designer Suenn Ho from Portland. Many from the design team such as the electrical engineer (who donated 80% of her services) and the structural engineer, contributed with pro-bono services as well as cash donations. The general contractor also donated pro-bono and cash to the project. For eight years, the Astoria community painstakingly fund-raised by selling crab-cakes, caps, T-shirts, heritage bricks and numerous naming opportunities at the Garden of Surging Waves.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? Approximately 400 words.

From inception to completion, the Garden of Surging Waves took eight years to complete - unusually long for a town of Astoria's size. Community members, families of the original Chinese pioneers, donors, tourists, and City staff all watched as dragon dancers chased evil spirits away and blessed the park on Saturday, May 17, 2014. The beautiful park tells a story of the dark past of exclusion of a group of individuals who were critical contributors to the creation of the City of Astoria and America's westward expansion. It also serves as an important lesson to listen to the stories and history that has helped build a City, whether they are good or bad. Continuing ahead, there are further plans to celebrate Astoria's rich heritage and the many immigrant communities that contributed to its history with the continued phases to create Heritage Square. As Mayor Van Dusen said, "What we are doing is...dedicating a beautiful park that tells a story. It is a story of the American pioneers. The story was never told properly. It was a mistake...and we are correcting that now."

GARDEN OF SURGING WAVES' RELEVANT PROJECT DATES (extracted from City's GSW website)

- 05.17.14** The **Garden of Surging Waves** was officially dedicated with a grand opening celebration.
- 02.14.14** The fence surrounding the worksite was removed; the public was able to enter the site for the first time.
- 06.13** The balance of funds required to complete all four sequences of construction was raised.
- 02.13** Construction began on Sequence A of the **Garden of Surging Waves**.
- 04.12** A community celebration marked the launch of Astoria's Heritage Square, with groundbreaking for the **Garden of Surging Waves**.
- 02.12** Astoria City Council authorized submittal of a grant application in an amount not to exceed \$150,000 to the National Endowment for the Arts for the **Garden of Surging Waves**.
- 01.12** Astoria City Council named the former Safeway site (American Legion Block and future site of the **Garden of Surging Waves**) as Heritage Square. City of Astoria Historic Landmarks Commission approved a design for park improvements on the north half of the American Legion Block, which includes the **Garden of Surging Waves**.
- 03.21.11** City Councilor Arline LaMear's concept of incorporating the **Garden of Surging Waves**, along with other prominent civic uses, into the Legion Block redevelopment was presented to City Council. Mayor Van Dusen appointed an ad hoc committee to work with Suenn Ho to develop ideas for locating the **Garden of Surging Waves** on the Legion Block.
- 02.11** Astoria City Council established redevelopment of the "Legion Block" as a City goal, following the collapse of the former grocery store floor at this location the previous year. The Council established completion of the **Garden of Surging Waves** as a City goal.
- 09.30.10** Six different pieces of artwork of stone and bronze arrived in Astoria from Xi'an, China after being held up in Los Angeles for more than a month. A public unveiling of the artwork was held October 16, 2010.
- 01.13.10** After a month-long collaboration between Suenn Ho, Mr. Huo Bao Zhu and Professor Emeritus Charles Wu of Reed College, the name 滄浪園 (Cāng Láng Yuán), or "**Garden of Surging Waves**," was born and Mayor Van Dusen enthusiastically gave the City of Astoria's approval.
- 10.20.09** A six-foot-tall bronze sculpture will be the focal point of the Chinese interpretive park. Valued at \$45,000, the sculpture is a gift to the City of Astoria and the Advisory Committee from Huo Bao Zhu, foundry owner from Xian, China.
- 04.15.09** Suenn Ho led a design team to help conceptualize a park that would pay tribute to Astoria's early Chinese immigrants, honoring their culture, and recognizing their contributions to the growth of the city.
- 11.14.07** Rep. David Wu secured nearly \$150,000 for the City of Astoria to be used toward planning, design and construction of the Chinese interpretive park.
- 12.12.06** Thanks to the year-long efforts of the Advisory Committee, and with help from City staff, a conceptual design was developed by Suenn Ho.
- 07.05** The original plan for a Chinese garden was presented to the Parks Commission and then to City Council. The Advisory Committee initially favored a formal garden with very traditional Chinese architecture – a kind of miniature version of Portland's Chinese Garden – but members quickly realized the plan would be much too expensive.
- 04.28.05** The Astoria Chinese Heritage Park Advisory Committee, comprised primarily of representatives of Astoria's Chinese community, was appointed by Mayor Van Dusen.
- 02.24.05** Mayor Willis L. Van Dusen originally came up with the idea of a Chinese interpretive park at the site of the present Ninth Street Park.

INDEX of PERSPECTIVE PROVIDERS Perspective providers organized by categories (1 of 2)

COMMUNITY PERSPECTIVE



ADHDA - Astoria Downtown Historic District Association



Calvin Brown-Wong (age 80) - Chairman of Chinese Park Advisory Committee
2nd generation Chinese Astorian



Ron Law - Member of Chinese Park Advisory Committee. Son of the late Prof. Duncan Law / 3rd generation Chinese-Astorian



David Lum (age 81) – 2nd generation Chinese-Astorian / major local family donor



Lori Lum – 3rd generation Chinese-Astorian / Member of Chinese Park Advisory Committee / daughter of David Lum



Ed Overbay – Master carpenter artisan / Parks Board member / member of Chinese Park Advisory Committee



Diane Saiget Kantor – Family is a major donor | 3rd generation Chinese-Astorian

PUBLIC AGENCY PERSPECTIVE



Paul Benoit – Astoria Community Director 1988-2007 / City Manager from 2007-2014



Brett Estes – Astoria Community Director 2007-2014 / City Manager - current



Willis L. Van Dusen – 6-term Mayor of Astoria, retiring at the end of 2014.
5th generation Dutch-Astorian

INDEX of PERSPECTIVE PROVIDERS Perspective providers organized by categories (2 of 2)

PROFESSIONAL PERSPECTIVE



Rick Amodeo – Structural engineer

ARCHITECT or DESIGNER PERSPECTIVE



Suenn Ho – Garden of Surging Waves' Project designer | Urban designer (formerly with MG2) Architect –of-Record MulvannyG2 closed their regional office in 2014. No perspective offered.

OTHER PERSPECTIVE



Lynn Adamo – Mosaic artist - Sturgeon Mosaic



Margot Flynn (age 16) – Student artist - Interpretive Panel
Daughter of project designer Suenn Ho



Gerry Gast – Urban Designer / University of Oregon Professor who suggested that Garden of Surging Waves should apply for the Rudy Bruner Award



Richard Hoyen – Watercolor artist



Juno Lachman – Glass Artisan - Salmon Lantern / Donor Screen / Interpretive Panel



Doug Metz [Specialty Metal Fabricator] - Story Screen / Interpretive Panel

COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Alana Garner	Title	Executive Director
Organization	Astoria Downtown Historic District Assoc.	Telephone	503.791.7940
Address	486-12th Street, Ste. H / PO Box 261	City/State/ZIP	Astoria, OR 97103
Fax ()		E-mail	alana@astoriadowntown.com

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Signature		Date	12/02/2014
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1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

The Astoria Downtown Historic District Association (ADHDA) Board President, Dulcye Taylor, became involved in the project as a downtown representative on the Ad Hoc Committee. The Committee worked with the Community Development Director to determine if the Garden could be elegantly incorporated into a much more visible site at the Heritage Square location; expanding the original vision of a Garden of Surging Waves honoring Chinese Astorians contributions to our community, to an entire block paying respect to the many immigrants that shaped Astoria. ADHDA Board President, with the Ad Hoc Committee were engaged throughout the entire conceptual and design process, providing input from the downtown perspective, as well as participating in the fundraising efforts for the new location.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

The largest concern that surrounded the project pertained to the importance of putting a Chinese park within the downtown core, if there was a need for more open space within the downtown core, and the overall cost of the project.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

The Garden of Surging Waves has had a very positive impact to the downtown core, since its grand opening in May 2014. The Garden has become a destination for both locals and visitors alike, and has provided a beautiful backdrop for many events. The Garden is becoming a focal point within the downtown core, in addition to educating the community on its cultural heritage.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

The overall process of the project was very positive. In terms of the development process, educating and getting the community engaged and involved on a cultural level, in addition to the functionality and design of the project, could have improved the overall public process.

1

Send to Contact

COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Calvin Brown Title Chairman of Chinese community advisory
 Organization Garden of Sundry Wave Telephone 503-325-8866
 Address 35111 Helligso Ln., City/State/ZIP ASTORIA, OR 97103
 Fax () E-mail calbrow@msn.com

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Signature Calvin M. Brown Date 11/2014

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

ANSWER: I WAS APPOINTED CHAIRMAN OF THE CHINESE HERITAGE PARK. AS CHAIRMAN OF THE COMMITTEE I COMPOSED A INTRODUCTION TO START THE OFFICIAL PROCESS OF A CHINESE PARK IN ASTORIA TO HONOR THE CHINESE CITIZENS "PAST, PRESENT AND FUTURE" WHO LIVED AND WORKED IN ASTORIA.

TO DO THIS I MUST GO TO ARTICLES WRITTEN BY MEMBERS AND CITIZENS WHO HELPED TO ACHIEVE THE CONCEPT BY ARTICLES THEY WROTE, BY MONEY THEY DONATED, BY THEIR HARD WORK AND HELPING THE COMMITTEE TO REACH KEY POINTS TO BRING THE CONCEPT TO REALITY

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

ENCLOSED IS A LETTER BY MULVANNY G2 ARCHITECT (LANDSCAPE) WRITTEN BY SUENN HO WORKING FOR MULVANNY AS A LANDSCAPE DESIGNER. SUENN HO COVERS MOST STEPS IN COMPETING THE PROJECT TIME, COST OF MATERIAL, COST OF LABOR PERMITS, PROJECT AND SITE ANALYSIS; DESIGN PHASE, FEES.

PUBLIC COMMENTS WERE ADDRESSED AND RESOLVED BY CITY HALL AND THE ADVISORY GROUP. BOTH "POSITIVE" AND "NEGATIVE" WERE DEALT WITH.

SUITABLE LOCATIONS WERE DISCUSSED, VANDALISM / SECURITY WERE PART OF THE DESIGN CRITERIA.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

NOTHING HAS CHANGED AS FAR AS IMPROVING THE STANDARD OF LIVING. MORE PEOPLE COME TO VISIT AND WALK THROUGH THE PARK (TOURIST POPULATION) PERHAPS TO LOOK AT ENGRAVED NAMES ON THE BRICKS & PAVERS. ALSO THERE ARE BRONZE TABLETS THAT CONTAIN "WORDS OF WISDOM" AND ANCIENT SAYINGS. HISTORICAL DATES ARE NOTED ON STONE ENGRAVINGS.

THE HISTORIC DATES ARE NOW NOTED AND EXPOSED FOR EASIER PRESENT DAY VIEWING.

A DONOR PANEL IS SHOWN FOR VIEWING.

PLANTS ARE PLANTED TO ENHANCE THE OVERALL BEAUTY OF THE PARK.

LIGHTS FOR NIGHT VIEWING ADD MORE BEAUTY FOR THE NIGHT VISITORS.

FUND RAISING HAS BEEN GREAT. IT'S BEEN GRAND AND FRUITFUL.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

WE SPENT ABOUT 9 YEARS WORKING ON THIS PROJECT. IF I COULD HAVE SHORTENED THE TIME ON THIS PROJECT IT WOULD HAVE SAVED MONEY.

GRANTS WERE HARD TO WRITE. THEY WERE TIME CONSUMING AND FULL OF "BUSY WORK".

ANYWAY - NOTHING COULD BE DONE TO THE TIME. IN THE NAME OF THE PARK AND FOR THE PARK WE SURVIVED SO IT BECAME HISTORY!

COMMUNITY REPRESENTATIVE PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

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Signature Ronald Law Date 12/1/14

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

I first became involved in this project in winter of 2004. Mayor Willis Van Dusen or a representative of the city of Astoria had informally asked a few of the Chinese Elders from the Astoria community for input regarding their thoughts on recognizing the historic contributions of the thousands of Chinese immigrants who helped shape Astoria's history. My father, Duncan Law, was one of these Chinese Elders. He starting coming to Astoria soon after he was born and became a permanent Astoria resident after graduating from Oregon State College (Oregon State University) in 1944. He was active in the Astoria community his entire adult life and served on the city counsel for twelve years. Duncan was a logical choice for an opinion but rather than just giving an opinion he helped create an unofficial group made up of Chinese elders, non-Chinese community members and a Chinese "youngster" who he hoped would give a younger perspective. This youngster was my daughter, Stacy, who was a sophomore in high school and a 5th generation Chinese American through my maternal lineage. I became involved giving her moral support and also helping my father who was 83 years old at this time. Mayor Van Dusen eventually formed an official Chinese Park Committee with many of the original members of this informal group being appointed. Among the committee members were my father (Duncan Law), Stacy Law and myself. This committee provided the initial energy to get, what would become, The Garden of Surging Waves project started until the city took a more active role. Stacy and I provided the original research of Astoria's Chinese history including written and oral histories of Astoria's Chinese past. Several short video's were produced and uploaded to the website www.astoriachineseheritage.org.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

We began working on this project in 2004 and the Garden of Surging Waves (GOSW) was finally opened to the public in May 2014. I think there are three issues, which provided varying degrees of obstacles.

The first and probably most difficult hurdle was to raise the money to finance the GOSW. Money was raised through a variety of fundraisers, grants and contributions. I find it very interesting and admire that a significant amount, if not majority of donated money came from outside the Chinese community. I don't know the exact figures but at the height of the Chinese population in Astoria it accounted for approximately 25% of the population. (est 2,500 out of total population of est 10,000). Today the Chinese population in Astoria is probably less than 1%. (est 70 out of approximately 10,000). Willis Van Dusen was probably the single most important and influential person to help advance this project financially along with the David Lum family. He provided much of the connections, drive and determination to make this project a reality from a fundraising standpoint.

The second issue, which was also significant, was the GOSW location. The original site chosen was actually the eastern border of the Astoria's Chinatown. From an authenticity point of view and available property this site made sense. Several years into the project it was determined a change of site could help with funding, provide better security, and be an anchor to the master plan to redevelop the core to downtown Astoria that has become known as the Astoria Heritage Square. With the Garden/Park Committee approval and several public forums the relocation to the current site was approved by the city.

The last issue, which I initially thought could be the most difficult, was the education and acceptance of the Chinese history. As mentioned, currently the Chinese population is less than 1% and it was my feeling that the majority of Astorians probably did not realize the significance of the Chinese immigrants impact on Astoria's history and development of the community. Spending over a million dollars in a down economy would be difficult for any project and if it was not perceived as anything significant to Astoria's past it would obviously be more difficult. To me, it took minimal effort to educate and raise awareness of Astoria's Chinese immigrants and their contributions. It must be said that the Chinese are only one culture that has helped build Astoria. Astoria is a microcosm of the melting pot of ethnicities in this country... and other ethnicities which helped shape Astoria include Scandinavian countries of Finland, Norway, Sweden, Denmark, and others including Italians, Greeks, East Indian and native American Indians to name a few.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

The Garden of Surging Waves is one piece of a larger puzzle, which helps make Astoria unique, and improves the quality of life for its citizens and the community. Several years ago, I volunteered to develop the website and even though this responsibility has been taken over by the city, I still monitor the site for comments and suggestions. Shortly after the GOSW dedication, there was a request, through the website, to use the GOSW as a wedding venue. I did forward on this request to the city for approval and am not sure if the wedding did, in fact, take place but it shows the popularity of the Garden and its aesthetic appeal.

A few other examples, I personally know of, which show how the GOSW has already gained a reputation for its character and design include out-of-state relatives and friends visiting Oregon, who made Astoria their destination so they could view and learn about the Chinese history in Astoria and how their descendents were honored.

The GOSW has even made a connection with my neighbor who, I recently learned, has used the Garden as a venue for her Tai Chi sessions.

It is my understanding, the GOSW is the first of several phases which will comprise the Astoria Heritage Square. These may include an amphitheater, other multicultural recognitions and a plaza to enhance the Sunday Market, which is already a popular weekly event in the summer months. I believe the GOSW combined with all these upcoming additions will provide a synergy to attract new businesses and help provide stability to existing businesses of downtown Astoria.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

It is hard for me to say if there is any way to improve the process, as the final result is everything we imagined and more.

Unfortunately, the length of time and natural progression of the project saw changes in city administrative positions, committee members and sadly the passing of at least four of Astoria's prominent Chinese Elders before the GOSW was completed. One of those was my father and I know he was hoping to live long enough to see the GOSW completed.

Although, I don't know if there is anything I would change about the GOSW project, I think a nice addition would be a venue to provide more education of Astoria's Chinese history, which would compliment the GOSW and resources available at the Clatsop County Historical Society.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	David Lum	Title	MAJOR DONOR
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Signature  Date **NOV 25, 2014**

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

Family Background

I was born in Astoria in 1933, eighty-one years ago. I'm sure glad that they have this tribute to my Chinese ancestors. My father came here in 1894 and I have 4 children and 10 grandchildren. To carry on the heritage of the Chinese community, we're very happy that this has developed into one of the nicest parks in the State of Oregon.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

Tribute to his father

This Garden is a very important tribute to my father and our family in that he went through a lot of adversity, a lot more than I ever went through. And I'm glad that I was born in Astoria, Oregon.

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

Personal importance

I want to speak about what is important to me about this park. When I was growing up, I always thought that I was kind of an oddball. I looked a little different being an Asian in a predominantly all-white society. And just going through life I thought I was different – I knew I was a little different looking. My mother said that when I was sad, she would ask me what was wrong and I would say that I thought I looked different. And my mother said (and her not knowing how to speak English very well), “One of these days, Davey, you’ll be proud to be Chinese.” The reason why I mention this is that during my growing up years, I spent all my time trying to get along with other kids, going to school and all that. I didn’t study much about the Chinese. And now that I have time to study a little history – the history of China, where my forefathers came from – I’m glad that I was born in Astoria but I’m glad to be Chinese. It’s an honor to have this park telling of the contributions of the Chinese and it’s a beautiful place. I think that it’s a reminder to people who visit that the civilization of China is 6,000 years old; the United States has only been in existence for less than 250 years. There’s a lot to be learned from other countries – other than China even. But I studied the history of China. It has broadened my perspective and given me a different look on life. Thanks.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Lori Lum Toyooka	Title	MAJOR DONOR MEMBER OF CHINESE PARK ADVISORY COMMITTEE
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Signature  Date **NOV 25, 2014**

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

I was on the Committee for the Garden since the beginning and was so honored to be on the Committee. I learned so many things about the Chinese history here. My dad was born here and my grandparents came over here in the late 1800s. I learned so much about my family as well as all of the Chinese in the area. The Garden means a lot to our family and the entire community. It's a beautiful park in downtown Astoria. It teaches us about the Chinese and how much they contributed to Astoria to make it a better place.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

As far as our family is concerned, I didn't know a lot about our history growing up; I knew that my grandparents came here. But once the park started, my Dad started opening up and telling stories about his family and how hard it was to live in a mostly Caucasian town. It was very exciting to learn about our history here.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

We have heard so many positive responses around the community. People come up to us almost daily saying what a beautiful park it is. We're proud that the park lets people know that the Chinese did play a big part in Astoria.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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Signature [Signature] Date 12/01/2014

1. What role did you play in the development of this project? Approximately 400 words.

I was sitting on the Parks Board for the City of Astoria when Willis Van Dusen, our esteemed Mayor, personally requested that I participate on a panel chosen to honor the Chinese, their history, and their heritage in our fair city. Willis had been made aware of the glaring lack of acknowledgement of the significant role and heritage the Chinese immigrants had contributed to Astoria, and, to his credit, he determined something should be done about this omission. There was a small park site along the banks of the Columbia River that was due for renovation, and the City Council decided that would be a good candidate for some sort of commemoration of the role the Chinese had played in our fair City. The committee was almost entirely composed of local Chinese citizens, and we began the task of formulating a plan for a commemorative park. It was our concept to create a formal Chinese garden. Since none of us knew anything about actually creating a formal garden, naturally, we struggled. We eventually came up with a crude basic concept, which I drew up in a perspective drawing that was presented to City Council and subsequently adopted, and it was intended that it would go forward. However, for me, the problem was that there was something just not right about the concept, though I was too uninformed as to Chinese history or formal Chinese gardens to adequately put my finger on it. So, despite the project already having been green-lighted by City Council, I began to do some research on my own, seeking somebody with experience in the creation of a formal Chinese garden, and, more importantly, to have done so in a public works context.

