

THE JOURNAL FOR Architecture

Design IN THE NORTHWEST

Bo Helliwell's

FISHBONE HOUSE

Galliano Island

AIA Honor Awards

Michael Pyatok

Toward a "Real" Urbanism

Chris Libby:

The Affordable Bungalow

Jim Nicholls:

Artist Live-Work

INHABITATION



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A Forum for Architecture and Culture

The mission of ARCADE Magazine is:

- To provide a forum for the exchange of ideas and opinions that influence or inform the built environment of the Northwest.
- To include perspectives from all design professions including architecture, landscape architecture, interior design, graphic design, industrial design, construction, fine arts and performing arts.
- To involve the greater community of the Northwest in the creation of our environment and our culture.

The Northwest Architectural League is a non-profit educational organization dedicated to increasing general awareness of architecture, design, allied arts, and the environment. It sponsors a variety of events and publishes ARCADE, a quarterly journal for architecture and design in the Northwest, including Oregon, British Columbia, Washington.

ARCADE welcomes submissions. We print feature articles with a critical slant about architecture and allied arts in the Northwestern United States and British Columbia. We invite news items and calendar entries of interest to the design community, restaurant reviews with an eye for design, book reviews, and new design/architecture, which is printed in New Work.

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On the Front cover:

"Fishbone" House
Galliano Island,
British Columbia
Bo Helliwell
Blue Sky Architecture,
Vancouver B.C.

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- Saving Place Through Natural Heritage Tourism—Grant Jones
- Walking on Water in Rome—Katherine Rinne
- Exploring Cultural Terrains - Exhibit and Student Work—John Abell
- Joys of the Microsoft Water Feature—Jim Emerson
- The City as a Product of Nature, The City as a Product
—Juliet Sinisterra Cole
- Advertising and the Environment of Northwest Urbanity:
Insights into Ideal City/Nature Relationships—Paul Hirtzel

Summer Issue - June 5, 1997 - Materials

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- Oregon Energy Award Projects
- The Rise and Decline of Regional Architecture in the Pacific Northwest—Ibsen Nelsen
- Considering Corrograted

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'till you turned out the light...

TOM WAITS



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Letter from the Editor

Inhabitation

It is evening. As lights are switched on, but shades not yet drawn, we have a few brief moments to mentally inhabit the homes of our neighbors. This experience is so poignant, so heart-wrenching, and so beautiful that it is a blessing to only be allowed a few such moments each evening. We are witnesses to inhabitation, and whether we are appalled by, or long for what we see through these windows, we are enriched by these ordinary glimpses.

This issue of ARCADE provides a window onto the possibility of inhabitation — most particularly with the creation of houses and housing that are worthy of inhabitation — places in which individuals and families can invest care and love in order to create real homes and communities. The creation of a place, whether the “nest” of Bachelard, or “a room of one’s own” of Virginia Woolf, is primal. Children create secret inhabitations under trees and tables which they invest with great meaning. Our question is this: If it is so easy for a child to create a meaningful place, and if this instinct is truly primal as Bachelard and others believe, then why is it so difficult for us as architects, landscape architects, urban designers and planners to create inhabitable places?

This issue of ARCADE presents some recent work from the Pacific Northwest that offers real solutions to the inhabitation crisis: at the micro level with interventions such as accessory living units; at the group level with current projects in the vital Cascade area in Seattle. These designers and communities, as well as all the other projects presented here, are not offering hollow platitudes, but real answers.

I would particularly like to thank Iole Alessandrini for her assistance with editing graphic material, Victoria Reed for her relentless pursuit of tardy articles, David Horowitz for his keen editorial eye, and the office of Ted Mader Associates for the enormous amount of work and love they have invested in the design of this issue. I would also like to thank all the contributing authors for their work and for their patience in dealing with a peripatetic editor. Finally I would like to thank all the volunteers who have participated in the rebirth of ARCADE magazine.

Katherine Rinne
Rome, Italy

Tear Apart Arcade

Arcade is a journal to tear apart. It invites you to grab a pair of scissors, glue and to start cutting off articles and drawings to re-assemble a new multi-form collage. Arcade is not that journal that you want to look through gently, neither to put inside a plastic bag to store into the most remote shelf of your book shelf.

Here in Italy, media such as newspapers, treat another powerful media, architecture. They inform architects and the public what to do. In this panorama of communication where images are signs, express meanings and talk about meanings, how to avoid useless moralism that is both teleological and pedagogical?

I am convinced that beauty, pleasantness, and harmony are good. After all, what is satisfying makes us feel good.

All images that are in *symphony with our unconscious* fascinate us. How not to fall in love with the deep harmony and balance of the *Damoiselle D'Avignon* by Picasso, or with a bridge in Barcelona by Calatrava! These are two images of two different artists. Though different they are able to communicate to us, that each individual, either an artist or an architect, must fight, with originality and integrity, against the dogmatism of academies. Here is what interests us, the exploration of an ever-changing beauty that, because it changes, it is also transforming.

Emanuele De Vinci

Architect and Consultant at the
University of Rome *La Sapienza*,
Department of Architecture.

Take a Stand

Arcade has struck a resonant chord.

I am reminded of a course taught within which the professor stated rather convincingly that the history of noteworthy architecture concluded with the passage of the Renaissance. He began the course by saying that it was not his objective to have everyone in the room in agreement with his views. Rather, his wish was to construct a strong argument upon which to react, in turn leading to a lively discussion. In other words, he took a stand.

Arcade as the voice of northwest architecture and design provides a medium for the profession and public to take a stand. Its thoroughness is entirely proportional to the strengths and

diversity of its contributors. Conversely, it is in the hands of its readers to carry out the process of discussing the points raised as well as indicating points missed entirely in order to fulfill its role as an interactive medium.

The first re-awakened issue of ARCADE offered us the opportunity of Ms. Clair Enlow's companion piece (p. 16 & 17) on the foresight and open mindedness of model patrons Father William Sullivan and Father Jerry Cobb of Seattle University. Father Cobb stated that “I expect a gathering of different opinions, but the proof will be in the prayer. It really has to be experienced,” regarding the acceptance of Stephen Holl's chapel into the fabric of the University. Does this not demonstrate a healthy outlook on behalf of a client willing to weather criticism for pushing the envelope? Such companion pieces to Stephen Holl's El Croquis interview illustrate your journals added perspective in providing a more holistic understanding of what makes arresting architecture.

Arcade wishes to bridge the borders between British Columbia and the Northwest transcending geo-political boundaries and allowing the Cascade range to act as a spine along which regional traits are shared and across which communication links are vital. As ARCADE establishes its sea legs the potential exists to serve the region in providing at the very least opportunities of exchange. I look forward to this spirited and highly provocative discourse.

Remember it belongs to the readers, so take a stand.

Kai-Uwe Bergmann

1996 AIA Awards

The recent presentation of the 1996 AIA Honorary Awards for Washington State Architecture made me ponder on the common sense approach of the jury and its acknowledgment of the possibility for new perspectives on what we do as architects.

I am encouraged by this approach because it suggests to me that we as architects have a responsibility not just to please ourselves with our creations, but to demonstrate our commitment to our fellow human beings and our relationship with nature.

Architecture's role, by definition, differs from the other arts because architecture involves the manipulation of both physical space as well as human experience. It is a sophisticated process that teaches architects to observe

and reflect on these aspects of our lives and to create artificial images distinct from nature. Architects are able to recognize things, internalize images and then reproduce them in a new external reality. Architecture means transformation, creation of material things and formulation of conceptual thoughts—ideas that interact with both heart and reason—and make a cohesive unity with our body.

I am very much convinced that we cannot be fair to architects and their works if we judge them by simply evaluating photographic representations of their works. Architecture is a continuous flow of experience: aesthetic, affective, physical and temporal. If these are negated, then architecture risks being mistaken with conceptual and figurative art.

To me it seems important to question the formula in which design awards are conducted, as well as the process of admission and selection of architectural works. Then, we can ask ourselves whether we need design awards, or what we expect these awards to achieve. Architecture is a discipline of synthesis and conflicts, an intelligent process that evolves side by side with the cultural growth of human beings. To pursue this task, we need to broaden our perspectives by confronting our differences in terms of our insights, works and ideas. This is one way to understand our role as architects in relation to the expression of ideas in our work.

Iole Alessandrini,
Formerly of Tommaso Giura
Longo, Rome. M. Arch.
University of Washington, 1995,
Architectural Lighting Consultant.

Forceful & Eloquent

Congratulations, Victoria Reed, Jennifer Donnelly and all concerned, on a forceful revival of ARCADE. You are eloquently saying things that need to be said. As a former contributor and reader I am delighted. I am subscribing and passing on the word to faculty and students in the school of Architecture at WSU.

Henry Matthews,
School of Architecture WSU

ARCADE welcomes succinct letters on articles. Letters may be edited for length. Please send letters to the Editor to 2318 Second Avenue, Box 54, Seattle, Washington 98121. E-mail: arcade00@msn.com include your name and phone number.

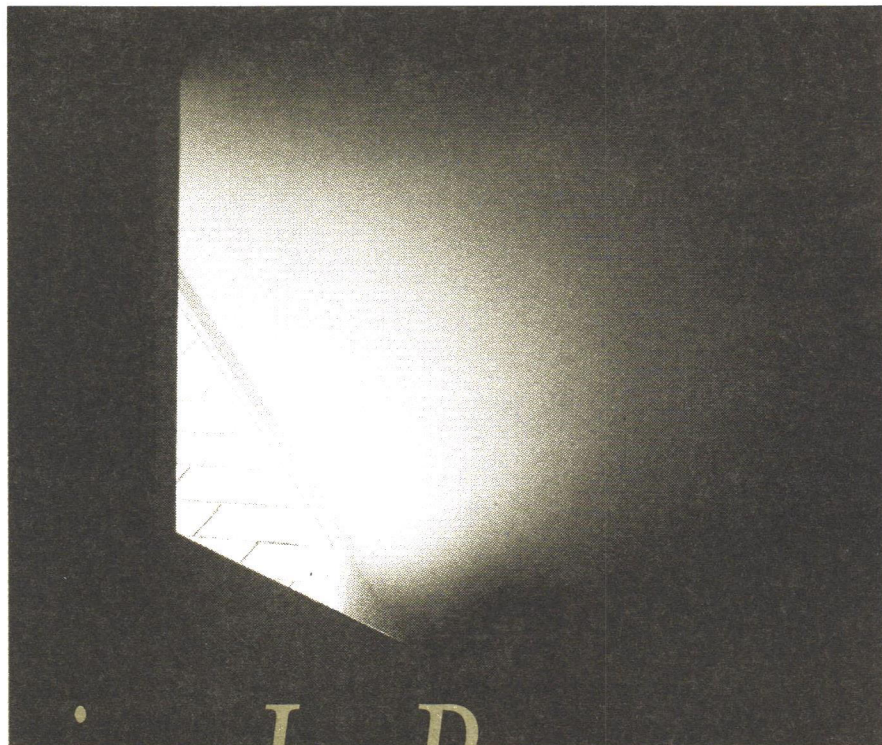


photo by Iole Alessandrini/Steve Hansen

Seeing In Rooms

Driving at night, circling endless blocks, neighborhoods, districts, I see into lighted rooms through half-shaded windows. Headlamps craze the lawns and faded house numbers; the rooms are lit by their own light — on tables or overhead — and only small portions are visible as the car moves by. I don't stop or look too long in any particular window, rarely see people or even signs of life. I am not looking for anyone or an arm or sign at all. The rooms, the top half above a shade, the right side, the stripe down middle-parted drapes, have their own specific weight and texture, clear and distant as a bell, and I do not want to populate them. Four walls, it seems, the light coming from...they are really all the same. They happen to be on streets miles apart or round the corner. What season is it, windows stacked, louvered, columnar folds, bare, billowy, black, so many moons? I try to keep the car going a constant speed, each window seen for a few seconds. They are the same with or without my crooking orbit.

