



THE EVERGREEN STATE COLLEGE

INDIGENOUS ARTS CAMPUS – MASTER PLAN & CONCEPT FIBER ARTS STUDIO

December 2014



ACKNOWLEDGEMENTS

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COVER ART: *Flax/Cedar Weaving detail* - Māori/Salish Collaborative
Glass by Preston Singletary / Māori Carving by Lyonel Grant

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*"There is nothing more
extraordinary in my mind
than the evolution of the
Longhouse..."*

— Thomas "Les" Purce, President



Drumming at Site Dedication Ceremony, October 5, 2014

VISION

The Indigenous Arts Campus will create a series of spaces to foster vibrant, culturally interconnected art-making for Indigenous peoples along the Pacific Rim with a particular emphasis on Salish peoples of the Pacific Northwest.

EVOLUTION OF THE LONGHOUSE - BEGINNING OF THE IAC

FULFILLING ITS VISION as a gathering place for Indigenous people, The Evergreen State College Longhouse Education and Cultural Center has created a home and community base over the past two decades for Indigenous artists and arts organizations across the U.S., and along the Pacific Rim. With plans to establish a Masters of Fine Arts (MFA) in Indigenous Arts degree program, the Longhouse is currently in the process of designing and developing a one of a kind Indigenous Arts Campus (IAC). The art-making facilities and campus concepts are based on Indigenous cultural architectural design, and Indigenous cultural concepts.

THE LONGHOUSE HAS BEGUN to convene Native artists, art scholars, tribal representative, selected officials, and art service organizations to design the Indigenous Arts Campus and facilities, to strategically program and plan, and leverage funding from state, federal, tribal and private resources to operationalize and sustain the IAC. The Indigenous Arts Campus will create a series of spaces to foster vibrant, culturally-interconnected art-making for Indigenous peoples along the Pacific Rim, with particular emphasis on Salish peoples of the Pacific Northwest.

THE NEW FACILITIES will leverage the networks and creative potential already demonstrated by the Longhouse's successful inter generational existing programs. It will connect programmatically with the initiative of surrounding tribes, many of whom have recently built new facilities such as youth centers, carving studios, and cultural centers. Artists can work in media not readily available to them at home while being mentored by master Indigenous artists from around the world, and participating in Indigenous cultural exchanges.

THIS PROJECT WILL HAVE FAR REACHING economic and cultural impacts for Indigenous artists, tribes, and numerous rural Native communities by fostering significant professional development of emerging artists and opening new markets for their work. Indigenous artists will learn and preserve important cultural art forms to pass on to the next generation and will also express their creativity in contemporary and emerging media. Influenced by peers from diverse backgrounds, they will create new work to sell at the Longhouse's local/regional markets and exhibitions that engage the broader public and promote Indigenous Arts and Cultures.



Ceremony Poles



Design by
Tina Kuckkahn-Miller

EVOLUTION OF THE LONGHOUSE - BEGINNING OF THE IAC (CONTINUED)

Evergreen hosts thousands of visitors every year, and the Longhouse is a primary campus attraction as the college's premiere gathering space. The creation of the Longhouse's Indigenous Arts Campus will provide intriguing new indoor and outdoor spaces for people to gather, interact, and learn more about Indigenous Arts and Cultures from around the Pacific Rim and Pacific Northwest.

TIMELINE

The Indigenous Arts Campus will be established over the next 5-7 years. The Fiber Arts Studio will be completed by May 2016. Currently, the Cast Glass Studio is scheduled for completion in 2019 and the relocated and expanded Carving Studio timeline stretches to 2021.

—The Longhouse Staff

The Indigenous Arts Campus is recognized in **THE EVERGREEN STATE COLLEGE CAMPUS MASTER PLAN 2014 UPDATE**. This report documents the program development and concept design for the Master Plan as a site framework for the IAC and the following studio facilities:

- **FIBER ARTS STUDIO** - Program and Concept Design
- **CAST GLASS STUDIO** - Program and Concept Design
- **CARVING STUDIO** - Relocation and Expansion, Program and Concept Design
- **EXHIBIT/GALLERY ADDITION** to the Longhouse, Program and Concept Design
- **FACULTY/STUDENT STUDIOS** - Program and Concept Design

INDIGENOUS ARTS CAMPUS MASTER PLAN & FIBER ARTS STUDIO CONCEPT DESIGN

INDIGENOUS DESIGN & CULTURAL CONCEPTS

The Indigenous Arts Campus Master Plan and the Concept Design for the Fiber Arts Studio is an ongoing collaboration of nationally recognized Native American architect Johnpaul Jones, and Māori artist, Lyonel Grant.



JOHNPAIL JONES is Principal and Partner of Jones & Jones Architects + Landscape Architects + Planners, Seattle, Washington. Johnpaul's work includes the National Museum of the American Indian in Washington D.C. and the existing TESC Longhouse.



LYONEL GRANT is a preeminent sculptor and designer from Aotearoa/New Zealand. Lyonel has designed extraordinary meeting houses and carvings such as Te Noho Kotahitanga marae at Unitec Institute of Technology in Auckland, New Zealand. He works in diverse mediums and project scales.



Pushing Up the Sky Ceremony at Site Dedication Ceremony, October 5, 2014

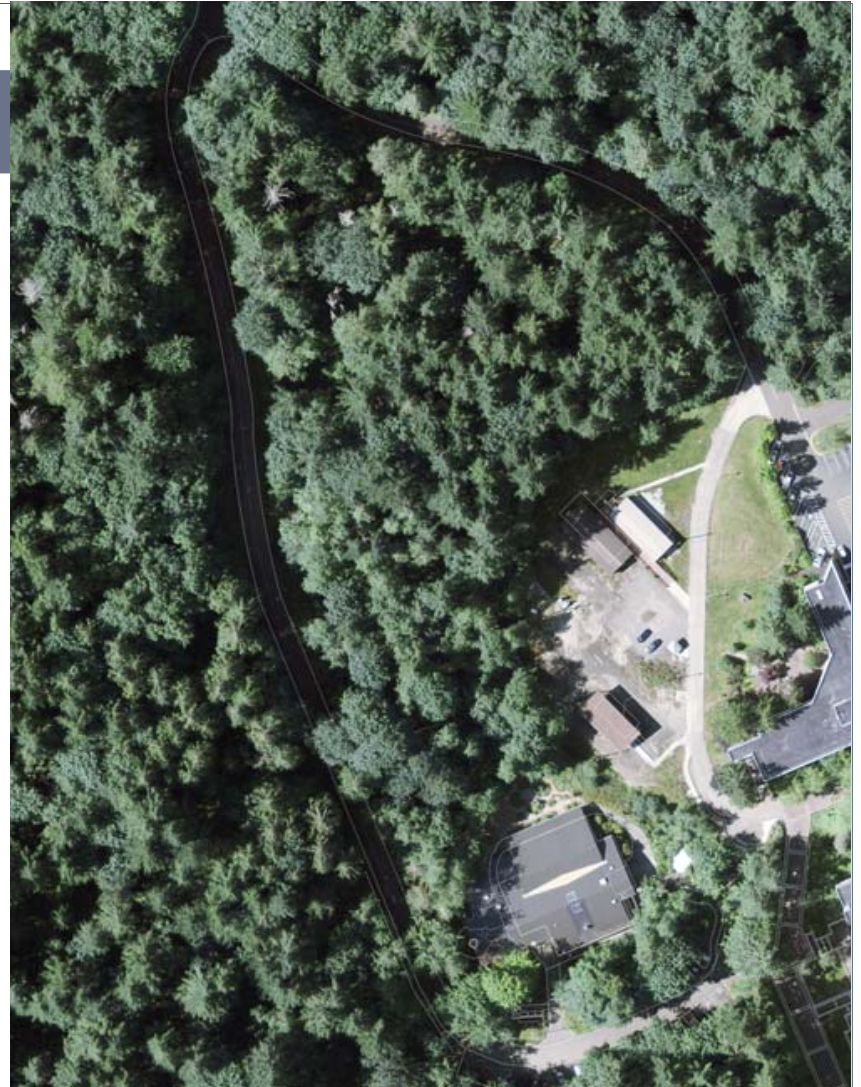


SALMON SPIRIT

AT THE VERY FIRST planning conference in September 2013 we all stood at the back of the Carving Studio and declared what would become the future site of the IAC. Very shortly thereafter, Lyonel Grant discovered the boulder that would later become the life force as symbolized through a salmon egg.

At that first planning conference, Delbert Miller began the conference by referencing the life journey of the salmon, and how the work that we were undertaking was likened to how the salmon perseveres in the face of hardship to create life for future generations. This is the historical context of how it all began to evolve—a beautiful story that is still unfolding.

—Tina Kuckahn-Miller





SALMON INSPIRATION

THE SALMON form was inspired by the topographical lines that comprise the site of the new Indigenous Arts Campus. Māori artist Lyonel Grant developed a Coast Salish style salmon design in harmony with the natural features inherent on the site.

A “salmon egg”—a natural granite boulder—was found between the Longhouse and the new Fiber Arts Studio. This boulder has been fashioned into an orb with a Māori motif etched into the surface. It will become the “Mauri” or repository of the building’s life force.

The continued energy of the Longhouse is revealed in the salmon’s tail; the eye of the salmon will become a gathering place of renewal and reflection; and a shape symbolizing a canoe encompasses the existing Carving Studio.

It could be concluded that the Salmon was waiting for this time to reveal itself.

—Lyonel Grant





"When I first walked on that campus, the beautiful thing that I felt there was the Spirit. The Spirit said, 'Come. This is a place for people to hear what your ancestors wanted you to pass on.'" — Vi Hilbert (1918-2008), Upper Skagit Elder



*Top left clockwise:
Master Māori weaver Matekino Lawless
Lyonell Grant working on carved canoe paddle
Glass artist in Preston Singletary studio;
Coast Salish canoe carver*



SITE MASTER PLAN

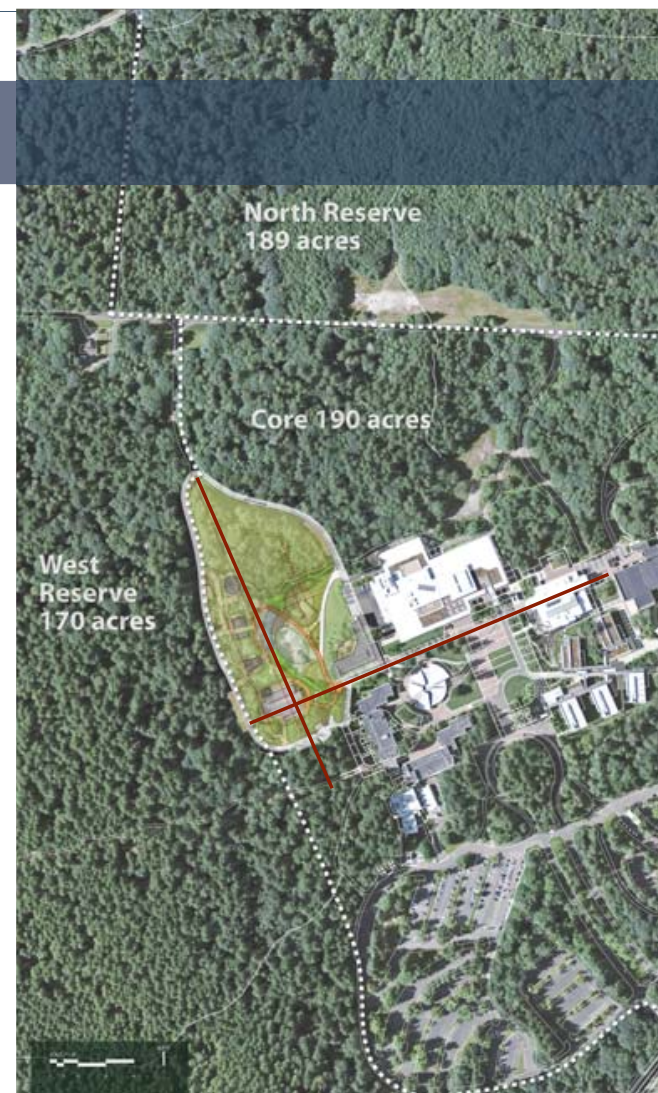
INDIGENOUS ARTS CAMPUS AT TESC

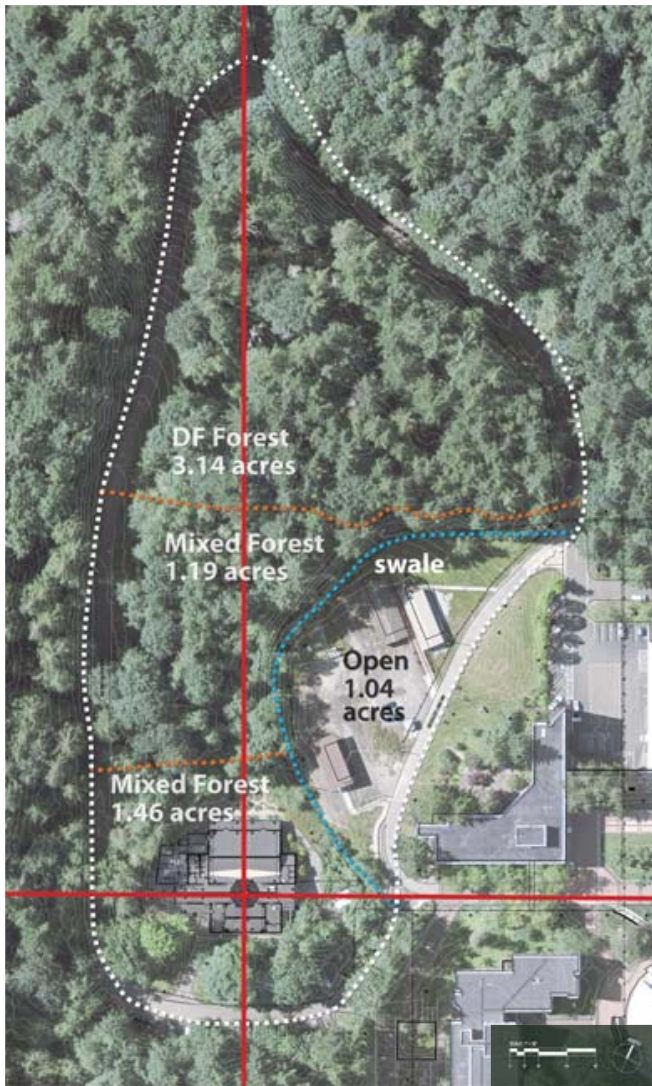
*"Four directions
acknowledged...
think how we
are connected."*