This search led me to become aware of Suenn Ho, as she was a key player in the development of the formal Chinese Garden in down town Portland. I forwarded Suenn the drawing and conceptual thinking of the project as it stood, and after allowing her some time to digest the information, I spoke with her at length over the phone. Suenn, being kind and patient as she is, gently pointed out the simple fact that the very people we were attempting to commemorate were primarily working class immigrants looking for a better life, none of whom would have ever had the privilege of experiencing a formal Chinese garden, as such gardens were restricted to the realm of the very wealthy, not the working class. That was it! It was exactly what was niggling me, and she had understood it immediately.

Suenn soon forwarded me an initial concept of a very different vision for the park. I subsequently presented this alternate vision to the Committee, and, as rarely happens on such committees, we did a unanimous reversal and embraced Suenn's concept, and then brought our change of mind to the City Council, who quickly recognized its merit. Thus began the involvement of Suenn Ho, and the development of her vision and leadership for this wonderful project.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

The community, by and large, was very supportive of the concept, though, at first, there were a great many people completely unaware of the significant role the Chinese had played in Astoria's history.

It truly became an educational project as the park plans developed, and the histories the park served to illuminate became more known.

I, along with much of the community became fascinated with the emerging stories and personal histories of many of the families who had lived in Astoria for generations.

There were also "time markers" which became incorporated into the park's plan, telling the history of significant events and occurrences with regard to the Chinese and Astoria, as well as the Chinese immigrant and America.

As the plan developed, it quickly became apparent that this was no longer simply a small town park concept, not by a long shot. It was soon clear that Suenn's concept struck a much more resonant chord, in that it told the tale of the Chinese immigrant and America, something that, really, had yet to have been done.

When it became increasingly clear that this was a project of considerable significance, there emerged the collective discomfort that the site was, sadly, inadequate to the scheme, as it was hemmed in by adjacent structure, streets, and hampered visible access.

That was when it was decided to relocate the park to a more central space directly in front of City Hall, a site that was earmarked for a larger public square concept. It was realized that the Garden of Surging Waves would serve as a cornerstone for this new public square.

While the "footprint" of the park didn't really increase with the new location, it now had breathing room, and it soon became clear that this is exactly where the park truly needed to be, and soon became a point of civic pride and accomplishment for the community.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

I would say, without reservation, absolutely yes.

Astoria touts itself as "the oldest town west of the Mississippi". Given that Astoria is known for its history and is increasingly a destination location for many visiting the region, the simple fact that the Garden of Surging Waves is an historic and educational experience has made Astoria a richer place.

Also, since the Garden of Surging Waves is now centrally located and sits at the corner of what will become Astoria's Heritage Square, it sets the tone for a high quality, interesting, educational, and enjoyable public open space experience.

Astorians have long been clamoring for a centrally located public square, and the Garden of Surging Waves is quite literally the cornerstone for just such a space.

Also, the manner in which the Garden of Surging Waves was financed, with revenues coming almost entirely from private sources during an economic downswing the entire country was mired in has served to give notice that when projects are important to a community, in spite of obstacles, given the will and the right leadership, things can still happen.

All of this served to inspire locals to grasp just how significant a project this truly was, and just what a feather in our community cap this was to become.

The Garden of Surging Waves has indeed become a bright spot in Astoria's landscape.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

Absolutely not.

This was a project that was born of an idea based in fairness and good will, as well as community identity.

Once it became realized just how significant this project was, how appropriate this project was, how fitting this project was, the community rolled up their sleeves and got behind it in a way that makes one proud.

Any time you can harness that level of community involvement and participation and support, you have really got something special.

Though it was a tedious, long-drawn affair, with money being scarce during the worst of the recession, this project quickly acquired a life of its own. If you have ever been involved in community projects, and seen how quickly apathy and tedium can kill even the best of ideas, you would be amazed at the positive energy that this project projected, from start to finish.

This is the kind of project that makes one proud of their community, and though it was a lot of hard work, I believe I can comfortably say that I wouldn't change a thing.

I am quite proud to have played a small role in the creation of the Garden of Surging Waves.

Edward C. Overbay

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

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Signature Diane Kantor Date 12/1/14

1. How did you, or the organization you represent, become involved in this project? What role did you play? APPROXIMATELY 300

I became involved in the Garden of Surging Waves because my grandfather was born in Oregon and grew up in Astoria and was one of the first Chinese families to establish a business in Oregon. During the late 1890s, Astoria had a larger population of Chinese immigrants than San Francisco. The Chinese came to Astoria to work in the salmon canneries, they built the sea wall and railroads in Oregon. The Mayor of Astoria, Willis Van Dusen, wanted my family's involvement to help create this Garden, to honor all the Chinese men and woman who lived and died without any recognition for their contribution to Oregon and to Astoria. My role in the garden was fundraising.

2. From the community's point of view, what were the major issues concerning this project? APPROXIMATELY 300

The community had several issues concerning the project. There were a few elders in the Chinese community in Astoria, who didn't want the garden built because they learned early on that as an ethnic group, it was best to keep a low profile and stay out of the lime light. The prejudices of growing up Chinese in white white Oregon were too painful, so they didn't want to draw more attention to their "Chinese." Just keep silent and bury the past under a rug.

There were many people in the non-Asian community who felt that there wasn't any real need to honor the "Chinese." Why should they be recognized? What about the Finnish immigrants, the Swedish?...etc.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

This project has brought the whole city together. It has created a sense of pride and everyone has claimed a sense of ownership. Here in the center of town, instead of looking at an abandon city block there's a Garden blossoming in the middle of it. Astoria is being revitalized. And it was because of the vision of Mayor Van Dusen and the architect Suenn Ho that Astoria is one of the first cities in the United States to bring awareness and appreciation to the Chinese immigrants whose hard back-breaking work done, while suffering great indignities, helped to build our cities and the great railroad across America.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

The Mayor was so focused on building this garden, that the only thing I would "change" is that we could have found enough financial support in half the time that it actually took.

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

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Signature Paul Benoit Date 11/26/2014

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words.

I served as the City Manager for the City of Astoria during the period of project inception and construction. The project was the "brainchild" of Mayor Willis L. Van Dusen. The City was planning the celebration of its bicentennial as the oldest American settlement west of the Rocky Mountains. The City was settled and named in 1811 by a fur trading party dispatched by John Jacob Astor several years after the Lewis and Clark Expedition. The City is significant in American history and the history of the West. Given that fact, the Mayor wanted there to be a legacy project to commemorate the Bicentennial. He conceived of and gained support for development of a project to celebrate and acknowledge the contribution of Astoria's pioneers of Chinese descent. Throughout the history of the West immigrant Chinese made significant contributions to the economic vitality of the projects they worked on and the places they settled. Almost universally, however, their contributions have gone unacknowledged. It was Mayor Van Dusen's goal to correct that oversight and use the advent of the Bicentennial as a vehicle to provide long overdue recognition and historical context. The role of the City was to plan, fund and fundraise, and to generally shepherd the project from concept to construction. Key requirements made of the project were that it had to involve the community, be prominently located, historically accurate, have components of intimacy an insight, and must be held to a very high design standard.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words.

Years prior to conceiving of this project, the City of Astoria acquired a full city block, the former location of a downtown Safeway grocery store, with the intent of someday redeveloping it in a way that served as a key civic space in the heart of the Astoria's thriving downtown commercial district. While the community aspired to utilize the block for civic purpose, years passed without a project or concept that captured the imagination or generated enthusiasm. As the concept for the Garden of Surging Waves evolved it seemed a natural for location in the heart of the City. It would celebrate history in a very historic City; would incorporate art in a community of artists; and would be unique in a oft described "quirky" community, in that it would acknowledge the contributions of a immigrant population whose contributions had been assiduously repressed throughout the West. While there were obstacles to overcome, the City held fast to the vision and did not compromise that vision in any significant way. The "Safeway" site had, being a largely vacant block in the downtown, been used for years as a source of free commercial parking. Development of the Garden would necessarily displace that parking and required City leaders to not just embrace the project but to be able to fluently and convincingly explain the both its significance and the long-term civic benefit that would result. Also, there was some question from a citizenry with proud Scandinavian heritage as to why one particular immigrant population was being singled out. Such questions led to difficult, necessary and often enlightening conversations as to the City's history and its treatment of the early Chinese pioneers. This larger conversation did lead to a compromise of sorts in that the City embraced a concept for future development of the overall block in a way that would celebration the community's civic heritage and acknowledge contributions of all ethnicities and immigrant populations that served to make the City great.

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

The Garden of Surging Waves has had important direct and indirect impacts. The project has served to energize a key, blighted block in the heart of the City. What was formerly a neglected, asphalted parking area once serving a downtown Safeway, is now an inspired civic space that has captured not just the community's imagination but also that of a much broader region. Because the project acknowledges and celebrates the contributions of a population that had historically been disparaged and discriminated against, it has been an inspiration to individuals across the Northwest. Astoria has a history of "firsts" – first American settlement west of the Rocky Mountains, first US Post Office and first US Customs House west of the Mississippi and first Cable TV system. To this list we now add "first community to establish a civic space dedicated to a celebration of the contributions made by our early Chinese immigrants". Also, the quality of the design, the incorporation of work by local and regional artisans, and the attention to detail have set a high standard for civic works and has generated a level of enthusiasm to continue the concept across the entire north half of the block. While hard to gauge at this early stage, it is anticipated that the project, beyond the creation of an active and engaging civic space, will serve as a catalyst for continued, quality private investment in the downtown. Astoria is investing in itself and both acknowledging and celebrating its history in bold and significant ways. This fact is being noticed and is contributing to the City's reputation as an engaging and forward-looking community.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

For Astoria, it did. The project was originally conceived by Astorians for Astorians. As the concept progressed and was picked up by media we discovered that the project generated interest and support from the region. As a result, the City was able to form partnerships with entities and individuals from Portland and Seattle. These partnerships facilitated fundraising efforts and generated in excess of \$250,000 in outside private donations. In addition, we were able to form partnerships with contractors, artisans and a benefactor in China who donated a significant sculptural pieces for the project. The lesson, or instructive aspect, was that a well-conceived project with demonstrated, strong local support may have an appeal to much broader audiences. Much like "crowd-sourced funding" operates, be open to the idea that people and entities well beyond a communities' borders may be willing to provide support and unexpected partnerships.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

The City of Astoria and its partners achieved a long-standing community desire to establish a quality civic space in the heart of downtown. The City, in fact, "over-achieved" and executed a project that is of the highest quality, that engaged partners from across the Northwest, that celebrates the arts and celebrates history. Dedication to a vision with patience and perseverance are what carried the project through. Demonstrating what resolve can accomplish and experiencing the pride generated by achieving an ambitious and unusual project are a lasting legacy of this project and, perhaps, is the most successful aspect of the Garden of Surging Waves. As to "least successful", I am hard -pressed to identify one. Honestly, the project concept was allowed to germinate and evolve at a pace that resulted in a resonance with the community. It was a bold project, well executed.

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

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Signature [Handwritten Signature] Date DECEMBER 1, 2014

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words. **TRANSCRIBED FROM A VIDEO INTERVIEW:**

Initially, the Garden of Surging Waves site was to be located in what was historically Astoria's Chinatown – over on Astor Street, close to the waterfront. The City had a piece of property over there. It was a small park and that was the initial location for the Garden of Surging Waves. However, when the City started having some more discussions about redevelopment of what we now call Heritage Square (in the heart of downtown), City Councilor Arline LaMear proposed that maybe the Garden of Surging Waves could be relocated over to the Heritage Square site. The concept was brought up and discussed with the Mayor and the rest of the City Council. Ultimately, the Mayor appointed a group of citizens – some were downtown merchants, some were involved in the history of our community through the Clatsop County Historical Society or the Columbia River Maritime Museum, and also members of the Chinese Park Committee – to really work with the Project Architect, Suenn Ho, to see whether or not the Garden of Surging Waves would fit elegantly within the overall design scheme of Heritage Square. So this committee worked and came up with a concept that was put forward to the Chinese Park Committee for their review. The Chinese Park Committee really studied the proposal and they were very much wringing their hands. Did they want the site moved to a much more prominent location? Although the proposed site wasn't in the historical Chinatown, it had a tremendous amount of presence within our community – across the street from City Hall. They didn't know if that was almost a little too flashy or would be seen as "too much." But what was great was that Duncan Law, who was a part of that committee, was silent through most of the meeting. Much debate was going on between the committee members and they finally turned to Duncan and he said, "It's good. It's a good idea." And then, for everyone there, their concerns were set aside. They felt more comfortable and they ultimately voted "yes." The Garden of Surging Waves should be located to Heritage Square, to the heart of our downtown, to the heart of our community.

One of the other things that came out of that decision was that the site, larger than the original site, allowed for a somewhat cramped – albeit nice – design to have a bit more room and a bit more space to become the public and community gathering space that it is today

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words. **TRANSCRIBED FROM A VIDEO INTERVIEW:**

The Garden of Surging Waves has these interesting stories that are embedded throughout the whole project. The concept all along was: we're not going to whitewash anything. We tell some of the stories of the Chinese (as the Mayor notes, the "Chinese pioneers") who came here in the late 1800s into the early 1900s to work in the fish processing plants. But there's information, for instance, at the timeline markers that tells the history of the Chinese within our community and talks about "Chinese...will be shot" if they are seen fishing on the river. That was an unfortunate thing that was a part of our history but we didn't whitewash it, we didn't edit that out.

I think that being able to learn about the contributions of the Chinese and also learn about some of the challenges that they went through is important. Some of the interesting stories that the family members told about their loved ones who came here in the earlier times – the late 1800s and the early 1900s – are really what makes this place genuine, authentic, and rich. That's who we are as a community in Astoria.

Another story that makes for an interesting connection between the development of the project and our overall intention is the story of the broken column. It was broken while in transit from China to the United States. And when it was uncrated, there were people who almost felt sorry for it. ("Oh, the poor column!") I love the fact that it was integrated into the park; it was not discarded. We have a replacement column but we didn't use that. We repaired the broken one and kept it with its "family." We discussed the symbolism: families may have been broken up when the Chinese emigrated to Astoria. We thought, let's rejoin the family of columns as it is representational of, perhaps, what some of the early Chinese pioneers experienced and had to go through in their day.

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

Working across the street at City Hall, I love seeing the people come out and enjoy the Garden of Surging Waves – whether they're having lunch, practicing tai chi, or just families coming and having their children run around. It's great to see a community gathering space at our downtown, a place where people are able to meet one another, socialize and talk. In addition, there are the rich stories. People are learning about the Chinese contributions to the community. The wonderful symbolism and the rich history of our community combined with this great gathering space in the heart of our downtown – it's very special.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

PLEASE SEE BELOW

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

What I'm most proud about for this project is the amount of community involvement that was put into the fundraising, into the design development, and then ultimately, the community embracing the project when it was completed. It really took a lot of players in town from not only the Chinese Park Committee (which was the group that was really working with the Mayor and the City Council to get the project rolling) but also the people from the Downtown Association, volunteers that helped with the fundraisers, the Chinese families who gave their money, told their stories and put their hearts into the project. To me, this project is the start of Astoria's version of Portland's Pioneer Courthouse Square. It's the living room of Astoria. It's the place where people can gather. It's the place where people can connect with their community.

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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name MAYOR WILLIS L. VAN DUSEN Title MAYOR

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Signature Willis Van Dusen Date 12-1-14

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements). Approximately 400 words.

TRANSCRIBED FROM A VIDEO INTERVIEW:

Duncan Law told me that he was disappointed that the story wasn't told of the contributions of the Chinese. So I asked him, "Well, what did you guys do?" He told me about the tremendous contributions the Chinese coolies - which is a laborer - made to Astoria. They brought the railroad to Astoria, they built the river wall which protects our downtown from the Columbia River, and they build the sewer system. The coolies worked in the fish processing plants. But they weren't allowed to fish - only the white people could fish. But the coolies worked in the fish processing plants. Most importantly though, they build the jetties which allows the Columbia River to be the economic engine that it is today.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them? Approximately 400 words.

THE GARDEN of Surging Waves
Bewitch Astoria by telling the TRUE
History of our City, the Chinese American
contribution was deliberately omitted from our
History. For our Bicentennial gift to the citizens
We are able to tell the accurate and true story
of the Chinese contributions. The Good and the
BAD things that happened Right here in
Astoria, Oregon!

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

TRANSCRIBED FROM VIDEO INTERVIEW:

The Garden of Surging Waves is the bicentennial gift to the City of Astoria. The Garden is important because it tells of U.S. history. This is not a Chinese park. This is about U.S. pioneers that were Chinese immigrants that came to Astoria and were a huge part of our history. And this part of our history was never told.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities? Approximately 400 words.

TRANSCRIBED FROM VIDEO INTERVIEW:

I'm very proud of the history my family has in Astoria. My grandfather was on the City Council, my father was on the City Council, and I have been the Mayor for 24 years. And I had no idea of the Chinese contributions. It was very important to me that we told the history of our town. In my opinion, it was intentionally not told. There was racism back in the days and we're past that now. We are being very specific now, in the Garden, when we tell the history. We have a timeline marker that says, "Any Chinese seen fishing will be shot." There are good things in our history but we are also not afraid to tell the things of which we're not very proud. This was very important to me and I'm just so pleased with the park.

5. What do you consider to be the most and least successful aspects of this project? Approximately 400 words.

The MOST successful is the Accuracy of historic events of Astoria by using world class design and Art.

