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BELLEVUE Transformation Of A Suburb

Bellevue. Mere mention of the name at Seattle cocktail parties evokes wincing, chortles, and wise crack jokes involving Perrier and Porsches. Snob City. Car City. Strip Commercial. Parking lots. No sidewalks. Conspicuous consumption. Station wagons. Gas stations and parking lots. The epitome of suburbia, right?

Not anymore.

When Seattle wasn't looking, Bellevue changed. Suddenly and deliberately.

Over the past decade, Bellevue has gone through such a dramatic period of change that in 1983 it is virtually an entirely new urban entity. A key public policy, adopted by the City Council several years ago, directs intensive development into the downtown area, with a non-negotiable limit on the intensity of commercial development in other areas of the community. (This policy sets a maximum floor area ratio [FAR] for any building outside the CBD at .5.) While new development is continuing to occur in areas outside the CBD, it is low-rise and clustered in a few principal areas.

Virtually every one of the dozens of commercial rezoning actions over the last several years has included a requirement for Planning Department design review. Particular attention is to be given to reduced asphalt areas, improved site planning, tree preservation, and better building design. Despite these controls, corporations such as Boeing, Hewlett-Packard, and Microsoft have been literally queuing up to build. At the present time over 50 projects, located throughout the City, are being processed.

NEW DOWNTOWN POLICIES

Nowhere within the community have recent changes in public policy been more evident than in the Central Business District. New downtown policies were adopted about three years ago, which are producing dramatic changes. Automobile use is to be de-emphasized, in some instances actively discouraged. Transit has been given a major role in shaping downtown growth. And amazingly for a city with a history of dominance by the auto, the safety, convenience, comfort, and appeal of movement on foot was given high priority.

Walking in Bellevue? Come on, you must be kidding. Not at all.

Two years ago, closely following the adoption by the City Council of these policy directions, a new Land Use Code replaced the one that had produced all of the ugly parking lots that sprawl across the CBD. Two things it did were to slice the parking requirement in half and toss out the need for setbacks. Changing only these two things would have produced an entirely different character. Downtown buildings could be larger and could fill their sites. Combined with shifting market demand, land values, corporate locational decisions, and transportation constraints (i.e., the 45-minute commuting time across the floating bridges to Seattle), the effect has been phenomenal: parking lots are rapidly disappearing, being replaced by urban build-

ings with parking pushed into garages.

But the new downtown Code has gone even farther than these particular, albeit significant, changes. Its essential elements are as follows:

1. Pedestrian Population

The new Land Use Code virtually forces people out of their automobiles and into transit. Downtown projects now can provide only so much parking; there is an unalterable maximum limit (3 spaces per 1000 square feet) that is far lower than historical conditions (5 or more per 1000). Commercial parking facilities are flatly prohibited in the CBD. Consequently, approximately half of all new employees in downtown Bellevue will not be able to bring their cars. They will have to take the bus or carpool.

The objective is to create a new downtown neighborhood, with residential uses as well as commercial.

2. An Intensely Developed Core

All areas within the downtown have height and FAR ceilings. The three-dimensional height/bulk envelope is a "ziggurat" form, which steps down from the inner core to a mid-rise peripheral area. The most intensive, high rise development is confined to the inner most sector of the CBD, an area about 1800 feet by 2400 feet. This core includes a very intense "spine." Theoretically, within this area three or four very large

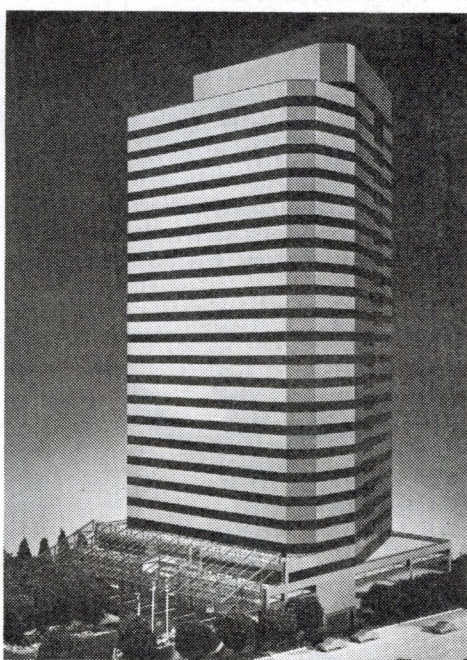


Figure 2. Skyline Tower, nearing completion, reflects code provisions which strongly encourage underground parking. Retail Space will be provided on two levels, some oriented to the street. Its plaza will eventually become part of a mid-block pedestrian connection. (Architect: TRA)

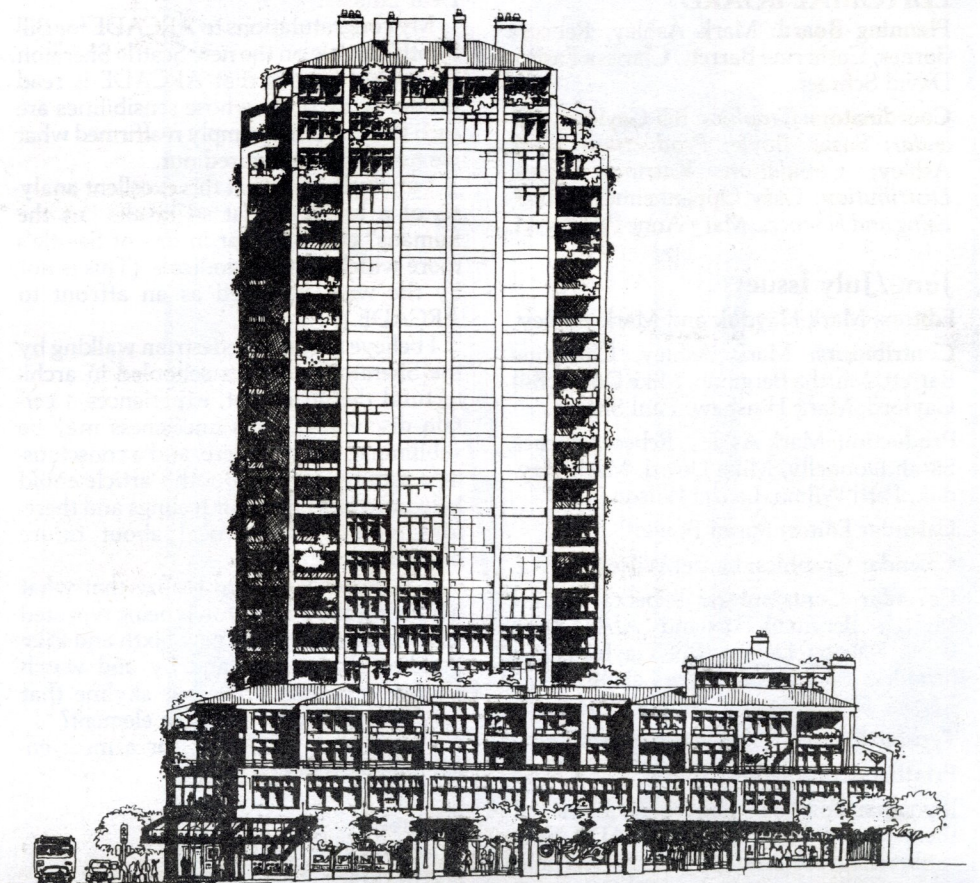


Figure 1. PacificGroup Properties is currently refining a project involving a mixture of residential, office, and retail uses. The building would virtually fill its site and incorporate massing and architectural features that recognize the relationship with the street. (Architect: Bassetti/Norton/Metler)

parcels could contain buildings which approach 600 feet in height (40-50 stories), assuming all available bonuses were used and consolidated. However, market absorption and financing constraints are deemed more likely to produce buildings on the order of 450 feet or 35 stories. The highest achievable FAR, in either case, would be only around 10. This illustrates the power of FAR to control intensity and its inability to control urban forms. Despite relatively low height/bulk limits outside the core, within this zoning envelope downtown Bellevue has a "holding capacity" of over 20 million square feet of commercial space, or nearly equal to Seattle's present state of development.

3. Public Spaces

The new code requires developers to provide several types of public space: 12-16-foot wide sidewalks, a major east-west Pedestrian Corridor (Figure 3), several special open spaces, and mid-block pedestrian connections. Skyline Tower, for example, was designed so that its plaza would serve as part of a mid-block connection (Figure 2).

Each development within the centermost portion of the core must include a segment of the Pedestrian Corridor. The Corridor is to be a street for people that will link parts of the core area. While it will be built by the private sector, City-adopted design guidelines require retail uses, continuous weather protection, lighting, and special paving, thereby leveraging private funds to produce a public amenity through zoning. Since the Corridor is not to be constructed all at one time, it will not be an "alien" feature imposed upon a setting as so many downtown malls appear to be. The effect will be not unlike that of many dynamic pedestrian streets elsewhere, such as Madison Avenue in New York or Bloor Street in Toronto. Design guidelines for the Corridor equally emphasize the nature of the walls continuing the space and the horizontal surfaces; the "wall" and "floor" are considered to be interdependent (Figure 3). The intent is to provide a container within

which human activities and physical design create a place where people want to be. A project being planned by the Koll Company will develop a major segment of the Corridor (Figure 4).

In a similar manner, the Code specifies three locations within the core area to be large, defined public open spaces. All are situated at points along the alignment of the Pedestrian Corridor. Like the Corridor, these spaces are to be constructed as part of individual projects, at the developers' cost. The first of these spaces to be developed will be included in the current expansion phase of Bellevue Square. Approximately 10,000 square feet in area, it will be at the western end of the Pedestrian Corridor and will serve as a grand, public, street-related entrance to the Square.

In return for constructing both the Pedestrian Corridor and the Public Open Spaces, developers will receive substantial floor area bonuses. These bonuses are the only means by which to exceed an otherwise fixed maximum FAR of 8 and height limit of 300 feet.

4. Downtown Housing

A major component of the Code provides strong incentives for constructing housing. In two districts, only by constructing housing are buildings of any significant size possible. One project now in the design phase exemplifies the intent of the Code (Figure 1). It includes street level retail shops, several stories of office space, and a distinctive, "terraced" 15-story residential tower. It should be noted that in downtown Bellevue, unlike downtowns in older cities, displacement is not an issue since there is almost no existing housing stock in the area. Rather, the objective is to create a new downtown neighborhood, with residential uses as well as commercial. With lowered interest rates and foreseeable economic recovery, significant housing activity is expected.

... continued on page 12.

ARCADE

A Column of Many Orders

In the city fields
contemplating
cherry-trees . . .
strangers are like friends.
—ISSA

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Dear Editors:

My congratulations to ARCADE for Bill Booth's article on the new Seattle Sheraton. My only regret is that ARCADE is read primarily by those whose sensibilities are such that the article simply reaffirmed what we have already figured out.

I sincerely wish that this excellent analysis of a building that so insults "us the humans" could appear in one of Seattle's more widely read periodicals. (This is not, by the way, intended as an affront to ARCADE.)

I believe that any pedestrian walking by the Sheraton, whether schooled in architectural design or not, experiences a certain discomfort. This uneasiness may be subliminal, but it is there, and a consciousness raising like Mr. Booth's article could help us to articulate our feelings and therefore become more vocal about future blights on our city.

It is disheartening to realize that what happened at the Sheraton is being repeated across the street in the new Sixth and Pike Building. Must we stand by and watch another structure enter our skyline that has no regard for the human element?

Thank you, ARCADE, for a most enlightening article.

Sincerely,
Kristie McCutchen
Seattle

Shortly after the publication of Bill Booth's "A Taste of Sheraton" in the April/May ARCADE, Seattle Post Intelligencer columnist John Marshall devoted a full column to the same topic, offering similar criticisms. He was aware of the ARCADE article, in fact had a copy of it. ARCADE has the ability to inform a larger public through the activities of its readers; it is our responsibility to provide our readers with material which makes it possible for them to form informed opinions.

In pursuit of that responsibility, a footnote is in order. Something else like what "is being repeated across the street in the new Sixth and Pike Building" is planned for Pike Street from Fifth to Sixth Avenues. The Stimson Block, a forty-some-story tower will remove two major movie theaters and replace them with an office tower above a third-to-eighth floor parking garage above an internally-oriented retail atrium. Recent renderings indicate no pedestrian-oriented uses or glazing at street level and blank-looking walls along Fifth Avenue and Pike Street. The project is in a design-term stage that can reflect public criticism. To quote Bill Booth, this might be a good time to become "more vigilant in calling attention to solutions that are insensitive to [common design] objectives."