And anyway, what would I find, if I stopped to watch or the drapes were pulled suddenly for an audience? A partial view shows the bronze or bookish room to better advantage. The paintings, all subjects and sizes, become clarified as piecework, lustrous bits, stuck like cold lightning in the edge of frames. The walls glow with imagined life; beautifully cogent corners, shadows gradated, define the world of each breathing, concurrent cell. Dreams (of one or two tenants at most — not ever possible to share dreams in larger numbers) are stored neatly on invisible shelving, they bob and spin silently in the space above the sitter, unseen, in a cracked green clubchair, or the family on the rug. What I am seeing they do not, cannot, because it is the fragment that is missing in their nighttime spectrum.

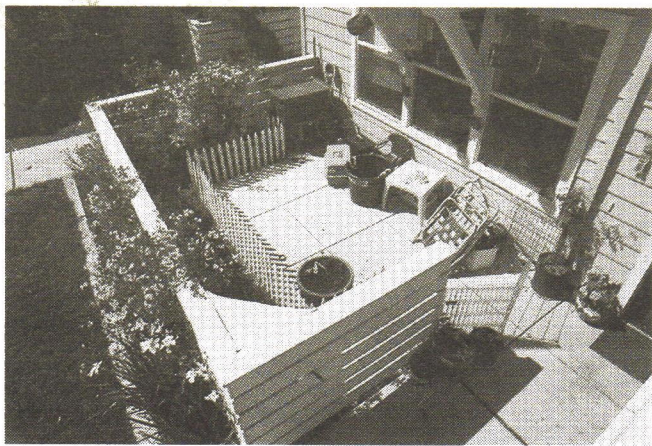
The roaring television, yes. The thumping radio, white-tongue bulb or any number of phenomena, yes. But the coursing charcoal wind, sea-glaze on sails unfurled or knucklebones-in-oils are outside the bandwidth. If only I could click my beat-up car radio, and punch it to shortwave, send the word to Nepal or Helsinki, that it's an emergency, yes it's very i•m•p•o•r•t•a•n•t, to get a message to someone inside, broadcast through microwave or shaver or any appliance receiving, to look up because some dreams have come loose from the shelves and I hope they don't hit any heads or any pets. If I could just reach Helsinki, I know someone there who would put the word out. Tell the dog to come to the window, tell F•i•d•o to w•a•v•e o•n•e p•a•w if he hears you.

DANIEL GARNESS IS AN ARCHITECT, URBAN DESIGNER AND WRITER IN SANTA MONICA, CALIFORNIA.

Neighborhood Development in a Democratic City

T O W A R D A ' R E A L ' U R B A N I S M

by Michael Pyatok FAIA



Tower Apartments, Rohnert Park, CA
Tenants' personalize their territories.



Hismen Hin-nu Terrace, Oakland, CA
Ground floor street vendors.



Gonaway Commons, Oakland, CA
Secured courtyards for single parent families.

Part I. The Context of Neighborhood Development

In the past three decades we have witnessed extraordinary changes in the global economy as many businesses either eliminated or drastically reduced labor to maintain a 'competitive' advantage and 'acceptable' compensation for investors, owners and CEO's. During this same period government policy has shifted to favoring business and its investor class, reaching extraordinary levels in the past two years as the social safety net was severely curtailed. Despite election-year government statistics, these are times of massive layoffs, with unemployment and underemployment at highs not seen since previous major efforts to automate and 'rationalize' production. At the same time that the unemployed are chastised for being lazy, established economists and the Federal Reserve admit that a market economy of our size must 'naturally' have 8 million or so unemployed at any one time as a check against inflation, the demon most feared by the investor class.

Any suggestions on how the American city can improve itself cannot be made without being aware of these larger economic forces: 1) continued global mechanization of agriculture, displacing rural First and Third World peoples into our cities, in turn expanding suburbs for the middle classes seeking to escape the consequences; 2) the cybernation of manufacturing in the First World or its relocation to the Third World, leaving behind stagnating communities of unemployed or underemployed, further spurring to the suburbs those still gainfully employed; 3) the more recent cybernation of financial and service industries, tossing aside white collar workers with its resultant impact on older suburbs.

Meanwhile, down in the streets of our cities, it has been argued that land development under Capitalism has always been engineered by more powerful

economic interests manipulating political bodies and regulatory agencies. And while that may still be the case today, the process has become somewhat more complicated since the middle class during its Post WWII expansion claimed control over larger areas of urban and suburban regions. This was greatly assisted by several major government subsidies, not the least of which has been mortgage insurance and mortgage interest write-offs (\$90 billion lost in potential Federal revenues in 1994). The subsidized expansion of the middle class continues with HUD's new program called "Homeownership Zones" for those whose incomes are just below what lending institutions are normally willing to accept. But the majority of the non-propertied class will not qualify for even this program, as was the case in similar federal efforts in the past because of requirements for acceptable credit ratings and stable incomes.

Federally-subsidized control of real estate by the middle class helped spawn both the positive side of the neighborhood 'movement' as well as its more destructive NIMBY side. While middle class homeowner neighborhoods have checked more rapacious speculative developers, their motives often do not reflect the needs of the larger society. In fending off development from their own back yards, they often prevent job creation or residential choice for lower income households who must rent. Also, they impede the densities needed to support public transit, essential to lower income households. As long as the underclasses continue to grow in size and misery, due to global forces and middle class indifference or outright hostility, the nation suffers with higher social and economic costs shifted from the welfare state to prisons and police, higher insurance for property and health, and worsening impacts of suburban flight.

To make city-building more democratic, we are really discussing how to expand the opportuni-

ties of those who do not own property and do not have access to capital or subsidies in quantities that can make them a force in the political arena. Efforts to expand homeownership to this class, while politically acceptable, only serve the cream of the working poor. The question for architects and planners, members of the middle class, is what should our role be when facing these issues?

'Democratic' Planning and Design

In a democratic planning process a first priority should be to assist those who are organizing the tenants into a strong proactive force. The single, most important product of a redevelopment process, even more so than award-winning architectural symbols, is the local grass-roots coalition of the non-propertied and propertied classes created to invent, implement and maintain the products of redevelopment efforts. Social decay is not the result of poor physical conditions. These conditions are merely consequences of lost jobs and disinvestment. We have to be careful not to be like doctors prescribing pain killers for the symptoms of a more profound ailment. In short, rebuilding the human infrastructure should be the prime purpose, with rebuilding the physical structure as merely the excuse or the means to achieve that first priority.

While our efforts through organizations like the Congress for New Urbanism are important and necessary to better plan our neighborhoods, we are not driven by economic democracy as our foremost priority. It is not surprising that many now see us as using CNU principles to do nothing more than sugar-coat continued sprawl in the suburbs or disguise the same old destructive consequences of urban removal in the cities. At best we find ourselves producing for non-profits and public agencies award-winning housing and neighborhood designs for the deserving

poor, packaging them in photogenic and politically correct architecture and urban design, but not at all contributing to the process of community organizing.

It should not be forgotten that families in the tenements of many New York blue-collar neighborhoods during the 1940's, 50's and even into the 60's successfully raised children even through college on minimum wages, living in one-room apartments of only 600 square feet at 100 units to the acre, with very few of the physical ingredients prescribed by the New Urbanism. What made the difference was that industrial jobs, some even unionized, were plentiful at the time. It certainly helped that most retail, educational, recreational and transit services were easily available within walking distance, eliminating the need for auto ownership, a principle of the CNU. But it was also a period when most low-income families had two parents and only one parent could support the family even on modest wages and the other could tend to the homestead. Also, it was the pre-chain store era so there were many small shops locally owned, further assisting the neighborhood economy through the multiplier effect. Rent control was the form of government housing assistance at the time and tenants, paying only about 25% of their minimum wages for rent, maintained their own apartments and sometimes even buildings as an unwritten contract with landlords. Tenancies lasted 20 to 30 years, stabilizing whole neighborhoods as though they were owner-occupied with crime rates significantly lower than today. There were no homeowners within a half mile radius of these tenement neighborhoods yet they were strong, vital and wholesome places to raise children. The author is a product of these very conditions.

These conditions demonstrated that well-designed housing and carefully designed neighborhoods a la CNU principles are not as critical to wholesome family life as is a housing subsidy and an ample supply of decent jobs and strong social networks to compensate for the fact that in today's economy both parents must work, if indeed there are two parents. Today, industrial jobs have been replaced with low-pay service jobs; federal housing assistance to tenants has all but evaporated and the gradual weakening of rent control in New York destabilized the decades-long yet delicate informal social contract that had grown

between tenants and landlords; successful local shops in low-income neighborhoods are significantly fewer under the pressures of mega stores; families are reduced to having one parent because relationships are impossible under hopeless economic conditions; and cheap transit is a vanishing dream even in cities where it had a long tradition.

Under these conditions we have to be careful as architects and planners not to delude policy makers or the public into thinking that if we restore the physical structure or appearances of the good old days as a stage set that somehow our neighborhoods will resurrect the economic and social conditions that prevailed in the past. In fact, as members of the CNU we are often being asked to use our neighborhood planning principles to replace older neighborhoods occupied by renters with newer older-looking neighborhoods occupied by homeowners, thinking that a community like the good-old-days is being restored when in fact one is being eradicated.

Hence, genuine participation in the development process by the non-propertied residents of lower-income communities must be promoted as equally important, or perhaps even more important to community-building, than what the physical conditions will be like after redevelopment. Aside from creating some real immediate jobs, active participation fosters political savvy, economic entrepreneurship, self-confidence, and strong neighborhood organizations, all of which improve employability and the reputation needed by a neighborhood to attract investors and other entrepreneurs. Some of these community rebuilding activities may include:

- reforming present zoning and planning ordinances which retard or prevent development in lower-income communities;
- demanding funds from public and private sources to fuel development;
- coercing local political bodies to favor policies that encourage development in lower-income communities;
- forming and managing neighborhood-based non-profit corporations to implement development, to provide training in development and to employ locals in the process;
- choosing and supervising professionals—attorneys, architects, engineers, financial consultants, contractors—to carry out community-driven priorities;

• working closely with planners and architects to give shape to plans and designs ranging in scale from neighborhoods to individual building projects.

We should not be romantic about the “purity” of the under classes and recognize that some grass-roots organizations suffer internal strife, nepotism, mismanagement, corruption, or incompetence. All of these have been part of inner-city self-help efforts but no more, and perhaps much less, than has been found in the practices of savings and loans institutions, the defense industry or the daily work of politicians. However, forms of redevelopment characterized by the protective paternalism of professionals—the Patrician Left—suffers greater negative consequences from not having spread the educational and financial benefits of redevelopment among local residents, particularly the tenants. Award-winning architecture without a local organization of tenants to supervise, manage and expand the initial investments is a form of paternalism that simply stalls but does not reverse decay.