The ~~most~~ least successful Aspect was the members of the American Legion, our next door neighbors did not support the project. They now love it -

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

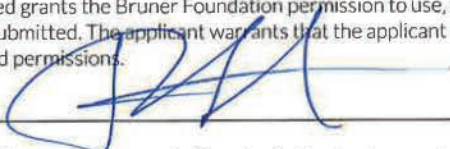
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Signature  Date 11.14.14

1. What role did you or your organization play in the development of this project? Approximately 400 words.

As the structural engineering and civil engineering consultants, we worked closely with Suenn Ho and the project design team, the City of Astoria, Robinson Construction and the sidewalk replacement team. We contributed money for the fund raising and worked on this non-profit project on a reduced fee basis. We attended various meetings with the architectural and landscape designers, site visits with the contractors, along with multiple coordination meetings with the City of Astoria's key players and council members. Our research of the history of the city's subterranean concrete support system was critical. From a structural standpoint, we designed the structures to meet current code wind and seismic loads, which in Astoria, Oregon, are nearly the highest in the state. The structural design of the super-structures (such as the moon gate, pavilion, etc.) and the sub-structures (the foundation) was carefully engineered in order to protect the public's safety and to ensure the long-term performance of the park and its associated art pieces. From a civil standpoint, we coordinated the site to be ADA-accessible and to provide positive drainage to the city's storm system. The site civil design was integrated to blend into the neighborhood facilities, in regards to pedestrian and vehicular flow.

2. Describe the project's impact on its community. Please be as specific as possible. Approximately 400 words.

The Astoria Heritage Square project is located in the most central location in the city and is essentially the "living room of its residents". It memorializes the great contribution made to the history of the area by the Chinese Americans, and reminds the current citizens of their hard work and sacrifices to build up the City of Astoria. The park's impact is only just being realized as more and more people use it to stroll and rest, to enjoy the interesting artwork, to access the Sunday Market and to enjoy a beautiful public space in lieu of an old parking lot. It seems likely that the square will attract more people to the city, to invest in businesses, and to shop and sightsee in the downtown area, which could produce a renaissance and re-birth of the core of the City of Astoria. One of the less-obvious and concealed contributions to the city, was the research conducted and conclusions reached concerning the existing subterranean concrete sidewalk structure found throughout the downtown area. We were able to understand when and how the structure was built, and to develop a repair/upgrade solution that can be the prototype for future cost-effective repairs around the city in the future.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

It was a great learning experience for all members of the design team, as we had to work within an unknown and changing budget. Coordination with the members of the city council and the city officials rarely involves the structural and civil engineer, but we were involved in the fund-raising, the phasing, the budgeting, the design and the construction issues related to the project. A project such as this one, which is for a good cause and is non-profit, is a good experience and rewarding if you buy-in to the cause. Suenn Ho and the City of Astoria did a very good job convincing the designers and the city council that this project was worth their time and their money, and as time goes on and the Heritage Square becomes another great symbol of Astoria, us design professionals will be proud to have been involved. Also knowing that the goals of the project were community based and not business profit based, contributed to better communication and acceptance of issues, such as redesigning and phasing of work changes. Another instructive aspect was the expectation that our entire design would be completed, when donations dictated the amount of work that could be completed.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

Most successful part of the project – completion of phase #1! Due to financing issues, material and artwork procurement issues, along with design and construction issues, it seemed like sometimes the Garden of Surging Waves would not be finished for years to come. With the long process of selection of the bronze art (the lantern), the slow arrival of the ling bi rocks and the scrolls, the terrible existing condition of the sidewalk structure and the shipping damage to the marble column, the process was delayed many times. The grand opening event was special and all who attended were rewarded with being able to be the first to enjoy the new park in front of City Hall. The least successful part of the project – the fact that not enough money was raised to begin the design and the construction of phase #2. From a visual standpoint, the largest eyesore in the area is the hole where the Safeway store previously existed ... it is surrounded by chain link fence and appears to be temporary, but as the years go by and the area is not updated, it would seem that the City of Astoria has not found a way to engage its citizens in the cause of reinvigorating its downtown core.

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

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Signature  Digitally signed by Suenn Ho
DN: cn=Suenn Ho, o=RESOLVE Architecture + Planning, ou=email=suennho@resolvearchitecture.com, c=US
Date: 2014.12.09 23:45:16 -0800 Date DEC 6, 2014

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

In 2006, I was approached by the City of Astoria's Chinese Park Committee to design, for a 5,000 sf riverfront site, a Chinese commemorative park in the style of a Classical Chinese Suzhou-style garden. I had served for years on the Board of Directors for the Portland Classical Chinese Garden and was painfully aware of the critical factors and cost it required to design and build an authentic Chinese garden. I understood the challenges with which the Chinese-Astoria elders and the frugal City government would be faced. I was very fortunate to be able to persuade the City and the Committee to consider an alternate design that would tell THEIR stories within a larger cultural context. This project tackles a difficult subject yet, unlike many other reconciliation-themed memorials that focus mostly on a specific painful period of history, I was interested in a design that would be inviting to all people, of all ages, to read about some of the the painful moments but still become aware of the Chinese's larger inspiring cultural context.

The Garden invites one to go back in time episodically, beginning with the endearing family quotes on the Story Screen and then beyond to the bronze bas-relief of ancient quotes of Confucius, Lao Zi, and a 13th century nursery rhyme cast into bronze horizontal scrolls. The entry view, framed by the Moon Gate, leads one to the Pavilion of Transition across a fore court that interweaves embedded railroad rails honoring Chinese railroad laborers as well as elongated concrete pavers which symbolize the long wood plank floors of the canneries where many of Astoria's Chinese worked. Supported by eight marble Dragon Columns, local timber at the Pavilion is structures as traditional Chinese roof brackets from which a giant glass lantern is suspended with colored glass "salmon" that look upon a large mosaic design of three majestic sturgeon - all of which pays homage to the cannery workers. Sculptural timeline pre-cast concrete benches, inlaid with bronze markers describe historic events and facts. Natural colors and the weathering of the steel, glass and rocks complement the orange and black hues of the Story Screen to the east transitioning to the green and black colors of the 204 BC replica bronze statue at the Platform of Heritage to the west. The design choreographs high-quality custom designed handmade works by artisans from Oregon as well as Xian, China. The Garden itself is intended to "age in-place," evolving aesthetically over time. Contrasting with the hardscape is a unique collection of plants of Chinese origin, each of which is specifically selected for its texture, scent, color and symbolism.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

The Garden of Surging Waves is both a contemplative space and a place where people gather to be part of a community. It is an urban oasis where one can learn and reflect on the immigrant experience as well as a place where playful children jump along the timeline benches, make rubbings over Confucius' quotes and listen for their own echoes at the Moon Gate.

Perhaps the most important social function of the design is to tell the immigrant stories. When I first approached the elder members of the Astoria Chinese community, they were reluctant to recall their own painful experiences. However, when they were asked for stories of their parents and grandparents, their heartfelt stories poured out with pride and admiration! Throughout the design process, many untold stories were shared for the first time from the elder generation to their adult children.

Although there are many quotes in this Garden, there is never a specific Chinese person's name that is mentioned. The quotes and stories are meant to connect with anyone, whether they are Chinese or not, whether they are first-generation immigrants or seventh-generation Americans. The names that are presented in the Garden are the names of the hundreds of donors and their loved ones. The sculptural Donor Screen displays color coded glass donors prisms in a seemingly random mosaic pattern representing a community of large-amount benefactors as neighbors to the smaller-scale donors. Each glass prism is deliberately placed amongst their loving families and friends regardless of their donation amount.

The engagement of the community in the design process and the resulting social benefits seen in the end results set a healthy precedent for the future development of Phase 2. When the City and Committee decided to move the site to the full city block fronting City Hall, not only did the original design gain breathing space to accommodate more visitors, the larger city block also opened up the opportunity for addressing the larger context of the diverse heritage of Astoria.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project. Approximately 400 words.

The corrosive coastal environment presents challenges in terms of the choice of materials and construction methods for this Garden. The design integrates the use of natural materials such as rocks, timber and weathering steel in the hope that they will age gracefully and weather well in the hostile and corrosive coastal climate.

The fear of vandalism and security concerns are a constant as this urban park is totally open to all kinds of visitors as all times. From time to time, I felt the need to remind the Committee and the City that we cannot design in fear. I believe that because this Garden was designed with a respectfulness toward its community, the community will in turn become a good steward of the Garden. In fact, a few of the community members habitually visit the garden almost daily to "keep an eye on things." And since its opening, the Garden has had only one graffiti incident - a tiny turtle drawn with white soap onto the side of a basalt bench.

Fundraising was the biggest challenge. The six-term Mayor, Willis Van Dusen, was the standard-bearer and tireless promoter of the project and rallied support not only from the Astoria community, but from Congressman David Wu, State Senator Betsy Johnson and several art-loving philanthropists from Portland to support the Garden. The Astoria Chinese families also conducted numerous rounds of fund-raising with their extended families and friends. It was really unfortunate that the project took so long and a few of the elders (including Professor Duncan Law) passed away right before the completion of the Garden. As the project designer, I was so motivated by everyone's selfless efforts in supporting the project, that I took on a fundraising event in Portland. I was very happy that \$119,000 was raised and all of it was then donated to the construction budget.

The lengthy process was bound to encounter unexpected twists and turns prior to the project completion - a few elders on the Chinese Park Committee passed away, artwork from China was broken during shipment, there was an unexpected need for extra funds to rebuild the dilapidated historic chair walls beneath the adjacent sidewalks, and the difficult economic recession beginning in late 2008 saw many design professionals laid off (including myself) during the course of the project.

Through all these eight years, I have learned a lot about being resourceful and making the most of that which you are presented. That's the Astoria spirit!

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

The 15,000 sf Garden of Surging Waves is Phase 1 of the larger block of 65,000 sf. The Garden fronts City Hall and functions symbolically as the fore court to City Hall. Hence, the majestic Story Screen and the Moon Gate are placed roughly at the middle of the larger Heritage Square. Eventually, Phase 2 will become the fore court to the Garden of Surging Waves. Phase 2 will have a performance amphitheater and a plaza to accommodate Astoria's beloved Sunday Market.

The Garden functions as the new (and first) Town Square for Astoria. The urban context surrounding the Garden has a very eclectic collection of buildings from different periods and styles. There are commercial structures, historic buildings and a senior center. The Garden, although designed and built with contemporary design sensibilities, appropriately adds to that eclectic collection. The Garden's aesthetic sensibility and its town square function have provided a capacity to serve as an "activator" to an otherwise forgotten area of downtown Astoria.

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

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Signature		Date	11/29/14
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1. What role did you play in the development of this project? Approximately 400 words.

I was selected to create the mosaic sturgeon paving in the Pavilion of Transition of the Garden of Surging Waves. I was the lead artist and fabricated the mosaic with help from 9 assistants. When I was brought into the project, the design concept for the mosaic (along with the whole garden) was well established. I was hired to flesh out the sturgeon mosaic and fabricate it with durable materials in a manner that was true to the intention of the design concept.

This project was juried into the Mosaic Arts International 2014 annual mosaic exhibition, held in Houston, Texas in April and May, 2014.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

I don't live in Astoria, but I have friends who do and visit several times a year. Each time I've visited since the garden has been open, I always see people enjoying the garden. It's a joy for me to see complete strangers stopping to pose for photos on the sturgeon mosaic that I brought to life! It is gratifying to have been a part of this project. I feel that all the aspects of the garden serve as a wonderful educational tool for the whole community and all visitors who stop by. The stories told of the Chinese immigrants are certainly an eye-opener to most of us who never knew about the important contributions they made with their hard work to the building of this community.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

I'm sure there were many, but I was not involved in them. From my perspective, as an artist working as a sub-contractor under the general contractor for the project, I had to go through procedures that are not common for artists when being commissioned by other types of agencies. I "went with the flow", knowing that this was new territory for both the City and the general contractor. I'm sure both have learned much from the experience of involving artists in creating public art for a project such as this, and if they do another one like it one in the future, I imagine they may adjust procedures to help things go more smoothly, based on their learnings from this one.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

I think the project was successful in that it created a wonderful public space for all to enjoy and be educated by. There are aspects of the garden for everyone. Places to sit and contemplate, watch the plants grow and change with the seasons, view beautiful art, created by artisans from our area, as well as the amazing art created in China. And most importantly I think, is the educational aspect of the history of the Chinese immigrants to Astoria.

From my perspective, which is quite narrowly focused on the creation of the mosaic, I can't identify any non-successful aspects of the project.

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name Margot Flynn Title Student Designer
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Signature MJT Date December 3, 2014

1. What role did you play in the development of this project? Approximately 400 words.

In the development of the Garden of Surging Waves project, I designed graphic icons for the interpretive panel. This panel provided visitors with the story behind the Feng Shui of the garden. The graphics were high contrast etched images of close-up pictures of different aspects of the garden. My mother, the lead designer for the project, was the link through which I got involved in the garden. The interpretive panel was the finishing touch right before the grand opening. The inspiration behind the icons came from a shared hope between my mother and I that we could bring a greater understanding about the garden to visitors, while keeping the deeply rooted artisanal touch that the design team had worked so hard to achieve. Despite being 15 years old at the time, I'm thankful that my mom had the ability to trust me with the task and help me further my connection with the Chinese-American culture that runs through my blood.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

As a young Chinese-American, I believe that this project has brought to light events that everyone, not just those with Chinese heritage, should be aware of. Despite living in Portland, far from Astoria, I still feel the garden's presence consistently. It has made me mindful of events that have shaped the treatment and growth of Chinese in the Pacific Northwest. During visits to Astoria and the garden, it's awesome to see people reading and viewing the scrolls and interpretive panel. It's really amazing the way that my mother's project has managed to educate and interest the public of Astoria in their town's history and reveal the Chinese culture deeply rooted in the city. Both ~~people~~ ^{communities} of my heritage, American and Chinese, have gained more knowledge about their combined history. This knowledge has helped develop a grounded and mutual sense of respect in the communities I surround myself with.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

Regarding my own specific addition to the garden, my mother and I worked together to find a balance between recognition and aesthetic in the scenes depicted by the icons. Though I looked on to the project, my involvement was just a small part at the end of the grand scheme of things. I don't find myself qualified enough to talk of the compromises that took place during the development of the garden, though I wish I could've been more involved. I can speak to the fact that all projects have trade-offs and clearly those that took place did nothing but better the final impact the garden had on its community.


4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

As a long term observer of the growth of the project, I can speak to the fact that it was no easy feat to accomplish. If I had to say, I think the least successful part of the garden would have to be the long amount of time it took to complete. However, the garden did best at achieving its goal of educating the public with a beautiful communal aesthetic. I'm so pleased to have finally gotten to join the team that created this amazing addition after looking on at its production for so many years.

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name	Gerald Gast	Title	Associate Professor of Architecture. Architect and Urban
Organization	University of Oregon. Portland Urban Architecture Program	Telephone	(415) 847-5776
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Fax ()		E-mail	ggast@uoregon.edu

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Signature  Date 11/26/2018

1. What role did you play in the development of this project? Approximately 400 words.

I am a citizen of northwest Oregon and Associate Professor of Architecture at the University of Oregon in Portland. Although I did not play a direct role in this project, I closely observed its process during the past six years as The Garden of the Surging Waves was developed by the City, community and design team. I attended the dedication ceremony in May 2014 as one of many citizens from Oregon and other communities outside Oregon, including representatives from the City of San Francisco. The project has evoked interest from a wide range of people and places due to its role in recognizing the cultural and civic contributions of the Chinese community and its physical presence as a downtown public space in the historically-important city of Astoria.

In addition, I have known the lead designer for several years and taught design with her at the University of Oregon.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

From my contacts in the local community, press accounts and reports received from colleagues in Portland, I believe the impact on the city and community of Astoria has been profound. The absence of appropriate recognition of the cultural and economic contribution of the Asian-American communities of the West is well-known. This project is one of the few important public places created to recognize these contributions in the Western states. The fact that the recognition has come through such a beautiful and moving final project with deep and broad community participation is impressive. The strength of this project is its being so deeply-rooted in the community, as well as the exquisite design of the space. This has attracted attention throughout the northern Oregon region and beyond. The project serves as a place of pride for the Chinese-American community and a center of public education for the general population of Astoria citizens and its visitors.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

I am not qualified to comment on this question.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

The most successful aspect of The Garden of the Surging Waves is its central role of commemorating the cultural and social contributions of Chinese immigrants and Chinese-American citizens over several generations of history in Astoria. The project and its urban space are not places exclusively for the Chinese-American community, nor is the primary public interest in the project originating from this community. The Garden of the Surging Waves has evoked strong interest from the entire community of Astoria, uniting Caucasian, Asian and other ethnicities of the city in celebrating their mutual cultural heritage.

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name	Richard Hoyen	Title	Illustrator
Organization	Richard Hoyen Illustration	Telephone	(503) 621 3319
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Fax ()		E-mail	rhoyen@easystreet.net

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Signature		Date	November 26, 2014
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1. What role did you play in the development of this project? Approximately 400 words.

I was engaged to provide two architectural illustrations, illustrating the proposed Garden design in its urban context. I developed an aerial view to show the entire site and surrounding buildings, and a ground-level view highlighting the anticipated visitor experience. The views were developed in geometric perspective to accurately depict scale relationships, and rendered to accurately show intended colors and textures.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

I don't live in Astoria, but as an Oregonian I would certainly consider it a part of my extended Portland community. The Garden of Surging Waves is an important new civic space and locus of heritage. It marks a true center for the downtown, much the way Pioneer Courthouse Square does in Portland. I think the Garden functions simultaneously on several levels - civic plaza, park, urban landscape, interpretive center and meditative space. I believe it is helping to revitalize downtown, acting as a catalyst for art, activity, commerce and history.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

As illustrator I was not involved in design development nor was I privy to other phases in which trade-offs or compromises were made. My work started with designs that had been finalized.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

I think the very insertion of this extraordinary, beautiful, interesting and varied park into the ordinary urban fabric is successful and remarkable. The Garden achieves a brilliant balance between civic dignity and sensual, tactile stimulation.

As an illustrator, my first perspective on the Garden of Surging Waves was literally that: an architectural perspective illustration in pencil and watercolor. I had a privileged point of view, being tasked with depicting the intricate and thoughtful design in the context of the Astoria site, and imbuing it with a quality of materiality and light.

Through the gradual process of drawing I became acquainted with the subtlety and density of thought behind the Garden's conception. I was impressed with the solid design structure - the geometry of its gracious urban stance - and with the spatial interweaving of interpretive and narrative design elements.

Subsequently the painting stage of illustration was an immersion in Suenn Ho's skillful orchestration of materials, textures and colors.

When I saw the Garden completed and built, I fully experienced its sense of place and material beauty. The Garden's interpretive architecture is like a three-dimensional poem rendered in contrasting textures - bronze, stone, steel, glass and varied plantings - artfully harmonized in a space that's at once dignified, ceremonial, celebratory and wonderfully varied.

As the plantings mature and the materials age, I believe the Garden will continue to unfold its timeless gift to Astoria.