THE 7.25 INDIGENOUS ARTS CAMPUS (IAC) is located in the designated Core campus area of The Evergreen State College (TESC) campus. The IAC is bordered by the West Reserve and Dogtooth Lane on the west and Goeduck Lane on the east. Vehicle access for emergencies, service, ADA and limited visitor parking to the existing Longhouse and the IAC is from a north service road. Pedestrians arrive at the IAC site via a service/pedestrian lane from the parking area on the south and also the primary walking paths from the main campus to the east.

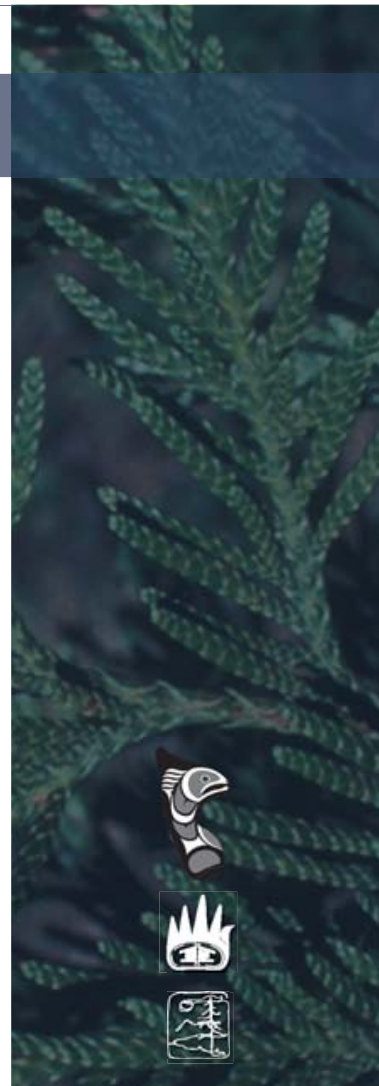
THE EXISTING LONGHOUSE Education and Cultural Center occupies the southern area of the IAC site and is the west anchor of the east/west axis of the TESC campus. For the Longhouse, this location allows for a pedestrian east approach and east entry to the Longhouse structure, honoring the East Cardinal direction that is spiritually important to a majority of Native Peoples in North America and around the world. Also, from the Longhouse east approach, a north cardinal direction axis extends through the IAC site to the Welcome Place and point of entry to the IAC site at the intersection of Dogtooth and Goeduck.





INDIGENOUS ARTS CAMPUS SITE

THE IAC IS COMPRISED OF SEVERAL HABITATS within its site area. The northern portion is predominantly second growth Douglas Fir on a 10% slope. Mid-site is a mixed forest of Alder and Maple with young growth of Cedar and Hemlock on slopes of 3-5%. On the south, the site of the Longhouse, is a mixed forest of Alder and Maple on slopes of 3-5%. A perched wetland is on the south side Longhouse. At the forest edges, a constructed swale is the drainage and stormwater conveyance system for this part of TESC (Wetland Assessment Report July 2014- see Appendix). The swale has been planted with wetland and traditional use plants and is a part of the Longhouse's ethnobotanical gardens. TESC temporary buildings occupy the open space on the east portion of the site. The existing Carving Studio, built-on-skids Drying Shed, log storage, power vault, communications vault and underground utilities are in this open east site location.

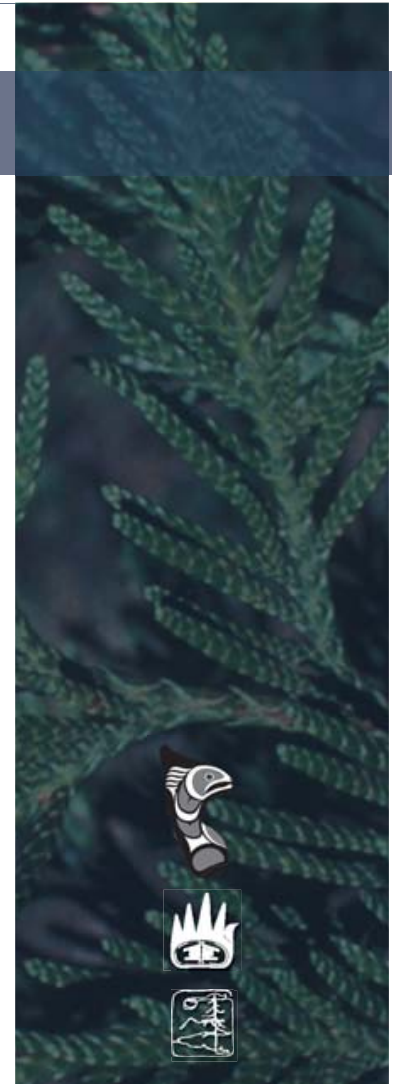


INDIGENOUS ARTS CAMPUS SITE





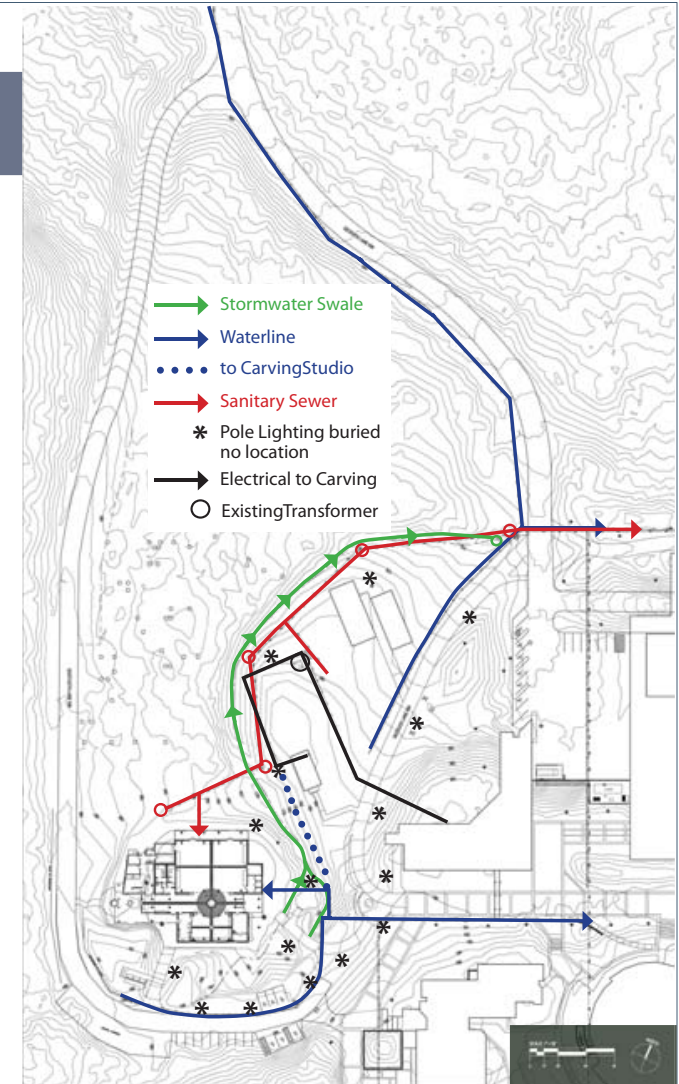
- A** Edge of mixed forest and stormwater bioswale
- B** Mixed forest openings and tree canopy at south site area
- C** Primarily Douglas Fir forest at north site area
- D** Understory vegetation of the mixed forest – ferns, salal, and decomposing trees
- E** Ethnobotanical Gardens north of the Longhouse
- F** Existing parking along Dogtooth service road
- G** East site area with temporary buildings

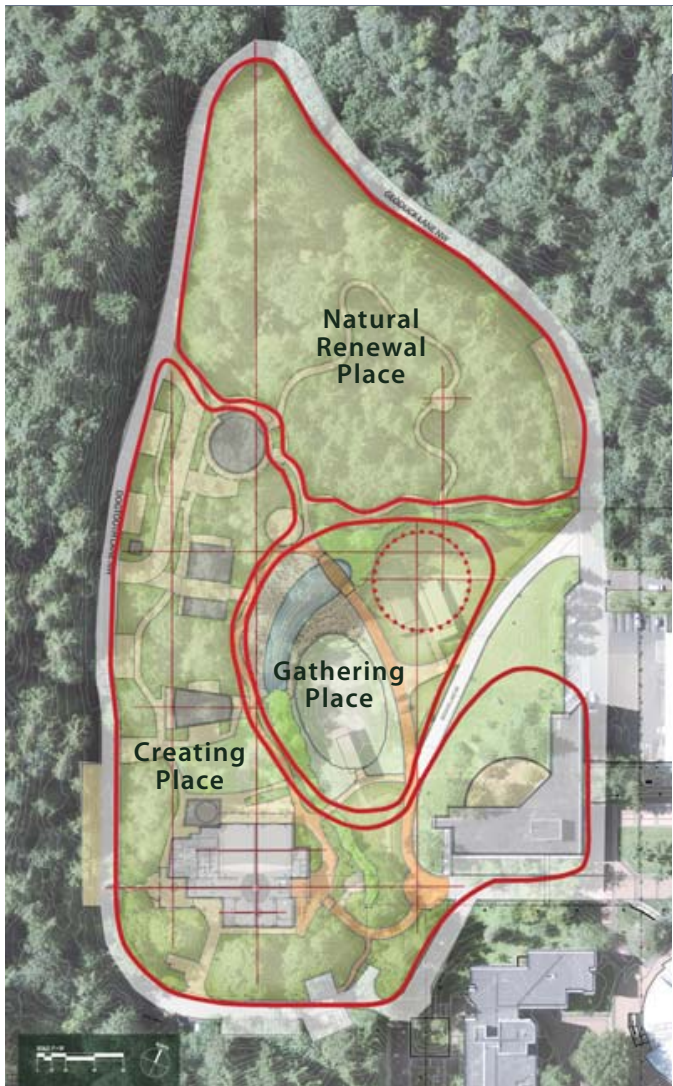


IAC UTILITIES AND SYSTEMS

- **POWER** – A 480/277v 3 phase power from SEM1 feeds the Longhouse. An on-site transformer is a 500 KVA 480/277v to 208/120v is located in the IAC's east open area and provides power to the Carving Studio and temporary buildings.
- **LIGHTING** – Existing path lighting around the Longhouse will be extended to provide wayfinding at dark times. Road lighting will be extended to serve IAC service, ADA and visitor parking.
- **WATER** - The Longhouse service line connects to a 6" water main at the SE; a 12" main runs at the NE site; a line runs to a carving studio spigot.
- **FIRE HYDRANT/LINES** serving the Longhouse and west campus will be extended along Dogtooth as the IAC is developed northward.
- **SANITARY SEWER** - A 6" sewer main follows the swale and connects to the Longhouse.
- **COMMUNICATIONS** - A master communications plan- voice, data and emergency alarm systems for police and fire -will be necessary for the IAC. Campus pedestrian security systems will be reviewed for adequacy.
- **STORMWATER** – Roof and surface water from the new facilities will be collected in the site's drainage/bioswale and directed to the existing underground TESC stormwater system. Existing seasonal flow enters into a culvert pipe near the service lane and Goeduck on the east border of the site. (TESC Indigenous Art Center Wetland Assessment Report June 2014).