‘Participatory’ Planning and Design

The actual process of designing a project with direct hands-on involvement by a coalition of tenants and property owners is an exciting and mind-expanding enterprise. It in no way needs to suffer from the ‘design-by-committee’ fears that ego-centric designers often cite. The success of a built project which they helped shape encourages people to continue to work for their community's improvement on projects with less immediate rewards and slower time frames—school reform, drug busting, business retention, etc. And what emerges as a physical design from these workshops can be quite different from the formulas promoted by design professionals, housing specialists or public servants.

While much has been written recently about the New Urbanism, too much of this work has not been the result of grass-roots organizing in existing lower income communities by and for tenants. Much of it still focuses on large-scale new communities and homeownership, requiring access to large capital investments where only private developers or government agencies can be players. Even the low-interest loan subsidies of HUD's new “Homeownership Zones”

program, which promotes the use of the New Urbanism's principles, requires a minimum of 300 units in order to apply. This will have little applicability to lower-income city neighborhoods needing micro-surgery or in-fill and do little for organizing tenants except to rouse them up against what could be another form of large-scale urban removal.

Some who espouse the positions of the New Urbanism are serving the interests of private developers and public agencies seeking to satisfy the culturally specific tastes of higher income residents. In a recent interview with Metropolis Magazine, architect Andres Duany, one of the CNU leaders retained by the City of Norfolk, Virginia, explained his plans for its East Ocean View neighborhood and why he was planning only 400 to 600 higher-priced new homes in place of 1500 rental units which are presently there in 350 buildings. He planned to bulldoze the existing neighborhood and displace the remaining working class families who still live there: “...affordable housing is not what cities need. Because they don't pay taxes (not true, author's comment). They bankrupt cities...The whole trick is to bring back the middle class”. So we not only subsidized the flight of the middle class for decades on the backs of the poor, now we feel it is morally right to subsidize their return on those same backs, since higher income homeowners are considered to be better citizens deserving more rights. On the new neighborhood mix, Duany explains, “Now it is 95% rental and 5% owner. Under the new plan, it's going to flip to be 80% owner and 20% rental”. On the question of who is to blame, Duany goes on, “The whole thing has been made so easy for me. I've been protected from this beautifully. Because (the city council made the decision) before I got there”.

“Principles for Designing and Planning Homeownership Zones” is a HUD pamphlet outlining 12 principles of the New Urbanism which HUD will be looking for among developments seeking assistance from this new homeownership initiative. Many of the illustrative projects are large new community plans or large scale urban renewal

projects redoing whole city blocks, commensurate with the 300-unit minimum limit of the funding source. Some are even high-end housing which can afford some of the more expensive ingredients of the New Urbanism. Only two projects are of the scale that most grass-roots organizations could undertake, and only one of these is rental housing for low-income families. While the pamphlet pays lip-service to the need for diverse neighborhoods, it does not explicitly encourage the mixing of rental housing, particularly for lower income families, with homeownership as a requirement for the funding, and certainly not in equal quantities. While the booklet stresses transit, reducing auto-dependence and the need for neighborhood-scale planning, there is an element of aesthetic elitism requiring more rigidly coordinated appearances, preferably with expressions of the ‘good old days’.

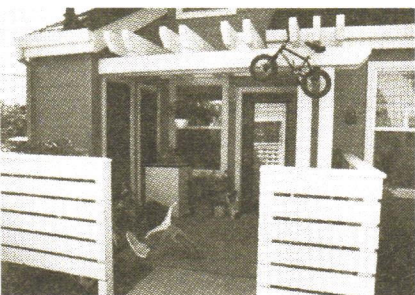
The New Urbanism's recent efforts to expand its ideology into lower income communities is not at grass roots levels where most of its members have limited experience, but at the highest of centralized bureaucracies—the public housing programs of HUD. It is not surprising that HUD's public housing division has recently grasped the New Urbanism for help in face-lifting, and as some critics contend, in gentrifying many of its older public housing projects under the guise of ‘mixing’ incomes before selling them off and getting out of the business of helping those in most need. These latest prescriptions for physical design, while very useful and well-intentioned, repeat once again the design professions' historic addiction to environmental determinism, proclaiming that a better physical design can overcome social ills created by decades of disinvestment, discrimination and de-industrialization, this time with the ingredients of neo-traditionalism.

Unfortunately, both HUD and the CNU subscribe to the erroneous assumption that concentrations of poor people are the major source of their maladies and that dispersing them and

We have to be careful as architects and planners not to delude people into thinking that if we restore the physical appearance of the good old days, somehow neighborhoods will resurrect the conditions that prevailed in the past.



Villa Del Norte, Rancho Cucamonga, CA
Tenants have their own houses, grouped around secured courtyards.



someone's garage, house or front yard? Or some backyard chickens, roosters and rabbits along with the vegetable gardens for family sustenance? Will they allow such families to run hair and nail salons from their living rooms like they allow some home-based therapists to operate in middle class neighborhoods?

Those of us who subscribe to the New Urbanism's principles must be careful not to present only idyllic, anesthetized images of the 'city beautiful', counter to the needs of lower-income households who, for economic reasons, must organically link all aspects of their lives together into tighter—and to some, untidy—geographic bonds which the middle and upper classes, along with their for-profit and non-profit developers, property managers and public planning bodies have not been willing to tolerate.

Projects which exemplify 'democratic' planning do have certain characteristics as varied as playful serendipity to a reserved historicism, depending on the goals of the local coalition and whom they feel they need to satisfy. To summarize here:

- Urbanistically, this approach incorporates rich mixes of land uses, not just within the same district or block, but even the same building and dwelling. The intimate mix of these uses—rental and homeownership, single family with industrial or light manufacturing, etc.—is critical to the survival of lower-income households because the sources of income can be as much at the level of the family as at the level of the neighborhood or region. This mixing reduces dependency on the larger economy for employment, and on transportation to get goods and services, a critical savings for households with limited income.

- Architecturally, if a project allows for continual alteration or additions by tenants, then the architecture has transcended the tendency of our economy to attach 'market-value' solely to the contributions of the initial designers, too often using covenants and restrictions to freeze picture-perfect architecture and planning. This established tendency denies 'use-value' to people over time by disallowing their cultural and functional expressions as well. The alternative welcomes variety and the 'untidy' appearances of truly working neighborhoods which often look like they are forever in the process of becoming.

- Administratively, with this push toward permissive diversity of land-use mix and serendipitous architectural expression, however, there comes a responsibility to

require a higher degree of urban design order in the larger fabric of the city. This requires not more bureaucracy or design guidelines but an active citizenry of all incomes—including those who do not own property—working closely with design professionals to devise the rules for structuring the public and private realms of their neighborhoods. More attention should be given not to appearance requirements but to those which expand tenant participation, encourage sustainable design practices, include a greater mix of uses needed to sustain lower-income households and encourage more permissive planning and building codes to facilitate self-help development.

Who is doing 'democratic' planning and design?

There are many architects and planners working in lower-income communities practicing democratic design but they are overlooked by the architectural press because the work does not generate photogenic avant garde images nor does it have access to capital in amounts necessary to achieve the scale of neighborhood intervention promoted by the CNU or to possess the charm of neo-traditional subdivisions.

The Planners Network and the Association of Community Design Centers qualify as practicing democratic planning and design because they are devoted as a first principle to rectifying the imbalance that exists between the classes in their access to our natural and built resources. These two organizations have been in existence for nearly 30 years, and their members include many seasoned warriors in planning and architecture addressing the issues of environmental justice and design working with grass-roots organizations. It is interesting that while the New York Times architectural critic reported on the fledgling CNU's fourth annual conference in Charleston, North Carolina in May, there was no mention in the press of the historic joint conference of these two seasoned organizations held just two weeks later in Brooklyn, New York with over 400 people attending. The press's own bias about whose class interests are more photogenic distorts the recording of history.

More design professionals need to place the locus of their practice and residency within the hearts of those communities who most need but can least afford their services. The perspective from these locations will generate very different analyses, conclusions and physical prescriptions. There seems to be tension within the CNU between those who wish to continue to focus on the issues of the suburbs with strict neo-traditional design guidelines and

those who wish to extend its interests to the struggles of the inner city. Time will only tell which direction that an organization almost exclusively composed of planning and design professionals will take. But if history is a guide, our membership may not veer too far from our own class interests unless we make a concerted effort to overcome the limitations of the organization's origins and relinquish its leadership to people who are not architects and planners but who have long been on the quest for economic democracy.

As design professionals, we must be open about the class biases that are often built into our favored urban design policies and admit that we are some of the worst carriers of the biases of the established classes because we often operate under the delusion that we are being neutral or universal in our outlook. A recent HUD circular urging the staffs of its public housing authorities to attend a HUD-sponsored workshop regarding the CNU, unashamedly asserted that the CNU's principles "are objective, codifiable, and can easily be adapted to a variety of situations." If we recognize that we are never free of class bias in our cultural preferences—including the discourse within design journals and schools of planning and architecture—then let us, our schools and publicists more openly admit to whose class interests we expect our careers and educations to serve.

Part II. The Form of a 'Democratic' Neighborhood—Some Planning and Design Topics for Public Discussion

The single most significant obstacle to achieving the richness of the 'democratic city' is the belief that there are general, immutable rules for proper urban development. However, there are some directions toward which we could be pushing the form of cities in order to make them more functional for all classes. Below is an abbreviated list of questions for public discussion in the spirit of facilitating a participatory process rather than prescriptive mandates promoting a manifesto. They seek to equalize the playing field for households living on modest incomes who cannot own property by the rules of the system.

1. Local Participation

Goals: Since economic development in lower income communities must be as much self-inspired as it is government-assisted:

- Should government-assisted rental housing programs require participatory planning and design

strategies to qualify for funds? Should they specify some minimum expected forms of community organizing, hands-on participatory design methods, and outreach to those who do not own property, just as physical design guidelines like those of the New Urbanism are being required? Should federal and local agencies expand the availability of predevelopment funds to pay for this kind of 'front end' community organizing work as a basic component of design services?

- Should planning and architecture schools train planners and architects in methods of participatory design, group problem-solving, collective artistic creation, and the analysis of class bias as it affects individual self-expression? Should at least half of all design studios taught in schools of architecture be service-oriented, directly linked to disenfranchised communities to balance the 'hidden curriculum' of typical design studios which often unintentionally serve the economic and cultural interests of higher economic classes by defining architecture as a self-indulgent art form?

2. Comprehensive Neighborhood Planning

Goals: Since housing without an economic development strategy will deteriorate regardless of physical planning strategies and since neighborhoods must contain decent-paying jobs, good schools, easily available services, retail, and access to mass transit to support lower income families as they raise their children.

- Should we redefine zoning codes along with lending policies to allow a more complete geographic integration of land uses, even at the smallest levels of the city—the block, the building, the dwelling—with isolation of only the most noxious uses, to facilitate the formation of small businesses and family enterprises?

- Should we encourage neighborhood transportation cooperatives to rent bicycles, autos and vans in the absence of good transit? Should we liberalize licensing procedures to encourage more informal jitney services, gypsy cabs, even allowing less expensive three-wheeled or motorized rickshaws?