Richard Hoyen, November 2014

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Name JUNO LACHMAN Title OWNER
Organization Juno Architectural Glass Telephone () 503-235-7225
Address 730 N.E. 21st Ave. City/State/ZIP Portland, Or 97232
Fax () 503-235-6431 E-mail junoglass@gmail.com

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Signature Juno Lachman Date 11/17/14

1. What role did you play in the development of this project? Approximately 400 words.

Juno Architectural glass inc. was awarded two projects for the Garden of Surging waves. The Salmon lantern and the Donor wall glass blocks. The glass blocks were a relatively "straight forward" fabrication process. Sizes, colors, text font, and finish were easily determined. The Salmon lantern (on the contrary) was much more of a figurative, symbolic, and creative installation. The lantern is to pay homage to the fish cannery workers. The lantern pays respect to both the cannery workers and the salmon themselves that are fundamental to the origins of Astoria, Or.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

My business/studio resides in Portland, Or. while the Garden of Surging waves is in Astoria, Or. The two cities have much in common though. The fishing industry and immigrant labor forces are a very common thread to both cities. The city of Astoria was settled over 30 years prior to Portland. Culturally, both cities are very similar. The fishing industry has been a staple in both cities from their inception. More specifically, salmon has become an iconographic theme in both cities. The earliest Americans (Native Americans) have celebrated salmon in their artwork and folklore since antiquity.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

The only real compromises that I had to confront during this project pertained to budget. However, my budget per project was determined early on. I am a small business owner, and need to be very calculated on how I divvy money on projects. From the onset, I knew this was a very special project, and I was willing to forgo concerns regarding profit. I put everything on the table in order to produce the best product without losing money. With a larger budget, there could have been more "Bells & whistles," but I feel as though I produced a product that exceeds the price tag.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

I can't look at the completed Garden of Surging waves and speak of the "least successfull" aspect of the project. Nothing comes to mind.

As for the most successfull aspects, many things come to mind. There is an integration of new artwork that originated here in Oregon, installed next to pieces that are hundreds of years old, created in China. Materials range from stone, glass, steel, bronze, ceramic, and natural vegetation.

Additionally, the site of the Garden of Surging waves is right in the heart of downtown Astoria. It is open to everyone, with no admission fee. It is truly a beautiful place to reflect on past and present!

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name Doug Metz Title owner
 Organization Specialty Metal Fab LLC Telephone (503) 281-0059
 Address 2501 N Columbia Blvd City/State/ZIP Portland OR 97217
 Fax () E-mail

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Signature  Date 11-4-14

1. What role did you play in the development of this project? Approximately 400 words.

I WAS THE ESTIMATOR-LEAD, and PROJECT MANAGER OF THIS PART OF THE G.S.W. WE (SMF) BUILT THE STORY SCREEN THAT WAS BUILT OUT OF COI 10 STEEL, 316L SS- and BRONZE inlay. SOME OF THE CHALLENGES WERE DESIGNING THE FLOATING- STATMENTS OF ELDER. and making them appear TO BE FLOATING- and YET ALL BE ATTACHED TO THE MAIN STRUCTURE.

2. Describe the impact that this project has had on the your community. Please be as specific as possible. Approximately 400 words.

W FIRST, IT WAS JUST ANOTHER METAL PROJECT, AND WE STARTED peeling BACK THE LAYERS THE STORY BECAME VERY IMPORTANT TO THE USA IS A MELT-POT OF CULTURE, and TO BE ABLE TO REPRESENT, THE CHINESE IMMIGRANTS, IN ASTORIA and all OF AMERICA WAS A HONOR. The amount OF people THAT had gone TO SEE THIS IS AMAZING, "every employee @ SMF has gone TO SEE IT"

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them? Approximately 400 words.

AT ONE POINT WE LOOKED @ GOING WITH CONVENTION STEEL, "HOT ROLL PLATE" TO TRY TO KEEP THE METAL LOCAL, BUT DUE TO THE UNKNOWN LIFE SPAN, WE STAYED WITH THE CORE 10 A588, FOR LONGEVITY AND COST. WE WERE ALSO ABLE TO INCREASE SOME THICKNESS - ON ALL THE LETTERS, TO ENSURE PROPER ATTACHMENT.

4. What do you consider to be the the most and least successful aspects of this project? Approximately 400 words.

MOST SUCCESSFUL, THE AMOUNT OF PEOPLE WHO SHOWED GREAT INTEREST IN THE PROJECT. THE TURNOUT WAS AMAZING
LEAST, THE LACK OF PROPER HISTORY AND TEACHING OF ALL THE DIFFERENT CULTURES IN THE USA. AND TO SHOW HOW MUCH THEY ALL HELPED BUILD THE COUNTRY.
WE NEED MORE EDUCATION, REGARDING CHINESE HERITAGE AND CULTURE,
ALONG WITH ALL OTHER IMMIGRANT BACKGROUNDS

2015 Rudy Bruner Award

Application Submittal

Project Name: Garden of Surging Waves

VISUAL REPRESENTATION

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
INTRODUCTION

Astoria, OR, a town of 10,000 has a rich history of settlement by many diverse ethnicities. Founded as a trading post in 1811, Astoria has never had a true town square. The City realized it was remiss in acknowledging the contributions of Chinese immigrants to Astoria's growth and development, so the City embarked on a project to create Heritage Square and the Garden of Surging Waves. All cities have stories to tell. The project team, led by urban designer Suenn Ho, sought to create an interpretive public plaza that tells of the immigrant Chinese experience.



Photo by Suenn Ho

TEAM LEADER

City of Astoria | Mayor Willis L. Van Dusen | Chinese Park Advisory Committee | Community

DESIGN TEAM

DESIGNER: Suenn Ho | ARCHITECT OF RECORD: MulvannyG2 Architecture | LANDSCAPE ARCHITECT: Nevue Ngan Associates | STRUCTURAL/CIVIL: AAI Engineering | ELECTRICAL/LIGHTING DESIGN: MLC Engineering/CANDELA

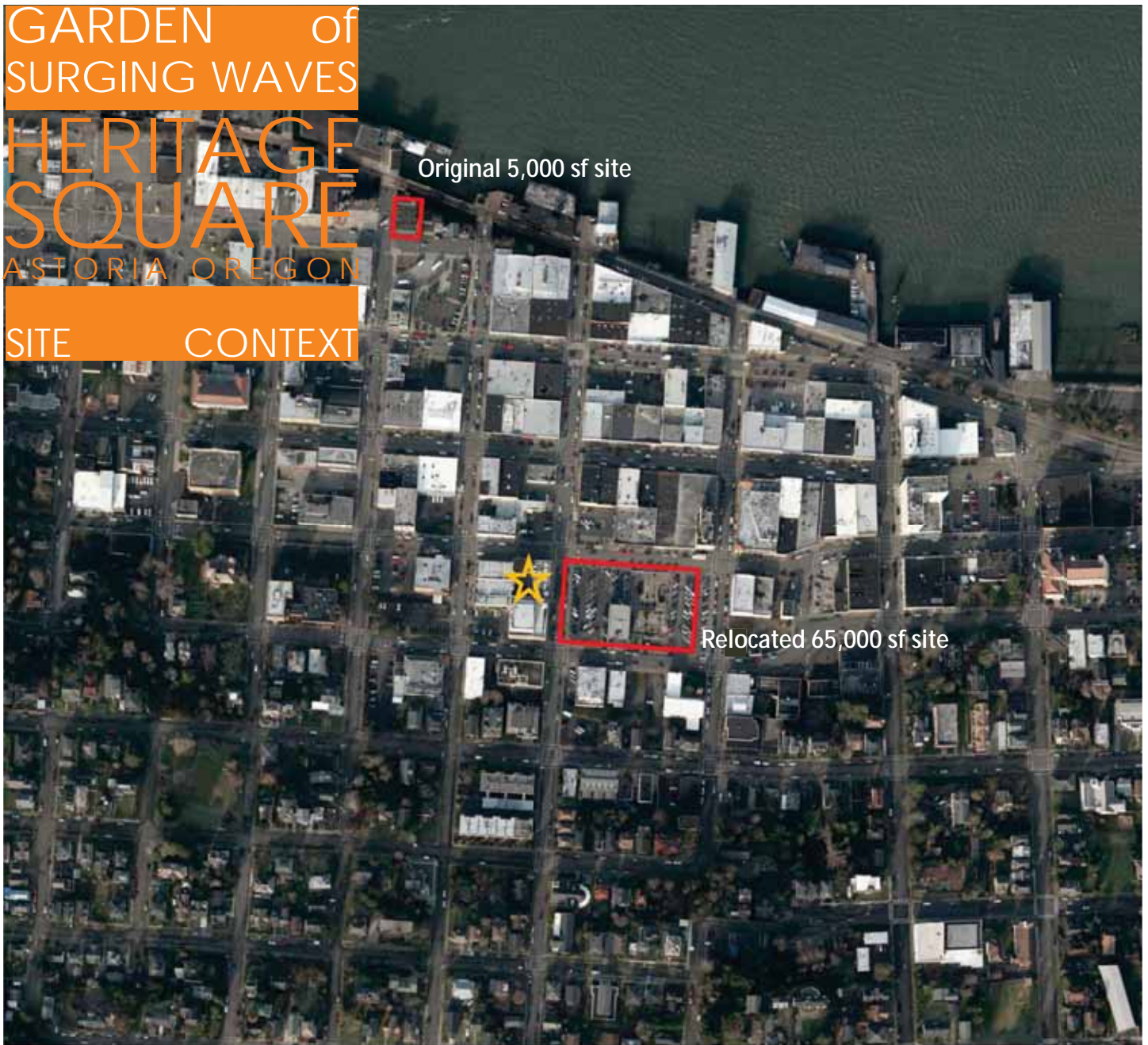
ARTISANS

Yuan Kun Sculptural Art Co. Ltd. Xian China | Richard Hoyen Illustration | Specialty Metal Fabricators | Hanset Stainless | Juno Architectural Glass | Lynn Adamo Mosaic | Northwest Precast | Margot Flynn | Stone Art Engraving

GENERAL CONTRACTOR

Robinson Construction

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
SITE CONTEXT



Garden of Surging Waves Site Context in Google image and a historic map



Original and relocated project sites - in red

City Hall - yellow star

Shaded city blocks - destroyed by 1900s fires.

Streets supported by the historic chairwalls in yellow

Original river-edge - in blue

Heritage Square - in orange

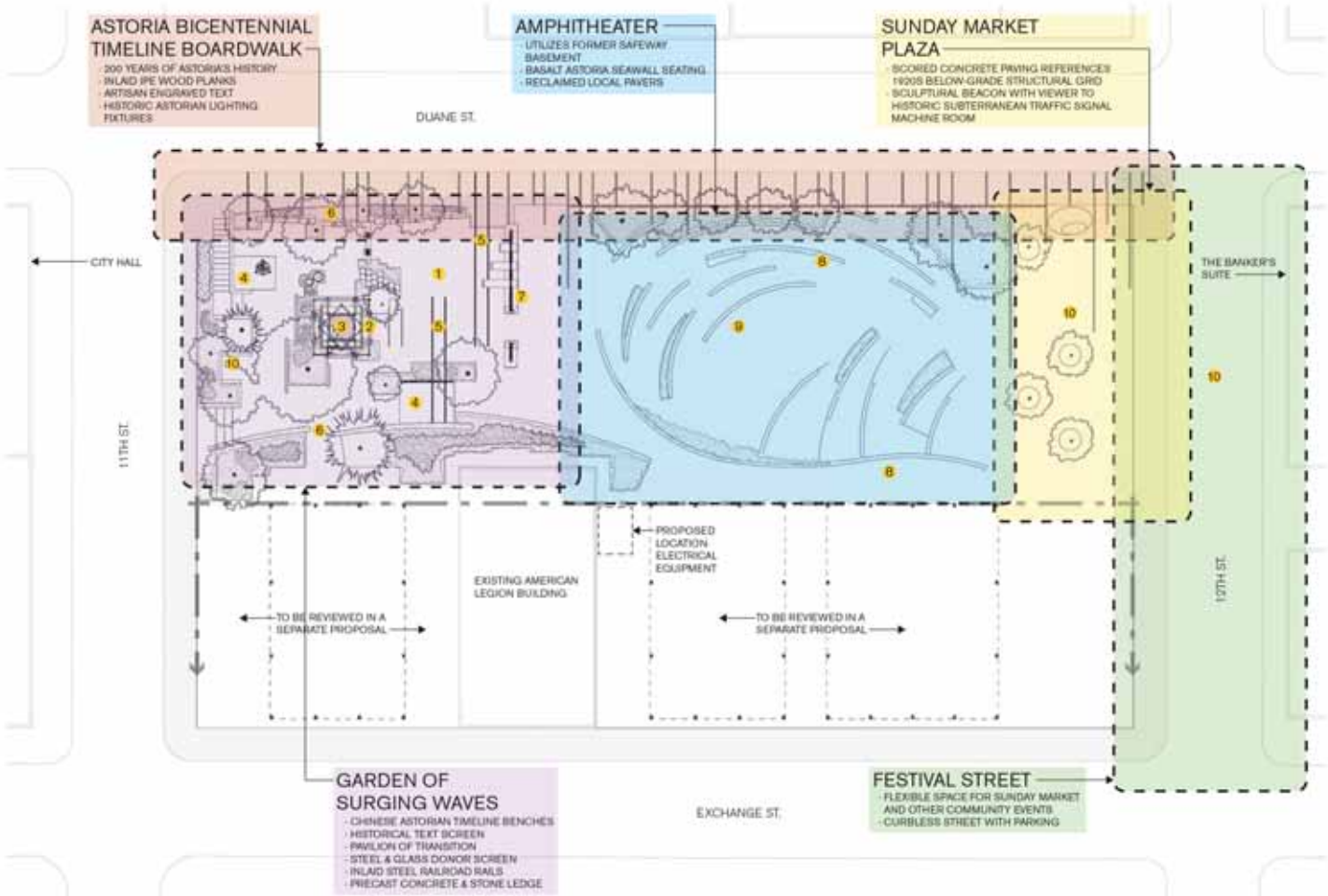
GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
ORIGINAL VISION



Photo by Suenn Ho
Watercolor by Richard Hoyen

Soon after the Astoria City Council and the Chinese Park Advisory Committee approved the relocation of the Garden of Surging Waves to the block fronting City Hall, Suenn Ho worked with watercolor artist Richard Hoyen in generating a concept representation of Heritage Square - a glimpse of what phase one and phase two may look like for the north half of the block. This view from City Hall functioned effectively as a fundraising tool.

GARDEN of SURGING WAVES HERITAGE SQUARE PROGRAM



Drawing created by Suenn Ho in the office of MulvannyG2

GARDEN of
SURGING WAVES

HERITAGE
SQUARE

PLANTING PLAN

Astoria Heritage Square

65,000 sq ft

Garden of Surging Waves

15,000 sq ft

Bicentennial Legacy Gift

2006 - 2014



Drawing created by Suenn Ho in the office of MulvannyG2

At the Garden of Surging Waves, there are a variety of Chinese plant species that were selected for the harsh coastal climate of Astoria. These plants are also chosen for their symbolism, color, texture and scents.

One particular choice of Timber Bamboo is used in the Garden design to provide a soft visual screen to the north elevation of the existing American Legion building. The American Legion building inspired the design to loosely duplicate its footprint and create a few open pavilions for public events in the future Heritage Square Phase 3.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
BEFORE - AFTER



Photos by John Flynn

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
B I R D S E Y E



Photos by John Flynn

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
S T O R I E S



Photos by Suenn Ho

Quotes from Astoria Chinese families recall the stories that were passed on from earlier generations, some for the first time! The stories capture the sad, the loving and the humorous moments that readers of all heritages can relate to and appreciate.

Fragments of the quotes float like clouds appearing in and out of the implied vertically "hung" Chinese scrolls. The weather steel quotes leave a rich rusty orange patina on the bronze bas-relief of Chinese and English quotes of Chinese teachings, beliefs and values.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
STORY SCREEN



Photos by Suenn Ho

Hand-hammered bronze arcs of traditional Chinese landscape paintings are inscribed within the weathered steel Moon Gate.

This ornate threshold flanked by a pair of cast bronze bas-relief Northern Chinese lions offers a formal invitation to the journey through the Garden of Surging Waves.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
PAVILION OF
TRANSITION



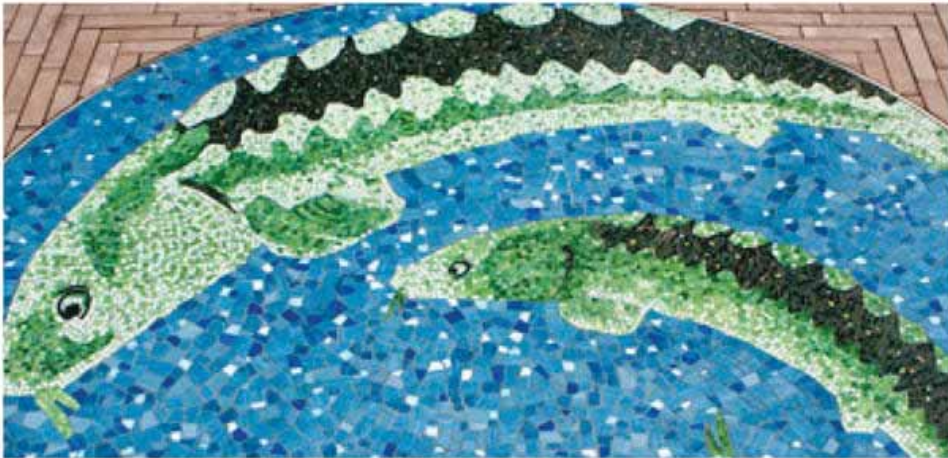
Photos by Suenn Ho

One of the eight marble dragon columns was broken in transit from China to Astoria.

The broken column elicited a tremendous amount of sympathy from the Astoria community. Hence, this column, instead of being replaced, has custom-made steel braces so it can stay with its "family", a story to which many immigrants can relate.