TESC STAFF RECOMMENDS development of an overall utilities site plan and projected capacities study for efficiency planning and cost controls with the development of the Fiber Arts Studio.





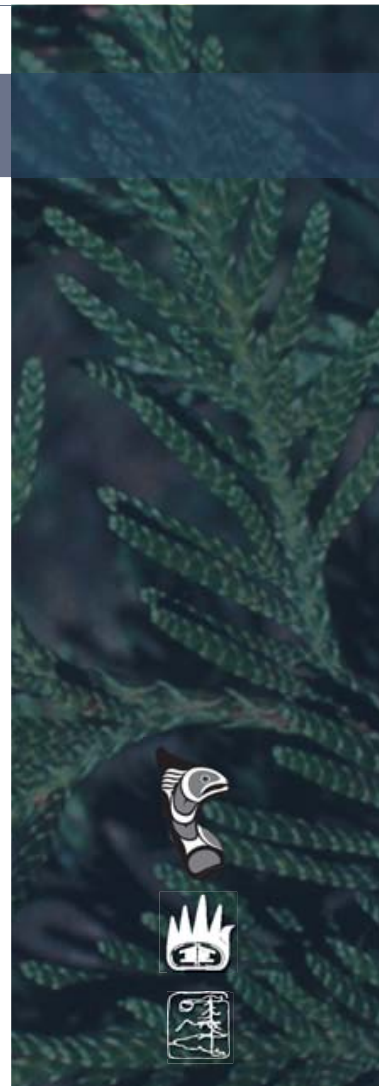
IAC MASTER PLAN CONCEPT AREAS

There are three primary activity areas on the IAC Master Plan site. They are the **GATHERING PLACE**, **CREATING PLACE** and **NATURAL RENEWAL PLACE**. Together they will create a framework for an enhanced sense of place for the Indigenous Arts Campus; the expression of indigenous cultures and cultural values; and contribute to the overall TESC campus' open space and activity areas.

The IAC **GATHERING PLACE** is designed for large gatherings and events of the Longhouse and IAC - Powwows, art and craft markets, and seasonal celebrations. As a large open, grassy area, it is a physical space that promotes the potential for intercultural exchange, and provides a large open area on the west side of TESC campus for campus wide use.

The **CREATING PLACE** is the cultural art creating and interactive educational cluster of the IAC. This area is the site of the Art Studios – Cast Glass, Wood Carving, Fiber Arts and the Longhouse. The proposed future use of the Seminar 1 building for faculty and student studios is included in the Creating Place.

The **NATURAL RENEWAL PLACE** is the northern portion of the IAC. It is a forested area of woodland paths and small gathering spaces. It is contemplative and spirit renewal place and is to stay in a natural state.



IAC MASTER PLAN FRAMEWORK

- **PROVIDING WELCOMING** to the larger Indigenous community of the area, region, and beyond
- **DEMONSTRATING CULTURAL VALUES** and respect for the natural environment by designing sensitively and sustainably to the existing site
- **HONORING THE INDIGENOUS** cultural and spiritual importance of the East entry approach to each new facility
- **GATHERING PLACES** that contribute active and passive destinations for the larger campus population; the Large Indigenous Event Gathering Space, small gathering spaces in the forest and outdoor spaces associated with individual studios
- **CONNECTING THE ARTS** studios/artist communities to each other and to the Longhouse, the administrative center for the IAC
- **NATURAL PLACES/HABITATS** that contribute to the larger campus—open water/wetlands areas, beach area, and traditional plants garden areas
- **LOOP PATH CIRCULATION** and path connections to the larger campus
- **DEVELOPMENT** of studio/buildings, and vehicle access **ALONG THE EXISTING INFRASTRUCTURE** of Dogtooth Lane for service/emergency/ADA parking
- **USING THE EXISTING FOREST OPENINGS** and the forest opening created by Dogtooth Lane for access to daylight
- **UTILIZING EXISTING UTILITY ROUTES**
- **PLANNING & DEVELOPMENT OF SUSTAINABLE ATTRIBUTES** in the site and buildings



SITE AREA PROGRAM

315,717sf / 7.25 acres

a. BRIDGES CONNECTING EAST AND WEST OF SITE

- o Connecting path circulation to IAC & TESC Campus
- o Possible 2 bridges
 - Smaller bridge connecting carving to existing Longhouse.
 - Bigger bridge for main walkway to west side of IAC plaza area.
- o Carved items/art to be located on both bridges
- o Possible seating areas on bridges
- o Possible canoe shape bridge design for larger bridge

b. EVENT OUTDOOR LARGE GATHERING AREA

(140' x 70' - approx 9800sf)

- o Native market & celebrations area (well-draining grass area)
- o Possible outdoor regional Native gathering area
- o IAC & TESC event area
- o Circle design will connect to larger American and World Native Communities
- o Possible Ceremonial use
- o Possible big tent set up area

c. IAC DAILY USE PLAZA

- o 40' x 40' - 1600sf
- o Hard surface plaza
- o Native paving pattern
- o Seating around edges
- o Access to service road
- o Outdoor art display

d. SMALL SACRED SPACE

- o 20' x 20' - 400sf
- o Locate in tall tree area - private/quiet location; eye of the salmon theme
- o Some seating arranged in a circle
- o Smudge activities/private setting required

e. CREATE A WATER/BEACH AREA along existing site drainage area

f. REINFORCE & EXPAND EXISTING WETLAND AREAS

g. RECONFIGURE EXISTING LONGHOUSE GARDEN to include expanded area for dye/fibers garden

h. PROVIDE SERVICE ROAD ACCESS to all new facilities

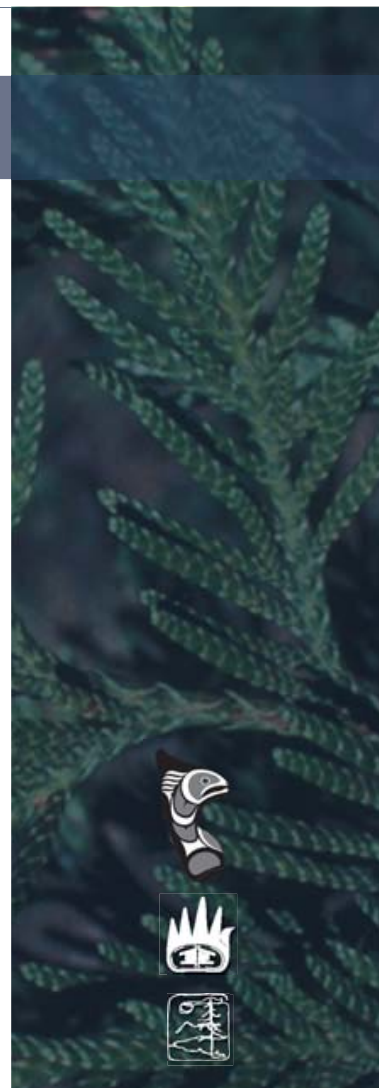
i. ELDERS PARKING along with ADA parking

j. SERVICE PARKING necessary

k. SITE LIGHTING

l. SMALL OUTDOOR AREAS w/ ea. IAC facility

- o Fiber Arts Studio area
- o Carving Studio area
- o Cast Glass Studio area
- o Faculty/student studios
- o Gallery area
- o Other future IAC studios (?)



FIBER ARTS STUDIO SITE PLAN

SCALE: 1" = 30'



THE FIBER ARTS STUDIO, the first studio to be constructed under the IAC Master Plan, is located just north of the Longhouse and provides proximity to the existing Longhouse for elders and guest weavers using both facilities. The existing Longhouse garden is expanded and reconfigured. It spans the distance between the two facilities and allows for easier management of the garden. Pedestrian access to the Fiber Arts Studio is via the larger IAC Loop circulation.

Additional parking for the Longhouse is proposed. Accessible paths and ADA parking, service access, short-term parking for the Fiber Arts Studio and truck access to the gardens is accommodated. Areas for traditional weaving plantings along the swale and paths between the facilities are elements in the master plan.

WOOD CARVING STUDIO SITE PLAN

SCALE: 1" = 30'



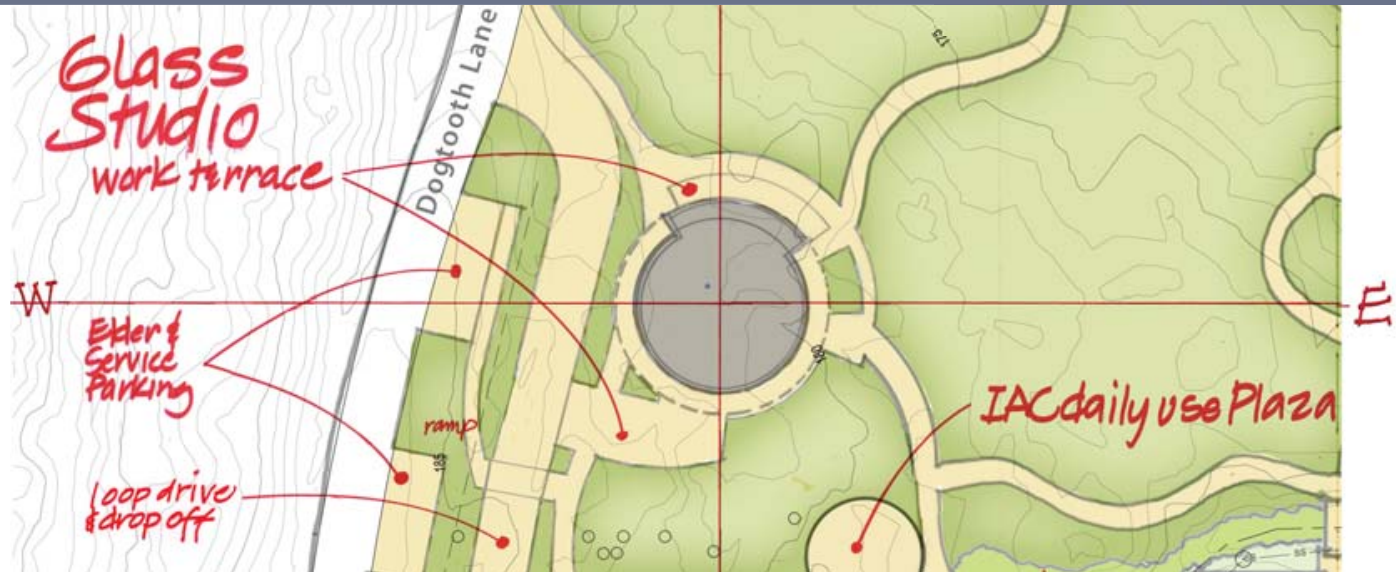
The expanded **WOOD CARVING STUDIO** includes the relocated existing Carving Studio, and an additional carving studio for instruction and materials. The Carving Studio and Cast Glass Studio are joined by a service access lane/truck turnaround that allows for vehicles servicing the studios, including refuse and recycling, and a dropoff for materials and equipment.

Accessible parking and service parking are along Dogtooth Lane. Pedestrian access to the Wood Carving studio is via the larger IAC loop circulation and the west side pedestrian path that connects all the facilities. The existing Drying Shed is located along Dogtooth; log storage is proposed to be along the west side of Dogtooth Lane.



CAST GLASS STUDIO SITE PLAN

SCALE: 1" = 30'



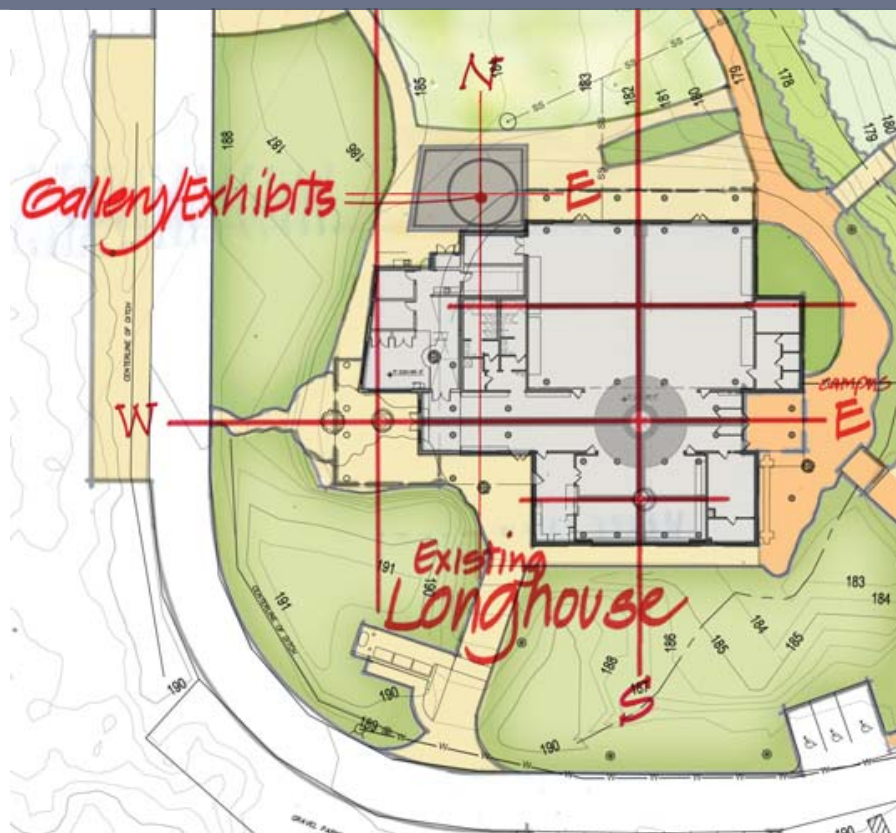
THE CAST GLASS STUDIO is the most northerly studio along Dogtooth Lane. It is connected by an access lane/truck turnaround to the Carving Studio and provides for vehicles servicing the building and dropoff for materials and equipment.