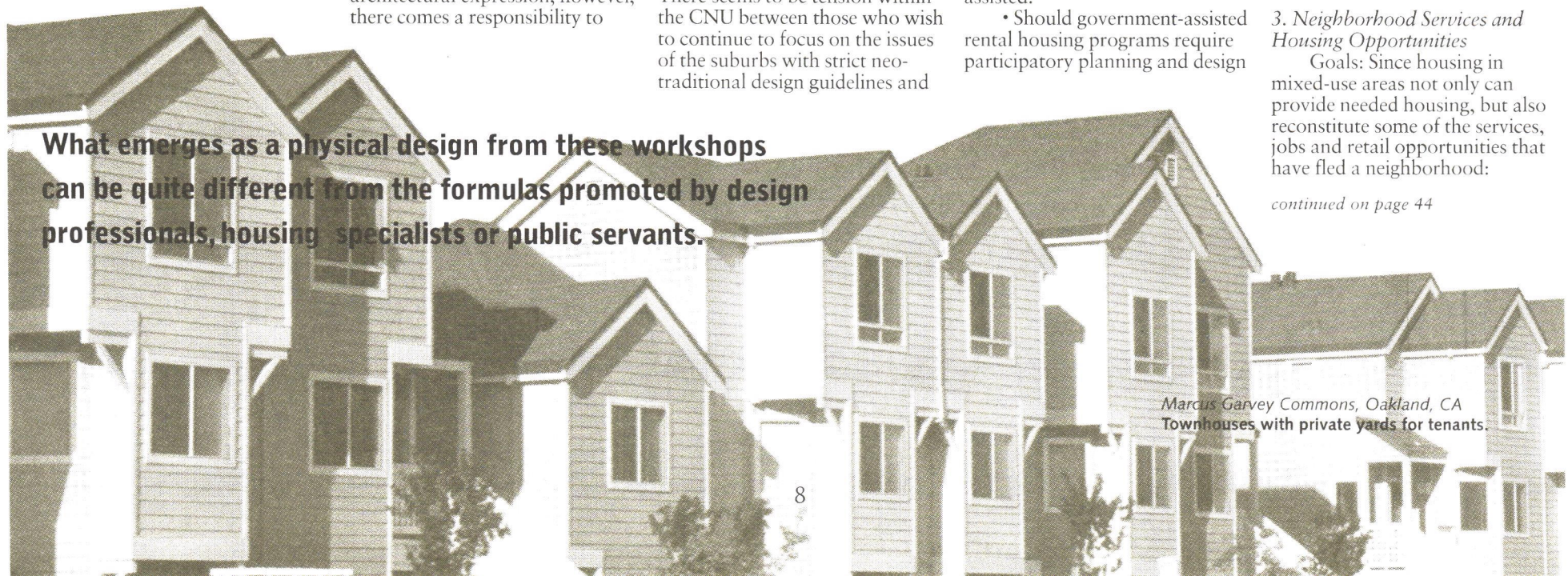
- Should we develop municipally-owned garages strategically placed in neighborhoods to relieve individual properties—residential or any other land uses—from having to supply their own parking, thereby lowering development costs and spurring the construction of affordable housing and local small businesses?

3. Neighborhood Services and Housing Opportunities

Goals: Since housing in mixed-use areas not only can provide needed housing, but also reconstitute some of the services, jobs and retail opportunities that have fled a neighborhood:

continued on page 44

What emerges as a physical design from these workshops can be quite different from the formulas promoted by design professionals, housing specialists or public servants.



Marcus Garvey Commons, Oakland, CA
Townhouses with private yards for tenants.

OUT
OF SIGHT,
MAN!

Frank Gehry follows other architects Venturi, Moore, Gwathmey and Holl to Seattle in the 1990s.

Am I on mushrooms?

Can the fussy-wussy, touchy feely, pedestrian friendly and socially responsible Northwest stand the visual thunder? — especially Gehry — fast-moving, multicolored, Plexiglas “Corvette”? No no no — everyone is already calling them “potatoes.”

On October 24th, the Seattle Design Commission endorsed Gehry's design for the 110,000 square-foot Experience Music Project (EMP) to be built at Seattle Center. With Microsoft founder Paul Allen's cash, EMP will break ground in April 1997 and open the \$60 million facility in 1999. After 40 or 60 years, EMP will give the facility to the City.

EMP is intended not as a museum, but as a provocation to the visitor to launch his or her musical aspirations. The instruments of Rock-n-Roll plus mixing board and amplifiers will be available for experimentation in classrooms or the as-of-

EXPERIENCE MUSIC PROJECT

FRANK GEHRY

yet undesigned exhibition

spaces. EMP strives to give

another young Jimmy Hendrix or Paul Allen the knowledge, electronic tools and environment to springboard out of isolated Seattle to international acclaim through the strength of their innovation and creativity.

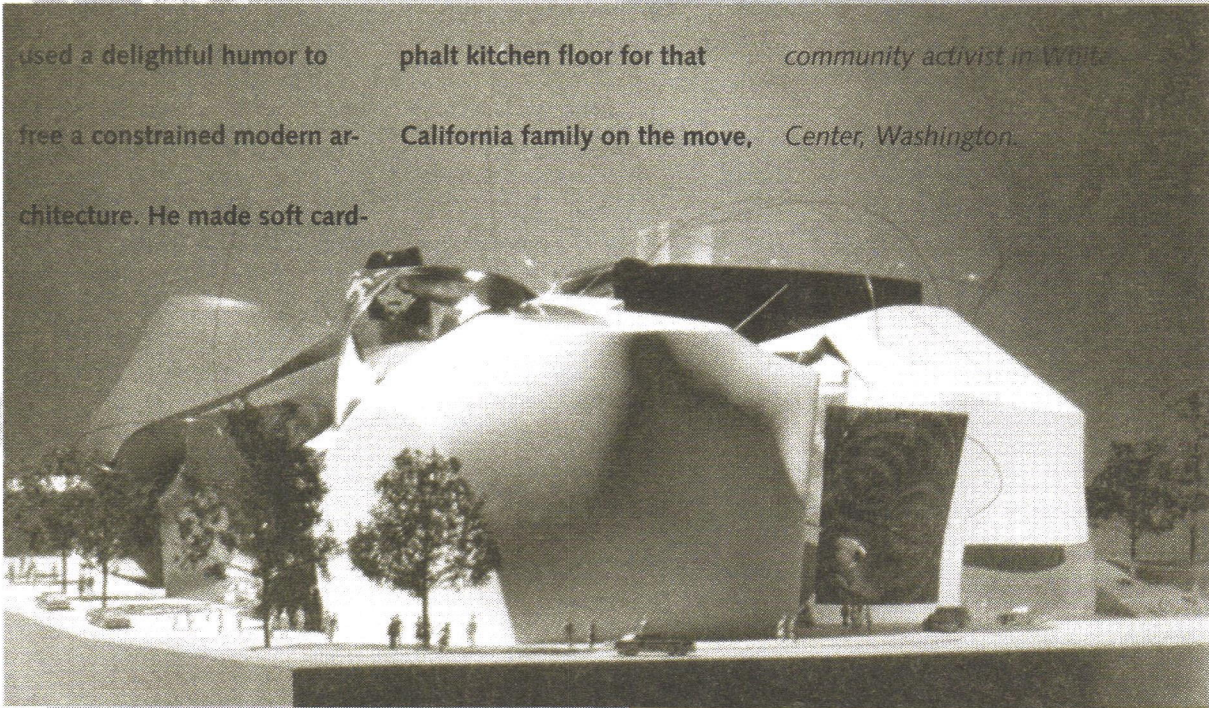
As far as the East Coast was concerned, Gehry too sprang out of nowhere and led a new generation of West Coast architects to prominence. Gehry

board couches, chainlink fence roofs and giant fish with lead scales. The exterior walls and roof at EMP continue his tradition of the "wrong" material with terrazzo and possibly Chihuly cast glass shingles over the cast concrete panels;

but the architecture has become a formal exercise of modernistic sculpture. (See the Henry Moore downtown). His satire of "function" such as as-

has been eliminated because he is only designing the shell, not the exhibits. In a certain way with EMP, Gehry returns to the pure visual formalism that architect Yamazaki, another Seattle original, first called into doubt 35 years ago with his gothic pin stripes across the campus at Seattle's Pacific Science Center. The circle goes round and round.

Glen Weiss is a writer and community activist in White Center, Washington.



Lane Williams, AIA

With an architectural practice dedicated solely to the house, Lane Williams has won the Seattle Times / AIA Home of the Month competition four times in the 1990s and the 1992 Home of the Year. To me, Williams' work demonstrates the high quality of work possible without entering the broader world of architectural theory and practice.

In general, even our best Northwest architects refuse to participate in the aesthetic explorations and conversations of thinking architects world-wide. A puritan belief exists that theory is dirty and impure. Theory creates a false architecture that separates the architect from his/her prime responsibility to satisfy the client and program on a given site.

Theory is not disliked by Williams, but merely irrelevant. None of his structures suggest a dialogue about space making, planning, construction, politics or social change. He says his inspiration comes from an intense relationship with his clients and the limitations imposed by money and site. His design sketches reveal a simple set of steps from zoning restrictions and site opportunities, to programmatic diagram, volumetric enclosures, one simple "move" and a final exterior stylistic overlay. Along the way, he discusses budget and materials. Exactly like the professor stipulated in first year design.

In another hand, this system would be an excuse for the worst architecture and a profitable practice. But not for Williams. Like a fine maker of chairs or glass bowls, he does not challenge the form but rather reinforces its idealiza-

tion. In this way of making, the best work results from a balanced tension between the unique, non-traditional eye of the architect and that idealized home --- not enough inspiration and you're living in planned community, not enough idealization and you're living in an art gallery.

Like all good craftsmen, Williams has a consistent way of making. Each major interior element --- wall, floor, ceiling, stair, chimney, kitchen island --- are made from different materials. He likes exposed ceiling joists with a visible, highly finished wooden subfloor or subroof. Floors are scored concrete, stone tiles, bamboo or oak. Chimney or mantles are masonry. Stairs are oak and railings are steel. Wooden windows and cabinets are set into sheetrock walls. Each part is given the best of its modern tradition.

Through the exterior cladding, a style is given the house --- craftsman, farm, modern or contemporary. As is traditional, one primary material covers the exterior except for the roof or a special volume like a chimney or tower. This cladding is independent from the interior, as is made very clear when even windows and doors can be finished wood on the interior and painted metal on the exterior.