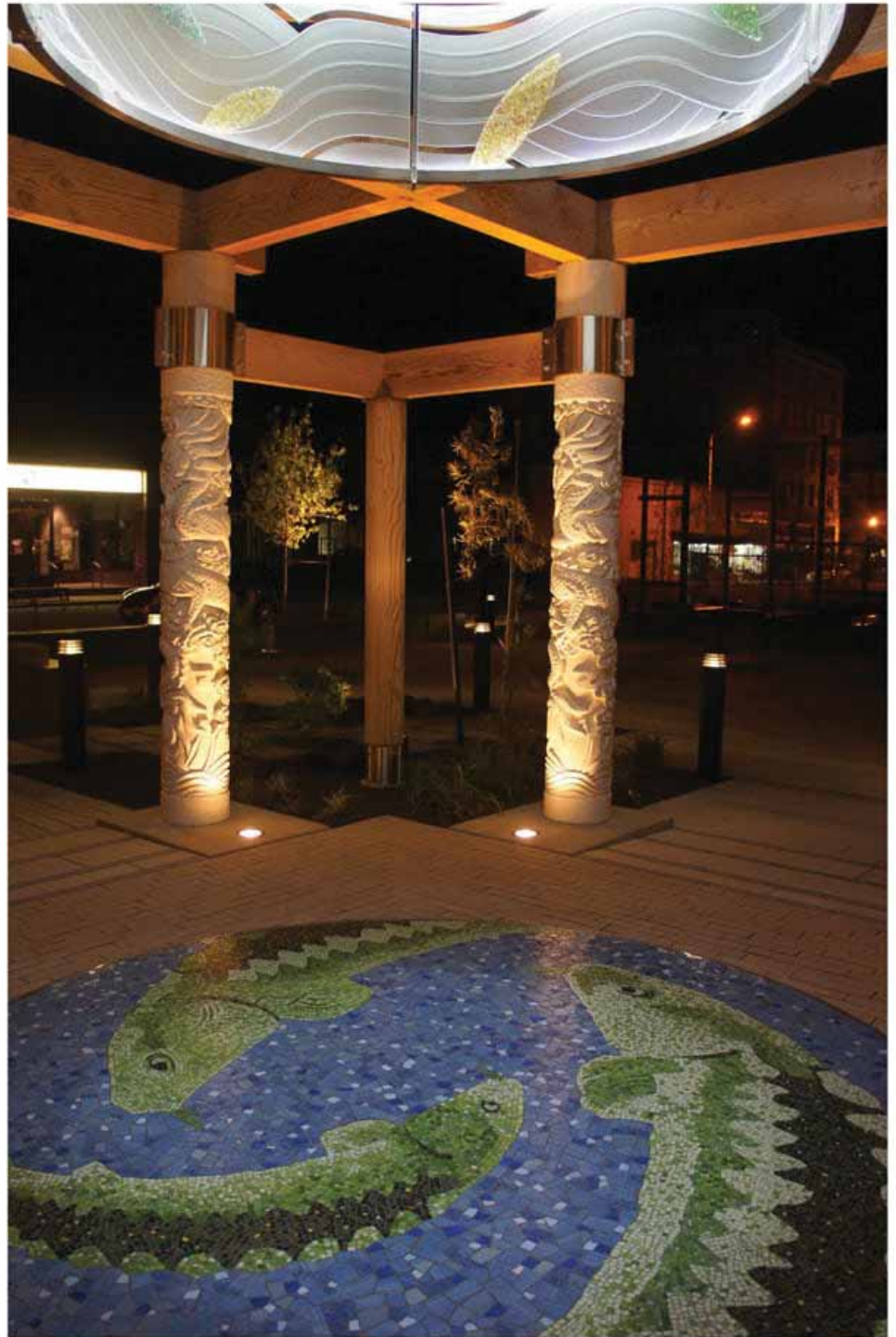
Many items in this Garden have donor naming opportunities. Unlike the seven columns that were each priced at \$15,000 for a naming opportunity; the mended column was priced at \$25,000. Columbia Memorial Hospital of Astoria jumped at the opportunity as the "symbolic healer" of this column...what a fitting story!

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
S A L M O N
S T U R G E O N



Photos by Suenn Ho

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
PAVILION OF
TRANSITION



Photos by Suenn Ho and John Flynn

The Transition of Pavilion is the focal point of the Garden of Surging Waves. The Chinese design principal of squares (EARTH) and circles (HEAVEN) represent universal HARMONY. The centrally suspended glass salmon lantern and the glass sturgeon mosaic pay homage to the hard-working Chinese laborers in the Astoria fish canneries in the late 1800s and much of the 20th century.

Local timber is used in building the part of the pavilion structure that symbolizes the Chinese roof-brackets. Rugged regional basalt blocks serve handsomely as majestic benches.

The Pavilion of Transition reflects the transitions that immigrants experienced along their arduous paths to a new life.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
TIMELINE
MARKERS

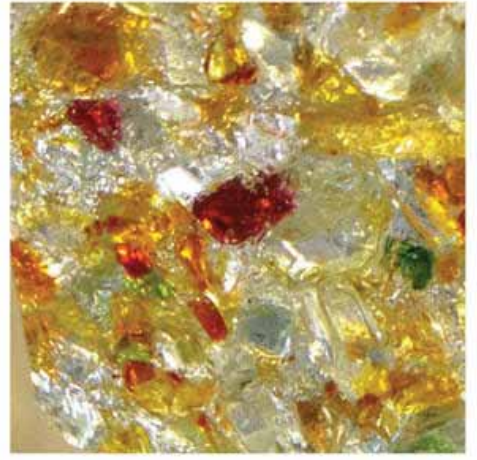


Photos by Suenn Ho

Along the north edge of the Garden are five elongated high-density pre-cast concrete Timeline benches. Inlaid are 24 bronze timeline markers with historic facts and data about the Chinese-Astorians that were researched by Astoria students. One of the benches has two sculptural chess tables.

Along the Garden's north side, on Duane Street, there are 15 engraved granite timeline planks laid into the Astoria bicentennial Heritage Walk that depict multi-heritage historic facts recorded in Astoria. More granite planks will be added in Phase 2.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
TEXTURE



Photos by Suenn Ho

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
TEXTURE



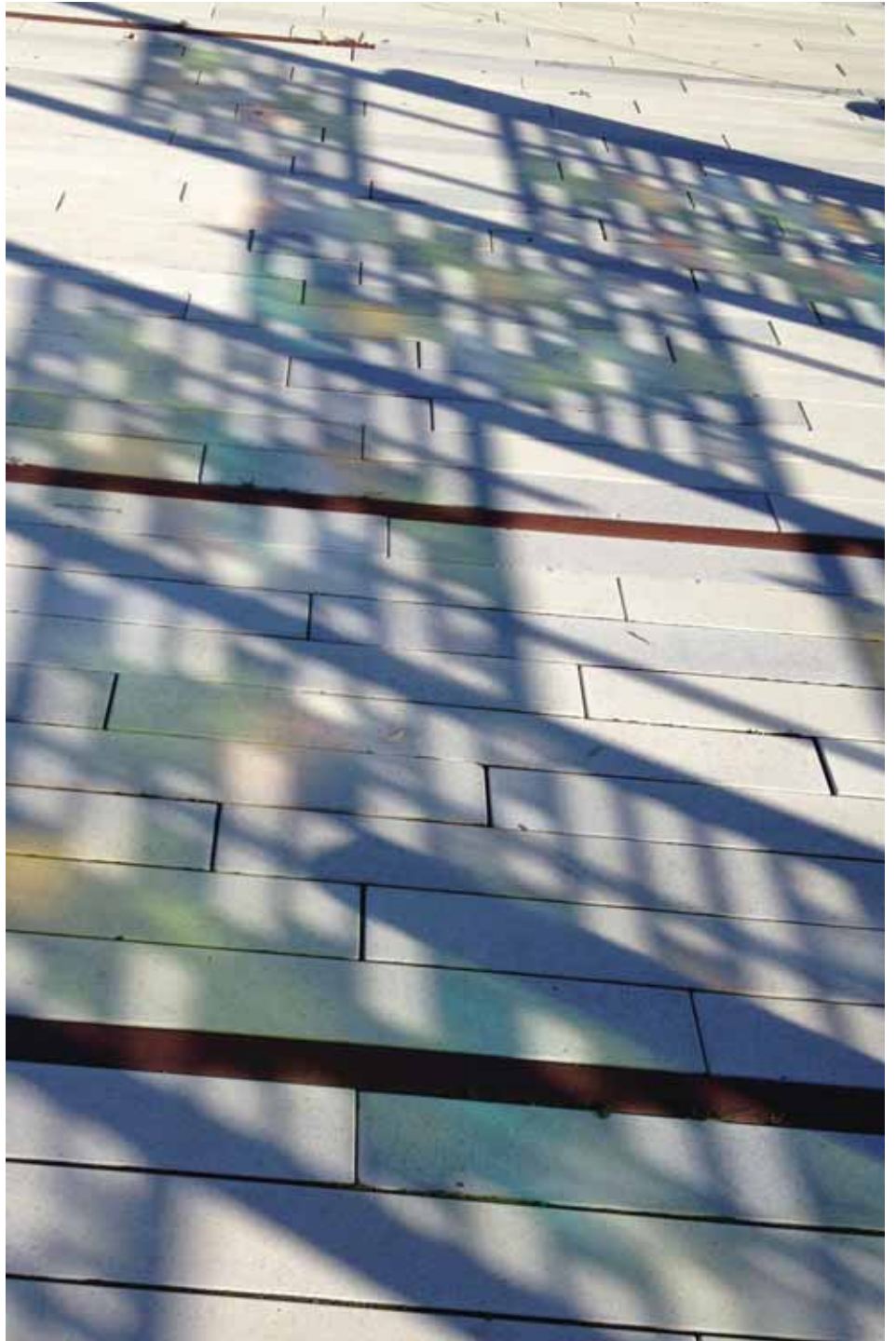
Photos by Suenn Ho

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
N I G H T



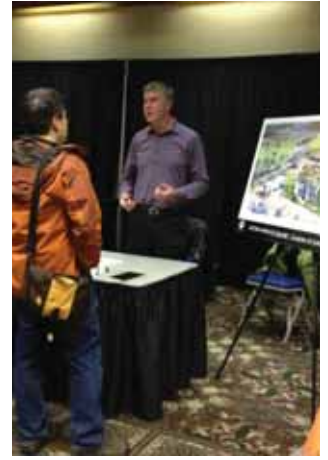
Photos by John Flynn

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
COLORED
SHADOWS



Photos by Suenn Ho

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
COMMUNITY
FUNDRAISING



Photos by Suenn Ho and John Flynn

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
TEAM



Photos by City of Astoria and Suenn Ho

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
GRAND OPENING
17 MAY 2014

Hundreds of locals, donors and out-of-town delegates came, along with friends and families, to celebrate a community project. The Garden of Surging Waves tells bittersweet stories to which all can relate.



State Senator Betsy Johnson



Flora Law - wife of the late Prof. Duncan Law, who was the key force behind Garden of Surging Waves.



Major donors Jordan Schnitzer and his mother Arlene Schnitzer.



Natalie DeMuro - daughter of major donor, the late Art DeMuro.



Mayor Van Dusen reading a dedication from the Consul General of China.



Representatives from San Francisco reading letters from the Mayor of San Francisco and from the Chinese Historical Society of America.

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
TESTIMONIALS
AT GRAND OPENING



Oregon State Senator Betsy Johnson



Philanthropist Jordan Schnitzer
Jordan Schnitzer Museum of Art (OR)

Jordan Schnitzer:

"...every single detail is just stunning ... In decades to come, when we are all gone, just like those pioneers who came before us, people will walk in this park, the aesthetics will speak to them and will tell them of a time and place and of a culture; the contribution of people before them. That is what community is about."

Senator Betsy Johnson:
"What a special spot this is, and what a wonderful addition to the landscape of Astoria, to our State and to our region. As the Mayor already acknowledged, we should be thinking about Duncan Law today whose courageous comment was the catalyst to the tribute to the Chinese contribution to the Northwest. We should thank Suenn Ho for her delicate and sensitive design. We should acknowledge our generous Chinese partners for their generosity for providing the exquisite art work. ... We all owe Mayor Willis Van Dusen for his personal advocacy and tenacity in making this memorial park a reality."

GARDEN of
SURGING WAVES
HERITAGE
SQUARE
ASTORIA OREGON
COMMUNITY
ENJOYMENT



Photos by Suenn Ho and photos provided by City of Astoria

The Garden of Surging Waves, since it's grand opening, has become a welcoming urban space for community members of all ages. The Garden is next to a senior center where elders enjoy rounds of chess games with young relatives, children make rubbings from the bas relief quotes on the bronze art, and many have lunch at the stories-filled setting. Rockeries from China are at times imaginary horses that take adventurous little riders to far away lands. Tai-Chi groups practice at the sturgeon mosaic while a spontaneous hug at a dragon column cools the arms on a hot summer day! Under the symbolic heavenly circle newlyweds have been blessed!

GARDEN of SURGING WAVES

HERITAGE SQUARE

ASTORIA OREGON
INTERPRETIVE
P A N E L



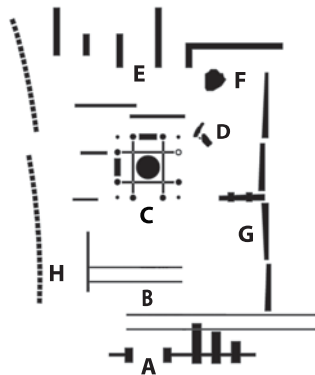

滄浪園
Can Lang Yuan
Garden of Surging Waves
City of Astoria's Bicentennial Legacy Gift
*Can Lang: Surging Waves, Blue Water, Hardship
Yuan: Garden*

DESIGN SYMBOLISM

Immigrants, rich in their home cultures, values and sensibilities, ventured into a foreign land. In 1811, Astoria and Canton, China met. Stories were shared and passed on to generations.

You are invited to travel in these stories. Chinese auspicious plants and numbers were used in the design. Art in stone, glass, metal and wood reflects the confluence of East and West, Old and New.

*Chinese folklore:
a non-linear path
trips evil spirits.
May you always
discover
new paths.*



A 1 STORY SCREEN 10 STORY PANELS 3 BRONZE SCROLLS

The stories and teaching of everyday lives are captured in steel and bronze. These materials will, in time, develop a patina, reflecting the weathered journeys and graceful aging of the immigrants.

*Bring your paper, crayons
and make rubbings over Confucius' quote!*



A 1 MOON GATE 5 SCENIC ARCS 2 GUARDIAN LIONS

The harmonious moon gathers families and friends; the gate frames the journey ahead.

Listen to your echo at the Moon Gate!



B 2 PAIRS OF RAILS PAVER PLANKS

The rails pay homage to the Chinese who built the railroads. The long pavers resemble the wooden floor planks on which the Chinese worked long hours in the fish canneries.



C PAVILION OF TRANSITION

This arrival point of the Garden signifies the transitions of the immigrants as they leave behind the past and venture ahead.



● CIRCLE:
Heaven, YANG
Odd numbers.

■ SQUARE:
Earth, YIN
Even numbers.



Photos by Suenn Ho

C 5 TIERS OF BRACKETS

The wood brackets are symbolic of traditional Chinese architecture.



8 DRAGON COLUMNS

These dragons shared the same journey, yet one has a special story to tell. Find the mended column and the plaque that tells its story!



9 SALMON 3 STURGEON

The mosaic and lantern pay homage to the fish cannery workers.



D 3 LING BI ROCKS (Scholar Rocks) - from Anhui Province.

Chinese Rockery is believed to be a concentration of nature's energy and symbolizes longevity.



*May these rare rocks take you
to majestic mountains and canyons.*

E 5 RIVER WALLS

These basalt blocks pay homage to the Chinese who built the River Walls.



F PLATFORM OF HERITAGE

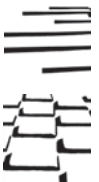
This cast bronze gift, an enlarged replica of a Western Han Dynasty incense burner (204 BC) symbolizes the long lineage of the "Children of the Mythical Dragon."



G 5 TIMELINE BENCHES 24 TIMELINE MARKERS 2 CHESS TABLES

Researched by Astoria High School students.

Checkers anyone?



H 39 SEATING BLOCKS

While seated at these blocks, relax and contemplate the Garden's wish that you be blessed with prosperity and longevity!





Photo by Suenn Ho

May all communities care for each other by
sharing stories.

Thank You for your consideration!

Sincerely submitted by:
Suenn Ho | City of Astoria
& The Garden of Surging Waves Community

2015 Rudy Bruner Award

Application Submittal

Project Name: Garden of Surging Waves

SUPPLEMENTARY PAGES

alumni profile



With the Astoria-Megler Bridge at the mouth of the Columbia River in the background, Calvin Brown, '60, and Duncan Law, '44, view plans for a Chinese Heritage Park in Astoria. Photo by Dennis Wolverton

Park to honor bond of common heritage

Two OSU alumni who grew up in Oregon's northwest corner have joined others in Astoria to create a small park on the waterfront that honors the city's Chinese heritage.

For many years, the father and grandfather of Calvin Brown, '60, were contractors who found immigrant workers for the canneries that lined the docks along the Columbia. Duncan Law, '44, was one of those workers.

Law's mother was a single mom who worked as a beautician in Astoria to support her two children. She returned to Hong Kong during the Depression while Law remained with his aunt and uncle in Astoria, working in the cannery during high school. Law's mother was successful during her years in Hong Kong, even styling the hair of Madame Chiang Kai-Shek, wife of the ruler of China.

Law pursued a degree in food science at Oregon State and after graduation returned to Astoria to work as a professor in the OSU Seafood Research Laboratory for the next 44 years. His research led to the development of the "Oregon moist pellet," still widely used as a nutritious staple in fish hatcheries.

Brown and four brothers all graduated from the OSU College of Engineering, an apparent record for sibling graduates from OSU in engineering. He returned to Astoria after retiring from his engineering position at Bonneville Power, and served several years on the city council. He was then approached by the current mayor and was asked to become involved in the planning for the new park.

A different civic improvement had come to fruition in 1998 after many years of determined planning by Law and others. The Duncan Law Seafood Consumer Center was created to connect consumers, fish harvesters and processors. Since then, thousands of locals and travelers have taken seafood-cooking classes at its demonstration kitchen or attended conferences, product tastings and special events at the center.

The Chinese Heritage Park, still in its fundraising phase, will commemorate the culture and contributions of Chinese immigrants and their long history in Astoria, telling the stories of families like the Browns and the Laws. For more information, visit www.seafoodschooll.org.

Astoria park to symbolize Chinese heritage, tradition



SUIENN HO — MulvannyG2 Architecture

This conceptual drawing for the Astoria Chinese Heritage Park includes a moon gate, a heritage platform and other symbolic elements.

Chinese Park Committee presents city with a conceptual design for park

By SANDRA SWAIN
The Daily Astorian

On the waterfront at the edge of Astoria's former Chinatown, a tribute to Astoria's Chinese heritage is taking shape. A tiny park at Ninth and Astor streets will be transformed in a way that commemorates the culture and contributions of Chinese immigrants and celebrates their hard work, bravery and pioneering spirit.

Thanks to the year-long efforts of a Chinese Park Committee, and with help from city staff, a conceptual design has been developed by Suenn Ho, senior designer at MulvannyG2 Architecture in Portland. Last week, Ho presented the design to the Astoria City Council and it was warmly received.

"I had seen the drawings before the presentation, but when the professional talked about it, it really brought it to life," Mayor Willis Van Dusen said. "I really believe the community will get behind this park and will support it."

"It's exactly what I had envisioned it would be," said Duncan Law. A self-described elder statesman of Astoria's Chinese community, Law grew up here and worked in the canneries that lined the riverfront in his youth. He went on to become an Oregon State University professor and headed the OSU Seafood Lab here for decades. Astoria's Seafood Consumer Center is named after him.

Law said he was uneasy with the park's location at first, recalling that the area once was a "bawdy house district." But he said he put that concern aside and now considers it the ideal spot because it's at the midpoint of the Riverwalk, a place where people can rest, learn about history and be reminded of the role the Chinese played in this area.

The opportunity to design the park is

special to Ho, who was born in Boston but grew up in Hong Kong and came to Oregon in 1992. "As part of the Chinese community, it's a really nice way of looking at the extended families here (in the United States). It's very inspiring," she said. "The older generation's values and aspirations are very precious. It's the job of younger generations to pass on their culture, to share the culture from the distant homeland," Ho said.

"Too many younger people only see fortune cookies. As the mother of two young daughters, I want them to appreciate that the older generation was there to pave the path."



Duncan Law: prominent member of Chinese community

Noting that "the Astoria experience was a very small sliver of the culture this group of immigrants brought to this very special city," in coming up with her conceptual design, Ho said she looked beyond the historic documents of the Chinese immigrants to where they came from.