Accessible parking and service parking are along Dogtooth. Pedestrian paths connect south to the IAC studios and east to the main loop circulation path. Outdoor work areas are located around the facility.

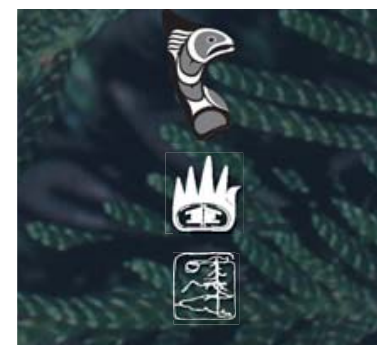


GALLERY ADDITION TO EXISTING LONGHOUSE SITE PLAN

SCALE: 1" = 30'



THE GALLERY/EXHIBIT SPACE is an addition to the Longhouse on the northeast side of the existing building. It is located to be easily accessed by faculty, staff, students and visitors to the IAC and Longhouse from the IAC loop circulation path and the west path connecting all of the new facilities of the IAC. The covered walkway of the Longhouse provides for outdoor exhibit space year round.

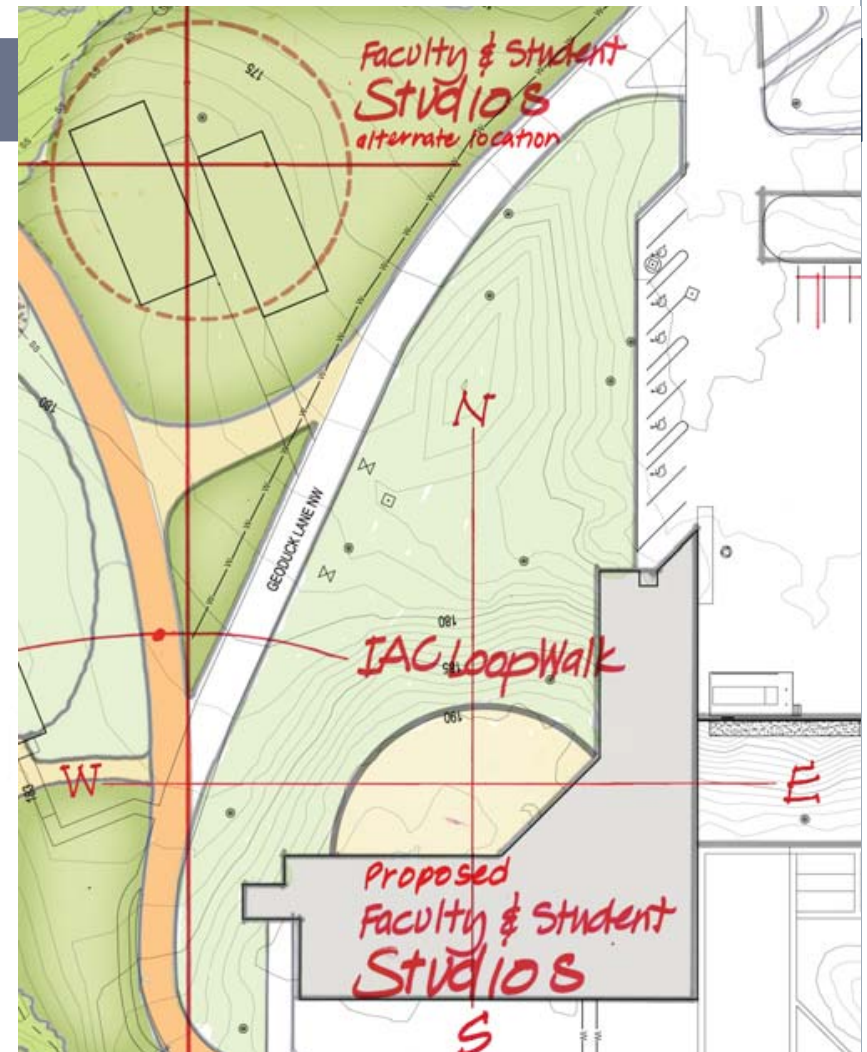


FACULTY & STUDENT STUDIOS SITE PLAN



THE INDIVIDUAL ARTIST STUDIOS for faculty, staff and students are planned to occupy a renovated floor(s) of Seminar One. This location provides close proximity to the IAC Studios and the Longhouse. Paths from the IAC to Seminar One will be enhanced to provide a strong visual, material and use linkage for the IAC.

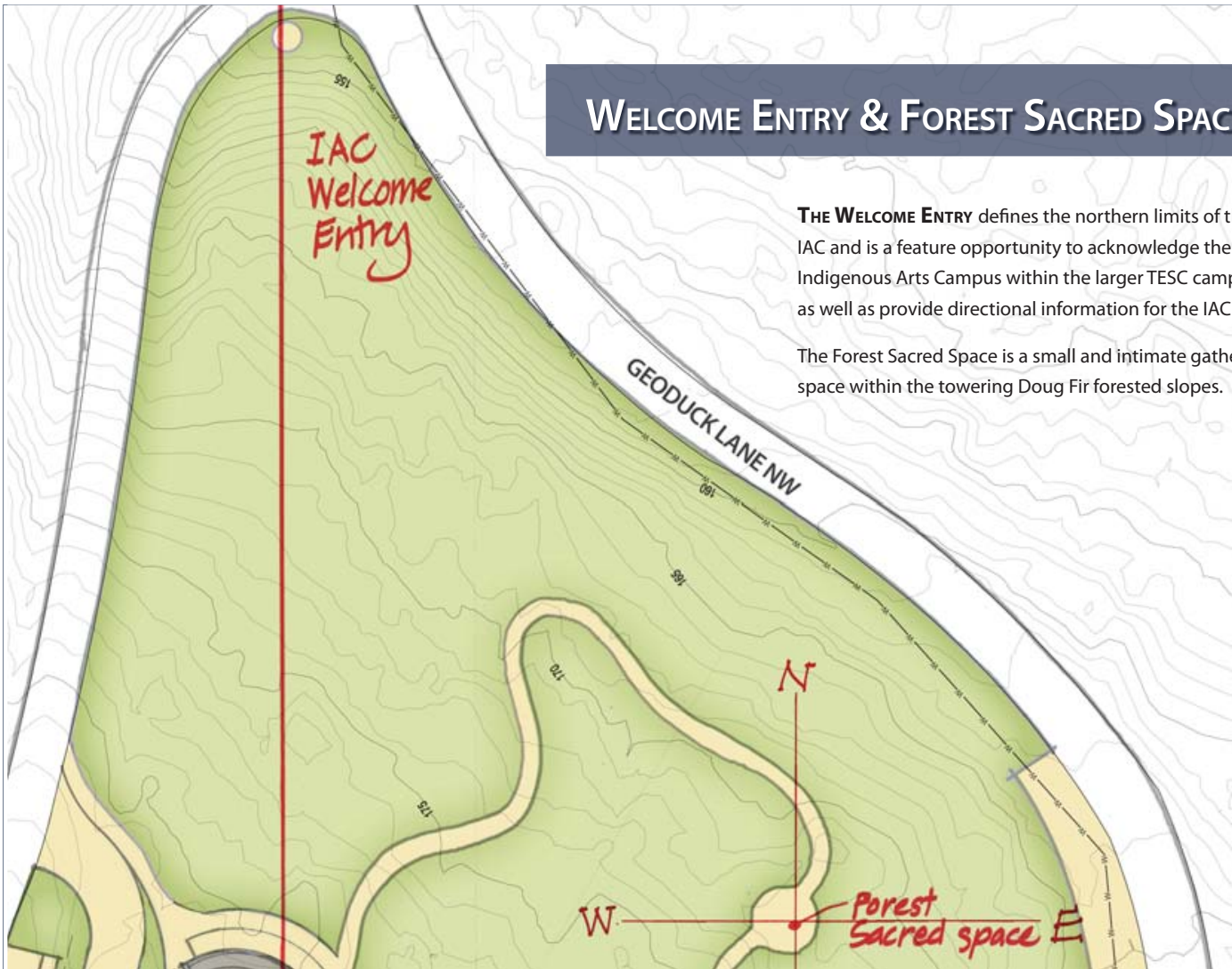
Alternatively, there is a site along the east IAC that could accommodate artist work studios for the MFA candidates and instructors. Service and accessible parking along Goeduck Lane for this alternate location is part of the master plan.



WELCOME ENTRY & FOREST SACRED SPACE

THE WELCOME ENTRY defines the northern limits of the IAC and is a feature opportunity to acknowledge the Indigenous Arts Campus within the larger TESC campus as well as provide directional information for the IAC area.

The Forest Sacred Space is a small and intimate gathering space within the towering Doug Fir forested slopes.



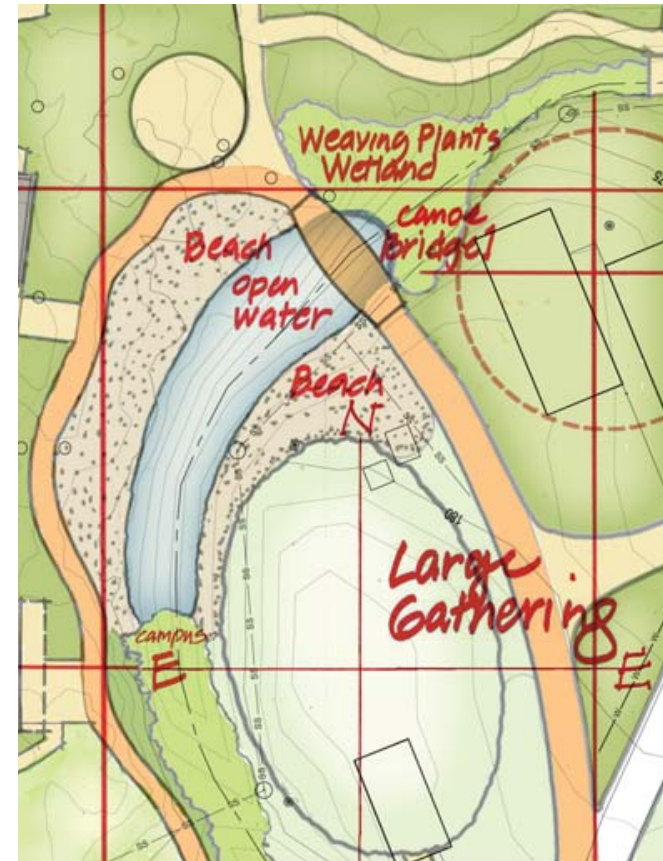
LARGE EVENT GATHERING & OTHER SITE FEATURES

SCALE: 1" = 30'