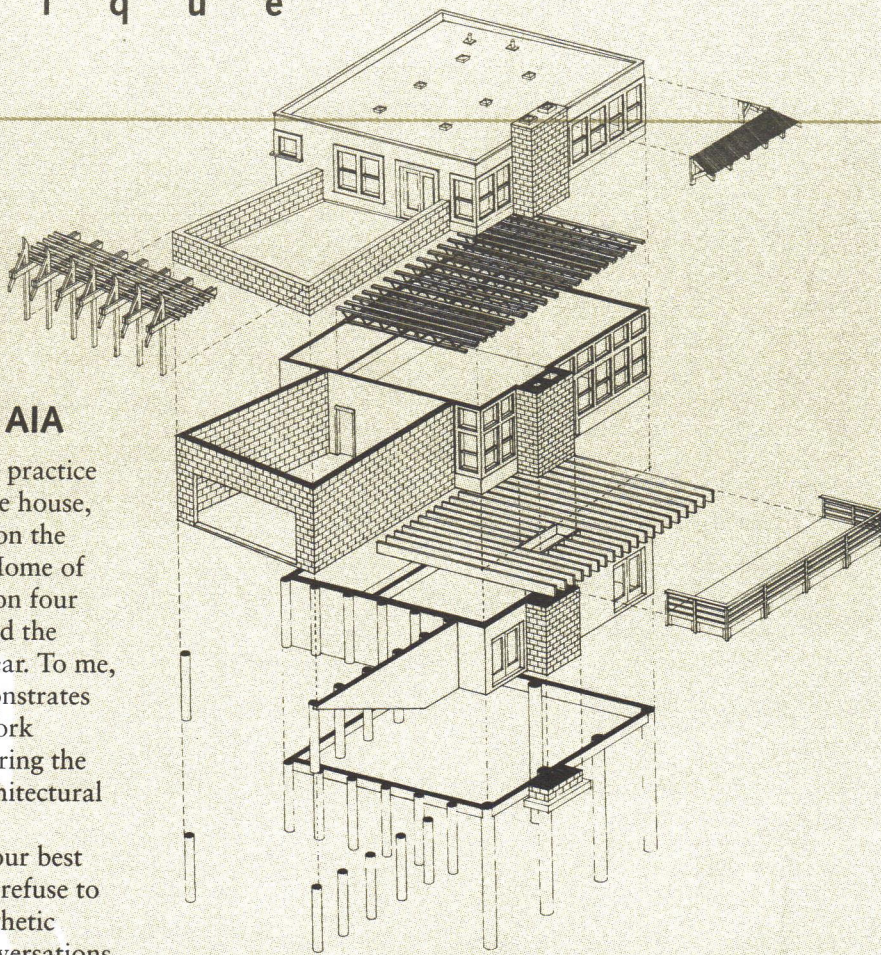
Spatially, his overall volumes are solids. Each function has a clearly defined space linked by linear circulation (horizontal or vertical). The "great room" may

contain two or three functions which are oriented by natural light. These defined spaces help build the sense of home and the solid volumes a sense of house.

An examination of the program reveals changes in the typical demands of the contemporary couple or family. The master suite has risen from 10% to 33% of the house, with a bedroom, giant bath, walk-in closets, study and deck. The scale frequently requires its own hallways. The kitchen is a large room or subarea of the great room in a "U" shape surrounding an island. Guest rooms are provided and separated from the sleeping areas of the family. Exterior hot tubs or indoor/outdoor tubs are provided.

Williams' success demonstrates how the Eddie Bauer "good" has substituted for the modern or post-modern "adventure." Like Bill Clinton, he is a modernist (liberal), but he is willing to compromise to that which is already accepted as good. His buildings need no "breaking-in period." They are already a home on the first day.

Glenn Weiss is a writer and community activist living in White Center, Washington. He writes daily for Heery International. In his past he has curated exhibitions of art and architecture at the Seattle Art Museum, 911 Media Arts Center, PSI Museum and the Storefront for Art and Architecture.



Etc.

In the first week of October, my wife and I drove the Mississippi between New Orleans and Memphis. A musical tour of Zydeco, Jazz, Delta Blues and Rock & Roll that dramatized the emotional punch of the socio-political undercurrent of architecture. Every note and every brick had dark and light stories. Confronted with the reality of those tales, the common or elaborate buildings gained dimension without the aid of architectural formalities. How can the architect compete with plantation house and slave cabin, the juke joint and Cajun lounge, the mansion and brothel, civil war and civil rights monuments and moments? Despite the grandeur of the domestic architecture and the pride of the vernacular house, no architect has emerged from this spawning ground of American music and literature. As the actualization of Venturi's theories have shown, architecture makes a poor book or lyric.

Another unanticipated realization from the trip is the

(eight ball) rooms. The style is more expensive and elaborate, but definitely within the standard decorators style. The family room has masonite, wood grain paneling, green shag carpet, heavy wood and padded furniture and a small waterfall on an exposed brick wall. The business office in the old garage has typical metal desks, chairs and adding machines. I felt at home and hoped that future generations would know a little better our lives in the 1960s. I went for the cynical, over-educated kitsch experience, but instead I found myself. Thank you Graceland for preserving my past.

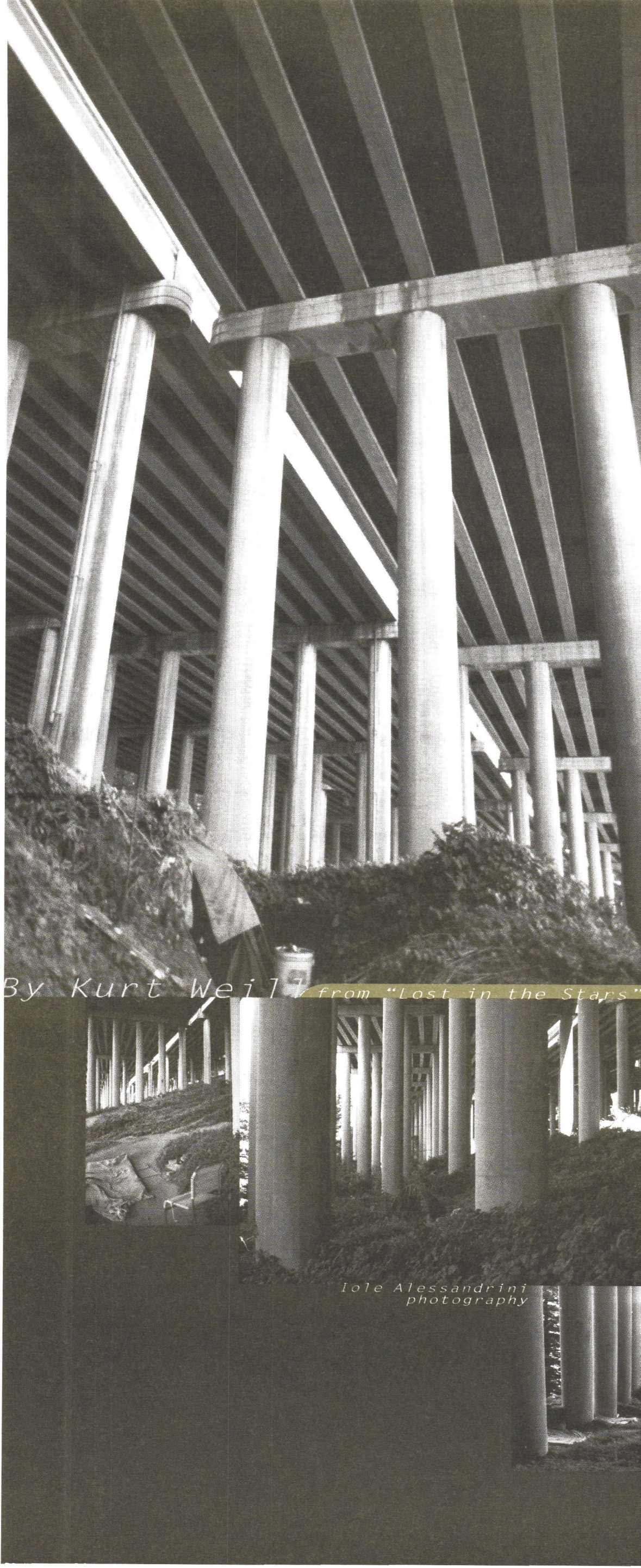
Of all the potential "heroes" in the history of the world, Martin Luther King, Jr. is the only 20th century political figure I have let myself admire. My U.S. history is Thomas Jefferson, President Lincoln and Dr. King. I had to visit the place of his assassination: the Lorraine Motel. Through a large addition, the motel has become the National Civil Rights Museum. Visitors enter through the motel



I went for the cynical, over-educated kitsch experience, but instead I found myself. Thank you Graceland for preserving my past.

preservation of architecture and interior design of the 1950s, 60s and 70s. In Memphis, Graceland and the National Civil Rights Museum have unintentionally preserved, in pristine condition, the interior design of the late 1960s. Elvis Presley never aspired beyond his middle class roots and his house is very modest compared to the Issaquah Plateau spec houses. Each room of Graceland matches the typical 1960s middle-class home with the unused living room, fancy dining room for eight, and formica kitchen with a pass-through to the family room. The low-ceilinged basement contains the TV and pool

parking lot and pass by room 206 and the balcony where he died. Two vintage 1960s cars are parked waiting for Dr. King. After visiting an extensive exhibit of the civil rights movement the tour ends in room 205. Glass walls let you view the messy room 206 with many coffee cups and a ruffled bed where Dr. King had rested. Through the original window wall of 205, you are five feet from the place he fell. As we destroy the motels and every other common modern structure of the post WWII era, the sites of the modern history will accidentally preserve our architectural heritage. Thank you museum directors.



the little grey house

What are you thinking old man
among the broken boxes of shanty town?
What do you see,
child with the shining eyes,
among the broken hopes of shanty town?
There's a little grey house in a one street town
and the door stands open and the steps run down
and you prop up the window with a stick on the sill,
and you carry spring water from the bottom of the hill,
and the white Star of Bethlehem grows in the yard.

*It's not much to sing about.
It's not much to picture out,
and the only thing special is
it's home.*



By Kurt Weill from "Lost in the Stars"



Iole Alessandrini
photography



the Affordable bUNGALOW

C H R I S L I B B

One of my colleagues of modernist leanings challenged me to explain why so many affordable housing projects borrowed design elements from the Craftsman bungalow style. I was skeptical, since my evaluation of the 500 or more affordable-housing units GGLO has done in the past several years does not show much of a bungalow style. I personally favor the bungalow of the Northwest and accepted the question in the spirit of learning more about designs that evolve in my firm and in other local firms. I called several architects that I respect as doing well-designed, affordable/low-income housing using the bungalow theme.

Thanks to Rob Anglin and his research on bungalow history, I learned that the bungalow existed in England for the latter portion of the 19th century as a summer home for upper and middle class families. It was an escape from the industrialized city. The bungalow emerged in this

country as a rustic summer cottage, again as an escape from urban life. Coincidentally, Gustav Stickley introduced the English Arts and Crafts movement to this country through his magazine *The Craftsman*. Philosophically, Stickley professed a retreat from industrial society and a movement towards a more fundamental existence. He believed that there was harmony between nature and the materials of the house, and that this harmony flowed from the out-of-doors to the innermost parts of the house. Interior space was to be unencumbered by partitions and unnecessary furniture in order to create a mood of simpler living.

Seattle was ripe for the bungalow bandwagon. The simple, compact design, roofline and natural materials were appropriate to the region and compatible with Seattle's existing Victorian cottages. The spread of the bungalow design in Seattle was fueled by a population growth from 80,670 to 315,685 between 1900 and 1920. Builders, architects, and developers offered deals that were financially irresistible and many firms published books or offered catalogues of homes you could purchase. Publications such as *Bungalow Magazine* helped create a total picture for bungalow dwellers.

With the bungalow mania 70 to 90 years behind us, I ventured to call several architects to inquire what motivated them in the design of affordable housing. They became part of my limited survey because of their attention to bungalow and Craftsman detailing in their recent housing projects. My snapshot interviews included Bill Kreager at Mithun; Ron Murphy at Stickney and Murphy; Les Tonkin at Tonkin/Hoyne/Lokan, Inc; Dave Wright at The Bumgardner Architects; and Jan Gleason at Gleason and Associates. I thank them for their candid comments.