Symbolic meaning

Her design concept features several main elements arranged within a nine-square grid that has a symbolic meaning in Chinese culture.

• The Platform of Heritage, which "abstractly references the achievements of Chinese civilization," makes use of an existing concrete bunker and adds bronze inscriptions and images that "depict thousands of years of Chinese discovery and inventions." Surrounded by granite elements, the platform will invite visitors to look across the ocean toward the roots of Chinese culture.

See PARK, Page 12

Shown is a conceptual drawing of a plan diagram for the future Astoria Chinese Heritage Park.

Park: 'A real jewel of a park ...'

Continued from Page 1

- The Terraces recall a rock wall built by Chinese laborers along the waterfront on the east side of town for shoreline protection, remnants of which still exist.

- The Court will have plantings and paving tiles arranged to represent a sort of diagram of significant places in the former Chinatown. Some train rails will be inlaid in the paving tiles as a reminder that Chinese laborers helped build the railroad. A bamboo planter will serve as a bench and wall and will symbolize a timeline for significant historical events.

- The Pavilion of Transition "intended to be a majestic presence" will have columns and ornate benches, along with a "subtle depiction of life in the fish canneries." Its five-tier frame in the form of a lotus symbolizes purity through hardship.

- The Gate of Harmony will feature a Moon Gate entrance through framed images and stories of the Astoria community. It will be a place to celebrate the success and pride the Chinese community achieved through hard work.

- The Donor Screen will display the names of donors and supporters of the park as the project is underway.

- The Three Scrolls, "floating" slabs held up by frames and decorated by local children, will also celebrate the achievements of early Chinese immigrants and their descendants.

Local history on show

Kevin Beck, Astoria's parks and community services department director, said the design incorporates the history of the Chinese in Astoria through the years, compiled by members of the Chinese Park Committee.

"It starts in the early times, where there will be interpretation of when the Chinese first came to Astoria and the work they did and how they lived in this area. And then there will be a timeline that will bring it up to the current time, to the current Chinese people living in the community, how they're contributing, and how they've gone in for education and different professions. ... That's what really sets this park site off," Beck said.

The idea for a Chinese park was born out of dissatisfaction with the existing park, which had a hard-edged industrial look that was unpopular with the public and the Astoria City Council. Mayor Van Dusen appointed a Chinese Park Committee to come up with ideas.

At first, the group favored a formal garden with very traditional Chinese architecture, a kind of miniature version of Portland's Chinese Garden, according to Beck. But, he

said, committee members soon realized that plan would be much too expensive. They decided to go back to the drawing board and hire a professional designer. The committee raised \$7,800 and the city put in \$3,000 to retain Mulvanny's Suenn Ho.

"Now they have a concept that we feel will really represent the community well, where it's a park site that's contemporary, somewhat modern, but still has some of the traditional roots of the Chinese heritage," Beck said.

The next question is how to pay for it. The expense will be mainly the responsibility of the Chinese Park Committee, but the city will also pitch in, Beck said, and will maintain the park after it's built.

There's no estimate on a price tag for the park. Ho said it revolves around "aspirations and strategy." It can be built in phases, starting with the ground, moving on to the bunker and the pavilion, and finishing with the moon gate because, "I always like to save the best for last," Ho said. Much depends on the materials used. Granite will play an important role, but she said its price varies widely, depending on color and surface. It can be used sparingly or as a highlight for special spots. Wood also varies in price. Ho said she can provide a list of materials to mix and match. "That's really the next layer of dialogue," Ho said, cautioning that "the last thing we want to do is compromise the experience of the park because of a low budget. It can be cost effective and be elegant with a smart budget," Ho said.

Funds sought

However, Dr. Duane Jue expects the park to "run into the hundreds of thousands." Jue, an Astoria dentist with 30 years of fundraising experi-

ence, said he's confident the committee can raise the money. He said a fund drive among the local Chinese community starts this week to raise about \$20,000 in seed money. After that, the fundraising drive will be extended to the rest of the community, he said.

Another committee member, local pharmacist Felix Chow, said he wants to involve local people as much as possible and hopes local artists and craftsmen will help out. He said he doesn't know how long it will take to raise the funds, but expects grant money to play a role and "I hope the mayor will give us a big hand."

Currently, the city is hoping for a \$75,000 grant that U.S. Rep. David Wu has been trying to secure. The allocation passed in the House, but was not approved by the Senate before Congress adjourned last week, according to Wu spokeswoman Jillian Schoene. "We'll have to work very, very hard to make sure the \$75,000 doesn't disappear," she said. She said the grant's fate should be known next month.

Meanwhile, Beck said the city is working with the committee to develop a construction drawing for the park site based on Ho's conceptual drawing, and with emphasis on low maintenance materials that are vandal resistant and will weather well.

Paul Benoit, Astoria's city manager, said Ho came up with an interesting design for the small park site, which measures just 50 by 100 square feet. He said he's impressed by the way she incorporated historical and cultural references spanning thousands of years and linked them to the present time.

"It's a small site but an elegant design, and if we can do it as envisioned, and maintain the quality, we'll have a real jewel of a park on the waterfront," Benoit said.

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The DAILY ASTORIAN



Tuesday, October 20, 2009

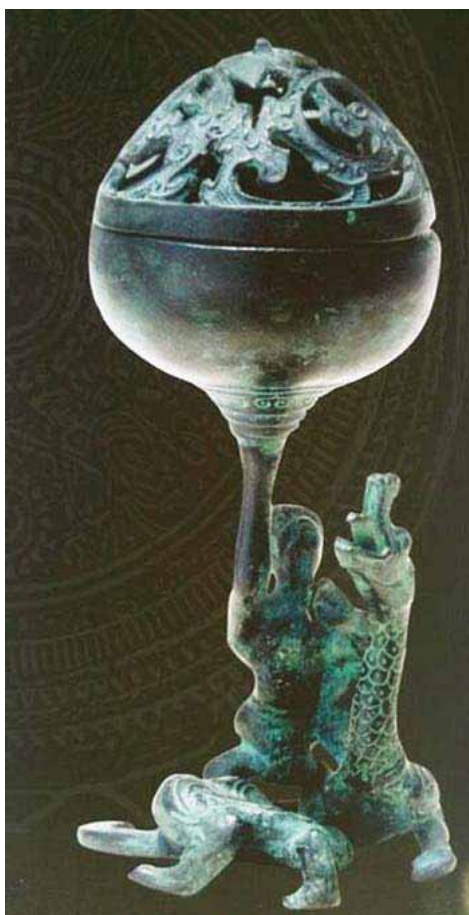
Dragon sculpture breathes new life into Chinese Park project (Slideshow)

Chinese businessman donates major art piece to Astoria park project

By SANDRA SWAIN

The Daily Astorian

Tuesday, October 20, 2009



A small model of the 6 1/2-foot-tall sculpture made of bronze that Huo Bao Zhu will produce at his foundry in China and donate to Astoria's Chinese Park. The sculpture features a man holding up a huge incense burner with one hand while calming a naughty dragon with the other hand. A light inside the incense burner will be reminiscent of a light house.

Submitted photo

A 6 1/2-foot tall bronze sculpture will be the focal point of the Chinese Heritage Park planned for a site at Ninth and Astor streets, along Astoria's riverfront. The sculpture, which features a man holding up a huge incense burner with one hand while calming a naughty dragon with the other hand, will be mounted on top of a stone base nearly 2-feet tall.

Valued at \$48,000, the sculpture is a gift to the city of Astoria and the Chinese Park Committee from Huo Bao Zhu, a Chinese businessman who believes he owes a debt of gratitude to the United State after a Portland physician treated him for a rare form of leukemia nearly 12 years ago.

Huo had been given just two years to live by his Chinese doctor, when an American friend urged him to seek treatment here. He has already exceeded the Portland doctor's prediction of just eight more years to live.

"He pulled me back from death," Huo said during a visit to Astoria Friday, with Suenn Ho, senior designer at Mulvanny G2 Architecture in Portland, translating his remarks. "To thank the United States for giving me my second life, for the friendship I received from the United States," Huo said he wanted to donate some sculpture to the Chinese Park. He has already donated a lifesize bronze elephant to Portland's Chinese Park.

During his visit, Huo viewed the site of the future Chinese Park and met with Mayor Willis Van Dusen and Blair Henningsgaard, president of the Astoria City Council, and members of Astoria's Chinese Park Committee. Traveling with Huo in addition to Ho were other members of the park's design team, including the project manager, Dan Foeller from Mulvanny G2, and Rick Amodeo, principal of AAI Engineering in Portland.

Ho was first approached about the Chinese Park Project in 2005 and has been working on it ever since. For the most part, she and the other members of the design team are donating their time. "This is a 'shovel-ready' project," she told the group Friday, pointing to a stack of drawings. Cost of the project is \$856,000, she said, and that figure includes \$33,276 for the artistic aspects of the park.

The Committee now has a full set of building plans and a list of construction items, Henningsgaard said, but they still need to raise about \$700,000. A \$147,000 federal grant was secured earlier with help from U.S. Rep. David Wu, but the city's application for a \$600,000 grant from the Oregon Parks and Recreation Department was not successful. Other funding will come from in-kind labor and donations of cash, material and equipment.

Chinese Park Committee members at the meeting included Duncan Law, his son Ron Law, Felix Chow, Debby Chan Robertson, Agnes Brown (Wong) and Cal Brown (Wong),



Chinese businessman Huo Bao Zhu, left, tells Astoria leaders and members of the Chinese Park Committee Friday that he will donate a \$48,000 bronze sculpture to the city to be placed in the park. Suenn Ho, right, senior designer at Mulvanny G2 Architecture in Portland, interprets his words.

JOE GAMM — The Daily Astorian>

the story to the children of the contributions of all citizens, including the Chinese, who made the city what it is. And he noted that the park is across the street from the former location of his family's soda pop business. "I grew up there. I played with all my Chinese friends there," Van Dusen said.

Chow said the committee would be honored if Huo would come up with a Chinese name for the park. Huo agreed to think about it. And it was a question from Cal Brown (Wong) that led to the dragon sculpture being chosen for the park. Noting that Huo had donated an elephant sculpture to Portland, Brown asked Huo whether he had any special animal in mind for Astoria. Huo said it should probably be an animal associated with the ocean and suggested the dragon sculpture.

The sculpture is a replica of one from the Western Han Dynasty, which spanned the years from 206 B.C. to 24 A.D. Huo's foundry in Xi'an, China, called Sanxxi Five Rings Sculptural Arts Co. Ltd., is licensed by the Chinese government to reproduce antiquities.

Ho said the park project had slowed a bit with the departure of Kevin Beck, formerly director of the the city's Parks and Community Services Department. "He was one of the main pushers of the program. We very dearly miss him," Ho said.

But she now sees the project picking up speed again. "I am really excited about making sure it all goes right. Mr. Huo's donation fits into the program very well," she said.

the committee's chairman.

Huo told the group he has begun to understand the "uniqueness" of Astoria and to appreciate the effort put toward the park by the community. "I have a personal respect for you," Huo told Van Dusen.

Huo also showed his respect for Duncan Law, the Chinese community's elder statesman. "Today I got to meet you, Professor Law," Huo said. "It's cold and rainy and you are here, in a wheelchair, participating. That spirit is very valuable."

But Huo later expressed some misgivings about the park's location. He said after driving by the park site he had "conflicted feelings." "It's so small," he said. "Why put so much effort into such a small place?"

But Robertson explained that the small piece of land is in the part of Astoria that was known as Chinatown. "It was the center for our culture," she said. "It was Cal's (Brown's) playground as a child."

The location of the park is small, Van Dusen agreed, but it's a very important place to have this park, he said. He said it's been a weakness of the city of Astoria not to have told

The Oregonian

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Overlooked Astoria history will get its due



Duncan Law today (left) and in a 1944 graduation photo from Oregon State University (below). Law worked in Astoria's canneries as a teenager and later for OSU's Seafood Laboratory in Astoria. He retired from the lab in 1984.

The city will mark its 2011 bicentennial with a park celebrating its Chinese heritage

By LORI TOBIAS
THE OREGONIAN

Adozen or so years ago, Astoria Mayor Willis Van Dusen invited Chinese American elder Duncan Law to a meeting at a local museum. Law firmly declined — and by way of explaining, gave Van Dusen a history lesson he had never known he'd missed.

Law told him: "The Columbia River Maritime Museum has no mention of the Chinese, but the Chinese built the jetties, they built the river wall that protects Astoria from the Columbia River. ... The Chinese brought the railroad to Astoria. Astoria was the salmon capital of the world, and the Chinese were exclusively the processors. Yet there was no mention of the Chinese anywhere in the museum."

That was all news to Van Dusen. "I've lived in Astoria my whole life, and I had no idea about the Chinese contribution until he refused to go into that building," the mayor said.

The museum eventually corrected the omission, which came in part because Chinese laborers left so few artifacts, said museum deputy director David Pearson.

That might have been that. But then came the afternoon about two years ago when Van Dusen found himself walking in the city's neighborhood known as old Chinatown, pondering what might make a fitting legacy gift for the city's 2011 bicentennial. In 1911 for the centennial, the city raised \$1 million to buy

Please see **ASTORIA**, Page A10



Photos courtesy of THE LAW FAMILY



Celebrating Astoria's bicentennial

The Garden of Surging Waves, designed by Suenn Ho, will commemorate Chinese contributions to the early development of Astoria. The nearly \$1 million project will feature artwork commissioned from China and will be located in the neighborhood known in Astoria as old Chinatown — on the riverfront at the foot of Ninth Street.



DAN AGUIA/THE OREGONIAN

Astoria: Exhibit to feature future park artwork

Continued from Page One

Coxcomb Hill and build the beloved Astoria Column.

Now, as Van Dusen considered this next milestone celebration, once again he heard Law's words and knew what the city needed.

On Saturday, Astoria will open an exhibition of artwork commissioned by the city from China that ultimately will go in a public site named The Garden of Surging Waves in old Chinatown. The city spent \$100,000 for the work, and the artist donated a number of pieces.

"What an opportunity to talk about the Chinese contribution," Van Dusen said. "Asto-

ria was over 20 percent Chinese in the late 1800s. And yet it was not a part of our history. For our bicentennial we are going to go back and tell this very important history that was never told."

Growing up, Duncan Law's mother told him about the family's 1921 voyage from China to Astoria when he was a year old.

He had gotten so ill on the boat, his mother feared he would die. "She used to say, 'Boy I was ready to feed you to the fishes.' Because if I died, that's what they would have had to do," said Law, chuckling.

He thinks now perhaps his mother had the gift of prophecy. "Because I've been in fisheries ever since," said Law, for whom the Duncan Law National Consumer Center in Astoria is named.

Law, 90, got his first job in the canneries at age 14 after lying on the application, adding two years to his age. "Astoria was a pretty wild town in those days," he said. "Lots of loggers and fishermen. A lot of bawdyhouses in

Exhibit opening

What: Public celebration to open the exhibition of artwork for The Garden of Surging Waves

When: 3 p.m. Saturday

Where: Foot of 15th Street and Marine Drive by the trolley line

More information: www.astoriachineseheritage.org

Astoria."

He worked 14 to 16 hours a day and made very little money, he said. "It was really an opportunity for me as well as a lot of younger Chinese. We used that as a springboard to get an education."

When they weren't working, they slept and ate in the flea- and bedbug-infested bunkhouses near the canneries, where light came from a single bulb and furnishings were meager at best.

"They gave us a couple of sawhorses and four planks," Law recalled. "You put the planks on

the sawhorses, and we used our blankets for mattresses and warmth. One old fellow told me how to fix the bed, and he quickly went to the main cannery and got a couple of big cans, and he filled each one full of kerosene and he put it under each of the legs of the sawhorse. I thought, 'Gee, what kind of pyre is he building for me?' The next morning in those cans with kerosene there were quite a few bedbugs that had tried to go up the sawhorses to get at me."

Work in the canneries was repetitive and monotonous, he said.

"The fish contractors hired the Chinese to do the drudge work most people couldn't stand. The jobs didn't offer enough challenge to the other ethnic groups in this area," Law said. "This is what the Chinese heritage park is all about, to emphasize that the Chinese did play an important role in getting Astoria to what it is today."

But there is still a ways to go before the park becomes reality.

The city needs to raise \$800,000 to construct the waterfront park, where 14 tons of sculpture will include a 12-foot-tall hand-hammered bronze moon gate, granite columns, two Ling Bi "Scholar Rocks" (delicately textured limestone formations that produce a metallic sound when tapped), cast bronze scrolls with classic Chinese quotations, 24 bronze timeline markers and a 6-foot-tall cast bronze lantern inspired by a Western Han Dynasty miniature incense burner from 204 B.C.

The garden takes its name from a Chinese term that speaks of turmoil and strife, and represents what the Chinese went through here, Van Dusen said.

"Hopefully the community will be able to realize \$800,000," he said, noting that supporters have raised \$200,000 so far. "I feel very confident we will. This is important for Astoria's history. It's very fascinating and very powerful."

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Recognition starts with a blessing

Duncan Law joins Astoria leaders for unveiling of Garden of Surging Waves artwork

By CHELSEA GORROW
The Daily Astorian

The Garden of Surging Waves artwork was opened up for public viewing Saturday at its temporary home at the former Englund Marine and Industrial Supply building, where the handcrafted pieces are being stored.

The unveiling of the sculptures doubled as a chance for Astoria community leaders and Chinese garden organizers to ramp up enthusiasm with the nearly 200 people who turned out for the celebration of the bicentennial legacy gift project. It will be built at Ninth and Astor streets, once funding is secured.

Duncan Law, who the Seafood Consumer Center was named after, was among those in the spotlight for his efforts to make sure the Chinese contribution to the city was finally recognized.

"The real guests of honor here are these magnificent pieces of art that are going to grace this city, and also Professor Law, for the courage to bring this oversight in Astoria's history to everyone's attention," said state Sen. Betsy Johnson, D-Scappoose.

'I ask that we all are aware of the enormous number and wide array of ethnic groups that made Astoria what it is today.'

—Duncan Law
retired professor

Law was introduced by Astoria Mayor Willis Van Dusen as a great friend of Astoria. Law gave the blessing of the artwork while the items are stored until the garden is ready for construction.

"I feel rather honored and privileged to be here and to be able to bless the artwork," Law said.

"I worked in the canneries under the contractors who chose the Chinese workers, because of their diligence and hard work, to can the salmon in the canneries," Law said. "I ask that we all are aware of the enormous number and wide array of ethnic groups that made Astoria what it is today."

Ed Overbay, an Astoria Parks and Recreation Commission member, helped the Garden of Surging Waves come to fruition.

"The notion of this park epitomizes what I really cherish about Astoria," Overbay said. "Thanks to some heads-up leadership in recognizing something that needs to happen and the political backing to get up and get it done. And then the community rolls up their sleeves and gets after it. When Astoria decides to get something done, we get something done. And this is what it is all about."

Sam Johnson, director and president of the Columbia River Maritime Museum, said the omission of the Chinese people in Astoria's history has been corrected. "I'm a little bit embarrassed to say that we probably haven't done the best we could to celebrate the Chinese impact on Astoria's history and fisheries and canneries



CHELSEA GORROW — The Daily Astorian
Duncan Law gave the blessing of the Chinese artwork at Saturday's unveiling for the Garden of Surging Waves. Law inspired the garden, said Astoria Mayor Willis Van Dusen, by bringing to the city's attention to the work the Chinese did to build Astoria.