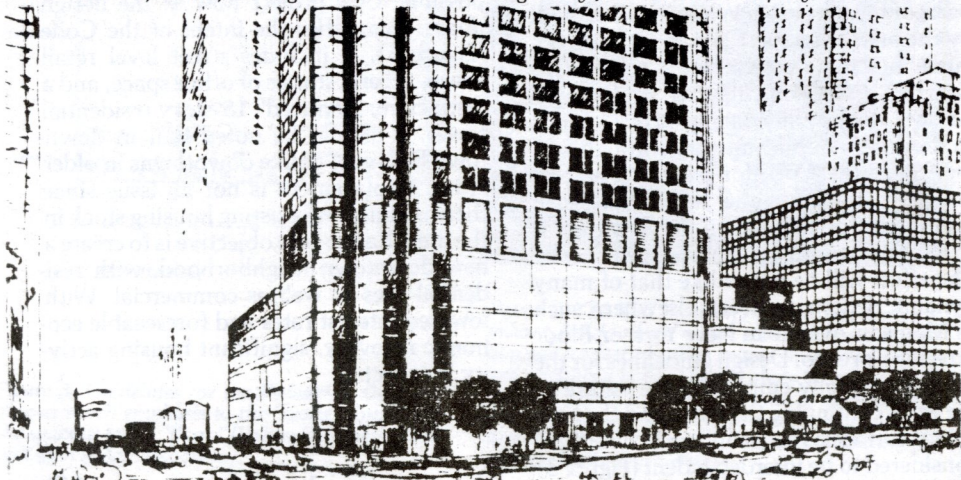
The Editors

The next issue of ARCADE will focus on landscape architecture in the Pacific Northwest, with Jestena Boughton, a local landscape architect, as our guest editor. This will be our first issue devoted entirely to landscape design. ♦ Speaking of landscape, some major changes are taking place at the corner of 26th and Aloha Streets, where Marshall Rose and his neighbor, Lyle Broschat, have collaborated to create a Japanese-style garden in their adjoining lots, making good use of the roof drainage to create a meandering stream through the property and regrading and planting to effect an entirely new landscape. Marshall's house is being remodeled to sit more pavilion-like in the midst of all this. And not content to wait for the City Arborist to deem Aloha Street worthy of street trees, Marshall and Lyle organized the neighborhood to pool their money and purchase their own street trees, *Cercidiphyllum Magnificum* (Katsura). ♦ Portland is helping to finance the new Courthouse Plaza by offering up individual brick pavers for sponsorship. For \$15, an upstanding citizen can have a brick stamped with his or her name on it for all future hoofers to walk over. Soon we will know who the bedrock of the community really is. If a family buys a brick for each member of its family, the term "family plot" may take on new meaning. ♦ While shopping at Seattle Center for some Mount St. Helens ash, we came across something green. Not only was this object green, it was many shades of green, and it had red stripes. A distant cousin of the purple-people-eater, it is the NBBJ Bagley Wright Theater. We think it is our first really green building in Seattle, and it's worth a visit. The old zigzag perimeter wall of the Center is put to good use here, and the green bands and red stripes are intriguing. The color gradations are generally familial, except for one mutation that may be a test strip. You must see it to believe it. ♦ Will Ken Caldwell's Third Annual Volcano Party go down in history or up in smoke? We hear he constructed a private earthwork for the Anniversary of the Eruption, an earthen model of the venerable Mountain, complete with mudflows. Why not turn Ken's yard into a memorial park? ♦ If you find yourself hungry on Capitol Hill, good luck making up your mind what to eat! While deciding, note the remodel on the east end of Godfather's Pizza at Broadway and Denny. It appears to be an exceptional job. ♦

There have been a spate of conferences and symposia lately on urban design topics, and we have been listening. Here are some bits and pieces: David Brewster, editor and publisher of *The Weekly*, at the AIA Living Downtown Symposium, 4/6/83: "The architectural community in Seattle is divisive. It enjoys kicking sand in each other's eyes to stop a building." ♦ Robert Campbell,

architecture critic for *The Boston Globe*, at the AIA Living Downtown Symposium, 4/6/83: "The unfortunate thing about the Denny Regrade is that it sounds like a child that has been held back in school too many times. ♦ The two most important things we ask of architecture is that it remind us of the familiar past and about the exciting future, that it tell us about Time and differentiates between places, that it tell us where we are. ♦ Cities as a whole can't be thought of as defined by an overall plan. Only neighborhoods can be. A city, like Boston, is a sort of anthology of neighborhoods. ♦ What is interesting about a city is the visible layering of time — not that parts are kept untouched. It's misguided to stop healthy growth and change. . . . Preservation is the management of inevitable and desirable change." ♦ Jaquelin Robertson, urban designer and partner at Eisenman/Robertson of NYC, at the AIA Living Downtown Symposium, 4/19/83: "Seattle's one of the ten most beautiful cities in the country. It can be spectacular. ♦ In America we only understand two housing types: the high-rise building and the single family dwelling. We haven't a clue as how to connect anything. ♦ You don't make good cities out of idiosyncratic buildings. ♦ Get lots of people to live downtown, but above all, get rich people." ♦ Paul Goldberger, architecture critic for *The New York Times*, at Seattle Skyline Symposium, 4/28/83: "Seattle is a good city in spite of its buildings, not because of them . . . a truly spectacular site and a truly banal group of buildings. ♦ There are more blank walls per square block in this town than any other I know of. ♦ The Fourth and Blanchard Building tries too hard to not be a box. . . . We're in a moment [in the history of architecture] I could almost call 'the desperate drive to be imaginative.' As a result, we're seeing funny shapes, funny colors, funny details." ♦ Goldberger was asked about the siting of the Seattle Convention Center. He said that a convention center building is always so out of scale with its surroundings that "it can't help but be a wall between downtown and First Hill. The Kingdome already ends downtown and obliterates any sense of scale. The Convention Center couldn't hurt down there." ♦ Reginald Griffith, Executive Director of the Capital Planning Commission, Washington, D.C., at the American Planning Association Conference, 4/19/83: "How crowded is too crowded? Is New York too crowded? . . . In some cities you can be worn out after walking a few blocks. In others you can walk a mile and not feel you have walked a block. Why is this? . . . We need shops at street level, lots of little ones." ♦ Name withheld, at the American Planning Association Conference, 4/19/83, "Probably 95% of the population of Seattle think they're architects." ♦

Stimson Center, Seattle, looking east up Pike Street, designed by John Graham Company Architects.



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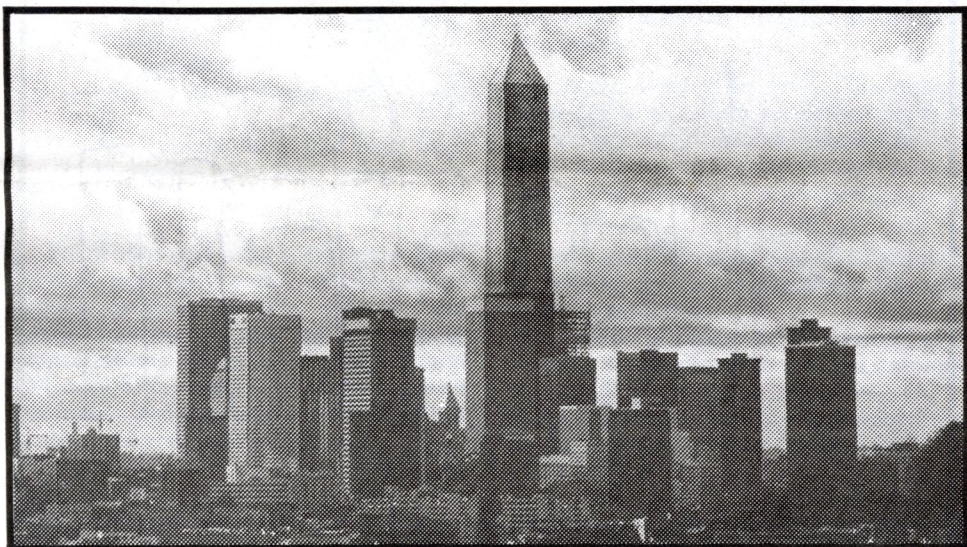
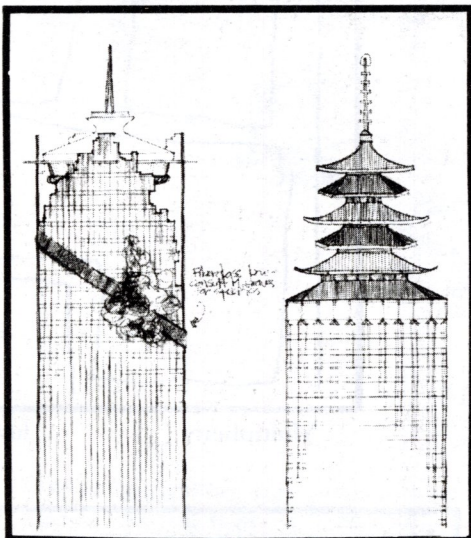
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Top This . . .

Another BLUEPRINT: for Architecture Competition

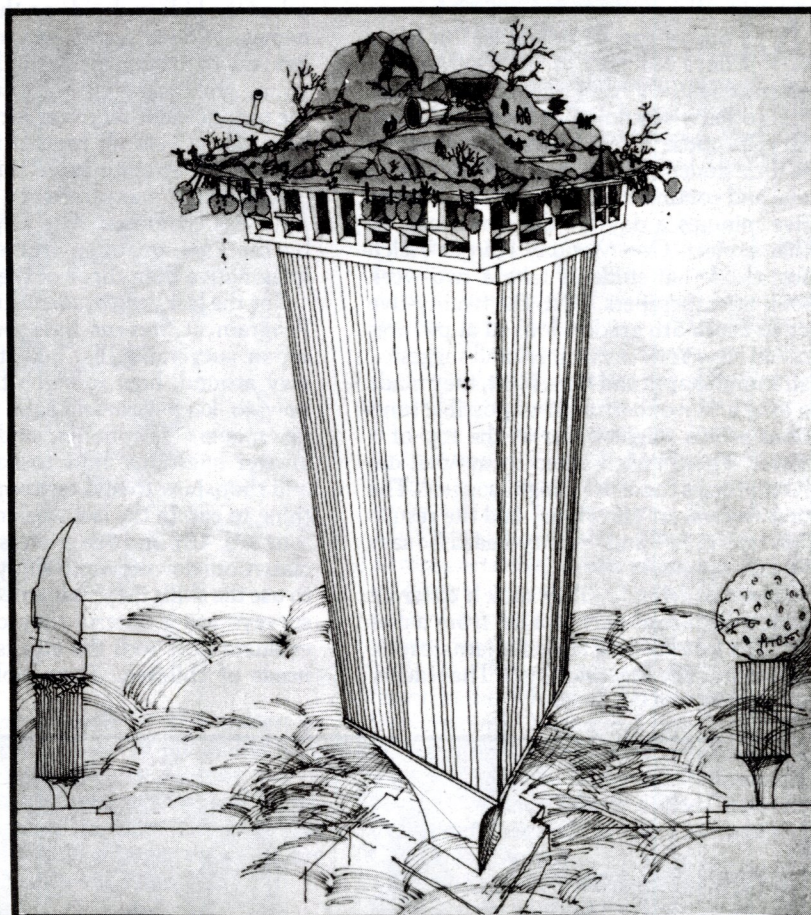
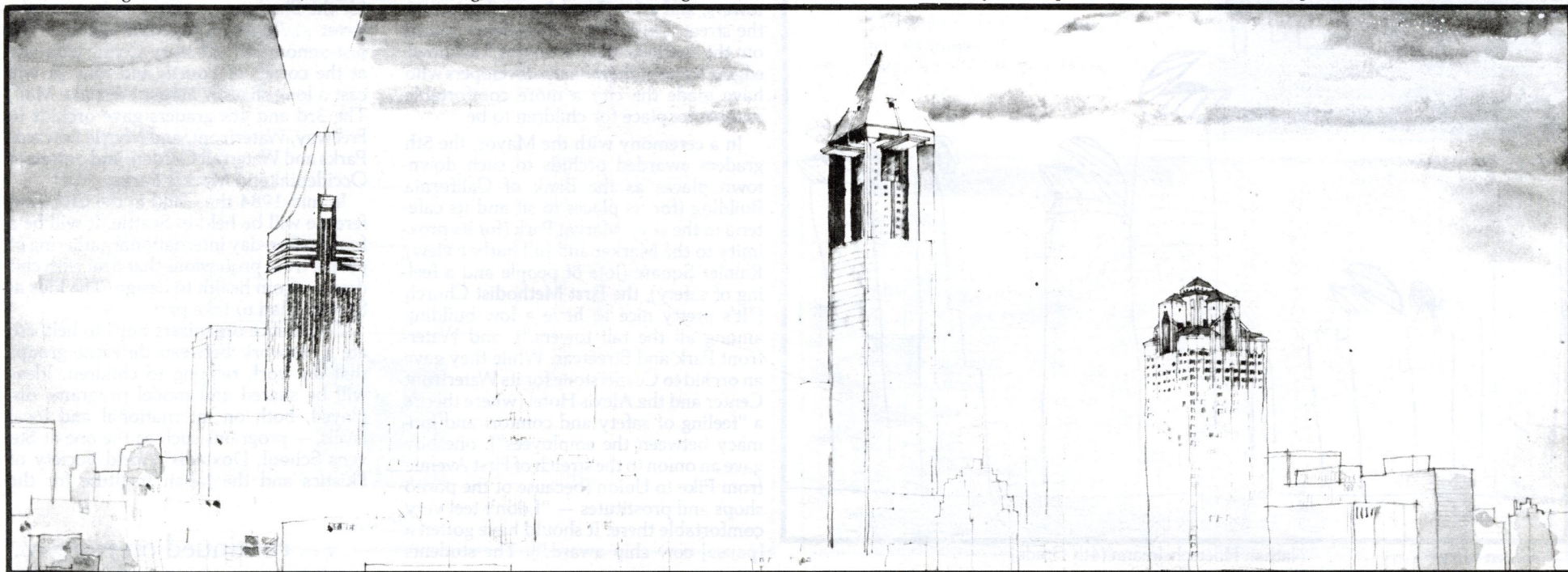
At a time when people are doing a lot of talking about streets, BLUEPRINT: for Architecture decided to take a look at the tops of Seattle towers in its third competition. The problem was to redesign the caps of any or all of the following buildings: Rainier Tower, the Financial Center, 1111 Third Avenue, the first SeaFirst Bank Building, and the Federal Office Building. Entrants were asked to play with program, allegory, architecture, fantasy, or all of these. Robert Frasca of Portland's Zimmer Gunsul Frasca judged the show. The winner of the \$250 award and a few other entries of note are printed here.

The Box The Space Needle Came In Don Tomasi. "Seattle-First: While it is true that this proposal eliminates several floors of leasable space, higher prices charged by the now-revolving Mirabeau restaurant would more than compensate for any financial loss. Additional revenues would be generated by the proposed observation deck on the level above the restaurant. Federal Building: Japanese architecture is more appropriate to the Northwest than is Italian. Anyhow, if you're intent on putting something which looks like a red tile roof on top of a 36-story building, you may as well go for it."