For Bill Kreager, who must have been asked this question before, there are many issues that focus the bungalow union in Mithun designs: the romantic/nostalgic allusion of security and comfort — Bill calls it the "Norman Rockwell image"; the fact that the form is indigenous to the area, helping to make a contextual match for new developments in existing neighborhoods; and it's cost-effective and constructable by this area's general carpenter workforce.

Ron Murphy finds the bungalow scale and massing most compatible with Seattle neighborhoods even if the vernacular of the community is not strictly Craftsman era. Cost containment is also a major factor in the designs. Stickney and Murphy finds a larger palette of materials and detail that is within budgeting constraints using a bungalow/Craftsman style. Ron included the fact that wood framing and finishing is within the affordable talent range of local carpenters.

In some instances the lower-pitched bungalow roof profile is used to fit within zoning height limits, and thus the style emerges in the design process. Ron concluded that when faced with design review in most neighborhoods, there is

Ballad of the Bungalow

***This is the song of the bungalow,
With a buffet built in the wall
And a disappearing bed beneath
That won't disappear at all
The song of the dinky writing desk
That hangs from a sliding door
Which sends you kiting galley west
Until you write no more;
A song of the lidded windowseat,
Where no one could ever sit,
And of plate racks that come crashing down,
And of shelves no books would fit.***

***Kind friend, if you capture a bungalow
Keep it, and your soul unmarred,
By taking a kit and a sleeping bag
And living right out in the yard.***

*First published in Architect and Engineer, 1914.
Thanks to Larry Kreisman for sending this to Arcade.*

much more consensus for traditional housing images. He feels "it is easier to sell the bungalow design to communities."

Les Tonkin, a bungalow aficionado himself, focuses on the character of the style to provide a strong sense of individuality (a sense of individual units) while remaining complimentary and friendly to its neighbors. The challenge is to skillfully mix the design elements from the "kit of parts" in a variety of ways, much like the original bungalow catalogues depicted.

Dave Wright at The Bumgardner Architects gave me an impassioned reply, describing his fondness for the bungalow style. Dave associates the bungalow with the original Seattle blue-collar working person's simple and functional abode. Evidence of this appears in Wallingford, upper Queen Anne, or parts of West Seattle, which were originally working-class communities. Development of new affordable housing in this style feels philosophically correct and honors the original Arts and Crafts Movement, which preached a return to the modest home.

Dave compared and contrasted new housing plan designs with the original floor plans of bungalows, which had open or combined-function spaces and interconnected bedrooms, kitchens, and living rooms. "Efficiency of space is extremely important in current projects, and therefore we design many similar open and quirky combinations to make efficient unit designs."

Jan Gleason restated many of the values and influences of our colleagues which lead her to design in the bungalow vernacular. She is also influenced by client design guidelines. These guidelines establish consistency when the developer's housing designs are by a variety of architects. Such elements of bungalow

design as minimum and maximum roof pitch, minimum 18" overhangs, water table trim or "belly bands," porches and window trim help with the continuity. For projects which are housing for first-time low-income home buyers, this is a comfortable, familiar style.

For me, it is the romanticism, context, and adaptability that breed bungalow features. When designing for a Capitol Hill residential neighborhood, a site next to the Stimson Green Mansion on First Hill, or the Denny Regrade, I strive to be compatible with the neighborhood. Scale, materials, detail, massing, landscape, and relation to the street are but a few contextual issues. For instance, in this era of high land values, I often design to the site's near-full capacity, and it is difficult not to exceed the scale of other structures in the neighborhood. The design solutions often lead to fragmenting the building mass and drawing from the "kit of parts" in a vernacular that complements the architecture of the community. Cascade Court is an example of fragmenting the building and reinterpreting details from other significant neighborhood buildings. The enjoyment in design is to abstract and contrast the familiar details into a solution that, if appropriate, expands the interpretation of the form — the historic bungalow or other favored architectural form.

As I compose this article from my home, a 1911 genuine bungalow, I trust that we as architects will not abuse the bungalow style and will strive to redefine and refresh the roots of the movement and continue to create refreshed interpretations of Seattle's historic background of housing forms.

Chris Libby is a partner at GGLO.



*site plan, Providence Point, the Bumgardner Architects
above, Highland Village at Providence Point,
the Bumgardner Architects
photograph courtesy
Camera Carft Photographics, Seattle
right, Pardee Townhouses, GGLO
below, Matasusaka Townhomes, Tonkin/Hoynes/Lokan*



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and the process of design

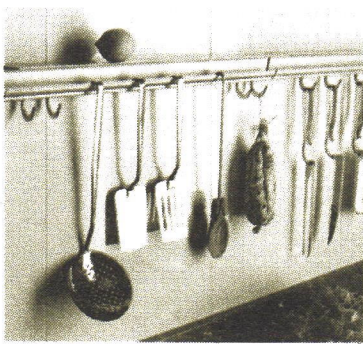
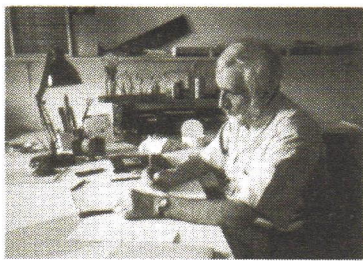
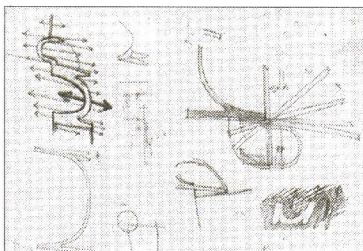
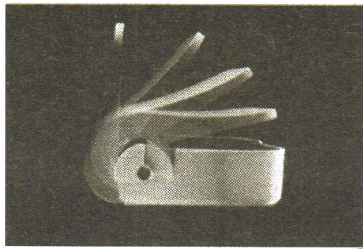
David Ryan

The nature of the design process has always intrigued me. I am always fascinated to see how the solution to a design problem was achieved and how the sketches or diagrams, for me much richer than the finished drawings, act as a window into the process and birth of the idea. How is great design, that looks so effortless, achieved?

In June 1995 I was fortunate to be invited to Milan to work with Enzo Mari and study his approach to design. I have long admired his work, its essentialness, honesty, clarity and curiosity, and had read some of his iconic essays on design.

The Christmas before I left for Italy I was given as a present his 'Flores' box, manufactured by Danese. It is a two part, translucent orange, injection-molded box, with a deliberately visual hinge/connection. It is an object of rare beauty, simplicity and absolute practicality. It takes pride of place on my desk and serves to remind me daily of the potential for design and industry to produce everyday objects of immense beauty. I was intrigued to meet its creator.

The following is taken from notes I kept during my design experience, and from the dialogues we had....



Why do you think design is worth doing?

There are many answers to this question, such as:

- There is always the problem of producing because people need things.
- The quality of production is normally very low, so it is necessary to confront yourself with this problem.
- The quality of projecting or having ideas corresponds to having the right to think of possibilities, and in this respect one can influence society by your thinking, and also connected to this is the impossibility of actually realizing utopia.

Why do you talk about utopia when asked about design?

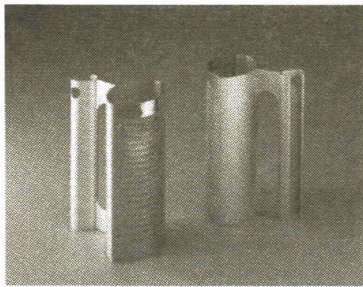
Because design is done for people and begins with the ideology that all people are equal — Morris and Ruskin wrote about this romance of utopia. So we can say that utopia can never be realized because the possibility of doing good things for all can never be realized, i.e. good things that never go out of fashion.

And can you explain a little more about the attitude of projecting good things?

Because I have the right to think, I have the right to anticipate or project good things, and for me this is very important because our system of production is finalised to make sure that people don't think. So in this

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respect when it is close to the design being produced it is not the object that is important but that through the process I have realized what some real needs for society are.

If you believe design is a socialist idea do you identify a connection between form and politics?

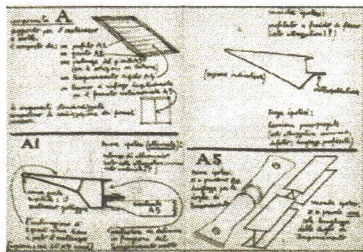
When you use the word socialist you shouldn't mix it up with the socialism of political movements of today. People want easy answers, they don't want to struggle for things and that is precisely what the system wants, for us to act like zombies. Today even in politics whoever has the better smile wins -- Reagan and Clinton -- and all this is a problem because really there are no easy answers.

For you what are the essential ingredients for a good designer?

I think that it is easier for those students that really think that the project is a problem of life or death.

If you were to be stranded on a desert island and you could take three books and three movies what would they be?

I would take only one book...Robinson Crusoe, and I would take one movie, a Western.



Why a Western?

Because a western is always the same story, two friends and one dies in the end because he is killed by a snake or a bullet, and the one who lives buries him with whatever material is available, and you can see that he does it with dignity. You see the quality of a project is not connected to technological sophistication.

Enzo Mari was born in Novara, Italy in 1932. He trained in art at the Brera Academy. His work has been exhibited at the Venice Biennale in 1964, 1978 and 1986. He has been awarded the prestigious Compasso d'Oro. In his long career he has created some of the most brilliant objects of European industrial design, produced by such companies as Alessi, Danese, Zanotta and others. He has recently completed the notable procelain tea service 'Berlin' for the Konigliche Porzellan-Manufaktur (KPM) Berlin, which was exhibited along with an exhibition of his work and ideas at the Triennale di Milano in Sept. 96.

This article was reprinted with permission from the Massachusetts Institute of Technology. An expanded version will be forthcoming in 'Design Issues'.

David Ryan graduated from Cardiff College of Art and Design and received his Master of Art in Industrial Design from Manchester Polytechnic. He has been profesor of Design at the University of Illinois since 1989 and is principal in David Ryan and Associates, Industrial Design Consultants, Seattle. His clients include Herman Miller, FreeForm and Metro. He is also teaches at Cornish College of Fine Arts.

o Photo: Aldo Ballo fotografia

o Photo: David Ryan

O z n e

What Happened to the Living Room?

The experiment consisted of a fully furnished upper-middle-class living room installation at the corner of Fifth Avenue and Lenora. The project was set up for the month of September. According to Paul Sundberg, who with Josh Greene installed the Living Room, there were two different reactions by the public. The first two weeks people interacted with the installation—sitting and reading on the couch or just napping. The public contributed items to the Living Room: TV sets, books, and a computer among other things. The second reaction was hostile. Towards the end of the month the project was set on fire; after that the interaction was destructive. People no longer entered the project; instead they attacked it. The artists asked the question: "What happens when a typical middle class LIVING ROOM is placed downtown amidst the external elements of urban

life?" In February, 1997, there will be a show at the Foto Circle Gallery that answers that question.

Public Art

The new REI building has been heralded as an architectural work reflective of its Northwest location, but few have called attention to the way the flagship integrated art and architecture. Instead of using artists' works to fill empty walls or make a "signature statement," REI is one of very few to go the distance to forge partnerships with artists. Architect Bert Gregory became a champion of this concept, negotiating for and protecting a budget, envisioning that artists could bring a special sense of intimacy and spirit to this hulking structure. Gregory turned to the King County Arts Commission's Artist-Made Building Parts Program to find artists. This program has a juried slide registry of fifty eight artists. Eight artists were eventually selected to make works for the building.