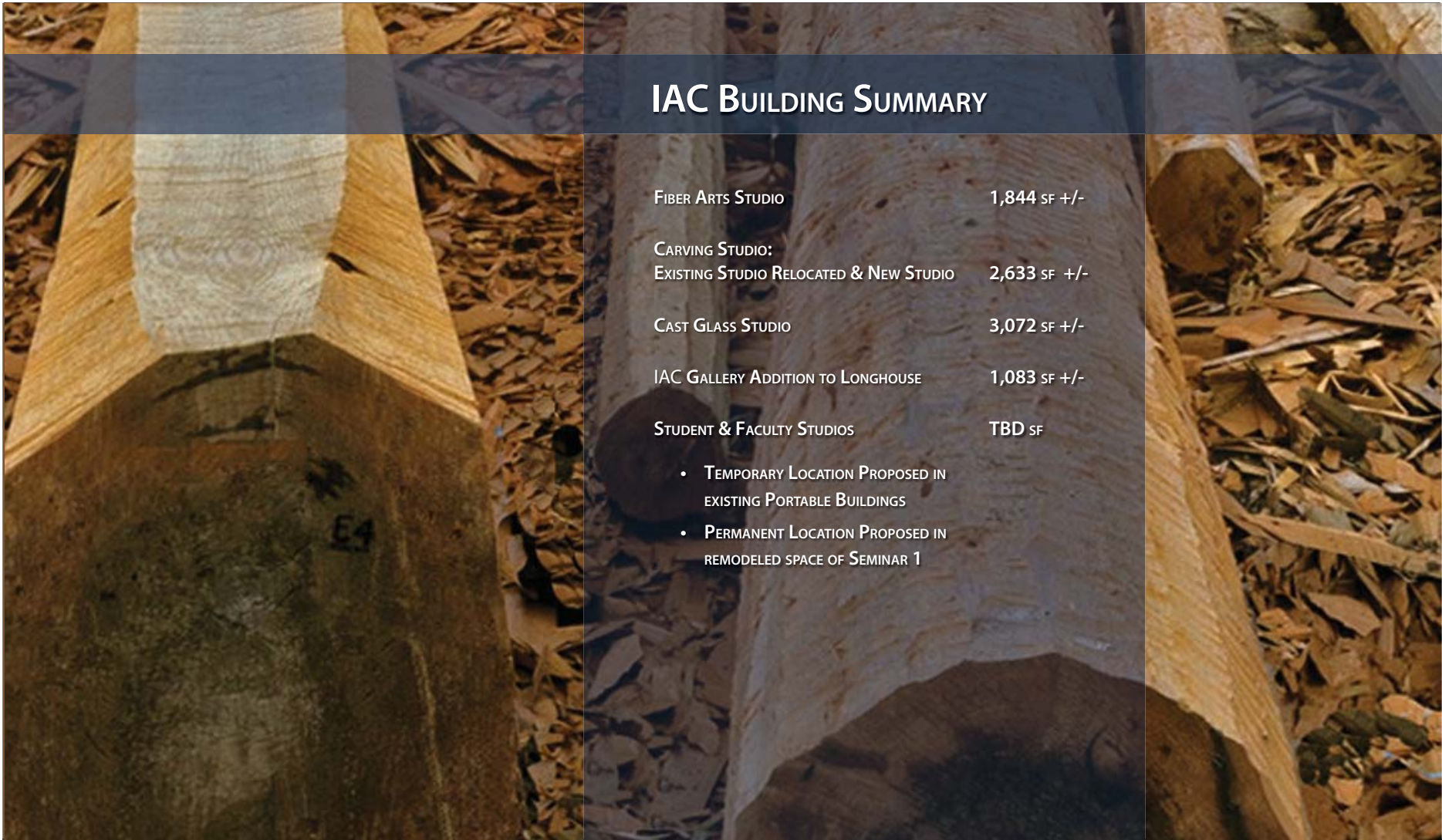
THE LARGE EVENT GATHERING space provides for large gatherings of the Longhouse and IAC for Powwows, art and craft markets and seasonal celebrations. As a large open, grassy area, it is a physical space that promotes intercultural exchange and provides a large open area on the west side of campus for campus wide use.

OTHER FEATURES of the master plan include a remnant beach area, reminiscent of river gravel/ sand bars and salt water coastal edges of the Coast Salish landscape. The **BEACH AREA** includes an adjacent **OPEN WATER** zone for floating logs before carving, test floating of canoes and to impound water to enhance the swale drainage for growing traditional use plants. A prominent **BRIDGE**, with a canoe form, crosses the open water and joins the Event Gathering area to the instructional studios area of the IAC. A paved **PLAZA** for small IAC gatherings is proposed at the northern extent of the looped main circulation path. It would have bench seating and paving patterned with an Indigenous design.





BUILDING DEVELOPMENT



IAC BUILDING SUMMARY

FIBER ARTS STUDIO	1,844 SF +/-
CARVING STUDIO: EXISTING STUDIO RELOCATED & NEW STUDIO	2,633 SF +/-
CAST GLASS STUDIO	3,072 SF +/-
IAC GALLERY ADDITION TO LONGHOUSE	1,083 SF +/-
STUDENT & FACULTY STUDIOS	TBD SF
<ul style="list-style-type: none">• TEMPORARY LOCATION PROPOSED IN EXISTING PORTABLE BUILDINGS• PERMANENT LOCATION PROPOSED IN REMODELED SPACE OF SEMINAR 1	

CONCEPT MATERIALS & SYSTEMS

THE IAC STUDIOS AND EXHIBIT/GALLERY are planned as wood frame structures with concrete slabs on grade. Large wood log beams and columns reflect the structural systems of the Coast Salish First Peoples and Pacific Māori cultural longhouse design.

Day light sources—including monitors, skylights, high and view windows and doors— will be designed to provide abundant natural light in the teaching and work spaces to foster the creative process.

Windows and expanses of operable walls/doors will be the primary means of cooling. Air movement and heating will be provided by small localized systems. Mechanical spaces will be located in mezzanines.

Interior finishes will be utilitarian and as natural as possible. Ducting will generally be exposed. Each studio will be fire sprinklered. Service sinks will be located on main levels. Heated floors will be proposed for the Fiber Arts Studio.

Piped gases and gas storage will follow hazardous material storage and conveyance codes. Toxic products, materials used and fumes created in the art production will be stored, supplied and exhausted in ways that protect the artist and the environment. Hazardous materials will be removed and recycled appropriately. Emergency medical stations/eye washes will be located in each studio.

The project will explore LEED Silver certification and sustainable solutions for materials, sourcing, and recycling. Passive heating and cooling will moderate the buildings' energy usage.

Site development will accommodate roof and paved surface runoff on site before release to the TESC stormwater system.

Site lighting fixtures will be chosen for efficiency and appropriateness to the IAC.





"We can really make use of, by gathering the things the Creator has given us to gather. —Vi Hilbert, Upper Skagit Elder

*(Top left:)
Maori Salish collaborative work
in cedar and flax
(Top right:) Cedar weaving
IAC weavers (back row, left to right):
Karen Reed, Tina Wirihana, Lynda Squally;
(front row, left to right): Loa Ryan, Sharon
Nelson, Sheri Peterson-Hale, Yvonne Peterson
(Bottom left:) Haida weaver
(Bottom right:) Susan Pavel*

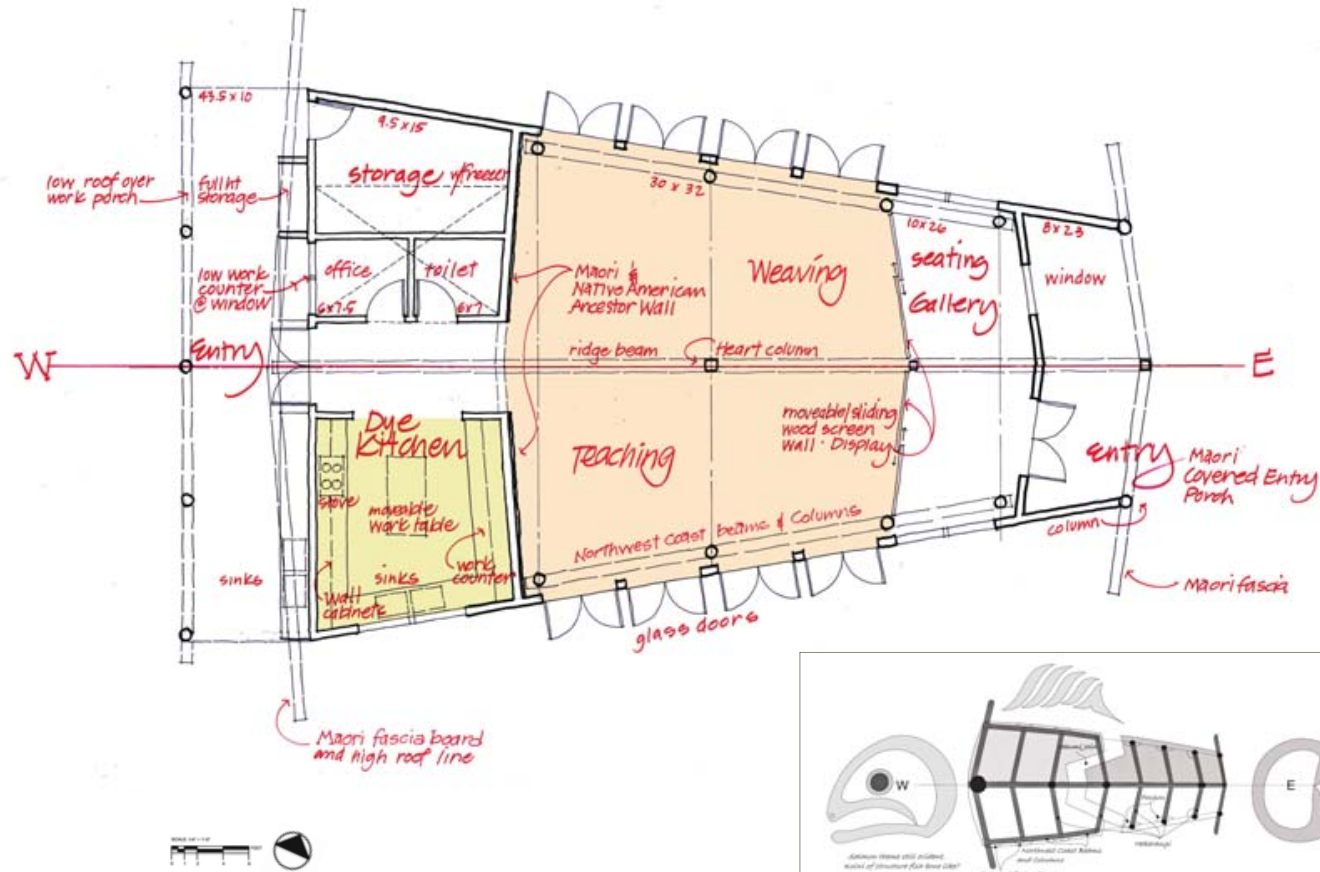




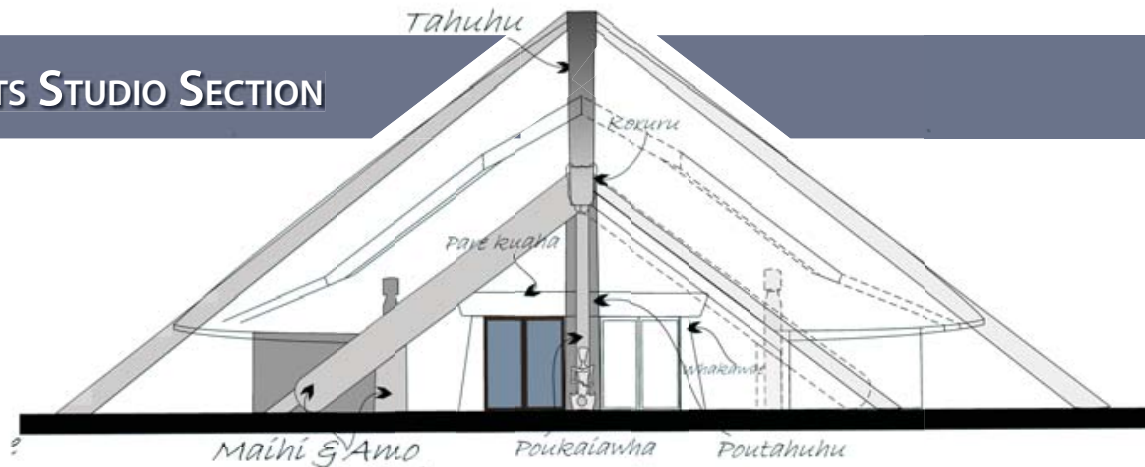
FIBER ARTS STUDIO

FIBER ARTS STUDIO FLOOR PLAN

"The salmon concept and canoe concept express the Salish and Maori cultures' strong relationship to the sea, rivers and lakes." —Lyonel Grant



FIBER ARTS STUDIO SECTION



THE CONCEPT OF THE FIBER ARTS STUDIO design honors the Longhouse's relationship with New Zealand's Maori Peoples, their teaching and the sharing that the Pacific Rim weaving communities have with each other. The concept design also honors the host homeland of the Northwest Coast Salish.

In collaboration with Maori Artist and sculptor, Lyonel Grant, the Fiber Arts Studio will be a space where traditional elements of the Maori meeting house as well as elements of the Coast Salish traditional structures will be prominent in the design.

The intent of the architecture is to express a contemporary blend of materials and elements that honor the Maori and local Pacific Northwest Indigenous Peoples.

TRADITIONAL MEETING HOUSE ELEMENTS:

- East façade with East entry door, window and fascia board details
- Porches with a center column serve as covered entries & drying areas
- Meeting/gathering space serves as the class space(s) and features the ridge beam (spirit body) & center column (spirit heart).
- The Ancestor Wall honors both Native American and Maori people.

TRADITIONAL COAST SALISH ELEMENTS:

- The structural column and beam framing on the interior is an architectural element of the Coast Salish traditional structures.
- Light weight moveable walls slide to reveal area to expand the class space or provide for a separate elders sitting area and gallery space for the facility.



FIBER ARTS STUDIO CULTURAL ELEMENTS



*Log columns and beams
Oregon State University Longhouse*



East entry elements of Maroi Meeting House



*Log columns and beams
Oregon State University Longhouse*



Modern example of traditional Maroi Meeting House

FIBER ARTS STUDIO PROGRAM 1,844 sf +/- total

a. **WEAVING / TEACHING AREA** (960 sf approx.)