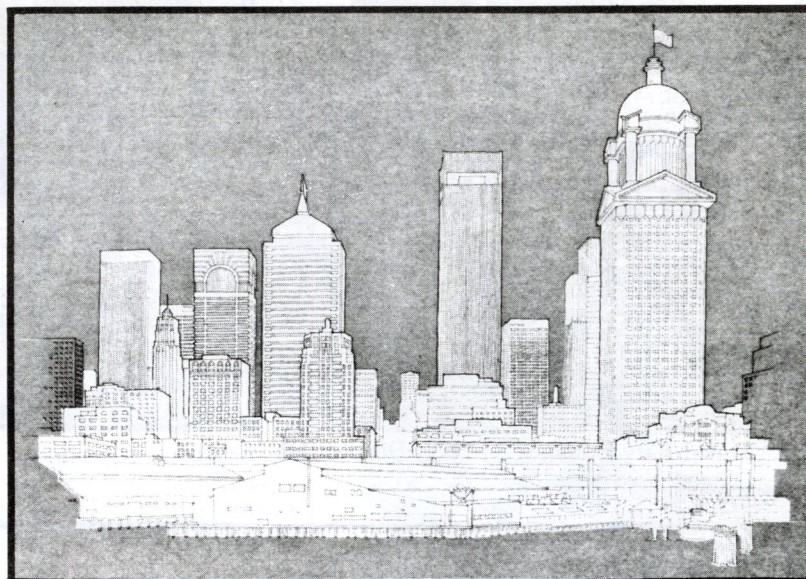


The SeaFirst Building (Washington Monument) Alan C. Liddle, FAIA. "The SeaFirst Building should be twice as tall as it is. Its present proportions suggest the bottom half of the nearly perfectly-shaped Washington Monument. Presently, the four slightly sloping corner projections are rudely terminated at an arbitrary height. The building should continue up to effect a needle shape with a pyramidal top." Robert Frasca pointed out that this proposal would take the position formerly held by Smith Tower when it dominated the skyline, providing a missing focal point reminiscent of the earlier one. Will the new seventy-six story Columbia Center be able to fill these boots? (Photo by Grant Haller, *Seattle Post-Intelligencer*)

The Winner Ken Stone. Juror Frasca found the presentation, vision, and detail (particularly on the redesign of the Federal Building) in this entry laudatory. In case you don't recognize them, from left to right are Rainier Tower, the SeaFirst Building, and the Federal Building.



The World Turned Upside Down: Rainier Tower Interpretation Steve Cox. "The base it never had. (It has long been my contention this building is upside down.)"



A Collage of Building Forms Steve Johnson. Rainier Tower's top was left purposely untouched to indicate a desire by the designer to achieve a diverse and healthy mix of periods and forms in tower top architecture.

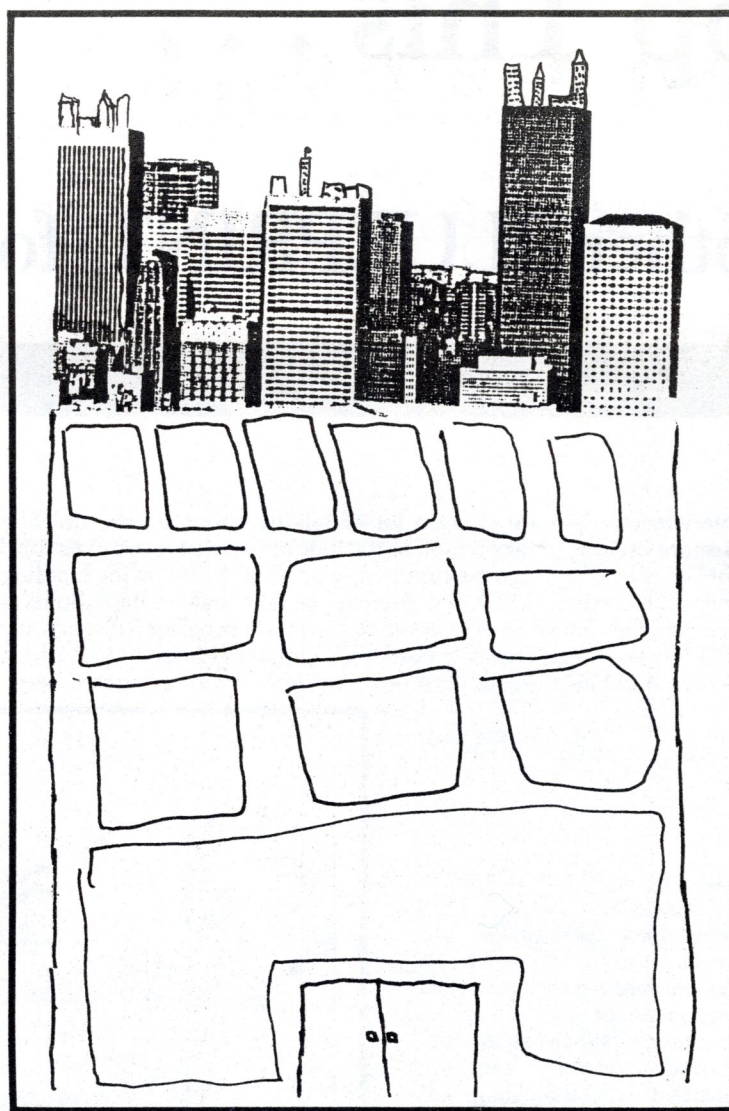
The Kids Top It!

Monday can be tolerable. On Mondays teachers in the Option Program at Seattle's "City School" on Capitol Hill (otherwise known as Stevens Elementary) propose a few alternative electives to their students. From these the kids choose one and commit themselves to spend forty-five minutes a day for the next week on that subject. One Monday Harper Welch suggested that students take a two-week look at skyscrapers. First, the twenty-five or so 1st to 5th graders looked at pictures of old New York skyscrapers and suggested alternate shapes and tops. Next, they made a long and wonderful list of possible functions which might occur at the top of a tower. Then, Welch asked them what different forms these uses might suggest. The first week was "laborious" and the results "pretty tight and reality-based," says Welch.

The next Monday they took a different tack. Welch read part of a list from a contest *The Weekly* held to find alternate nicknames to "The Emerald City." The teacher

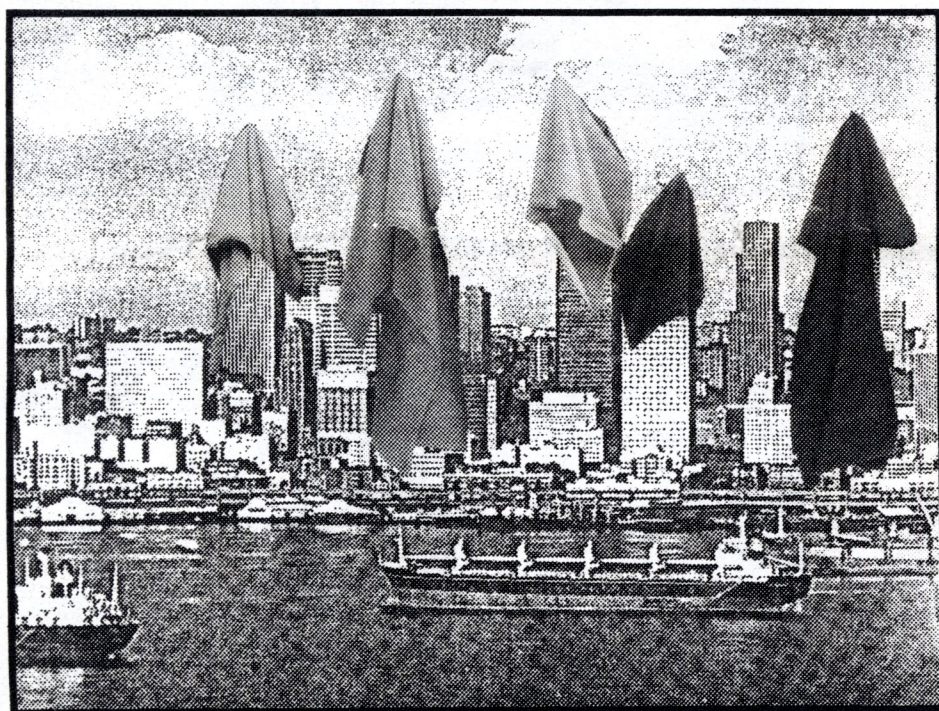
asked the kids to decide on their own nicknames for Seattle and then make the city live up to its name. That did it. These young architects hit a hot streak. A few of the products of that inspiration are shown here. They were all entered in the BLUE-PRINT: for Architecture "Top This" competition, and many received kudos from juror Robert Frasca. The ideas portrayed by the kids are often fresher and more imaginative than those of the grown-ups.

For the last year, students in the Option Program at Stevens have been learning urban survival skills: how to find your way around, how to catch the right bus, how to keep yourself safe, how to use newspapers, telephones, and libraries to answer questions, how to handle money and shop, how to find restrooms and something to eat. In the last week of May, fifty-four 3rd, 4th, and 5th graders moved their classroom downtown to enjoy the city and to use the skills they've learned. They took surveys using criteria they developed to evaluate how well the city is serving the needs of children. They looked for rest-



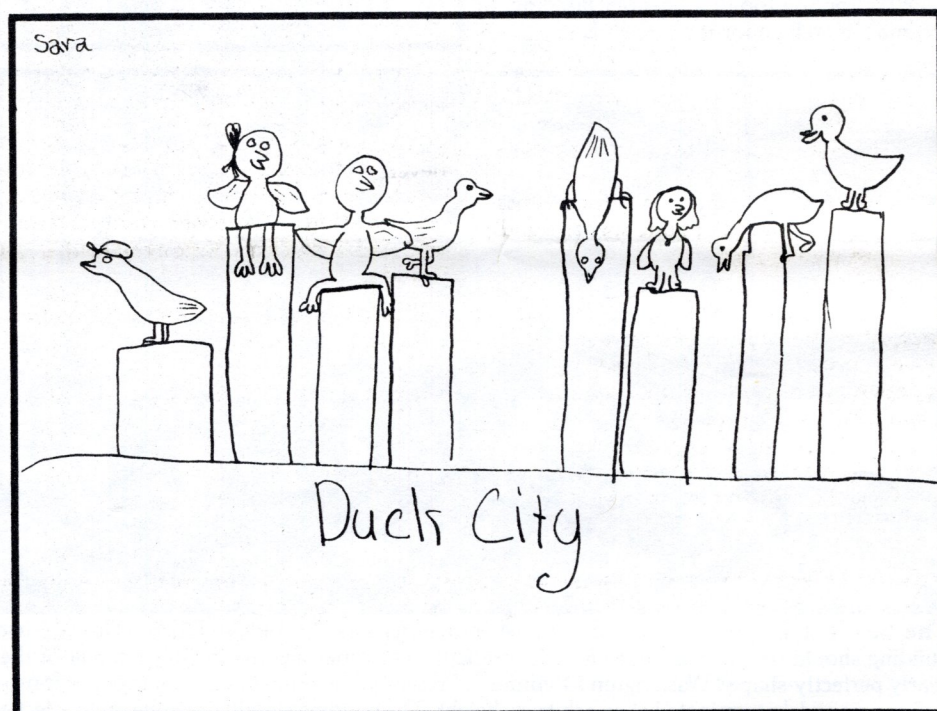
Multiplicity

Justin Zipp (5th Grade)



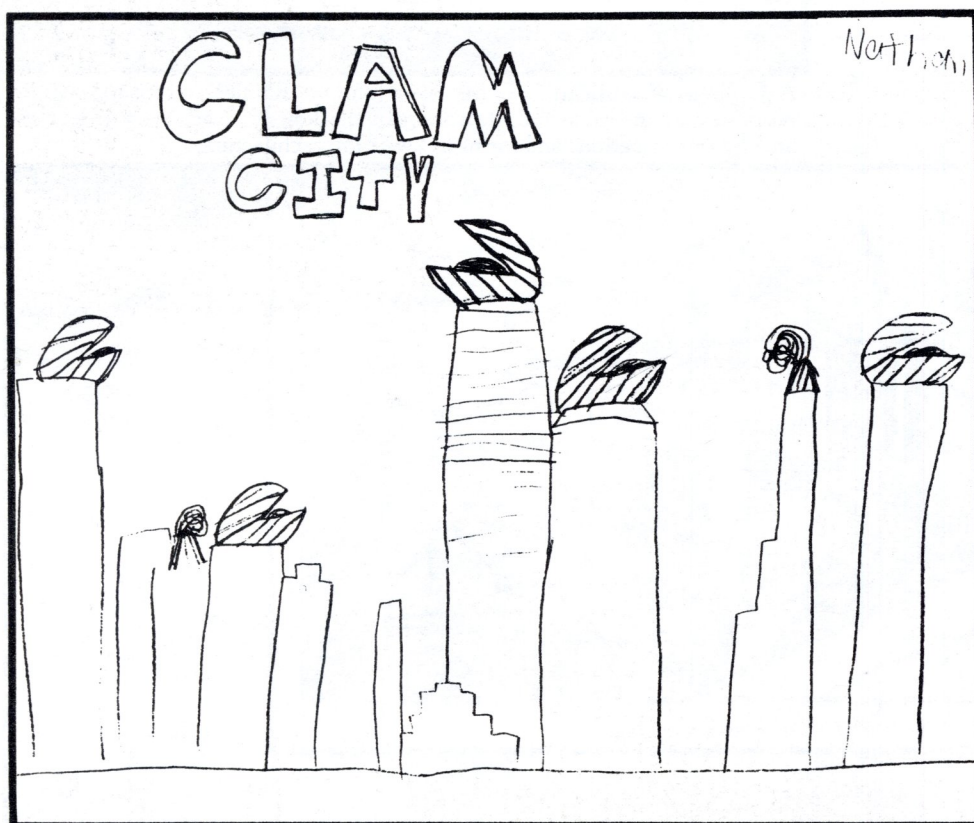
Towel/City Collage

Peggy Drucker (5th Grade)



Duck City

Sara Krueger (5th Grade)



Clam City

Nathan Hoerschmann (4th Grade)

rooms and water fountains, shelter from the rain, and interesting things to look at along the street level. They compared streetscapes in the retail core to the financial district, plazas at the base of office towers, and a few hotels' contributions to the street. On Friday the students passed out the "orchids and the onions," acknowledging some of the owners/developers who have made the city a more comfortable and secure place for children to be.