It is these artworks that ultimately make the building much more than the sum of its parts. From Maya Radoczy's cast glass entry doors "Twelve Names for Ice" to Peter Reiquam's ice axe light sculptures above the check-out counters, the REI story is told and retold. Rather than reflecting unrepentant marketing like Nike Town, the art is seamlessly integrated as a spiritual expression of this giant cooperative's ideals. Judith Caldwell created bronze inlaid bootprints of countless species and a bronze time capsule cover for the climbing structure. Jay Haavik carved wooden panels for the meeting room entrance, and Mark Fessler fashioned the lectern. Phillip Baldwin forged iron fireplace doors, while the New Volute team of Glenn Herlihy and Peter Goetzinger cast concrete and bronze tiles for the building along with a climber, paddler, skier, biker and camper. They also made the elevator surround in the main store. There were other artistic expressions in the project as well — the exterior gates were designed by Greg Brower, a designer for Berger Partnership.

The Artist Made Building Parts Program has a slide presentation available to any architectural firm interested as well as a free color catalogue. For information contact Cathy Bruner at the King County Arts Commission, (206) 296-8680.

- Ellen Sollod

Habitat II

Excerpted from "Organization for Economic Cooperation and Development Newsletter," article by J. Gary Lawrence.

In response to the question I am often asked: Is it possible to achieve sustainable population levels and rates of consumption? I respond that it is not only possible, but inevitable.

Sustainable human settlements and ecological

cities will be achieved through the aggregation of choices made by individuals. It is the role of institutions ... to make better choice possible and more satisfying. But, as always, it will be the individual making a number of small and seemingly discreet decisions who ultimately determines the quality of our future.

For ecological cities and sustainable human settlements to be politically viable over time, we must help people work through these problems and arrive at their own conclusions. The work done to date needs to move from policy to "common sense" if people are to choose more sustainable cities. We still have much to do.

Update on the UW

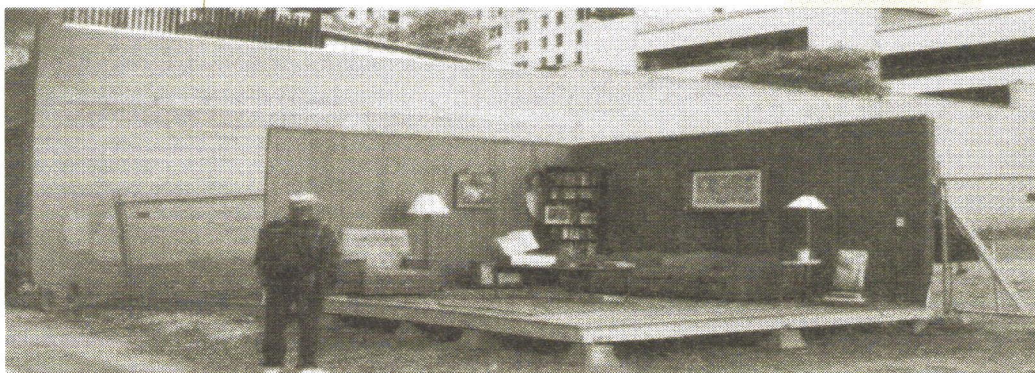
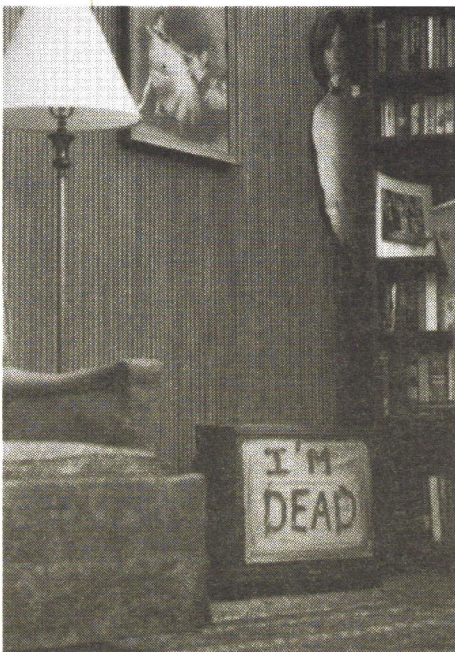
Gwathmey's Henry

The Henry Gallery expansion at the University is proceeding according to schedule and will open March 1997. "Charles (Gwathmey) sees the Henry complex as a collection of objects placed like a composition, with the original gallery as the composition's main object," said project manager Dean Clark of Loschky Marquardt Nesholm.

Pelli's Physics Complex

One of the "Wild Cards" moderator Jerry Finrow included in the AIA awards presentation for the jury and the audience to consider was Cesar Pelli's Physics and Astronomy building. "Spaghetti, spaghetti and parsley," quipped one juror, "Decoration and detail and what does it mean" "Somehow it just fell apart in front of our eyes," commented another juror. It would appear that Cesar would not have received an honor award either.

Besides his Deanly duties at the University of Washington school of Architecture and Planning and moderating assignments, Dean Finrow is also consulting for Charles Davis and Elizabeth Manger for conceptual strategies for transitional housing at Sand Point.



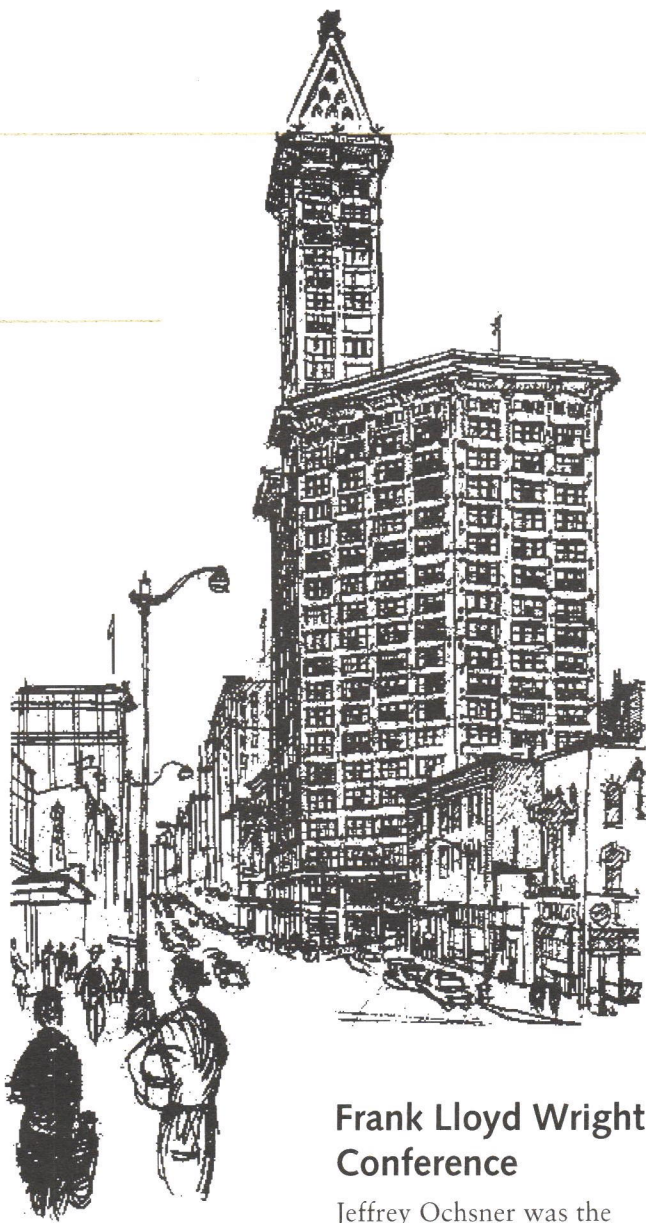
photos by Jennifer Donnelly

Arts and Crafts

Arts and Crafts have hit Seattle big time. The Craftsman Exhibition at the Scottish Rite Temple September 25-28 sold out. Exhibitors came from New Jersey, Los Angeles, and places between to exhibit furniture and authentic Craftsman curtains, linens, and rugs, all manifestations of the Craftsman way of being.

There will be an exhibit entitled Roycroft Desktop: The Useful Beauty of Arts and Crafts at the Museum of History and Industry February 1 through June 2.

At that time the newly formed Historic Seattle Arts and Crafts Guild will sponsor a four part lecture series, a Bungalow walking tour and three demonstrations by craftspeople.



Smith Tower Changes Ownership

The Smith Tower, 1905 Seattle landmark, was purchased by The Samis Foundation for \$7.5 million.

The Samis Foundation is property holder for the Sam Israel estate, managing holdings to create monies to be distributed in the community. The Smith Tower will be the first of Israel's holdings, which include thirteen other Pioneer Square buildings, to experience refurbishing. Overseeing the project is the team of William Justen and Ellie Corbell, who recently were involved with Koll's Steamplant project now housing Zymogenetics. The Smith Tower will be joined by a complementary office tower on adjacent property. The Drexel Hotel and the Pioneer Square Theatre will be demolished. Samis plans to create market-rate housing and artist studios in some of its other properties in the area.

Frank Lloyd Wright Conference

Jeffrey Ochsner was the opening speaker at the Frank Lloyd Wright Conference, September 25-29. Ochsner had unearthed a 1894 *Seattle P-I* article describing a luxury hotel to be built in Seattle designed by a young architect, Frank Lloyd Wright. There is no trace of such a project in any Wright archives. Looks like Seattlites developed their marketing skills early.

Wright's "presence" made its impact during a visit to the Northwest in 1931 when he spoke at the University of Washington and the University of Oregon. Also he designed a building for the *Salem Capital Journal* which does appear in the archives, but was never built. Ochsner cited a natural affinity in the northwest for the Wrightian sensibility demonstrated, he said in — you guessed it — Arts and Crafts.

Conferees had the opportunity to visit Wright's Brandes House in Issaquah as well as two huses by Seattle Wright apprentice Milton Stricker.

Portland AIA Awards

Honor Awards

- Multnomah County Midland Branch library—Thomas Hacker and Associates
- Bullseye Connection, glassworking resource center—Ankrom Molsan Associated

Awards of Merit

- Center for Fine and Performing Arts, Ohlone College, Fremont California, —BOORA Architects
- Nike Town, Seattle —BOORA Architects.

Affordable Housing Blooms in Cascade

In marked contrast to the last few decades of affordable housing demolition, in the last year or so Cascade neighborhood has experienced a veritable burgeoning of affordable housing developments. This is a direct result of the now defunct Seattle Commons. A process began with the Commons organization establishing an affordable housing committee.

Independent of the City, the Commons was able to raise over \$150,000 in private money to fund pre-development loans to non-profit providers for feasibility studies in the area. The process worked somewhat independently of the overall Commons project and developed a momentum of its own.

In the working of this process the Cascade Neighborhood Council has become a strong force in City neighborhood planning. Just recently the City Council passed a new zoning code for the neighborhood. "The new zoning," says Patty Borman, Cascade Council Treasurer," is an instrumental element in making sure that the affordable housing development that we have started will continue."

The new code includes two elements designed to keep development costs down: height bonuses for residential structures (they can rise 75 feet, other projects only 55 feet) and the elimination of the parking requirement, which isn't as essential in a neighborhood so close to downtown.