WEAVING AREA (16' x 30' = 480 sf approx.)

- o Looms; free standing, both large and small looms
- o Table looms / need tables
- o Floor weaving area with heated floors
- o Lots of natural light/lots of windows
- o Open wall space
- o Sliding doors to outdoor weaving area
- o Counter with sink

FLEXIBLE/TEACHING AREA (16' x 30' = 480 sf approx.)

- o Open floor area
 - Tables and chairs sometimes
 - Group teaching space
- o Lots of natural light/lots of windows
- o Counter with sink
- o Wall display / teaching surface

b. **DYE AREA w/ WALL STORAGE** (15.5' x 15' = 233 sf)

- o Open area with large tables
- o Counters along wall with 2 large sinks (rinsing station), and cooking stove. Lots of counter for holding dye, soaking utility tubs.
- o Really good ventilation

c. **OUTDOOR COVERED AREA** with storage cabinets, large utility sink, SS counter (10' x 43.5' = 435 sf)

- o Located next to dye garden
- o Hanging area with pole storage for drying activities
- o Warm/sunny side for drying
- o Washer/dryer with storage above
- o Storage bins and recycling bins
- o Tables for sitting and processing

d. **STORAGE & WILD MATERIALS PREP ROOM** with freezer area; shelving one wall; counter with sink one wall; table in middle; with direct access to outdoors (9 x 15' = 135 sf)

e. **OUTDOOR GARDEN AREA** (60' x 60' = 3,600 sf outdoor garden center)

- o Garden planting area for "Native Dye Garden" (teaching garden with dye use growing and collection)
- o Tool shed with water connection (8' x 8' = 64sf)
- o Hot water connection to prepare dye outside
- o Locate garden adjacent to FAS
- o Recycle bins
- o Loading area & wheeled carts

f. **ENTRY/GALLERY** (10' x 26' = 260 sf approx.) (seating area)

- o Entry
- o Gallery area
- o Seating

g. **WELCOME ENTRY PORCH** (8' x 23' = 184 sf approx.)

h. **OFFICE AREA** (7' x 7' = 49sf)

i. **TOILET:** one common toilet / M&W

j. **HVAC/ELECTRICAL AREA** (15' x 15' = 225sf) above or below





"[The Longhouse has] been the lifeblood for my work these past four years....I know I have said it before, but I will always be grateful and indebted to you for your support." —Jeffrey Veregge (Port Gamble S'Klallam)

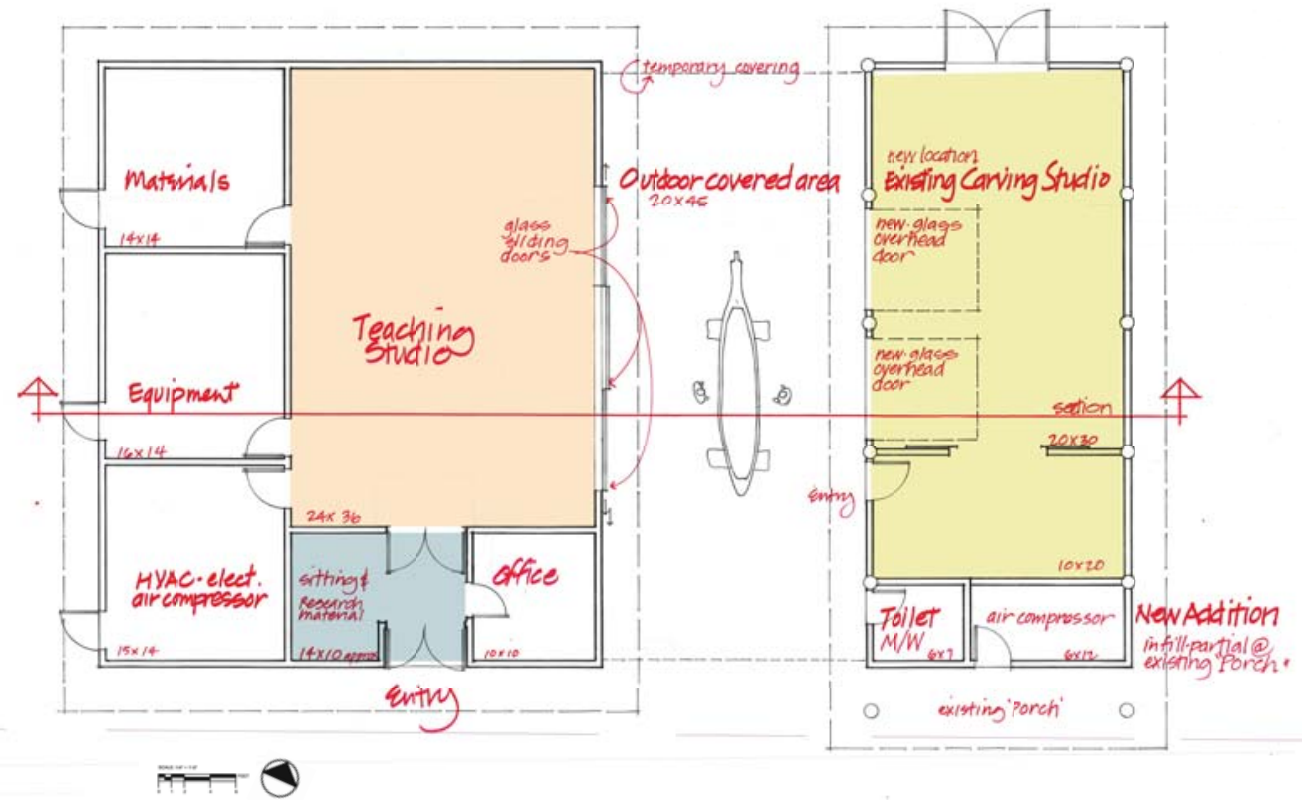


*Top left clockwise:
Wood carving;
Lyonel Grant carving
Detail of Lyonel Grant carving;
Coast Salish canoe carver
Welcome Figure by Shaun Peterson*

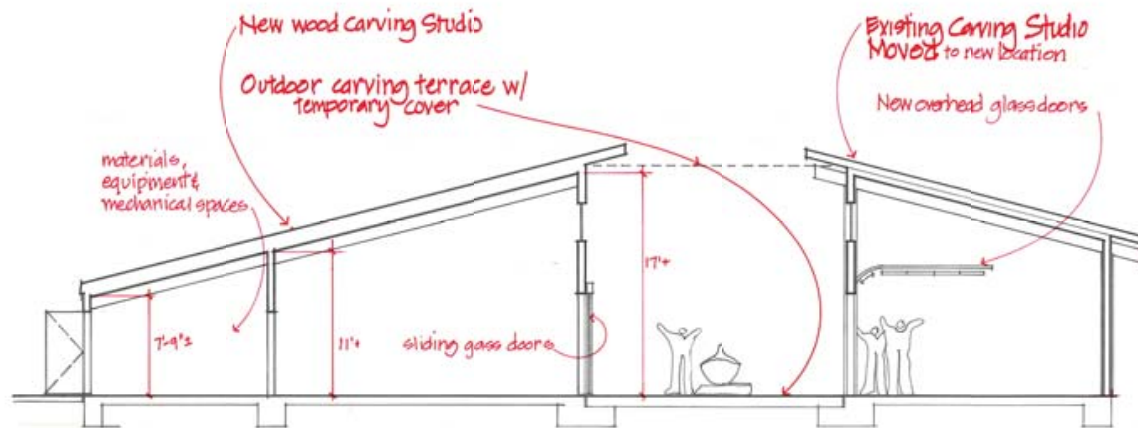


WOOD CARVING STUDIO

WOOD CARVING STUDIO PLAN



WOOD CARVING STUDIO SECTION



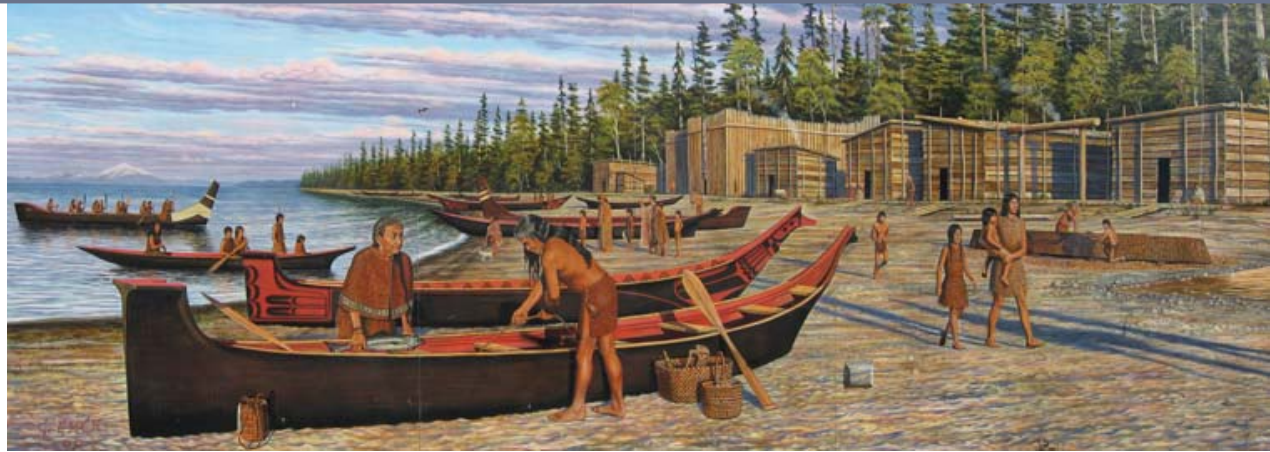
THE EXISTING CARVING STUDIO is a wood frame structure that architecturally references the single pitch roof and longhouse form of the Pacific Northwest Coast Salish lodges. It is cited for relocation to the west IAC campus to align with the other studios and accommodate the additional demand for carving space. The concept design includes the relocation of the existing Carving Studio and a new Carving Studio with an outdoor, sheltered work court between.

THE NEW STUDIO SPACE includes a workspace/classroom, equipment and materials storage in a similar shed roof form complementary to the relocated studio. The outdoor workspace is weather protected by a temporary covering.

During the final review process, it was acknowledged that the studio should be for Fiber Arts and Glass Studios along Dogtooth Lane. However, the **EXISTING CARVING STUDIO** building could be used to support activities associated with the large gathering space and might be an optimal outcome for the IAC if it were to remain in place.



WOOD CARVING STUDIO CULTURAL ELEMENTS



Mural painting - Coast Salish village



Coast Salish Longhouse - model - single pitch roof style



Existing carving studio



WOOD CARVING STUDIO PROGRAM

1,833 sf (new) + 800 sf (existing) = 2,633 total

a. CARVING AREAS (existing & new)

- Existing carving and teaching (20' x 40' = 800 sf existing)
- Add overhead doors with lots of glass
- New expanded carving/teaching area, enclosed (24' x 36' = 864sf)
- Lots of natural light/lots of windows
- Large double doors at each end similar to existing carving studio
- Access to outdoor carving area (covered & non-covered)
- Open shelving for material storage in each wood carving area
- Counter with sink in each carving area
- Lockable cabinet for small items
- Lots of open space for table work area in both carving areas
- Class space for 10 students/2 faculty/teachers

b. EQUIPMENT STORAGE AREA (16' x 14' = 224sf)

- Storage shelving – 2 walls
- Lockable storage cabinets
- Center table
- Natural light
- Freezer
- Sharpening and grinding area

c. MATERIALS STORAGE AREA (14' x 14' = 196sf)

- Lockable with large double doors directly opening into carving studio
- Open wall shelving
- Tall space
- Natural light

d. TOILETS: 1 common toilet/M & W

e. OUTDOOR AREA

- Covered but open on all sides (20' x 40' = 800sf) ±
- Some open to sky (20' x 40' = 800sf) ±
- Small storage area for outdoor tools
- Storage for 9' logs (David Boxley Workshops)
- Chainsaw-use area / log trimming
- Paved area for carts & hand trucks
- Accessible to trucks to bring in logs

f. OFFICE AREA (10' x 14' = 140sf)

g. ENTRY AREA (10' x 10' = 100sf)

h. HVAC/ELEC AIR COMPRESSOR (15' x 14' = 210sf)

i. AIR COMPRESSOR ROOM at existing studio building (6' x 12' = 72sf)





"The Longhouse has had incredible success in supporting the work of artists from American Indian communities both regionally and nationally, and in forging relationships between American Indian artists and Indigenous artists from the Pacific Rim. . ."