In a ceremony with the Mayor, the 5th graders awarded orchids to such downtown places as the Bank of California Building (for its places to sit and its cafeteria in the sky), Market Park (for its proximity to the Market and full harbor view), Rainier Square (lots of people and a feeling of safety), the First Methodist Church ("It's pretty nice to have a low building among all the tall towers."), and Waterfront Park and Streetcar. While they gave an orchid to Cornerstone for its Waterfront Center and the Alexis Hotel (where there's a "feeling of safety and comfort and intimacy between the employees"), one boy gave an onion to the stretch of First Avenue from Pike to Union (because of the porno shops and prostitutes — "I don't feel very comfortable there. It should have gotten a [pause] cow chip award."). The students

gave other onions to the Sheraton ("... no benches, ... no windows to look in, just solid walls ..."), McDonalds (for its greasy food and poor exterior colors), and the Sixth and Pike Building ("... a bad view for the Sheraton, ... no windows on the street ..."), and a potential onion to the just-announced, 27-story Century Square at the corner of Fourth and Pike (it will cast a long shadow across Westlake Mall). The 3rd and 4th graders gave orchids to Freeway, Waterfront, and Myrtle Edwards Parks and Waterfall Garden, and onions to Occidental and Market Parks.

In mid-1984 the Child in the City Conference will be held in Seattle. It will be a four- to five-day international gathering of people from professions that deal with children — from health to design. The kids at Stevens plan to take part.

Conference organizers hope to help create a network between different groups that do work relating to children. Ideas will be shared and model programs displayed, both on international and local levels — programs such as the one at Stevens School. Doxiadis' World Society of Ekistics and the Japan Institute for the

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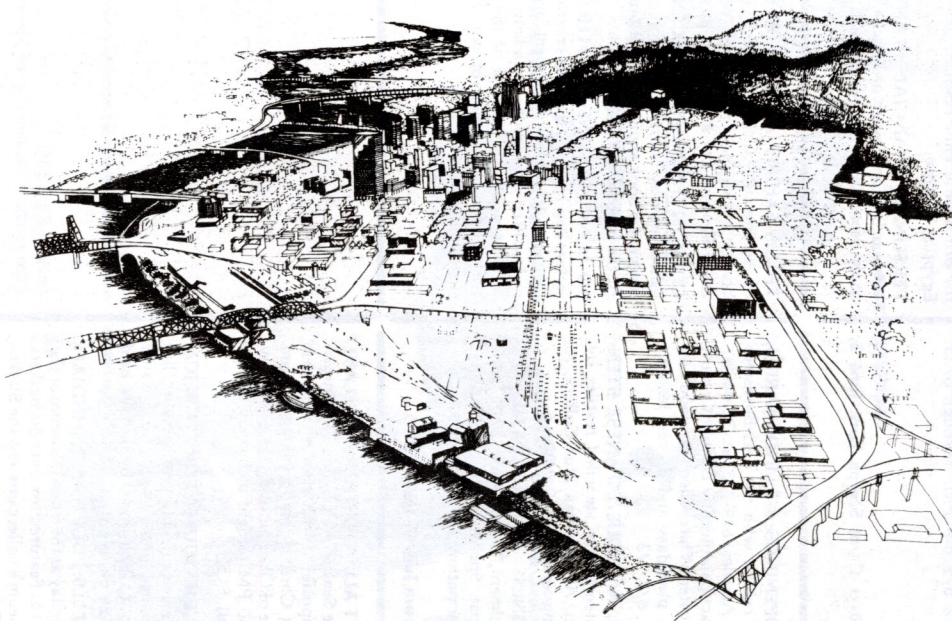
A R/UDAT Study: Portland's Warehouse District

On the west side of the railroad tracks, bounded by Burnside Avenue, the Union Station, Old Town, and Interstate 405, the Northwest Portland warehouse district is an area in transition. For over eighty years, this industrial area had been a viable distribution center. But during the last ten years, due to the rise of single-story suburban warehousing facilities, many of the multi-story buildings have lost their purpose. So few important industries remain in the area, and so few Portlanders drive through the area, that few cries of alarm sounded when "For Lease" signs appeared. The warehouse district is the only area adjacent to the urban core that was not included in the 1973 Downtown Plan of Portland. On the occasion of the tenth anniversary of the City's planning effort, Portland architects asked the National AIA to send a Regional/Urban Design Assistance Team for four days to review and evaluate the Northwest Warehouse District: Should it be included in the Downtown Plan?

The R/UDAT defined the problem in three parts:

- Help the current owners, tenants, city planning agencies, developers, and citizens to better understand the value of the area
- Initiate discussions about the area's future
- Recommend short and long term actions for both public agencies and private groups

For a day and a half, the team interviewed over sixty public officials, developers, property owners, tenants, and representatives of artist and community organizations. The market, political, and physical forces were also examined with the aid of local resource people with both public and private points of view.



After considering five possible alternatives, ranging from "Do nothing" to "Maximum High Density Development," the team chose two options for further evaluation:

A. "Make It Work Better" — This option develops a minimum set of actions that would permit the area to maintain its current functions with fewer transportation and social conflicts. Recommended steps include:

1. Formation of a neighborhood association
2. Rebuild certain streets and establish new parking guidelines
3. Creation of special retail service/truck loading streets closed to through automobile traffic
4. Improvements for a Transportation Center and extension of the Transit Mall

B. Northwest Triangle — This option involves a greater degree of public intervention that would result in a richer mix of uses, greater economic return, and an improved image for the City. There are five sub-districts within a larger area that are termed the Northwest Triangle:

1. Transportation Center — Relocation of the Greyhound Terminal and redevelopment of the Union Station.
2. Burnside Office/Retail Area — Increased commercial development and retention of neighborhood support services for the elderly and street people.
3. Mixed Use/Preservation District — Creation of a fifty block historic area for guiding adaptive reuse and new construction that would house a mixture of professional, service, distribution, and arts activities.
4. Business Park — Establish a twenty-one block business park with both modern and rehabilitated buildings for warehouse, assembly, and office users that would generate over 1200 jobs; a second phase of roughly similar size would be added in the adjacent railroad yards.
5. Riverfront Development — Develop a mix of commercial, office, and retail activity between the Fremont and Broadway Bridges, with Greenways along the River's edge and through the center of the Triangle.

The R/UDAT team recommended that the following four steps should receive the highest public and private priority:

- Complete the Transportation Center planning
- Establish a Northwest Triangle Area Organization

- Define a Preservation District in the warehouse area
- Evaluate the feasibility of extending the Willamette Greenway and connecting the South and North Park Blocks into a continuous Portland Greenway that reaches the River near the Fremont Bridge

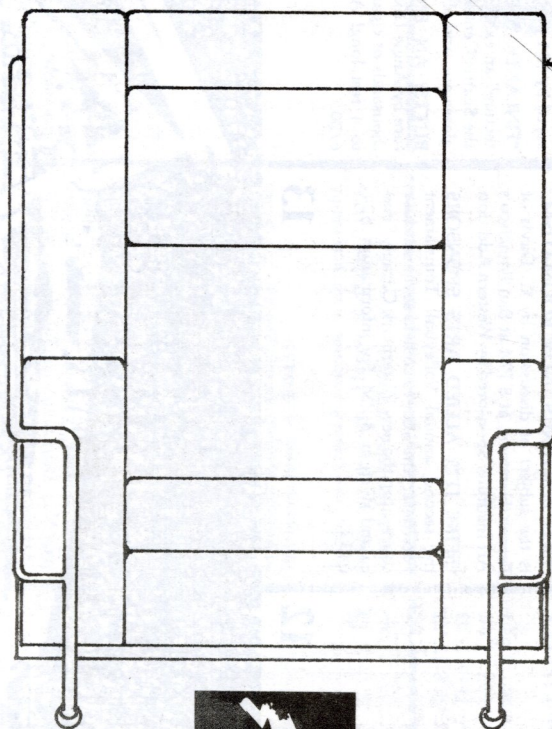
The members of the R/UDAT included: Charles Zucker, Deputy Director of Design Arts Program of the National Endowment for the Arts, Washington, D.C.; William Fleissig, President of Citywest, an urban design and development consulting firm in Los Angeles, California; M. Dale Henson of Dale Henson Associates, Inc., an Atlanta-based economic development consulting firm; Russell Keune, AIA, a specialist in historic preservation; Rick Kuner, AICP, President of New Alternatives, Inc., a transportation, urban planning, and development consulting firm in Chicago, Illinois; Lawrence Kutnicki, architectural writer, teacher, and practitioner in New York City; James Pettinari, Associate Professor in the School of Architecture at the University of Oregon and principal in the Seattle-based firm, Kasprisin/Pettinari Design; and Robert Sommer, Professor of Psychology and Director of the Center for Consumer Research of the University of California, Davis.

Evolving a sense of place for the warehouse district requires a new attitude, not a lot of money. The team delivered their set of options, a report that gives Portland a starting point for a planning process.

Martha Bergman

Martha Bergman is Chapter Executive of the Portland AIA.

1928
Le Corbusier Grand Confort Petit



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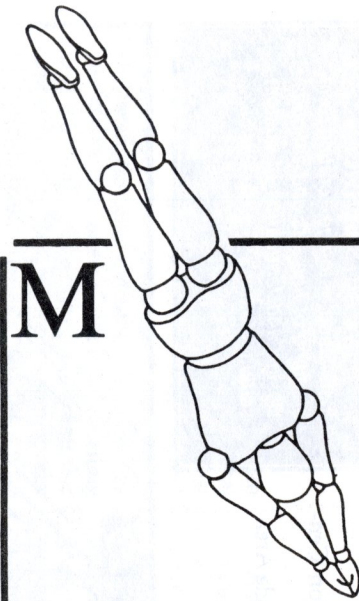
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THE SUNCO

ARCADE

CONTINUING AT THE GALLERIES: James Harmon's glass at The Glass Eye, to 6/11; Componential Furniture at the UW Gallery of Fine Woodworking, to 6/19; Social and Political Linocuts by Frances Jetter at Davidson, to 6/8; Metal Sculpture by Lee Kelly and Flat Pieces by Bonnie Bronson at Hodges/Banks, to 6/25; Works by Swedish painter Pehr Hallsten at the UW's Burke Museum Cafe, to 6/15; Peter Millett's new work at Farris, to 6/6; B/W photojournalism and color shots of Central Park by Ruth Orkin and Mark Abrahamson's Color Photographic "Feathers" at Equivalents, to 6/19; Paintings by Edvard Munch at the Seattle Art Museum, to 6/14. B/W photographs by Tod Gangler and Glenn Rudolph, at Donnally/Hayes to 6/7.

COMPETITIONS: CASH AWARDS ARE offered in the National Jigsaw Puzzle Design Contest. Deadline is 6/15. For information, P.O. Box 747, Athens, Ohio 45701. A water sculpture competition, open to artists with work in public places, is being conducted in preparation for the Louisiana World Expo in 1984. For information, Lee Kimche and Assoc., 3320 Quebec Place N.W., Washington, D.C. 20008. And, on the local front, The King County Library System is seeking an artist for the design and installation of artwork for the Vashon Island Library. Deadline for proposals is 6/15. For information, 344-2685. **DCLU OFFERS TRAINING (IN USE OF THE** City's new Land Use Code, that is). 6/16, 9 AM-5 PM. Registration must be made by 6/13. For information, 625-2781.



THE ARCHITECTURAL SECRETARIES AS- sociation will hold a wine tasting party at the new Madison Hotel, Seattle, to benefit the ASA Education Fund. 6-9 PM. For information and reservations, Geri Chisom, 292-1200, or Corliss Perdaems, 682-1133. **"LOOS vs. HOFFMAN, OR THE LESSONS** from History," a lecture by architect Mark Mack. In San Francisco, at the Art Institute, 8 PM. Sponsored by Western Addition. **STRUCTURAL REVIEW FOR THE PROFES-** sional Exam, 6 PM at the Seattle AIA Office. **"THE FUTURE ISN'T WHAT IT USED TO** Be," the 33rd International Design Conference at Aspen, 6/12-17. For information, IDCA c/o the Bank of Aspen, P.O. Box O, Aspen, Colorado 81612.

THIS IS ONLY A TEST: THE PROFESSION- al Exam for Architectural Registration, in its new, four-day format, 6/13-6/16. "Practice makes perfect practice..." **"OLD BUILDINGS, NEW ROOMATISM,"** is the subject of discussion by C. Davis of Fernau/Hartman, at 8 PM at San Francisco's Art Institute. Sponsored by Western Addition. **"SPIKE IT!": ALLIED ARTS SPONSORS** the second annual Volleyball Tournament Fundraiser, this year to be held at the outdoor courts atop the new Watermark Garage, Seneca and Western. 8 PM. For information, 624-0432.

1983 DESIGN AND ADVERTISING Awards: The show is tonight, sponsored by the Seattle Design Association (formerly Seattle Women in Design), at the Four Seasons Olympic. Entries in photography, illustration, TV and radio ads, catalogs, etc. will be on display in the Rainier Square Atrium 6/2-17. For information, 623-9459.