CHELSEA GORROW — The Daily Astorian
Nearly 200 community members gathered at the former Englund Marine and Industrial Supply building Saturday afternoon to view the artwork for the Garden of Surging Waves. Duncan Law, second from right, gave the blessing at the ceremony.

Park: Chinese Children's Choir performed

Continued from Page 1

... We have a long way to go before we can truly recognize what that heritage means to us."

City Councilwoman Arline LaMear, Maritime Museum librarian, she said she is happy the Chinese are being recognized. "It means a great deal to me, this park. It's going to be absolutely stunning," she said. "We can hardly wait until the whole thing gets put together."

City Councilman Blair Henningsgaard said the Garden of Surg-

ing Waves is one of the most exciting projects he has been a part of during his nine years on the council.

"This is a contribution to Astoria that will live past my life, that my children, and my children's children, can come to Astoria and see this beautiful garden," he said. "I think what really makes me happy about this garden, and what I think is really important, I can sum up in one word and that is 'Community.' That's what this garden represents to me. It represents the Astoria community and one of the important

pieces to it."

The Chinese Children's Choir of Portland performed after the speeches concluded and a firework display was ignited. Guests were then invited back inside to view the artwork once more, while the children's choir danced and refreshments were served. The event was sponsored by Lum's.

"I'm really surprised and enthusiastic about all of you attending here," said David Lum. "This is going to be a wonderful garden."

Construction is expected next spring.



CHELSEA GORROW — The Daily Astorian
The Garden of Surging Waves artwork was officially unveiled Saturday at the Englund Marine Supply building in downtown Astoria. Nearly 200 community members turned out for refreshments and to view the pieces.



CHELSEA GORROW — The Daily Astorian
Architectural designer Suenn Ho, center, is the lead designer behind the Garden of Surging Waves and spoke at Saturday's ceremony for the artwork's unveiling.

China's vice president promoted in move seen as leadership sign

BEIJING (AP) — Chinese Vice President Xi Jinping was promoted to a key post in the Communist Party's military committee today, affirming his path to be the country's leader within three years.

The son of a party veteran, Xi has employed success in earlier jobs, along with family and political connections, to become the party's sixth-ranking leader. He has been viewed as the anointed successor to President Hu Jintao, who is expected to step down as party chief in 2012 and as president the next year.

Analysts see the 57-year-old Xi as a consensus

choice at a time when Premier Wen Jiabao has been calling for unspecified changes to China's one-party system and other leaders have harshly denounced any moves to adopt Western-style democratic institutions.

In addition to promoting Xi, the ruling party's governing Central Committee also pledged to make "vigorous yet steady" efforts to promote political restructuring, the official Xinhua News Agency and state broadcaster CCTV reported. They cited a document issued at today's close of the committee's annual four-day meeting.

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The Daily Astorian 22nd March 2011

Astoria raises idea for plaza

City considers filling sunken downtown lot with the Chinese park



ALEX PAJUNAS - The Daily Astorian Workers with Big River Construction remove debris from the site of the former Safeway in downtown Astoria Thursday after opening up the basement space. The collapse, caused by heavy rain that had pooled in a depression, was discovered by city staff Dec. 13, 2010.

Posted: Tuesday, March 22, 2011 10:47 am

Astoria raises idea for plaza By CHELSEA GORROW
The Daily Astorian | 0 comments

Take one part artwork, that's been cooped up in a building, awaiting the chance – and the money – to see the light of day.

Add one part giant hole in the ground, that's been called an eyesore and a hazard, without a plan for development or the funds to see it through.

Stir them together and what have you got?

The answer is a proposal to move the Chinese Garden of Surging Waves to the collapsed former Safeway square.

The Astoria City Council approached the topic Monday, proposing to bring back Designer Suenn Ho of MulvannyG2 Architecture.

She will be asked to create three concepts for a modified Chinese garden on the American Legion block.

Ho designed the Garden of Surging Waves, which is designed to commemorate the often-overlooked role of the Chinese community in the early days of Astoria.

Astoria City Manager Paul Benoit described the idea.

“When the floor collapsed, it created a real opportunity to take a fresh look at that block and instead of perhaps doing more planning, to actually do some real work on the site,” Benoit said.

“At the same time, on a different track, the city has been working on for the past couple of years, led by efforts of the mayor to develop the Garden of Surging Waves, the Chinese park. It’s fully designed, all of the artwork has been produced.”

The artwork is being stored at the former Englund Marine and Industrial Supply building on 15th Street and was expected to be transferred to a 5,000-square-foot lot at Ninth and Astor streets when the money for installation was raised.

The idea to switch locations was brought up by Councilwoman Arline LaMear at the City Council’s recent goal-setting meeting.

One of the goals recommended for adoption by the City Council for next year is to redevelop the American Legion-Safeway block, Benoit said. Another goal is to finish the garden.

Since the goal-setting discussion, Ho has met with the Garden of Surging Waves Committee, including 15 people of Chinese descent. Benoit said the idea was well received and committee members are excited about the opportunity to put the park front and center.

“The Ninth Street block, while it was part of the old historic Chinatown, it’s alone, invisible on the riverfront, and it doesn’t attract much traffic,” Benoit said. “The Safeway block, on the other hand, is in the heart of downtown, and the community aspiration has always been to do something really wonderful on that block, but ‘What?’ has kind of been the question.”

Mayor Willis Van Dusen made clear Monday that the block is the community’s block and the idea to move the garden is not set in stone.

“Nothing has been decided. We want to see the drawings,” he said. “It’s not our block. ... We need to get the designs and let the community take a look at it.”

Since the former Safeway floor collapsed Dec. 16, the city has gone through great lengths to clean it up, spending as little money as possible, while making the smallest footprint possible, to not hinder any future development, city leaders have said.

The block, with the exception of the American Legion building, was purchased by the city of Astoria in 2002. It has been fenced off since the plaza showed signs of collapsing, with the goal in mind to make it a public-use space eventually.

The block was recently added to the Urban Renewal District. It is approximately 40,000 square feet; the Chinese Garden is proposed to take 5,000 square feet of that. Being a part of the district will allow for more funding options, something that has held up the garden in its currently designated space.

“We spent 10 years talking about what to do on that block,” Benoit said. “We’d like to take three months and actually design it and then work on a plan to build it – and not just the Garden of Surging Waves, but actually redevelop that block, name it finally, and have that civic plaza and space that the public had been wanting for years.”

All the City Council members were in favor of bringing Ho back in for redesign. Councilman Russ Warr said it was definitely worthy of looking in to and would solve a lot of problems.

Members are expected to take action at the next council meeting 7 p.m. April 4.

In other city news,

- Astoria Fire Department Chief Lenard Hansen swore in new firefighter Robert Weidman. Weidham, 23, from Astoria, was an intern at the fire department and completed a fire-fighting contract in Antarctica for more than a year prior to returning home.
- The Emergency Operations Plan for the city of Astoria was approved in an updated form.
- The city approved giving \$25,000 to the Astoria Bicentennial Committee for a professional public relations campaign. Executive Director Mac Burns of the Clatsop County Historical Society said the city is in the “ninth inning and final stretch” of planning the Bicentennial year and hopes spreading the word will bring folks in to celebrate Astoria’s birthday together. The New York Times was in Astoria last week, he said. The “home run” of the promotional campaign is the hope to attract a TV show, like “Good Morning America,” he added.

Warrenton school program cuts move closer to reality

By DEEDA SCHROEDER
The Daily Astorian

WARRENTON — The Warrenton-Hammond School District is homing in on next year's budget, getting closer to final decisions about which programs and jobs to trim to make up for an expected nearly \$1 million revenue shortfall.

The district's budget committee unanimously approved a proposed budget Tuesday night.

In the budget, program eliminations included a full-time elementary computer-art position, a full-time elementary physical education position, a half-time elementary counseling position, and a half-time elementary library media position.

Several positions will go unfilled — a half-time music position, a blended Kindergarten-first grade classroom position, and one full-time elementary position — after res-

ignations or retirements.

Along with the staffing and program eliminations, the district will spend down about \$420,000 of reserves to fill the shortfall in revenues expected for the 2011-12 school year.

Included in the approved budget were the additions of free full-day kindergarten and a half-time Response to Intervention classroom at Warrenton Grade School.

The district is also projecting to eliminate the K-1 early release at 2 p.m. and extend instructional time for all students until 3 p.m. This will be contingent upon approval in the collective bargaining process. The district will continue with early release on Wednesdays for staff professional development activities.

The approved budget will now go to the Board for adoption at the scheduled budget hearing at the June 14 board meeting.



CHELSEA GORROW — The Daily Astorian
Three designs were presented to the Garden of Surging Waves Committee Tuesday morning for the former-Safeway Square. The drawings on the left place the Chinese garden on the west end, while the drawing on the right puts the garden on the east end. The middle drawing offered underground parking but was eliminated.

Chinese Garden supporters embrace move to downtown Astoria location

By CHELSEA GORROW
The Daily Astorian

The garden on the left, the garden on the right, or parking underground? Those were the three big differences in the Mulvanny G2 Architecture designs for the revamped Garden of Surging Waves, presented in Astoria Tuesday by designer Suenn Ho.

The garden, which pays homage to the Chinese Astorians and their contributions to the town, was proposed to the garden's committee to be relocated from Astor Street to the former Safeway site downtown.

By the end of Ho's presentation, that committee decided the garden does fit better on the former Safeway lot and not on Astor Street.



ALEX PAJUNAS — The Daily Astorian file
In this October 2010 photo, Suenn Ho, a senior associate designer with Mulvanny G2 architecture, inspects a white granite pillar with Lori Lum Toyooka and Astoria City Councilor Peter Roscoe. Toyooka is a member of the Garden of Surging Waves Committee. The committee agreed to move the garden to the former Safeway plaza.

"For very selfish reasons, I'm actually glad it didn't work out," Ho said of the former plans. "Because, whatever they proposed there, it was not really a fair visibility setting for Astoria. It's not really about Astoria."

Ho called the proposed park between 11th and 12th streets "the living room" of Astoria.

Now, it will be up to the Astoria City Council and the community to choose a design.

The Garden of Surging Waves will not cover the whole lot. It is just one component of a bigger picture, which includes green space, a carport for covered market coverage, trees, a "disguise" for the American Legion building, and a longer walkway, embellished with a timeline of Astoria's history.

"I want to answer all the (community's) questions with a pretty clear conscience," Ho said. "Can we park? Yes, we can park. Can we accommo-

date markets? Yes, Sunday Market and Winter Market. Can we accommodate the Garden of Surging Waves? Yes. And can we provide a place that people can enjoy and be proud of? I would hope so."

The American Legion building will be shielded with plants of some sort, according to the drawings.

And the hole will also likely be filled, Ho said.

"To be honest, there is some authenticity that drives this place and there's a value of maximize your

resources," Ho said. "Do what you can with what you've been given and make it work. Like the broken column and like the situation with this place. That situation is a sink hole."

The committee narrowed it to two choices and eliminated the underground parking prospect.

"That's a longshot," Community Development Director Brett Estes said.

Clatsop County Historical Society Director Mae Burns, who serves on the committee, suggested eliminating the underground parking concept so as to not waste everyone's time.

An underground structure — which may not even be possible when it comes to the engineering side of the plans — would likely have cost \$2 million.

The Daily Astorian and www.dailyastorian.com/gas are publishing prices of gas at North Coast gas stations. Prices will be accurate as of 9 a.m. on the day of publication. Readers are invited to call our gas hot line at (503) 325-4767 and provide the following information: Date and time of call, location and price of regular unleaded (without discounts).

Wednesday

Astoria	Warrenton
Chevron (Marine Drive), \$3.99	Fred Meyer, \$3.96
Union 76 (Marine Drive), \$3.99	Trucke's 1-Stop, \$3.99
Shell (Marine Drive), \$3.99	
Seaside	
Stop & Go Shell, \$4.09	
Seaside Gulf Service, \$3.95	
Long Beach, Wash.	
Chevron, \$4.11	
Seaview, Wash.	
Texaco, \$4.11	
Shell, \$4.11	
Chinook, Wash.	
Chinook Store, \$4.29	

Summer meals for kids in the works

Chartwells and the Astoria District are teaming up to open six locations for summer feeding sites in the community, which will open from 11:30 a.m. to 12:15 p.m. June 20 to Aug. 26. Nutritious meals will be available Monday through Friday at: Astoria Middle School, 1100 Klaskanine Ave.; Gray School, 785 Alameda Ave.; Bayshore Apartments, 1400 W. Marine Drive; Tapiola Park, 900 W. Marine Drive; Emerald Heights, 1 Emerald Drive; and the Astoria Aquatic Center, 1997 Marine Drive.

All children age 18 and younger can eat for free at any of the six locations regardless of income qualifications. Sack lunches cost \$3 for adults older than age 18.

On the record

DUII arrest

At 6:45 a.m. Monday, an Oregon State Police trooper stopped a car after it did not signal properly on U.S. Highway 101 and Ensign Lane in Warrenton. After further investigation, the trooper determined that the driver, Aaron William Robinson of Long Beach, Wash., was impaired. He had a blood alcohol content of .13 percent and faces a charge of driving under the influence of intoxicants.

Jackie Lee Bryan

Jackie Lee Bryan received her eternal reward on May 11, 2011, while delivering her final gift to the world. Her final moments were spent holding her husband's hand and with her entire family thinking about her.

Jackie's life revolved around her 5-Bryans, family and friends. She never hesitated to provide a shoulder for support or a sympathetic ear when needed. She lived for helping people whenever they were in need as if it was her calling. When she smiled at you, it wasn't to be polite; it was because she was truly happy to see you.

Jackie is survived by her loving husband, Gary; her children, Carysa Renee, Geordyn Robert, Jasper Garrett, and Briella Jackson; her parents, Barbara and Bob Sanderson of Warrenton, Oregon; her in-laws, Gary and Naomi Bryan; and her many loving family members and friends. Jackie has left behind a huge legacy of love and kindness that will be passed on for many generations.

A Celebration of Life will be held Wednesday, May 18, 2011, 2:00 p.m. at South Sound Manor, 455 North St. SE, Tumwater 98501.

To leave remembrances, go to www.FuneralAlternatives.org. Arrangements are with Funeral Alternatives of Washington 360-753-1065.



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Top Story
Bicentennial news source

Check out The Daily Astorian and our website for full coverage of the Astoria Bicentennial, including photos of the tall ships, a full Coast Weekend edition Thursday and coverage of author James Ronda's speech in Friday's edition.
dailyastorian.com/news

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Each week The Daily Astorian staff interviews newsmakers

THIS WEEK:
KMUN, KTGB and KPBB Nancy McCarthy talks with Mary Blake (pictured) and Neal Wallace about developments planned at Seaside's Broadway Park.
dailyastorian.com/afterdeadline

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Astoria's future is tied to its past

Underground 'chair walls' complicate project to create city's 'living room'

By REED JACKSON
reed.jackson@djcOregon.com

Ground was broken over the weekend on an Astoria urban park project that could lay the groundwork for future development in the city's downtown area.

City officials hope the project, Heritage Square, will become an example of how to handle the area's unique infrastructure system, which is made up of 100-year-old "chair walls" that separate hol-

low spaces below sidewalks.

"We want to make it so as other projects develop, it won't be as time-consuming and expensive," Mayor Willis Van Dusen said. "We're going to hope they can learn from the mistakes we made and what we do right to fix the chair walls."

The city's infrastructure was rebuilt in 1922, after a fire, without streets, pipes or electrical systems. Wider roads were constructed and chair walls were built to provide concrete tun-

See ASTORIA, Page 2



Courtesy of MulvaneyG2 Architecture

Astoria: Soil underneath downtown area found to contain debris from past fire

Continued from Page 1

nels for water and gas lines. At the time, not many cities in the Northwest had underground systems for wiring; chair walls were considered innovative.

The walls are now a century old, but Astoria city officials said they have surprisingly endured without many problems. But during preliminary studies for Heritage Square, which will include adding a Chinese garden, an amphitheater and a festival space to a city block downtown, some of the walls around the 25,000-square-foot site revealed deterioration. Officials say this discovery will lead to more construction in the area.

"Because it's a showcase project, we wanted to do our homework," said Suenn Ho, senior designer at

Mulvaney G2, which designed the project. "We were very surprised how well (the walls) were put together, but the city will take this opportunity to start the whole rebuilding process of the underground system."

Ho said the studies showed that repairing the chair walls would be more expensive than building new ones, and identified which materials the replacement walls should be built from.

The Heritage Square project was delayed for a few years while officials determined how to construct and pay for the new walls. City officials now believe work can be done in a cost-efficient way.

"If the infrastructure wasn't so complicated and expensive, we would be done (with the project) by now," Van Dusen said. "The project has been a very public

process and there's been a lot of exposure on how you deal with chair walls in 2012."

The project also will demonstrate what type of construction should be done above the walls. Ho said the tests showed that the soil underneath most of the downtown area is poor and made up of debris from the fire; she said this information will help future project developers determine how heavy their structures should be.

The project calls for new sidewalks, which will be built partly out of wood to limit costs and to honor the boardwalks and docks that existed before the fire. After the project is completed, Ho said the city will develop a prototype package for property owners and developers to use as a reference for construction. Because chair

walls are connected to sidewalks, which, by city law, are property owners' responsibility, they will be required to address future maintenance needs.

"How we approach the public right-of-way will become a good reference for other property owners," Ho said. "It will be a very beneficial testing ground for the city."

The project's first phase, expected to finish late this year, will be the Garden of Surging Waves, which will honor the significant Chinese contribution to the city and the Northwest. The amphitheater and the festival space are expected to be built shortly thereafter.

"We wanted to make this block similar to the Pioneer (Courthouse) Square in Portland - Astoria's living room," Van Dusen said.

THE DAILY ASTORIAN

140th YEAR, No. 52

TUESDAY, SEPTEMBER 11, 2012

75 CENTS

DeMuro's donation secures Astoria project

Developer leaves \$200,000 to Garden of Surging Waves

By CHELSEA GORROW
The Daily Astorian

As news spread Monday of developer Art DeMuro's passing, memories of the man who turned the former Astoria plywood mill site into a village of new homes and apartments came to mind for many in the community.



Art DeMuro

But for those who didn't know DeMuro, his legacy will live on in more than just people's minds — DeMuro has donated \$200,000 to the Garden of Surging Waves.

"This has been a very bittersweet week for Astorians," Mayor Willis

Van Dusen said. "We lost our good friend, but in his death he would want something good to happen from it. And I am very humbled to announce he has donated \$200,000 to go to the Garden of Surging Waves, and his donation secures the funding for the project so now we can move on to completion."

See DeMURO, Page 12

THE DAILY ASTORIAN • TUESDAY, SEPTEMBER 11, 2012



Submitted photo

For his work in transforming the former Astoria plywood mill into the Mill Pond Village, Art DeMuro received a plate of the city from Mayor Willis Van Dusen years ago. DeMuro remained a close friend to many Astorians. In his passing, he has left \$200,000 to the Garden of Surging Waves.