—Gail Tremblay (Onondaga/M'ikmaq)), Longhouse Advisory Board Member and Evergreen Faculty

Top left clockwise:
*"Pushing Up the Sky", glass by Joe Feddersen
 lessLIE, Coast Salish artist
 Worker in Preston Singletary studio
 Marcus Amerman, Santa Fe glass artist
 Vase by Marvin Oliver*

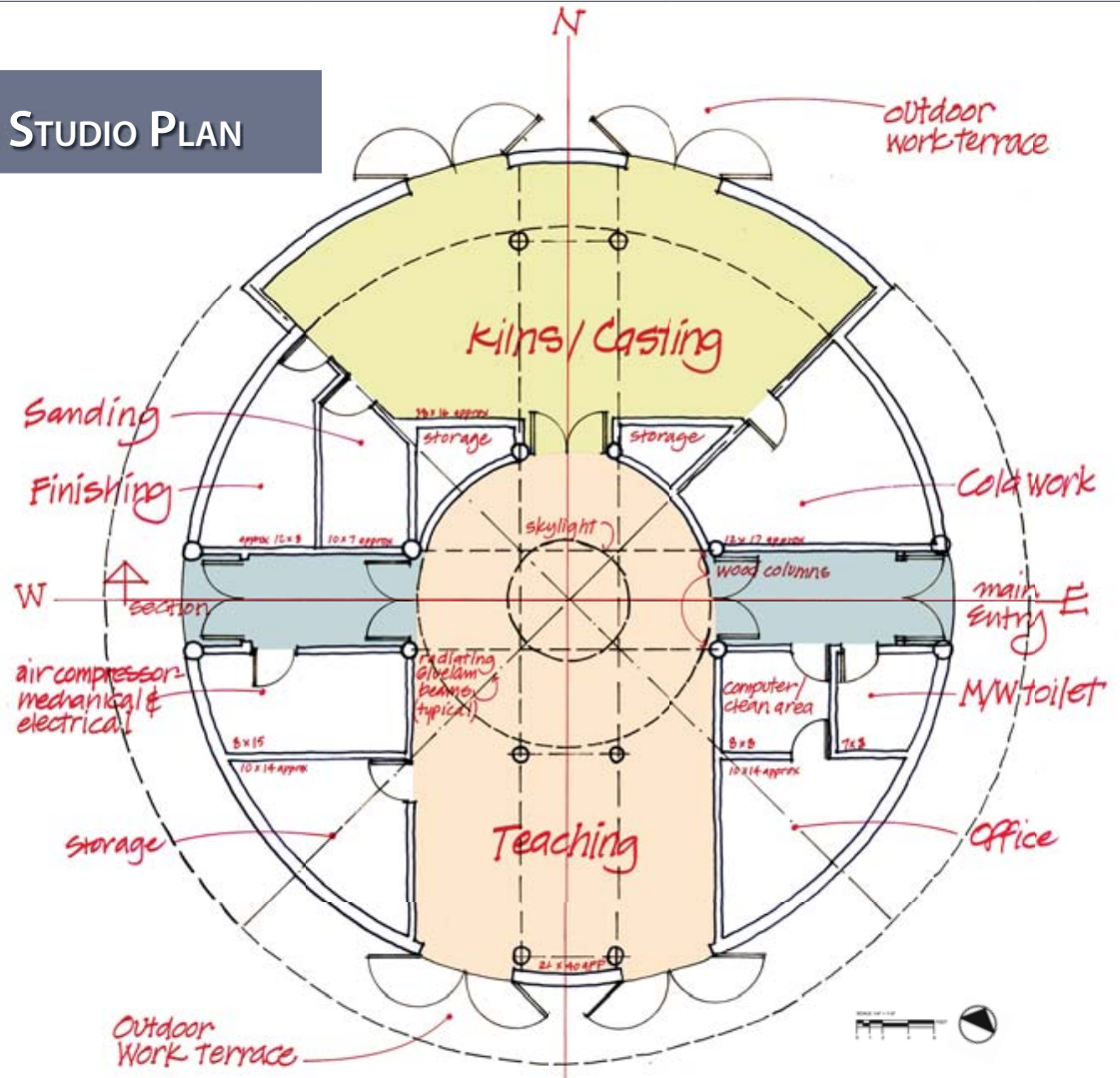




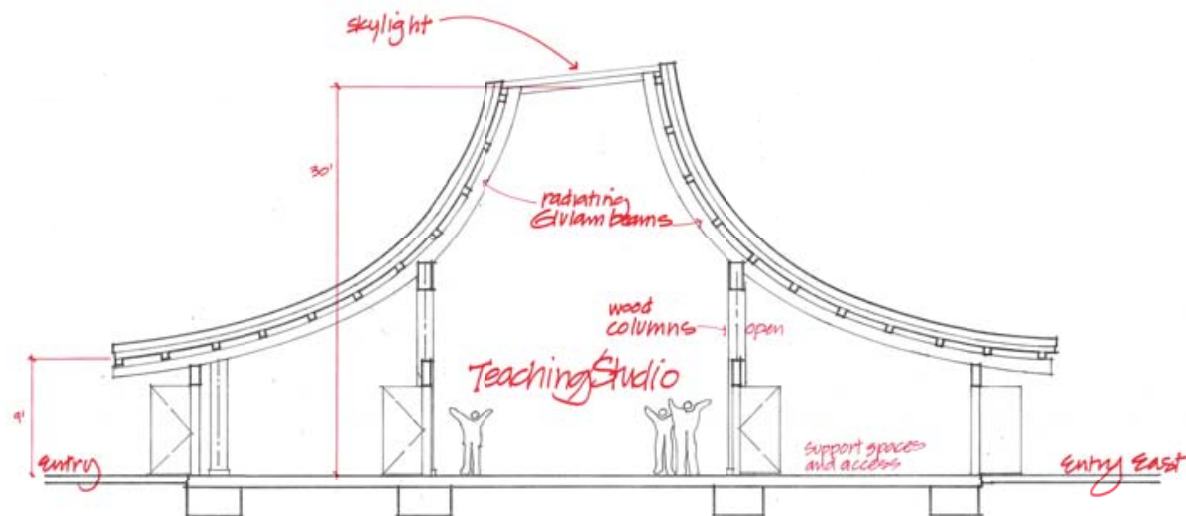
Preston Singletary

CAST GLASS STUDIO

CAST GLASS STUDIO PLAN



CAST GLASS STUDIO SECTION



THE CAST GLASS STUDIO is a round structure which reflects the circle – a form that is recognized by Indigenous cultures throughout Indigenous America, and around the world. The structure references the pavilions of the Swinomish Tribe on the Swinomish Tribal homelands in Northwest Washington.

The glass studio's main vertical space floats above the classroom space which receives natural light from the skylights. Large doors open to the work courts; both serve as ventilation, and equipment access.



CAST GLASS STUDIO CULTURAL ELEMENTS



Swinomish canoe pavilions



Preston Singletary



Woven cedar hat



Swinomish canoe pavilions - under construction



CAST GLASS STUDIO PROGRAM 3,072 sf ± total

- a. **OPEN STUDIO / WORK AREA** (24' x 40' = 960sf)
 - o Open teaching/work area with 4 large work tables
 - o Counter areas with lockable storage; sink area
 - o Lots of natural light/lots of windows
 - o First aid / eye wash station
 - o Open out to covered outdoor area with lockable storage and counter with sink)
- b. **CASTING AREA & KILN AREA** (38' x 16' approx = 610+ sf)
 - o Mold making area
- c. **FINISHING AREA** (12' x 8' = 96sf)
- d. **SAND BLASTING** (10' x 7' = 70sf)
- e. **COLD WORK** (12' x 17' approx = 204sf)
- f. **CLEAN COMPUTER AREA** (8' x 8' = 64sf)
- g. **STORAGE AREA** (10' x 14' = 140sf)
 - o Storage of raw materials, color dyes, etc.
 - o Open shelving and lockable cabinets
 - o Work table
- h. **HVAC/ELECTRIC AIR COMPRESSOR AREA** (8' x 15' = 120sf)
- i. **TWO ENTRY AREAS** (2)(7' x 12' = 84 or 168sf)
- j. **OFFICE AREA** (10' x 14' = 140sf)
 - o Copier/printer
- k. **TOILETS:** 1 common toilet/M & W
- l. **GENERAL DESIGN AREA**
 - o Round design layout
- m. **OUTSIDE WORK AREAS**
 - o Gas storage: Bottle gas and air storage (10' x 10' = sf) outside TBD
 - o Dumpster access
 - o Loading dock





"...the beautiful welcoming space helped all of us connect with one another in a spirit full of possibility. We are tremendously grateful for the opportunities to gather in this way and for your helpfulness in sharing the Longhouse with us."

—Cindy Corrie, Rachel Corrie Foundation



*Top left clockwise:
 Robe by Danielle Morsette
 Bruce Miller weaving
 Preston Singletary with masks
 Box workshop with David Boxley*



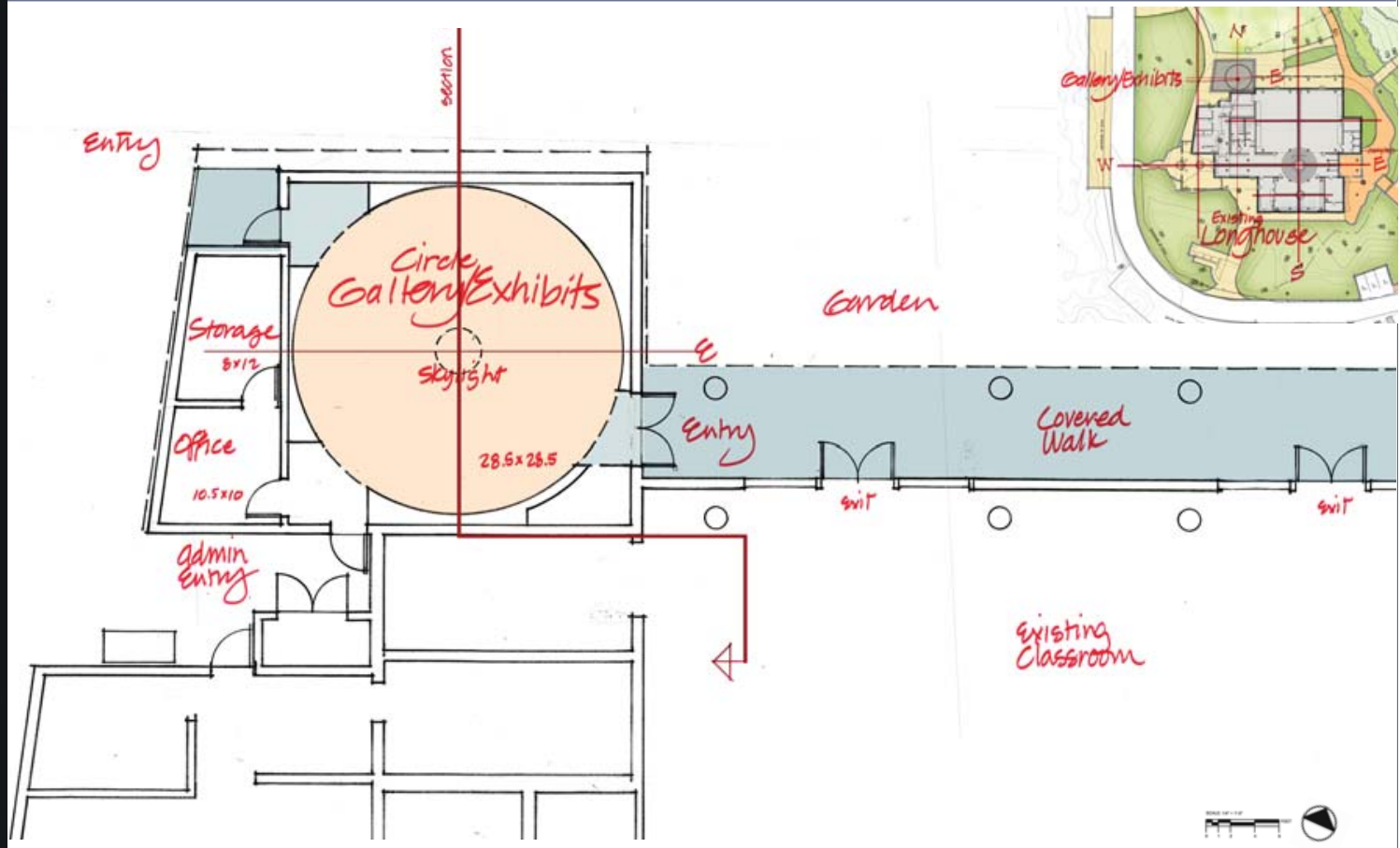
*Bentwood Box
by Andrea Wilbur-Sigo*

GALLERY / EXHIBIT SPACE

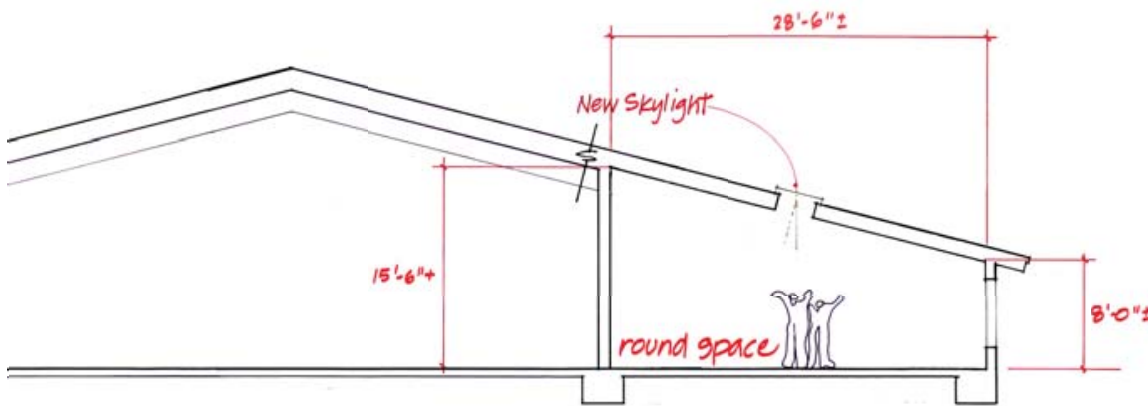


Joe Feddersen

GALLERY / EXHIBIT SPACE PLAN - ADDITION TO LONGHOUSE



GALLERY / EXHIBIT SPACE SECTION



THE GALLERY/EXHIBIT SPACE is an addition on the north side of the existing Longhouse in the architectural style of the existing Longhouse. It connects to the adjacent Longhouse's administrative wing, and features a circular gallery space with a central skylight. It serves the IAC for artist review and Exhibits space.