THE PILCHUCK SCHOOL SPONSORS four summer sessions beginning June 19. Hot glass, stained glass, and special classes are offered, with faculty Paul Mariono, Bruce Chao, Dale Chihuly, and others. For information, Alice Rooney, 621-8422, or 1-445-3111.

AT 911: PEGGY CONKLIN'S RECENT hand-cast fiber work and Randy Ericksen's window installation. Through June at 911 E. Pine.

"HOUSING FOR WHOM? ADVOCACY and Activism." Victor Steinbrueck and San Francisco Planner Allan Jacobs address the issue at Broadway Performance Hall/SCCC, 7:30. Sponsored by the AIA Living Downtown Lecture Symposium.

JUNE 1

"Remember the terminal points"
—Frank Lloyd Wright

SUMMER NATURE STUDY AT BURKE MU- seum: Dragonfly Lecture Series: Lectures 7-9 PM Tuesdays, Field Trip 7/16 or 17. \$25 w/field trip; \$12 lectures only. 7/5 - 7/26. Birds of Washington: 12 weeks with 5 field trips. Lectures 7-9 PM Thursdays, field trips Sat. or Sun. \$95 w/field trips (transportation provided); \$35 lectures only. 7/7 - 9/29. For info & registration, 543-5592.

We'll never say so long to Frank Lloyd Wright. Celebrate him today, his birthday, June 8, 1867.

MINIATURES AND VIDEO: BE SURE TO catch the window installation by film/performance artist Stuart Sherman and model-maker/artist Heather Ramsay at the downtown Nordstrom window this month. Sponsored by 911 and Nordstrom.

"FINLAND: NATURE, DESIGN, ARCHI- tecture" an exhibit at the Science Pavilion at the Seattle Center, includes furniture, textiles, glassware, and photographs. 6/6-9/1.

BUTTS: AN ENVIRONMENTAL SCULP- ture by Angie Dixon with 5 tons of sand and thousands of cigarette butts, from actual size to 4 feet long! At Open Mondays through 6/20.

"PLANNING AND DEVELOPMENT OF Dutch Polders: Lelystad and Almere New Towns," a lecture by Landscape Professor Frederick Steiner, at the UW's Gould Hall Room 322, 8 PM.

KITES AND BANNERS: EXHIBIT BY FIBER artist Koryn Rolstad, at the Seattle AIA 6/2-30. Opening 6/2, 5-8 PM.

TOMMER PETERSON WORKS ON PAPER, Lark Dalton works on glass "Italian Shirts." With artist Wally Warren, their show opens at Traver/Sutton 6/2 6-8 PM. Through 6/25.

Italian architect Carol Scarpa born June 2, 1906.

GALLERY OPENINGS: AT LINDA FARRIS, an exchange exhibit with the Karl Bornstein Gallery, Los Angeles, 6/9-7/5; at Donnally/Hayes, abstract paintings by Dwight Coburn, 6/9-7/1; at Foster/White, Glen Garwood's oil paintings on plexiglass and Steven Jensen's mixed media, 6/2-7/3.

KATAGAMI, ANTIQUE JAPANESE STEN- cils and contemporary stenciled textiles by Susanna Kuo. At Cerulean Blue Gallery, to 7/23. Opening tonight, 7:30-9:30.

"NEW BUSINESS OPPORTUNITIES IN Land Development," a workshop, 6/11, with Carl Tschappat. Sponsored by the National AIA. For information, (202) 626-7355.

Cole Porter born June 9, 1891.

"PUTTING IT ALL TOGETHER," THE LAST lecture in the Seattle AIA Living Downtown Lecture Symposium, with speakers Harriett Sherburne of Cornerstone Development and Ron Soskolne of Olympic and York Company, Toronto. 7:30 PM tonight at Broadway Performance Hall, SCCC.

PHOTO TECHNIQUES FOR PUBLICA- tion: an intensive one-day seminar with Jim Ballard, freelance photographer and writer will be held 6/23. Sponsored by the UW, held on campus. For information, 543-2590.

CROW'S SHELLS: PUGET SOUND INDIAN baskets on display at the Burke Museum at the UW 6/15-8/14. Featured are over 50 baskets from the museum's collections and the Skokomish Tribal Collection.

"ART AND SEXUAL POLITICS," A LEC- ture by Tom Guest, presented by Art in Form and 911. At 8 PM, 913 E. Pine.

HEATWAVE: MOVIE BY PHILLIP NOYCE'S political mystery deals with themes of architecture, development and manipulation. At the 8th Seattle Film Festival, 6/3 at 7 PM, Egyptian Theatre.

PERSONAL FINANCIAL PLANNING: A seminar by Tom Porter of Touche Ross CPA, at the Seattle AIA. For information, 622-4938.

THESIS EXHIBIT AT THE UW COLLEGE of Architecture, Gould Hall, 6/1-10. A celebration of the final reviews and reception for the professional community is planned at 5 PM

CITIES IN THE ROUND, A RECENTLY PUB- lished book by Norman Johnston, will be the object of a book signing celebration/reception. At the Seattle AIA, 5-7 PM.

SO LONG, SKYLINE: ANOTHER ARCHI- tecture rag bites the dust, its creators turning their energies to more permanent forms of built and written expression. Arcadians and other readers mourn the passing of the first New York design publication of wit, humor, insight, and ethics.

ARATA ISOZAKI: NEW PRINTS AND Lead Reliefs. Geometric, classical, thin, and taut images derived from private houses and public buildings, shown at the Philippe Bonnafont Gallery, 2200 Mason Street, San Francisco through 6/18.

THE CONSERVATION HOUSE, A DEMON- stration of energy efficiency, continues to be exhibited at the Seattle Science Center through early June.

RENO, AMERICA'S BIGGEST LITTLE CITY, produces surprisingly strong art. It's influenced by Funk, the "Davis School" of art, Bay Area figurative work, and the desert and mountains. Works by 14 artists are shown in "The Reno/Seattle Exchange," 6/6-7/1 at Seattle Pacific University's Art Center Gallery, 3 West Cremona Street. Closing Reception on 6/30, 6-8 PM.

New Moon

Cables in common: Born under the same star perhaps? John Roebing, designer of the Brooklyn Bridge, born June 11, 1806. Gunter Behnisch, designer of the pneumatic structures of the Munich Olympics, born June 12, 1922. Christo, of Running Fence and Biscayne Bay, born June 13, 1935.

"OLYMPIA GATEWAY," AN INTERNA- tional competition for the design of a gateway arch for the 1982 Summer Olympics in Los Angeles, is sponsored by the L.A. Chapter of the AIA. The competition is open to all and has prize money of up to \$1000. The deadline is 7/5. For information, LA/AIA, 8687 Melrose Avenue, Los Angeles, CA 90069.

YO NO BI: THE BEAUTY OF JAPANESE Folk Art," on exhibit at the Seattle Art Museum's Pavilion at the Seattle Center, 6/16-9/18, and at Volunteer Park, masterpieces of Asian Art from the museum's collection, 6/30 through May, '84.

SILVER JEWELRY & SCULPTURE BY STE- ven Gunyon and Paintings by David Johns at Sacred Circle Gallery, through 7/30.

REAL ESTATE LAW FOR THE AVERAGE Investor: Designed for the layperson, this one-day seminar, 6/25, will include discussion of what the average investor is. Sponsored by the UW. For information, 543-2590.

Full Moon Tonight

Antonio Gaudi born today in 1852. Robert Venturi born today in 1925.



"REUSING OLD BUILDINGS: PRESERVA- tion Law and the Development Process," a conference at the Fairmont Hotel in San Francisco, 6/27-28. Cosponsored by the National

ITALIAN GARDENS: A LECTURE BY PAT O'Brien at San Francisco's Art Institute tonight at 8 PM. Sponsored by Western Addition.

THE SEATTLE DESIGN ASSOCIATION presents Ken Coburn of "Interprints," an international printing brokerage firm, at The Meeting Place in the Market, 6 PM. For information, 322-3777.

"CHINA: 7000 YEARS OF DISCOVERY," AN exhibit of ancient objects related to science and technology. Artifacts from architecture, printing, papermaking, navigation, hydrology, shipbuilding, medicine, silkmaking, etc.



American Bar Association's section of Urban, State, and Local Government Law. For information contact the National Trust, (202) 673-4033.

HOW TO GIVE EFFECTIVE PRESENTATIONS, a one-day workshop, sponsored by the UW Spectrum, 8:30-3:30, 6/29. For information, 543-2590.

26

WHAT'S HAPPENING WHERE WE LIVE, a six-lecture series, will deal with physical changes in Seattle. Coordinated by Architectural Professor Grant Hildebrand, sponsored by the UW Spectrum, the series will be held consecutive Wednesdays, 7:30-9:30 beginning 6/29. Lecturers will include developer Paul Schell, coastal management specialist Robert Goodwin, and architect Dick Hobbs. Seattle's downtown, central waterfront, the Denny Regrade, and Westlake will be topics of discussion. For information 543-2590.

THE EXPERIMENTAL COLLEGE OFFERS summer classes, beginning 7/5. For information, 543-4375.

SEE ANN GARDNER'S WINDOW INSTALLATION at 913 E. Pine, sponsored by 911, through July.

TORNADO SHELTERS? KE FRANCIS MAKES B/W photographs into artful images. The show, at Donnally/Hayes, runs 7/5-8/8.

29

PAINTINGS FOR THE ROYAL ACADEMY: Two Centuries of British Art. At the Seattle Art Museum Volunteer Park, 6/30-8/14.

Rube Goldberg, American furniture designer and cartoonist, born July 1, 1883.

JULY



OUT-TO-LUNCH CONCERTS, HELD Monday — Saturday at lunch and Fridays 5-6:30, through the rest of the summer. Sponsored by DSDA. Call 623-0340 for schedule.

FREE SYMPHONY CONCERTS AT THE Fifth Avenue Theatre. Call 447-4747 for ticket information.

Philip Johnson is 77 years old today. Happy Birthday, Mr. J!

Birthday Boy Michael Graves born July 9, 1934.

Otto Wagner, architect of the Viennese School, born July 13, 1841.

8

3

Louis, I say Louis Armstrong, were you really born on July 4th? Happy Birthday Louis, Happy Birthday, America!

"LIVING IN STYLE," WHERE ELSE BUT AT South Center Shopping Center? Their 1983 Home Show will be presented 7/15-17. A not-to-be-missed view into the dominant American culture.

"NEOCLASSIC HOUSES IN ENGLAND," A lecture by Professor of Landscape Architecture David Streatfield, will include country houses, their interiors, and garden settings. This lecture is the first of four Sunday presentations on 18th and 19th century English aesthetic ideals sponsored by the Seattle Art Museum. 3 PM at Volunteer Park.

New Moon

Giorgio de Chirico, Italian painter and inspiration for neo-rationalist architects, born July 10, 1888.

11

"DAIKU-SAN NO DOGU/JAPANESE Carpenters' Tools" will be the subject of a presentation by Frank Tashiro, 7/17, 1-3 PM and 8/21, 1-3 PM. Sponsored by the Seattle Art Museum, in conjunction with the ongoing exhibit of vernacular objects. At the Seattle Center Pavilion.

"THE FLIGHT OF BIRDS," AN EXHIBIT of wings and others, at the UW's Thomas Burke Museum, continues to 7/31.

"THE GRAND TOUR," THE 18TH CENTURY English gentleman's trip into antiquity, is the subject of a lecture by Professor of History, Fritz Levy. Sponsored by the Seattle Art Museum, at Volunteer Park 3 PM.

18

PING CHONG, ARTISTIC DIRECTOR FOR the Fuji Theatre Company, leads a workshop on theatre, performance, and visual arts. The workshop, 7/25-8/20, will culminate with a performance with Paul Karjniak. Sponsored by On the Boards. For information, 325-7901.

IMOGEN CUNNINGHAM IS AT THE HENRY Gallery through the expression of her photographs, 7/22-9/11.

"ROBERT ADAMS' INTERPRETATION OF Antiquity," a discussion of the drawings and paintings of the late 18th century English architect by Professor of Art and Interiors Warren Hill. 3 PM at the Seattle Art Museum, Volunteer Park.

Full Moon Tonight

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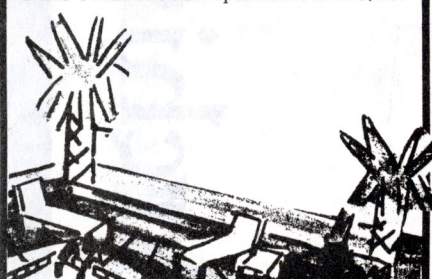
27

COMING UP IN EARLY AUGUST: "English Gardens and Country Houses," a presentation by Roger Sharmer, 8/7 at the Seattle Art Museum; the City Council's public hearing on proposed Land Use Regulations on neighborhood business zoning, 8/8; original Rock 'n Roll movies at the Seattle Art Museum - beginning with "Don't Knock the Rock," 8/5; gallery openings, street shows, summer talk, elemental experiences of sun and water. Catch these and more in the August/September ARCADE, at newsstands August 1.

Marcel Duchamp, wizard and chessplayer, born July 28, 1887.

15

PICNIC IN THE GLASS: THE PILCHUCK School holds two open houses this summer, the first 7/16, 10 AM-5 PM. Slide shows and demonstrations will be given. For information, 1-445-3111. The next open house is on 8/20.