DeMuro: Generous

Continued from Page 1

The garden — the Bicentennial legacy gift honoring the contribution of the Chinese to the city of Astoria — is estimated to cost \$1.2 million, as the first phase of Heritage Square.

DeMuro's donation brought the fund up to \$1.2 million.

"He asked before he died how much more we needed," Van Dusen said, adding that the garden, and particularly the Pavillion of Transition centerpiece, captured DeMuro's love of architecture and bridges current and historic events.

"Art came to Astoria and with his talents and skills, he turned the old mill, which was dangerous and polluted and an eye sore, into something that is now home for families. It's on the tax rolls and it's beautiful," Van Dusen said. "Fortunately for Art, he made a profit there, and he's giving back to the community in a very big way to show appreciation.

"I have no words to express how appreciative and humbled I am by his generosity."

DeMuro, 57, died in Portland in the wee hours of Saturday morning.

Diagnosed with cancer ear-

lier this summer, the battle was brief for a dear "friend of Astoria," Van Dusen said.

Others also recalled the life of DeMuro and his work with the city.

"It made me very, very sad when I heard the news," said Astoria-Warrenton Area Chamber of Commerce Director Skip Hauke Monday. "He'd done so much for the city and my understanding is he's done an awful lot for the city even in his passing. I say this selfishly that this is a huge loss for Astoria, but it's a huge loss to his family and the city of Portland. He was a wonderful person, a great guy and he's going to be missed by a lot of people.

"He was way too young."

With historic preservation said to be near and dear to DeMuro's heart, he was responsible for the development of Mill Pond Village and had big plans to develop housing on the site of Astoria's former Central School. DeMuro also had a hand in fixing up the Oddfellow building on 10th and Commercial streets. He was the president of Venerable Properties.

DeMuro is survived by five children, Van Dusen said.

"His loss is a very sad event for all of us."

THE DAILY ASTORIAN

140th YEAR, No. 173

THURSDAY, FEBRUARY 28, 2013

ONE DOLLAR

Astoria innovator Duncan Law dies



Coast mourns seafood researcher and former city councilman

By **CHELSEA GORROW**
The Daily Astorian

Duncan Law, prominent seafood researcher, former city councilman and instrumental Astorian, has died at the age of 92.

And as the project he inspired, the Garden of Surging Waves, finally

LEFT: State Sen. Betsy Johnson, right, honors Duncan Law, second from left, with his son Ron and wife Laura April 14, 2012, during the groundbreaking for the Garden of Surging Waves.

ALEX PAJUNAS — The Daily Astorian

gets under way, Mayor Willis Van Dusen said he wishes Law were here to see its completion.

"I don't have the words to express my sorrow and appreciation for Duncan Law," Van Dusen said Wednesday. "He was a great man, a great Astorian and he taught all of us so much about life itself. He will be greatly missed and I just wish he could have seen the completion of the Garden of Surging Waves. But it will be completed and he will be proud of us, of all of us. We were very fortunate to get to know Duncan and his work will go on for years to come."

Law's career was spent as a distinguished and award-winning seafood researcher. He was involved in the research of several revolutionary discoveries in hatchery diets, such as the Oregon moist pellet for infant fish feed for which Law earned an award for conservation. He also researched vitamin A in dogfish, fish protein hydrolysate, fish flour and fish mince, as well as work with surimi.

The Duncan Law Seafood Consumer Center currently sits on Marine Drive near the Aquatic Center.

See **LAW**, Page 10

Law: 'The Seafood Lab was a second home to Duncan'

Continued from Page 1

"Duncan Law was a remarkable man whose work has had great impact on the seafood industry, salmon hatcheries, education and the community of Astoria," former OSU Seafood Lab Director Mike Morrissey recalls.

"In his four decades as a researcher at the lab, Duncan was always full of innovative ideas and had an infectious enthusiasm for seafood science and helping others. Duncan helped put the Seafood Lab on the world map through his work on salmon diet formulation, which was critical to the success of salmon hatcheries in the Pacific Northwest as well as the beginning of salmonid aquaculture.

"He also worked closely with industry in developing value-added products from marine fisheries off the Oregon coast. Duncan always looked for ways to connect the fishing industry with the consumer and worked closely with community leaders in the development of the Seafood Consumer Center.

"The Seafood Lab was a second home to Duncan and we have lost not only a researcher but a mentor and friend who inspired us all."

Law was born in Hong Kong in 1921 and sailed to the United States with his mother when he was just 1 year old.

He grew up in the Northwest, spending his childhood summers at Spirit Lake Camp near Mount St. Helens until he was old enough to work in the salmon processing plants, where he earned 13 cents an hour.

Law graduated from Portland's Washington High School in 1939 and attended Oregon State College, majoring in chemistry and microbiology while continuing to work in the fish processing plants in the summers in Astoria.

He graduated in 1944 and in July of that year, began his career as a researcher at what was the new Oregon State College Seafoods Laboratory. It was the first university-based seafood research program in the United States.

At the time, the building was located on Youngs Bay. It later moved to the East End Mooring Basin. It was renamed the Duncan Law Seafood Consumer Center and relocated to Marine Drive.

Law's impact reached



Submitted photo

Duncan Law works in the Oregon State University Seafood Lab where he was instrumental in fish research and creating consumer products.

beyond the lab, spending his free time teaching future leaders at the Junior Optimist Club, leading the Boy Scouts for more than 20 years, serving 12 years on the Astoria City Council and volunteering and participating in countless civic organizations.

Law is also credited with inspiring the Garden of Surging Waves.

He was invited to an event at the Columbia River Maritime Museum by Van Dusen but declined the invitation because at the time, the museum had no mention of the Chinese people's contribution to the city, Van

Dusen recalled during the Garden's groundbreaking last April.

At the time of the artwork unveiling in October 2010, Law was present to hear state Sen. Betsy Johnson praise him for his "courage to bring this oversight in Astoria's history to everyone's attention."

Law gave the blessing of the artwork, stating "I feel rather honored and privileged to be here and to be able to bless the artwork. I worked in the canneries under the contractors, who chose the Chinese workers because of their diligence and hard work, to can the salmon in the canner-

ies. I ask that we all are aware of the enormous number and wide array of ethnic groups that made Astoria what it is today."

Law met and married the love of his life Flora in 1950 and the couple has six children, Robbie, Randy, Roger, Ronnie, Joyce and Jani.



Submitted photo

Duncan Law as a young man.

Thank You!

We would like to sincerely thank all of our friends, family and community members who have comforted us since the sudden loss of wife, mom and grandma, **Marilyn Lindgren**. Your loving cards and notes, beautiful flowers, nourishing food, kind words, and warm hugs are so appreciated. It is truly heart-warming to feel the outpouring of complete support from the communities we call home: Astoria, Seaside, Knappa and Jewell. We will be forever grateful.

Sincerely,

Larry Lindgren
Troy, Shelly, Victoria, and Sarrah Lindgren
Kent Lindgren
Tami, Bryan, Chase and Alivia Swearingen

Construction work to begin Monday on Garden of Surging Waves Project

Robinson Construction Co., contractor for the city of Astoria Heritage Square - Garden of Surging Waves Project, will begin work on Monday. The project is expected to last about four months.

The project will require that the west parking area across 11th Street from City Hall be

fully closed to facilitate construction equipment and operations. The construction will be contained within the existing parking area. Sidewalks are planned to remain open, with a construction fence at the back of the sidewalk.

For information, go to www.astoriachineseheritage.org

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THE GARDEN OF SURGING WAVES

STORY BY DWIGHT CASWELL

Astoria's newest park honors the culture and contributions of hard-working Chinese immigrants who were instrumental in the city's development.

THERE'S A NEW garden in Astoria, which wouldn't be news if it weren't for the fact that the Garden of Surging Waves is also an open-air museum that takes the visitor through more than a century of all-but-forgotten history: the contributions of Astoria's Chinese community.

It all began with an unintentional insult.

In 2002, Astoria mayor Willis Van Dusen invited Duncan Law, a prominent seafood researcher, OSU professor, and former Astoria city councilman, to attend the dedication of

the expanded Columbia River Maritime Museum. Law, who was born in Hong Kong in 1921, refused the invitation, pointing out that the museum had completely overlooked the Chinese presence in Astoria.

"I had no idea about the Chinese contribution," Van Dusen says, "until he refused to go into that building." Law apprised him of Astoria's forgotten history—including the fact that the town was originally established by John Jacob Astor as a trading post with Canton, China, in 1811.

The migration of Chinese to Oregon started when gold was discovered in the 1850s. In 1876, Chinese immigrants began to settle in Astoria, then the salmon capital of the world, and soon became the exclusive fish processors. They worked 10- to 15-hour days, for a dollar a day and board, and were so essential that the machines that replaced them in the early 1900s were called "Iron Chinks."

The railroads came to Astoria in the 1890s, and again it was the Chinese who provided the labor. They also built the jetties at the end of the Columbia River, and the seawall that protects Astoria's waterfront. By the early 1900s, Chinese businesses were significant contributors to the local economy.

Then fishing declined. To make matters worse, the federal Chinese Exclusion Act of 1882 had not only made further immigration impossible, but also prohibited the Chinese from becoming U.S. citizens. Although Astoria had once been 20 percent Chinese, by the 1930s few remained. Half a century later, their community was barely a memory.

HONORING THE PAST

With his new appreciation of the role of Astoria's Chinese community, the mayor decided that the city

"WHY NOT ACKNOWLEDGE THE PAST WITH A CONTEMPORARY APPROACH THAT REFLECTS THE VALUE OF THE ASTORIA CULTURE?"

should build a Chinese commemorative park. He appointed an advisory committee; Duncan Law, who passed away in 2013, served as an inspiring committee member.

The committee's initial idea was to build a classical Chinese garden, but they needed expert help. They looked for someone to advise the advisory committee.

The person they found was Portland urban designer Suenn Ho, a former Fulbright scholar and National Endowment for the Arts grant recipient. She had worked internationally, done urban design work for Portland's Old Town/Chinatown neighborhood, and was on the board of Portland's famous Lan Su Chinese Garden, the most authentic classical Chinese garden outside of China.

Ho told the committee that a classical Chinese garden would be expensive and take a long time. "I asked them, why a classical Chinese garden in Astoria? Oregon already has one. It wouldn't be unique." Not only that, the Astoria Chinese community has its own rich history to share, she said. "Why not acknowledge the past with a contemporary approach that reflects the value of the Astoria culture?"

Suenn Ho's final design is an interpretive garden that incorporates symbolism found in traditional Chinese gardens with local history. The name of the garden itself



Chinese immigrants were a significant part of the Astoria community in the late 1800s and early 1900s. LEFT: Astoria Centennial Celebration in 1911. RIGHT: Regatta Parade about 1900.



SUENN HO



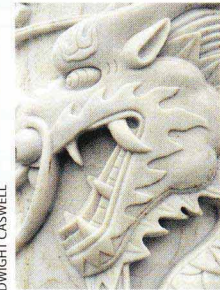
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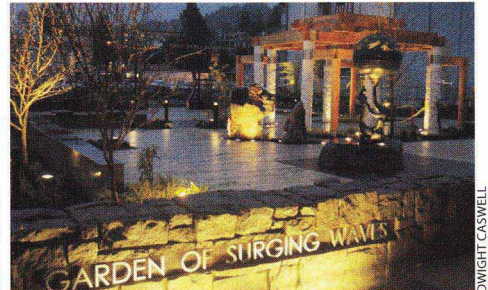
DWIGHT CASWELL



DWIGHT CASWELL



DWIGHT CASWELL



DWIGHT CASWELL

CLOCKWISE FROM UPPER LEFT: The Story Screen; cast bronze dragon lantern; dragon column; Garden of Surging Waves in evening light; detail from the Moon Gate; detail of dragon column; sturgeon mosaic.

is a nod to a Sung Dynasty garden, the Pavilion of Surging Waves, which has a double meaning of “blue water” and “hardship.”

Visitors enter the garden by passing through a modern rendition of the traditional Moon Gate, the spiritual and physical entry to the garden. Made of rusted steel inlaid with ornate hand-hammered bronze panels, it is set into the “Story Screen,” which represents the passage made by immigrants as they left China. Notice the three inscribed bronze scrolls horizontally intersecting the screen, which bear quotes from Confucius, LaoZi (Lao Tzu) and a 13th-century nursery rhyme still in use today. The screen also has quote after quote about life in the Astoria Chinese community.

“Many of the locals don’t want to talk about it,” Suenn Ho says, “It was too hard, too sad. So we said, ‘please tell us about your parents.’ A lot of the

quotes offered start with ‘my father’ or ‘my grandfather.’”

As you progress through the garden you symbolically follow the immigrant journey, coming to the Pavilion of Transition, with its eight hand-carved dragon columns. Here, the Chinese experience in the canneries is represented by a mosaic with three sturgeons encircled by a ring of stainless steel representing a can, and by a suspended salmon lantern made of translucent colored glass panels. A ninth dragon (nine is an auspicious number in Chinese culture) can be found as part of a donated bronze sculpture from Xian, China, at the Platform of Heritage.

The Garden’s design embraces Chinese values of education, family, and authenticity, and the materials in the garden pay homage to the toil of Chinese immigrants. Rails are set into the plaza to honor railroad laborers. Long concrete pavers represent the

wood plank floors of the old canneries. The timber structure represents the local industrial past and symbolically references the bracket engineering system (*dougong*) of traditional Chinese architecture. Twenty-four bronze timeline markers are embedded into five monumental concrete sculptural benches. Ho designed the garden to age in place gracefully and to recognize the endurance and resourcefulness of the Astoria community.

“It is an incredible honor,” says Suenn Ho, “to have a city and a community that worked so hard together to honor its story-filled history.” ■

WHEN YOU GO

The Garden of Surging Waves is located at the northwest corner of Astoria’s Heritage Square—the block bound by Duane, Exchange, 11th, and 12th streets, adjacent to City Hall. (www.astoriachineseheritage.org)



GARDEN SHINES LIGHT ON HISTORY, LEGACY

Astorians celebrate Garden of Surging Waves



Photos by DAMIAN MULINIX/EO Media Group

Visitors to the grand opening of the Garden of Surging Waves Saturday view the largest point of interest in the park, the steel and bronze story screen. TOP: Children run across the stained-glass sturgeon mosaic on the floor of the "Pavillion of Transition" at the center of the Chinese heritage park in downtown Astoria.

By CHELSEA GORROW
The Daily Astorian

It took nine years to complete, but Saturday closed a dark chapter of Astoria history to fix a decades' long mistake.

The Garden of Surging Waves, a Chinese-Astorian commemorative park, officially opened to the public, following a morning ceremony which hosted leaders, community members, donors, and the Chinese-Americans who can still remember a time when the Chinese were treated like second-class citizens.

"Astoria, Oregon, is going to get just a little bit better today," Mayor Willis Van Dusen said. "What we are doing today is dedicating a beautiful park that tells a story. It is a story of the American pioneers that came here from China to make Astoria and the northwest a better place to live. The story was never told properly, in fact I think intentionally, the story of the contribution of the Chinese-Americans."



'What a special spot this is and what a wonderful addition to the landscape of Astoria, to our state and to our region. We should be thinking about Duncan Law today whose courageous comment was the catalyst for this tribute to the Chinese contribution to the northwest.'

— Betsy Johnson
Oregon Senator

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Designer Suenn Ho

Garden: 'We will continue on. This is just phase 1'

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"It was a mistake it wasn't told and we're correcting that now with our bicentennial gift."

Van Dusen led the ceremony and thanked those who have helped with the garden since the project began in the mid-2000s. Originally intended for Ninth and Astor streets, city leaders seized an opportunity in 2011 — the same year as the bicentennial — to relocate the park to 11th and Duane streets. A portion of that Duane Street block collapsed at the site of the former Safeway store in late 2010. From then on, "the hole in the ground," as community members quickly began referring to it, lent itself to an idea to create a city block called Heritage Square that would include the garden as one portion.

The Garden of Surging Waves, at more than \$1 million, is the first phase of the project. It broke ground with a ceremony in April 2012. Construction began in early 2013. The hole is still present and will become an amphitheater in the three additional phases of the project.

"At one time, over 25 percent of Astoria was Chinese," Van Dusen said. "The Chinese brought the railroad to Astoria. The Chinese coolies, a term for a Chinese laborer, worked in the seafood plants. This story was not told and it is now told with the Garden of Surging Waves. The good and the not so good."

"You'll see a sign in there that says



DAMIAN MULINIX/EO Media Group

Among the artistic points of interest in the new Garden of Surging Waves are the carved porcelain dragon columns which hold up the "Pavillion of Transition" at the center of the park.

"Chinese seen fishing will be shot." We are not leaving out any of the history of their contribution to this area. This is not a park about China. This is U.S. history. This is American history."

During Saturday's festivities, Oregon Sen. Betsy Johnson, Arlene and Jordan Schnitzer, and Rep. Deborah Boone were among those who were seated on the stage and shared a few words.



DAMIAN MULINIX/EO Media Group

Spectators huddle under a variety of umbrellas while listening to Astoria Mayor Willis Van Dusen's introductions prior to the opening of the Chinese heritage park downtown Saturday.

A moment of silence was also held for those involved with the Garden of Surging Waves but who didn't live to see its completion, such as Art DeMuro and Duncan Law.

Natalia DeMuro, the daughter of the late Art DeMuro, congratulated the city on its "amazing" accomplishment. Flora Law, the widow of Duncan, said she knew her husband was celebrating the accomplishment from above.

"I am sure he is looking down on us today with a big smile on his face," Flora Law said. "Because he would be so happy to know that it has come to pass that the city now has a beautiful new park."

Law was the first to bring the Chi-

nese-Astorian history to Van Dusen's attention. Described as "courageous" by Johnson, Law educated Van Dusen who at one point had asked "What'd you guys do?" Admittedly, Van Dusen and many other Astorians were unaware of the Chinese contributions. Until now.

"What a special spot this is and what a wonderful addition to the landscape of Astoria, to our state and to our region," Johnson said. "We should be thinking about Duncan Law today whose courageous comment was the catalyst for this tribute to the Chinese contribution to the northwest."

She also thanked Suenn Ho, the designer of the project, for her "delicate"

work with the garden. Ho was also acknowledged for her help in raising \$119,000 on her own to help fund the project. Arlene Schnitzer was recognized for her \$250,000 donation she gave at her son Jordan's fundraising dinner at his home in Portland last year.

"Astoria, you are very cool," Ho said. "You have helped us to understand how important it is to listen to other people's stories. And you have so many stories to tell. Everyone has a story, and I think we owe you the park here that needs to be finished. We will continue on. This is just phase 1."

Heritage Square is an estimated \$4 million project. It will feature a space for the Sunday Market, the amphitheater and a park setting to celebrate all heritages that are a part of Astoria's history.

Portland Lee's Dragon and Lion Dance team performed two dances at the event. The Astoria Fire Department displayed a huge American flag in the street. Parks Director Angela Cosby was applauded for her work with the project. Chinese firecrackers concluded the event, as the garden was officially opened to the public.

"The Column is really about history and legacy," said Jordan Schnitzer, president of the Friends of the Astoria Column, who compared the iconic monument to the now-completed Garden. "If you think about two words that are most appropriate about this fabulous addition to the community, that's what this is all about."