Bruce Miller

GALLERY / EXHIBIT SPACE CIRCLE REFERENCES



Southern Ute Cultural Center & Museum skylight



Salmon Egg by Lyonel Grant

CIRCLE PATTERNS



Indigenous art southwest



Rock art



Indigenous art northwest



GALLERY / EXHIBIT SPACE PROGRAM 1,083 sf ± total

ADDITION TO LONGHOUSE AT NORTH WEST

- a. **DISPLAY AREA** (28.5'x 28.5'=812)
 - o Good display walls and open space with special Gallery Lighting and lots of natural light
 - o Open main gallery space to outdoor display area with lighting & security
 - o Storage area – lockable
 - o Counter and sink area
- b. **TOILETS:** access to Longhouse toilets
- c. **HVAC/ELECTRICAL** from Longhouse
- d. **ENTRY OFF LONGHOUSE - COVERED WALKWAY**
- e. **OFFICE AREA** or new Archival connected to storage (12'x 2' = 108sf)
- f. **STORAGE AREA** (11'x 8') = 88sf
- g. **SERVICE ROAD ACCESS**
- h. **SECURITY SYSTEM**





FACULTY/STUDENT STUDIOS

The individual artist studios for faculty, staff and students are planned to occupy a renovated floor(s) of Seminar One. This location provides close proximity to the IAC Art Studios and the Longhouse. Alternatively, there is a site along the east IAC that could accommodate artist work studios for the MFA candidates and instructors.



Marvin Oliver (partial print view)

FACULTY / STUDENT STUDIOS PROGRAM 10,560 sf ± total

a. FACULTY STUDIO / OFFICE AREAS

(20' x 20' = 400sf x 5 faculty = 2,000sf)

- 5 faculty office studio spaces
- Lots of natural light/lots of windows
- All located in same area
- Built-in desk /counter with sink / lockable cabinet wall area
- Connect to outdoor area with views of nature

b. STUDENT STUDIO AREAS

(15' x 15' = 225sf x 30 = 6,750sf (can be in 3 = 1800sf ea. pod)

- 30 MFA students studio spaces
- Lots of natural light/lots of windows
- Divide into 3 pods of 10 ea.
 - Allows for phasing as program grows
- Connect to outdoor area with views of nature
- Each studio to have counter with sink and lockable storage cabinet

c. INDOOR CENTRAL CRITIQUE AREA (24p x 40sf = 960sf)

- Lots of natural light/lots of windows
- Open out to outdoor area with outdoor fire pit and seating
- Good display lighting
- Capacity – 30 to 35 people indoors
- Small kitchen area (10' x 10' = 100 sf)

d. TOILETS: access to one of 2 common toilets / M&W

e. COMPUTER LAB AREA (20' x 20' = 400sf)

- Counter area
- Printers
- Lockable storage

f. GENERAL STORAGE AREA (15' x 15' = 225sf)

- Open shelving
- Lockable cabinets

g. DOCUMENT STORAGE (15' x 15' = 225sf)

h. HVAC & ELECTRICAL AREA (15' x 15' = 225sf)





"Thank you for your extraordinary contribution to, and perpetuation of traditional knowledge, arts and cultural customs of the Northwest Indigenous Peoples." —John McCoy (Tulalip), Washington State Senator, 38th District

*Design by
Tina Kuckkahn-Miller*



APPENDICES

WETLAND ASSESSMENT SUMMARY

MASTER OF FINE ARTS PROGRAM SUMMARY



TESC INDIGENOUS ART CENTER CAMPUS WETLAND ASSESSMENT

July 2014

by Theresa R. Dusek, Natural Resource Ecologist

The Evergreen State College Indigenous Art Campus Property is located within the inside perimeter of Dogtooth Lane and Geoduck Lane near the Longhouse Building in Thurston County, Washington. See the attached site plans for current site conditions (Sheets 1-4). On July 10, 2014, we reviewed the site and a swale located southwest of the Longhouse which has a culvert that crosses under the road near the parking area on Dogtooth Lane and becomes a swale that was defined topographically when the College stormwater system was constructed. Upslope from the parking area culvert there is a low spot in a utility corridor that is used as a path to the organic garden that puddles water (five by eight foot area) when it rains. Water overflows the path seasonally when it rains which was evident by an erosion area about one foot wide and two inches deep. Water then flows in a narrow area about 1 to 3 feet wide before it enters the culvert near the parking area (Data Form 1). The swale ends in a culvert near where Geoduck Lane ends. The swale accepts water from the roof drains of the longhouse, local roads and surrounding slopes. The swale is part of the Evergreen State College storm system which was constructed in 1972, enters underground pipes near Geoduck Lane, and flows through an oil water

separator system at the end of the formal campus stormwater system. The pipe system ultimately enters Snyder Creek according to Dave Shellman who walked the stormwater drainage path (swale) with The Evergreen State College Grounds Manager.

The stormwater drainage path contains wetland vegetation including skunk cabbage, willow, Douglas spiraea, red osier dogwood, jewelweed and sedges. The swale was created and landscaped with round gravel, boulders and planted when the longhouse was constructed (Photograph 1). Additional plantings of native species have occurred as part of the ethnobotanical garden that was developed and is cared for by Evergreen students and staff as part of the teaching gardens (Photograph 2). The south end of the stormwater drainage path near the two portable buildings to the oil water separator contains grasses and forbs dominated by perennial rye, velvet grass, bentgrass, and white clover.

Soils in the storm drainage path vary from a Giles silt loam to Alderwood gravely sandy loam (Photograph 3) according to the Natural Resource Conservation Service web soils survey (<http://websurvey.nres.usda.gov>). Giles and Alderwood soils are not hydric

(wetland) soils. The field investigation confirmed a dark surface layer, underlain by grayish brown silt loam soils, underlain by olive to pale brown silt loam soils in the upper and central portions of the storm drainage path with a rounded one inch gravel layer at 10 inches. This gravel was likely placed during construction of the longhouse as the bottom of the landscape boulders are at the same elevation. A dark grayish brown to dark yellowish brown gravelly sandy loam was located in the lower portion of the storm drainage path. See attached data forms for detail soil, vegetation and hydrologic conditions.

Review of the National Wetland Inventory Map, Washington State Department of Fish and Wildlife Priority Habitat Species website and the Thurston County Geodata website determined that the site is not mapped as containing wetlands or streams.

Review of agency documents, campus stormwater documents, longhouse construction documents, and the site determined that the swale is a constructed system that has roof drains, and impervious surface runoff from roads and paved surface that provides seasonal hydrology. Although the swale contains

wetland vegetation it is a human constructed stormwater system that has been incorporated into and very well maintained as an ethnobotanical teaching garden. In constructing additional buildings and facilities for the Indigenous Art Campus the stormwater flows in the swale should not be interrupted.

The remainder of the site between the roads is an upland forest dominated by big leaf maple, Douglas fir, western red cedar, red alder, hazelnut, Indian plum, red huckleberry, salal, Oregon grape, sword fern, deer fern, bracken fern, salmonberry, dewberry, and miner's lettuce. Soils are well drained Alderwood gravelly sandy loam and hydrologic conditions including soil saturation and inundation are not present. Wetland is also not present in the forested portion of the site.

The complete report is available at TESC Planning & Construction Services.



INDIGENOUS ARTS CENTER - MASTER OF FINE ARTS PROGRAM SUMMARY

VISION

The vision of the Master of Fine Arts (MFA) in Indigenous Arts Program is to provide an arts education that is grounded in Indigenous cultural values, protocols, practices and forms of knowledge.

MISSION

The mission of the master of Fine Arts (MFA) in Indigenous Arts, directed by the Longhouse Education and Cultural Center at The Evergreen State College, is to provide a graduate level, degree-granting program that advances the field of Indigenous Arts by providing cultural arts leaders with education and training.

GOALS

- Develop innovative, student-centered approaches to Indigenous Arts practice within a culturally-affirming educational setting.
- Affirm the expertise and academic authority of Indigenous artists and scholars to write and present about their own work by:
 - Increasing the representation of faculty who have the appropriate credentials to teach at higher education institutions within the field of Indigenous arts.
 - Increasing the number of full-time, professional artists by providing training, networking, and education
 - Increasing the number of Indigenous scholars researching, writing and presenting about Indigenous arts and cultures within academia and the field at large.
- Strategically align the Longhouse's public service mission to promote Indigenous arts and cultures with the academic mission of The Evergreen State College and the needs of the field of Indigenous arts.



- To provide a curriculum that establishes professional development opportunities for students, including curating, exhibiting, grants, public art, networking, business training, etc.
- To provide instruction and opportunities in Indigenous arts management through internships at the Longhouse and in tribal communities.
- To provide opportunities for artists to learn and preserve important cultural art forms, to pass on the next generation.
- To provide access to facilities, equipment and instruction for artist to express their creativity in contemporary and emerging media.
- To develop Indigenous Arts leadership.
- To provide opportunities for Indigenous artists to assert their unique voice in the international art world by engaging current scholarship in art theory and criticism, as well as exhibiting.
- To develop innovative, student-centered approaches to Indigenous Arts practice.
- To foster Indigenous artistic and cultural exchange.
- To develop an understanding of laws and policies around Indigenous Arts, and intellectual and cultural property protections.
- To strengthen relationships between The Evergreen State College and tribes, agencies, institutions and organizations in order to recruit and retain students by providing scholarships, internships, applied research opportunities and support services.
- To affirm the partnerships among The Evergreen State College and local and regional tribes to develop academic programs that are responsive to their educational needs.
- To strengthen the relationships among The Evergreen State College, tribes in the U.S., Native communities and Indigenous peoples along the Pacific Rim.

—Longhouse Staff





"We marveled at your young people - their enthusiasm, talent, cultural knowledge and fearlessness. Your elders, your staff and your community have reason to be very proud- they are a testament to the good work you are doing at the Longhouse."

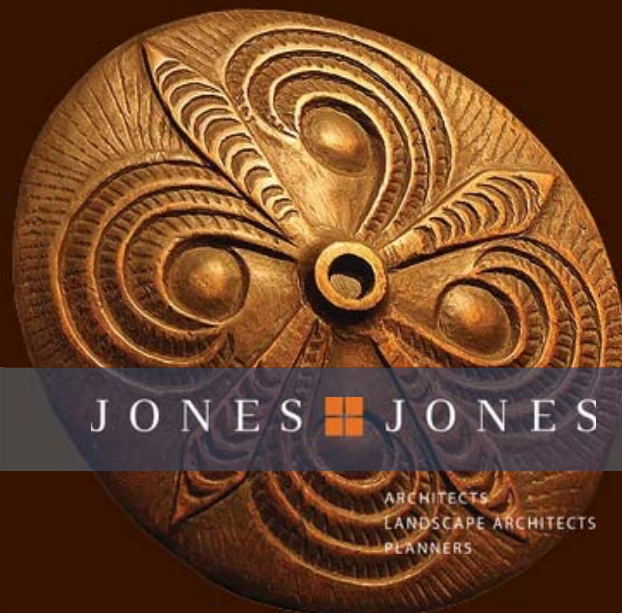
—Ed Bourgeois (Mohawk)

IAC Site Dedication - September, 2014



Longhouse staff (left to right): Micah McCarty, Linley Logan, Tina Kuckkahn-Miller, Erin Genia, T'naa McNeil, Laura Grabhorn, Jesse Dreschner

THANK YOU.



JONES  JONES

ARCHITECTS
LANDSCAPE ARCHITECTS
PLANNERS

Salish spindle whorl