BON ODORI FESTIVAL AT SEATTLE Buddhist Church. Japanese Folk Dancing. Part of International District Summer Festival: Asian food, music, dance, and crafts. Call 329-0800 for info. (7/23-24)

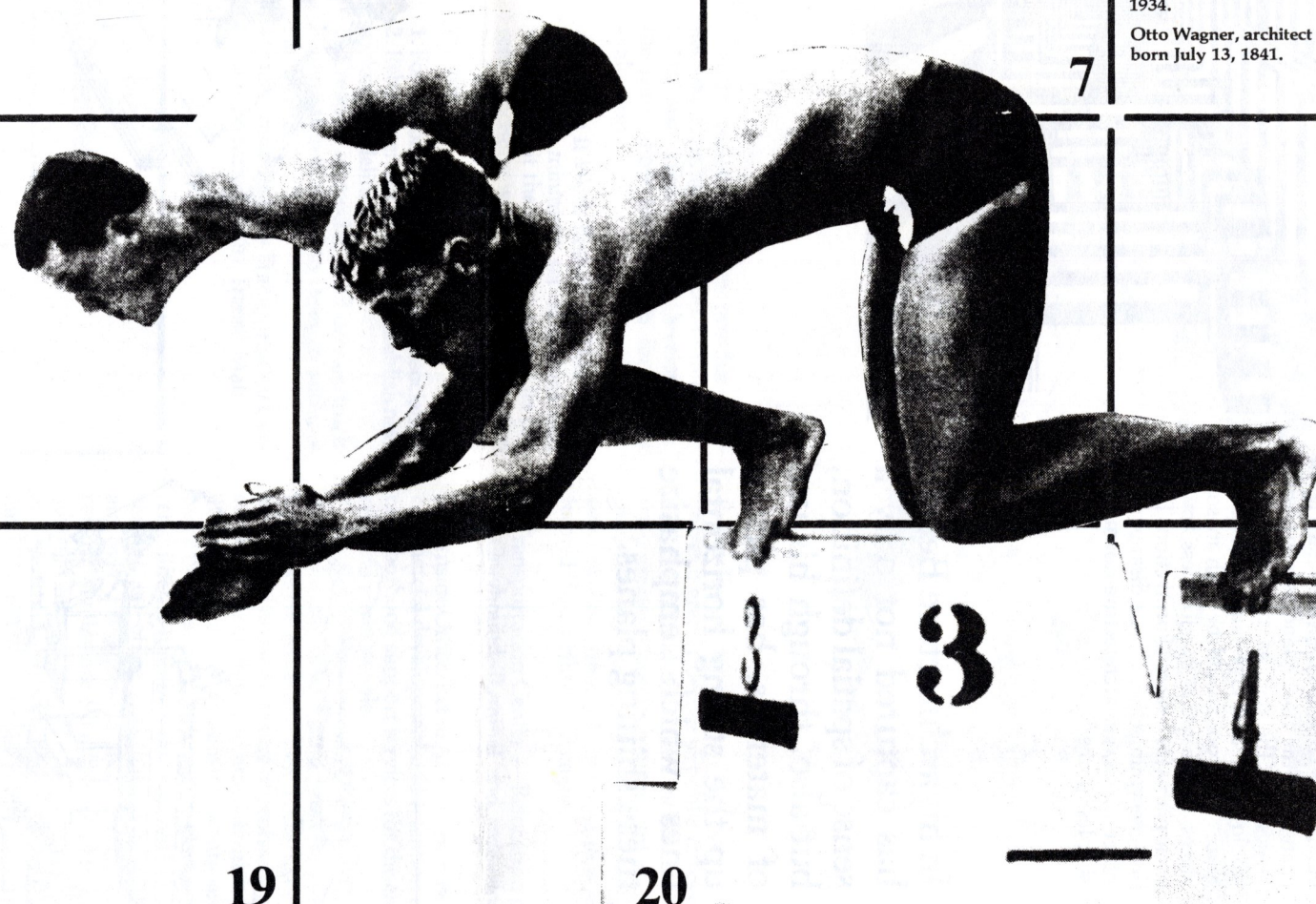
American painter Edward Hopper born July 22, 1882.

Japanese architect Arata Isozaki born July 23, 1931.

23

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Robert Becker, Architect

Robert Becker sees his work as striving for a regional approach to architectural design, but in a manner that does not focus on the traditional building forms and techniques of the Pacific Northwest. His architecture reflects a concern for the way a building is adapted to its site and climate. Orientation, weather protection, the way the light is received in the building spaces, and the spaces the building creates around it on its site are the elements Bob Becker begins to mold as he approaches a building design.

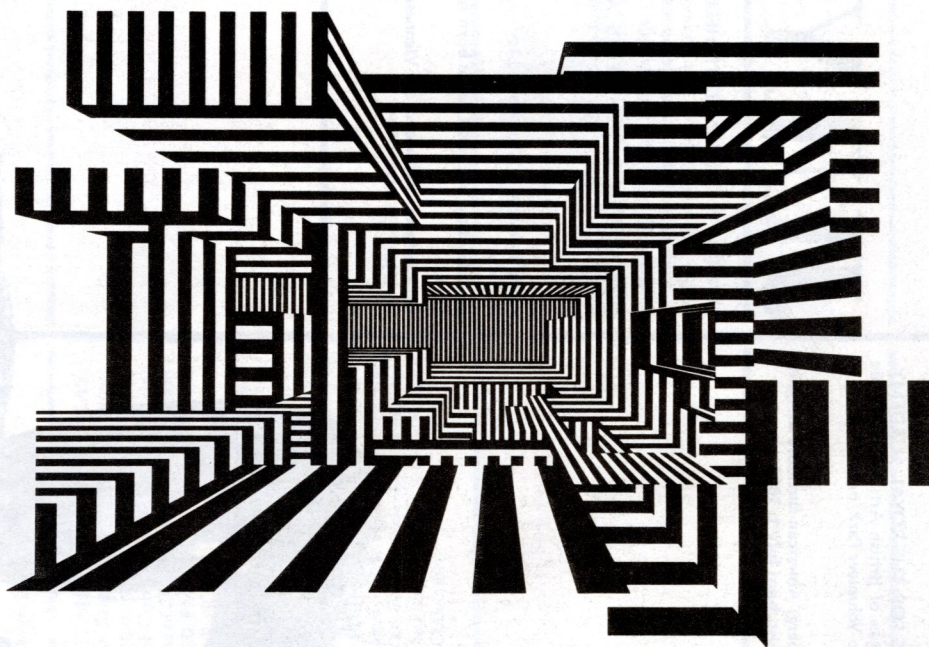
Becker practiced in Paul Thiry's office in Seattle for eight years, after which he spent two-and-a-half years in Sweden as an architect with WAAB White Arkitektonor, AB. He was involved primarily with work on offices, industrial buildings, and schools, as well as new town planning. There he found a comprehensive approach to planning that is rare in the United States. For Becker, the framework and high standard of planning that he learned in Sweden are a significant part of his experience.

Returning to the Seattle area in 1975, Bob Becker opened his own office in Bellevue. In the past eight years his practice has evolved from primarily residential work to include commercial and institutional projects.

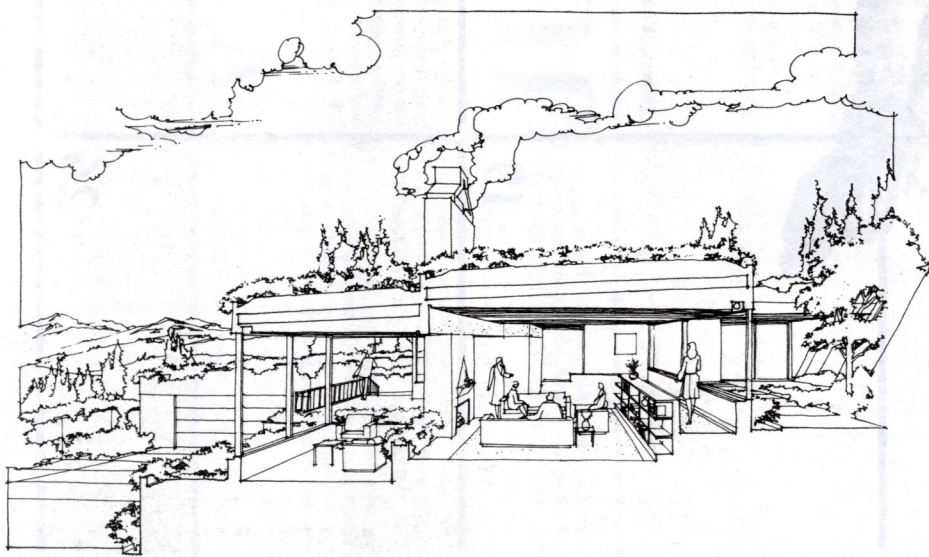
Becker uses the term "enviral-climatic design" to describe his design philosophy. By this he means determining the appropriateness of a design based on local environmental and climatic conditions, fitting each

A recurrent theme in much of Bob Becker's work is the changing floor plane, used to define the interior space. "An ideal building," says Becker, "would have level changes at the floor plane, which define spaces, and the roof as a shelter, which would cover and give dimension to the space. The roof would be high in some places, for a sense of spaciousness, low in some places for a sense of protection. Then [let] everything else . . . just disappear. In other words, get architecture down to its simplest forms."

In his architecture Becker has captured not only a sense of spatial definition, but also, through his use of materials, has picked up the strong horizontal lines which emphasize these shifting planes.



Painting by Robert Becker, 1975.



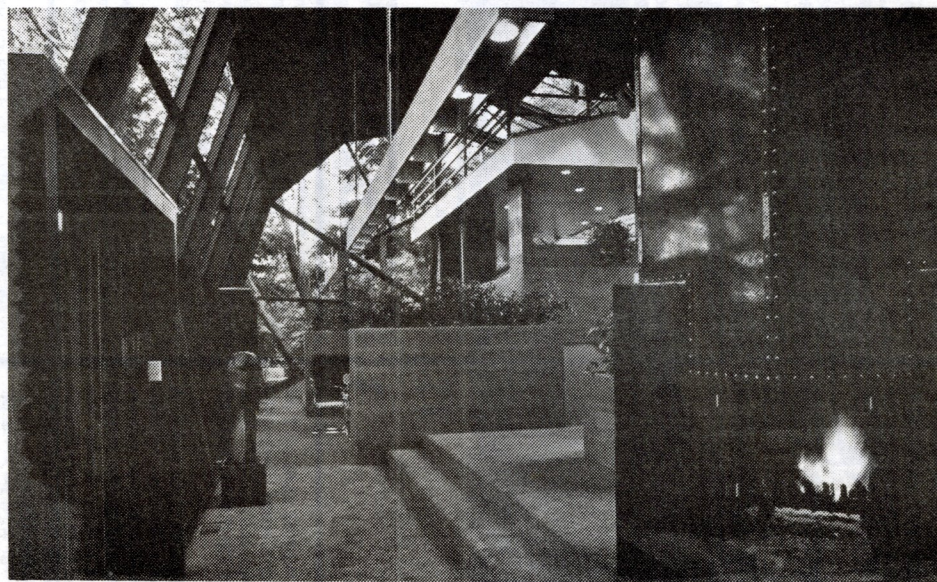
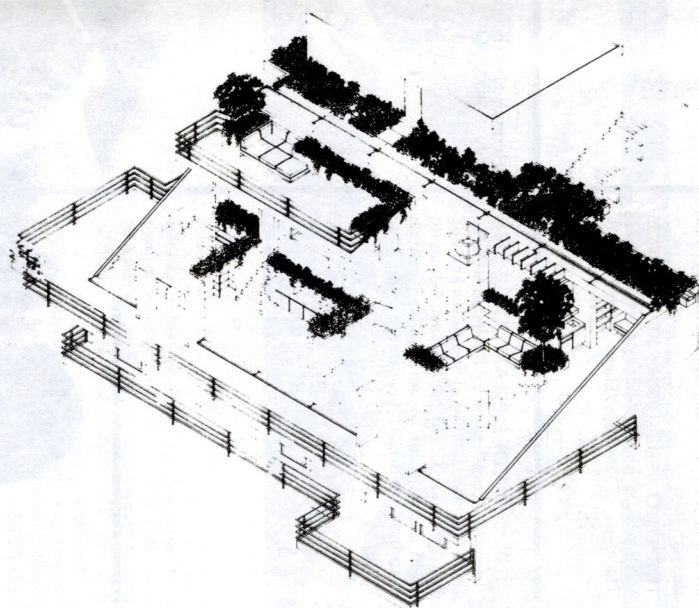
Earth-sheltered Housing Project. Proposed hillside housing cluster, with individual units having earth-sheltered roofs. Dwelling units clustered around a central community/recreational space.

building into its unique setting rather than manipulating a preconceived architectural idea to conform to a location. The fullest expression of these ideas is seen in his most recent work, a series of studies for earth-sheltered housing clusters. Here he has combined an energy-efficient dwelling unit with a flowing connection of interior and exterior spaces, forming a strong relationship between the site and the living spaces within.

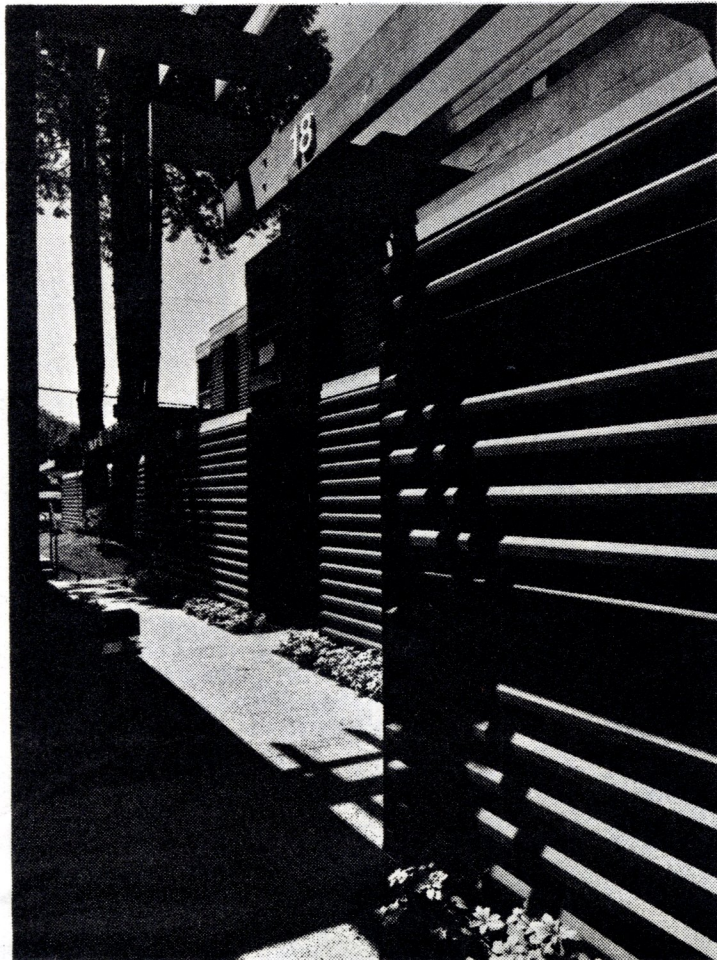
The connection between environment and climate is less evident in his earlier residential projects, such as the Morton Residence with its glass roof and walls. Becker's concern with capturing sunlight in the spaces of the house and visually extending the spaces to the surrounding trees has neatly fit the house to its setting, but has probably done so at the expense of efficient heating and cooling.

A painting by Becker, done while he was living in Sweden and recently shown in the Seattle Art Museum's Exhibition of Northwest Artists, is a clear illustration of this spatial notion. It is a representation of a series of shifting planes, striped with contrasting lines, which give a great sense of depth and volume to the painting. In his architecture Becker has captured not only a sense of the spatial definition similar to that represented in this painting, but also, through his use of materials, has picked up the strong horizontal lines which emphasize these shifting planes. The deep-ribbed aluminum siding, which is used in much of Becker's work, has very much the same effect as the contrasting lines in the painting, accentuating the movement and depth of the horizontal planes.

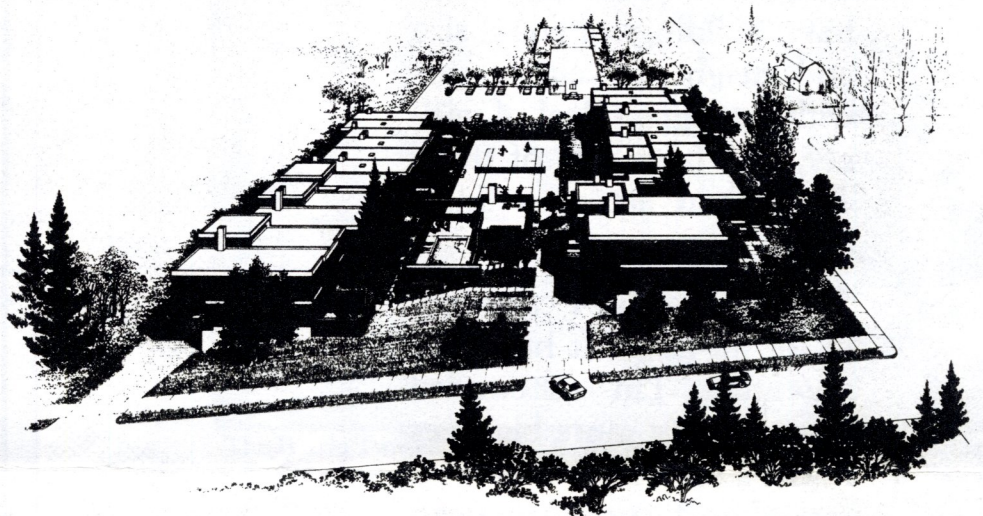
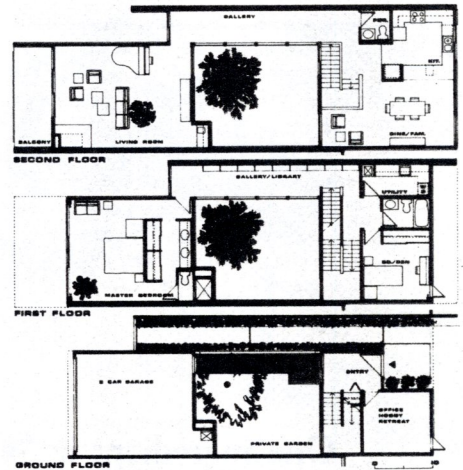
A change in floor levels is used with different intentions in several of Becker's



Morton Residence, Redmond, Washington. House on wooded steep slope. Living space on three levels, enclosed by steel arches with glass veneer covering.



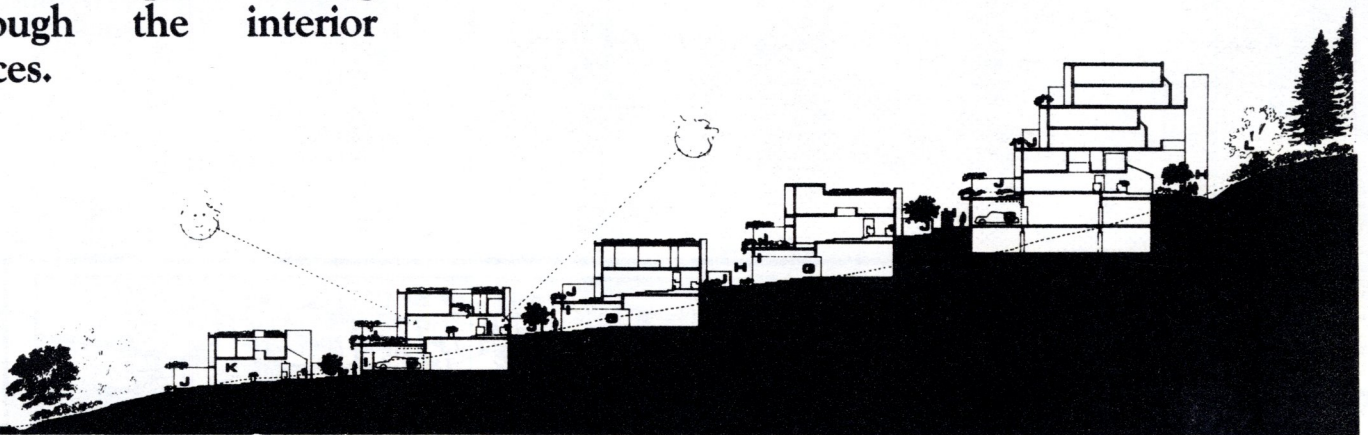
View West Condominiums, State Street and Seventh Avenue, Kirkland, Washington. Twenty-two condominium units grouped around a tennis court, swimming pool, and recreational building. The character of the project is established by the green, deep-ribbed aluminum siding, as well as the stepped section, which affords a view to each unit. The original design concept sought to create a passive "village green" in the central court area. This concept was altered by the subsequent inclusion of active recreational spaces.



projects. In the Morton Residence, spaces flow together on different floor levels and connect the various functions within the house. The stepping of levels serves a different function in the Village Green hillside housing project, where the independent levels are organized on the hillside to accommodate automobile circulation and to give each dwelling unit a view. In either example, the architecture reflects not only the idea of the stepped building planes, but also the romantic notion of the landscape cascading through the interior spaces. There is an effort to connect the building and, hence, the building's inhabitants with the ground plane. It is this sense of continuity between man and nature, built form and natural setting, that Bob Becker is trying to bring to life in his architecture.

Paul Shema

The architecture reflects the romantic notion of the landscape cascading through the interior spaces.



Paul Shema practices architecture in Seattle with Hewitt/Daly/Isley Architects.

Village Green, Bellevue, Washington.

Proposed multi-family hillside development including commercial and recreational functions. The first phase of a larger project which is to include a hotel and office complex.

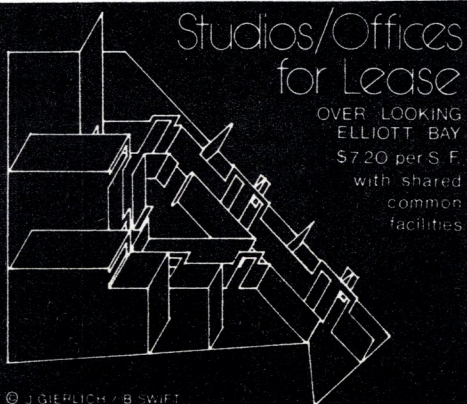
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ART INFORM



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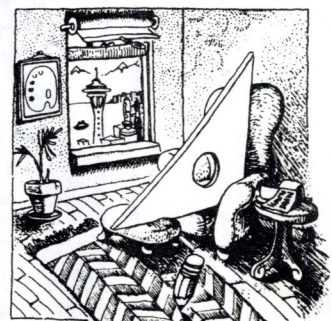
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The Gang of One

Four Proposals

Sketches by Mike Dowd.

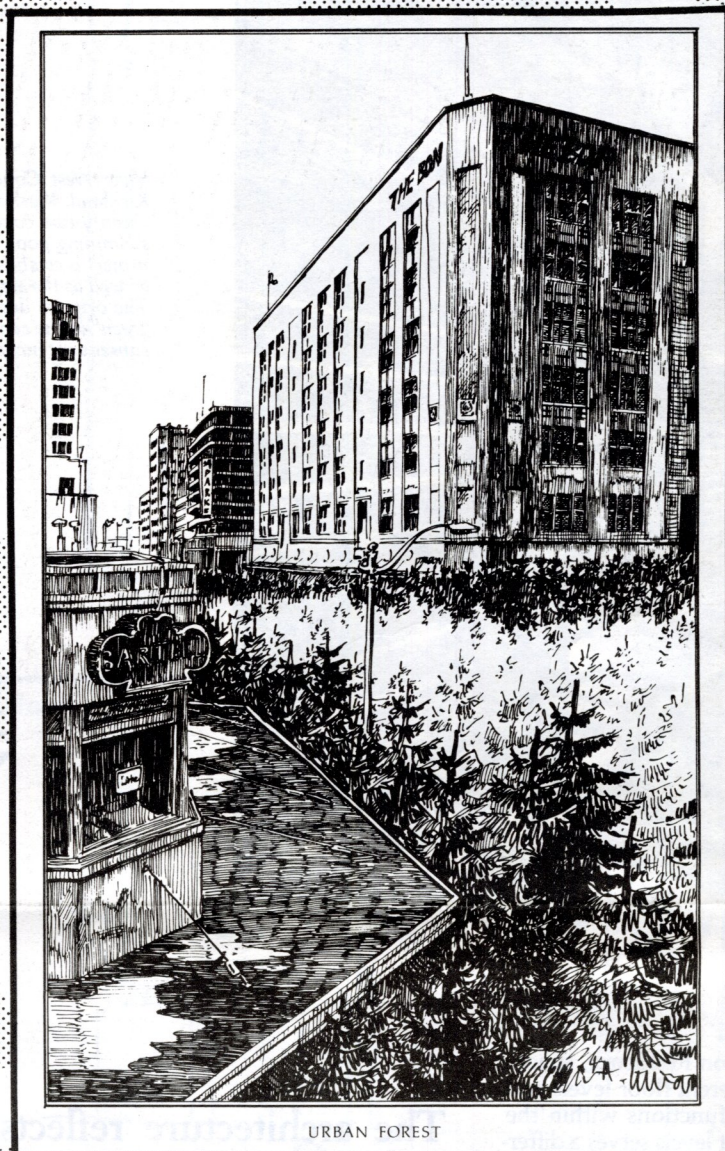
"We need more street trees in downtown Seattle. . . ."

—David Brewster, AIA Living
Downtown Symposium,
April 6, 1983

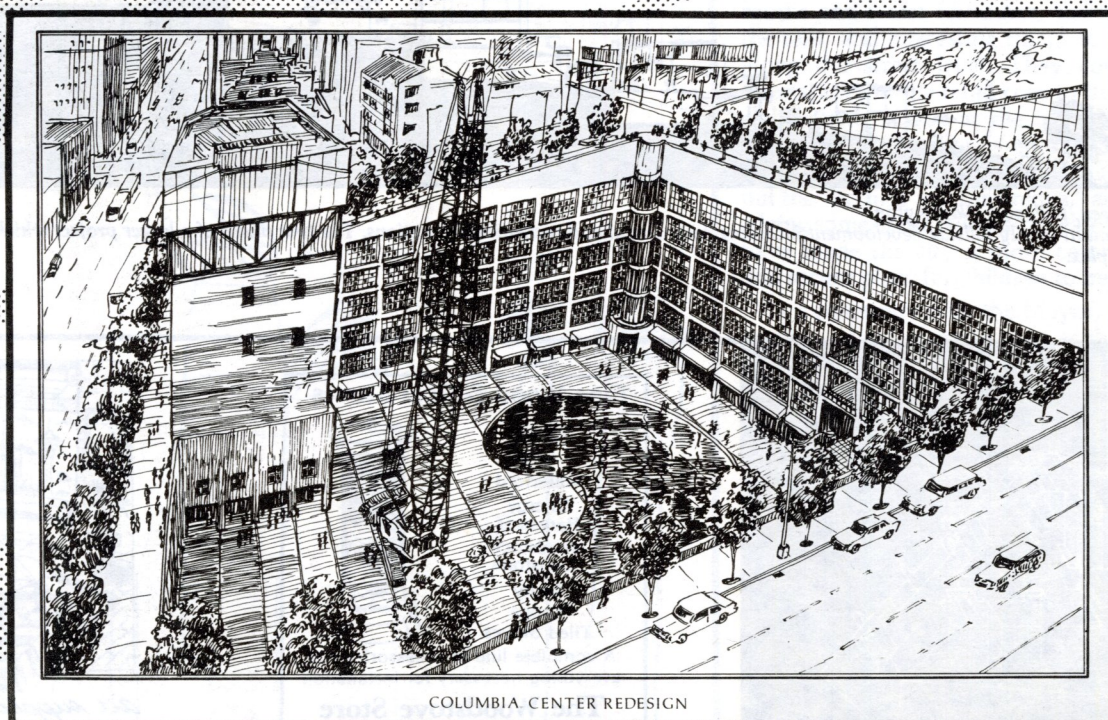
One ingredient in "a recipe for a true city: On the streets, have buildings of equal size and height on either side without a great deal of variety, and have lots of trees. They then act as a lineal park."

"Seattle is a city I can walk in for an hour. It has great potential. I'm astounded there are not more big trees in the streets in groves. You can almost cure American urbanism by planting trees."

—Jaquelin Robertson, AIA Living
Downtown Symposium,
April 19, 1983



URBAN FOREST



COLUMBIA CENTER REDESIGN

"We only need look to the World Trade Center in which there is probably less creativity per foot than in any other building in the country . . ."

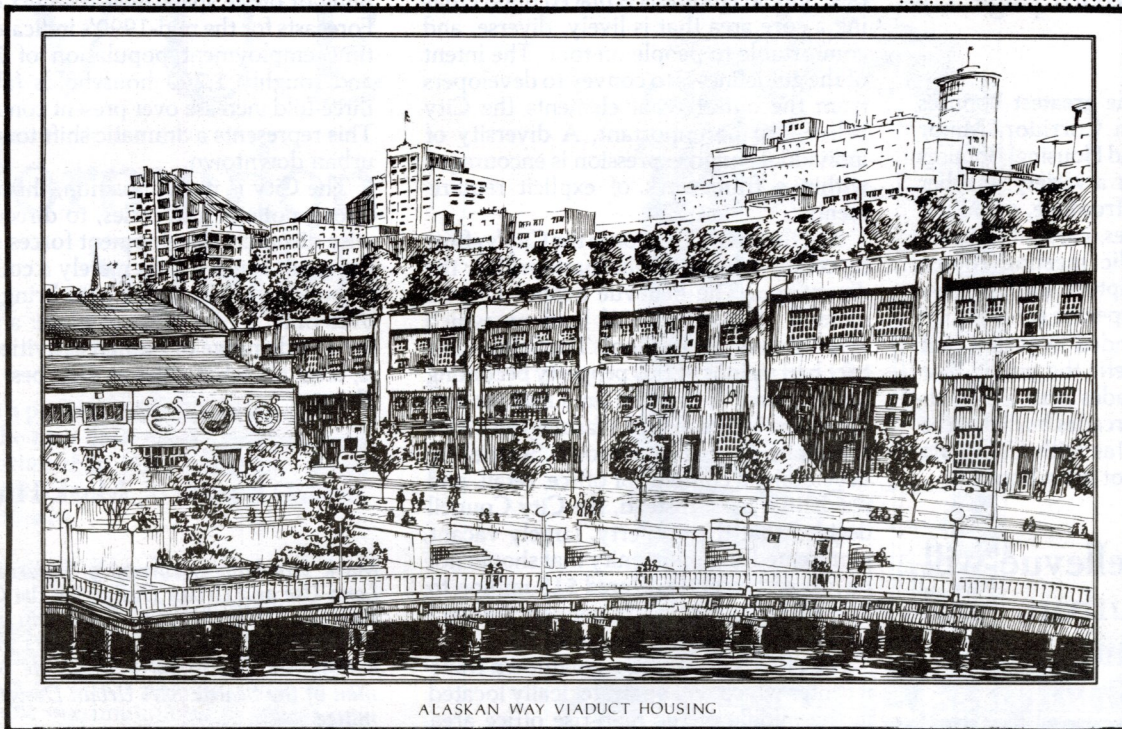
—Paul Goldberger, Seattle Skyline
Symposium, April 28, 1983

**"Capitalize on the viaduct."
"Quiet the noise from the
viaduct."**

—City improvement suggestions
taken from a poll of planners at the
APA Conference, Seattle, April, 1983

**"The viaduct is worse than
any building. Remove that,
and you'll do more than any
building or group of build-
ings can do toward helping
downtown."**

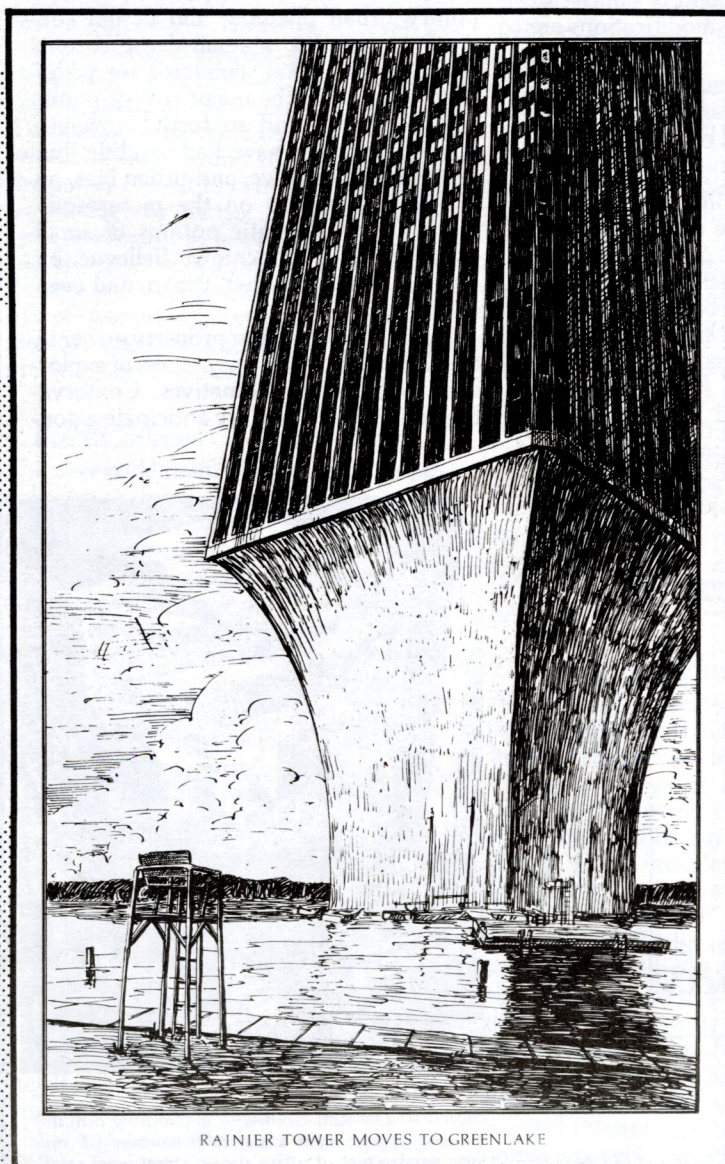
—Paul Goldberger, Seattle Skyline
Symposium, April 28, 1983



ALASKAN WAY VIADUCT HOUSING

**"The major downtown issue
is . . . the need to build
housing . . . of all varieties."**

—David Brewster, AIA Living
Downtown Symposium,
April 6, 1983



RAINIER TOWER MOVES TO GREENLAKE

**"A prissy ballerina on her
tiptoes" gets her feet wet.**

(Paul Goldberger,
Henry Art Gallery Lecture Series,
Seattle, April 27, 1983)

BELLEVUE . . .

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5. Incentive Zoning

Features eligible for the greatest bonuses include the Pedestrian Corridor, Major Public Open Spaces, and Housing. Bonuses can also be granted for a variety of other items, including retail frontage, open and enclosed plazas, arcades, canopies, underground parking, public meeting rooms, water features, and sculpture. Each of these is described by a very specific set of design criteria which are intended to ensure that such features will benefit the public. For example, shopping arcades must abut public rights-of-way, and arcades buried in the "bowels" of buildings (as with Columbia Center in Seattle) do not get a bonus.

Downtown Bellevue will be intense, urban, and even discordant.

6. Design Review

Virtually all major development projects within downtown Bellevue must go through a design review process before a building permit is issued. This is a device for ensuring not only that the letter of the law is being met, but that the intent is being achieved as well. The process is an administrative one involving Planning Department staff; no presentations before boards or public hearings are involved. When a project does not meet the intent of policies or code provisions, design modifications are required.

CURRENT PROJECTS AND FUTURE DIRECTIONS

The City is devising additional guidelines to strengthen its ability to achieve the desired character of the downtown. The Planning Commission is putting the finishing touches on a document which stresses the critical importance of building/sidewalk relationships and which calls for the inclusion of pedestrian-oriented uses, design features such as windows, street walls, and weather protection, and sidewalk ameni-

ties. Special emphasis is placed upon creating a core area that is lively, diverse, and comfortable to people on foot. The intent of the guidelines is to convey to developers from the outset what elements the City believes to be important. A diversity of individual design expression is encouraged, within a framework of explicit requirements.

Another new direction is the City's effort to create a large public park within the downtown. The Bellevue School District owns a 15-acre tract of land on which stood a secondary school. The School District had visions of this property becoming a rich source of revenue (in a manner similar to the University of Washington's Metropolitan Tract in downtown Seattle) by developing a complex of office, retail, and residential uses. Instead, the City Council decided that the property, largely vacant, represented an opportunity that should not be lost and recently offered \$15 million to the District, intending to convert the tract into a unique downtown park.

METRO is designing a downtown transit center which will be strategically located in the middle of the high-rise office area. With a budget of \$5 million, this facility will have specially-designed shelters, a symbolic monument/kiosk, special paving, and graphics. The transit center is the first result of an agreement between the City and METRO in which bus service will be increased along with an increase in employment density. It will also serve as the east terminus of the Pedestrian Corridor.

One could compare the transformation of downtown Bellevue to that of a "new town." A number of fragments of contemporary urban planning and design concepts are evident: a small dense core, a linear "spine" form, emphasis on pedestrian movement, the major role of public transportation, and so forth. However, many new towns have had a subtle, but nonetheless pervasive, anti-urban bias, an excessive emphasis on the picturesque, "order," and romantic notions of small town folksiness. Downtown Bellevue, by contrast, will be intense, urban, and even discordant.

Virtually every major property owner in the CBD is actively in the process of exploring development alternatives. Conservative estimates by the City anticipate a dou-

bling of office space over the next decade. Forecasts for the mid-1990's indicate a daytime employment population of 24,000 and roughly 1,200 households (about a three-fold increase over present conditions). This represents a dramatic shift toward an urban downtown.

The City is in the position, through its strong policies and codes, to direct otherwise disparate development forces so that the result is more than merely a collection of buildings. The intent is to bring about, over time, a true sense of place: a setting for a wide range of human activities. This is, after all, what cities at their best are all about.

Mark Hinshaw

Mark Hinshaw is currently Supervisor of Land Use and Urban Design for the City of Bellevue. An architect and an urban planner, he worked for TRA for five years prior to joining the City in early 1982. He is chairman of the Seattle AIA Urban Design Committee.

Kids . . .

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Advancement of Research are the international sponsors. The University of Washington and UNICEF have expressed interest in sponsorship. The conference is still in the planning stage. Contact Jennifer Parker at the Seattle Metrocenter YMCA for more information (382-5013).

By this time next year, each student in Harper Welch's class should be well prepared to show at the conference that she or he is a Child in the City. The kids at Stevens School are finding their voices as citizens in shaping their city. They have been learning at an early age that they can take some control over the direction of its development. By watching them learn to fly, perhaps more of us will remember that we also have wings.

Mark Ashley

Mark Ashley is an editor of ARCADE.

Pedestrian Corridor
CONCEPTUAL CROSS SECTION

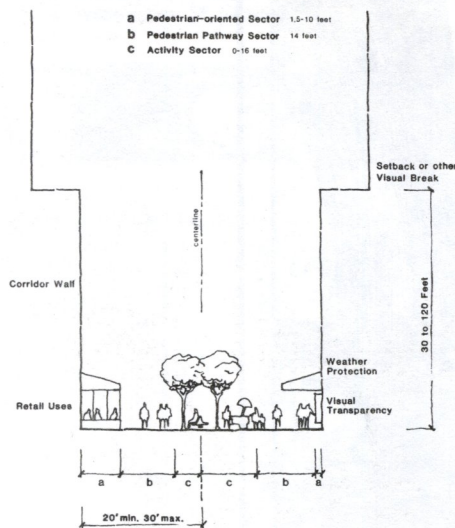


Figure 3. Guidelines for the Pedestrian Corridor give as much emphasis to the "walls" containing the space as to the "floor." (Urban Designers: TRA and Don Miles Associates)

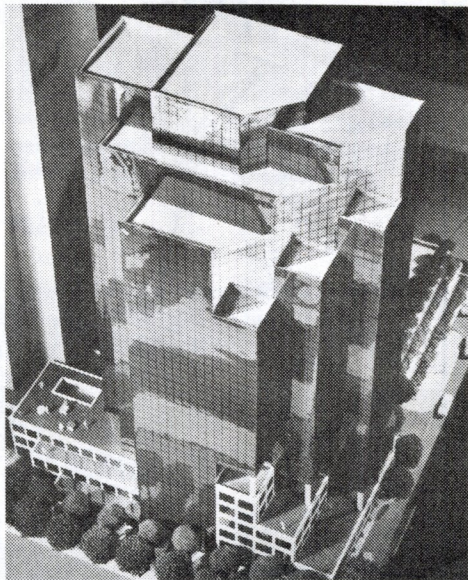


Figure 4. The Koll Company is planning a multi-phased development which will contain 1.5 million square feet of office space, street level retail, and possibly a hotel. The site abuts the east end of the Pedestrian Corridor. The base of the building steps out to contain and frame the corridor in compliance with adopted design guidelines. (Architect: McKinley/Gerron)

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- AND
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