- C.R. Douglas

Vine Street / Green Street

The Vine Street Garage Sale was a success helping to solidify the \$40,000 matching grant from the City Neighborhood Projects for the Vine Street /Green street project to landscape Vine Street from Alaska Way to Denny. Next year the sale will be in August in conjunction with the Belltown InsideOut Festival.

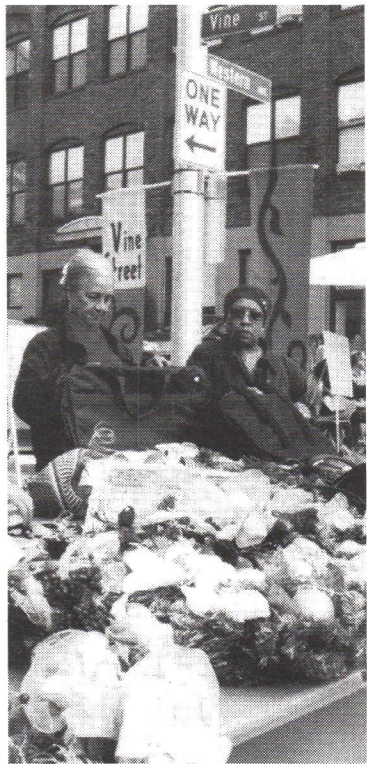


photo by Koryn Rolstad

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E a s y L i v i n g

Saul M. Golden

9 October 1996, University of Washington College of Architecture and Urban Planning The Lionel Pries Lecture:
Mark Mack, Architect, Venice, California - "Easy Living"

Eight years since his last visit to Seattle, Mark Mack returned on October 9th to present the Lionel Pries Lecture at the University of Washington College of Architecture and Urban Planning. The presentation, entitled "Easy Living," attracted a standing-room-only audience; attesting both to Mark Mack's reputation in the Northwest and UW Lecture Series Director Jim Nicholls' efforts to increase the caliber and appeal of lectures offered in Seattle.

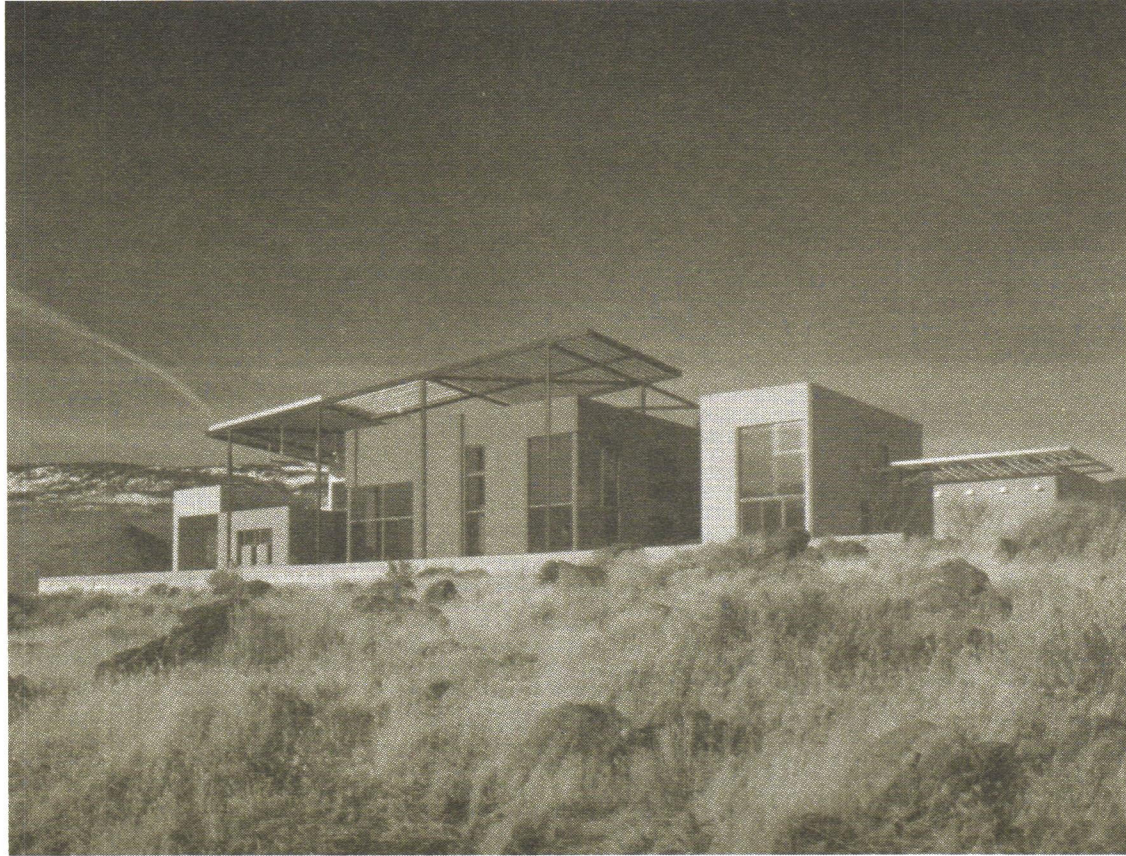
Visiting Seattle from California, where he currently lives and practices, the Austrian born and educated architect delivered his lecture with the influence of both worlds evident in all his presented projects — a calm, rational yet somewhat idiosyncratic exterior combined with a relaxed, revealing wit and unaffected confidence.

The projects presented — large single-family residences, commercial interiors, and more recent larger housing projects — develop, according to the architect, from experiences in Austria and influences from Adolf Loos, Emilio Ambasz, and particularly Luis Barragan's use of materials, landscape and color. A consistent exploration of color applied to simple materials (stucco, concrete, wood, and metal) and structural frameworks, binds his varying projects. Indeed, in the words of Le Corbusier, "color is the key to the maneuver," and Mark Mack has ironically taken that lesson to heart most among his modern contemporaries.

Mack describes his houses as modern, rational architecture which synthesizes with their individual rugged, natural or urban contexts. They are in his words, an integration of color, craft and climate in a collage of program intended to challenge existing typology. His buildings contrast their larger natural or urban surroundings with colors ranging from startling reds and yellows to subtler blues and ochre. At smaller, more personal scales, he combines these colors with concrete masonry, wood, metal, and stucco for a mosaic of material finishes. In many examples of his "California Style" houses, trellises become the mediator between architecture and landscape. Often the trellis acts in multiple roles; as icon, as visual marker or guide, and climatic or programmatic necessity.

Mark Mack's urban projects in Japan and Austria represent a departure from his "California Style". These larger projects, in Fukuoka and Salzburg for example, attempt to go beyond a reading of the earlier single-family homes writ large — six stories so far. In both examples he portrays his architecture as addressing staid housing typology, re-addressing the relationships of interior/exterior, public/private, formality/intimacy, and building to context.

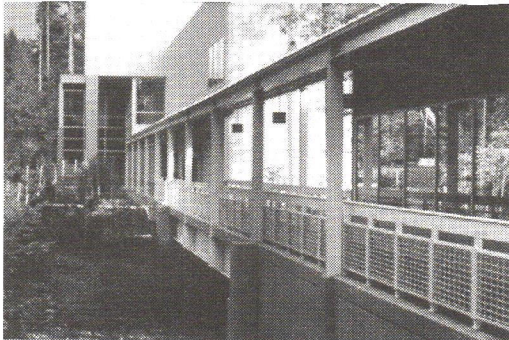
The argument works best perhaps in the apartments at Fukuoka, where Mark Mack's housing/retail building does all it can to challenge the rows of carbon-copy apartments directly opposite. Within an ordered reinforced-concrete frame, bright yellow panels promote very distinctly orchestrated duplex apartments and rooftop courtyard flats along the main street. Stepping back and turning the corner is the more "restrained", bright red block of flats. The powerful framework and controlled geometry hint at the Japanese context while the colors and mixture of apartment types reveal Mark Mack's challenge to the existing order. All the elements from California translate to Japan at full-volume, inside and out.



Stremmel house Reno, Nevada — Photo: Richard Barnes Photography

Translated to Salzburg, however, this same concrete framework and colorful orchestration seems to relinquish some of that California wit to the Austrian order. The Salzburg project illustrates all the essential elements which Mack used in Japan. Here, however, the result appears more forced and less original, with the Fukuoka form wedged into a tighter Austrian site. Unfortunately, the translation of “easy living” suffers without the specific responses, and challenges to context and local color which typify Mark Mack's previous projects.

In presenting his projects, one thing did remain constant and clear, Mark Mack's houses and buildings — whether in California, Japan or Salzburg — work very hard to casually suggest a rethinking of living and inhabiting suburban and city environments. No where in the presentation was this seemingly casual effort revealed more succinctly than in his answer to a question regarding his color theory — he answered, “I have none.” The audience was left to ponder whether this last bit of California wit was intended to mask Mark Mack's Austrian order. Whatever the actual source of inspiration, the “duality” of his background will continue to influence, and hopefully continue to challenge Mark Mack's architecture as the size and scope of his projects continues to grow.



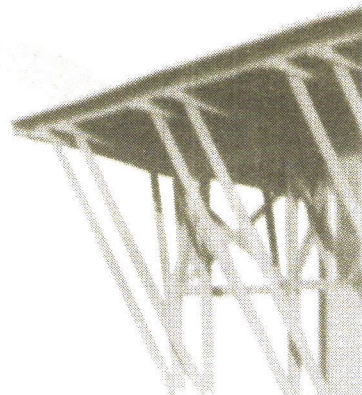
Commander Naval Base Seattle HQ and Navy Band Seattle Facility
LMN Architects



Urban Villa
Olson Sundberg Architects



Pilchuck Glass School Hot Shop
Weinstein Copeland Architects



The AIA Honor A



Dunkley Residence
Arne Bystrom

AWARDS OF MERIT

Olympic Natural Resources Center 1455 South Forks Avenue, Forks, Washington

Submitting Firm:
Weinstein Copeland Architects

Project Team:
Ed Weinstein FAIA, Milton Won,
John Eggleston, Julie Dreigh,
Robert Nishimori, Ian Darlington

Owner/Client:
University of Washington

Jury Comments: "An excellent start to what promises to be a most inspiring and impressive campus. A teaching device in its built example as well as its function, an innovative interpretation of modern concepts of husbandry."

REI Seattle Flagship Store 222 Yale Avenue, Seattle

Submitting Firm:
Mithun Partners, Inc.

Project Team:
Bert Gregory, Thom Emrich,
Robert Deering

Owner/Client: REI

Jury Comments: "This project has captured and made an exuberant urban place in the service of commerce — a real rarity in the larger cities of this country. It has a sense of community inside as well: you can browse in one place and watch what's going on in another."

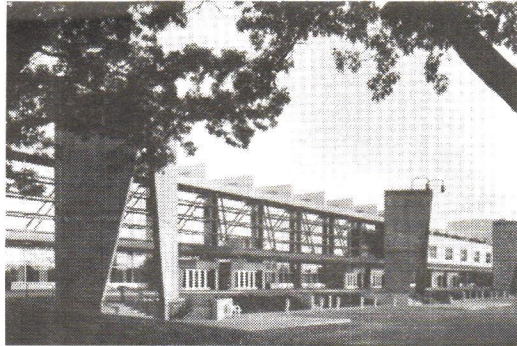
Dunkley Residence Bill Point Bluff, Bainbridge Island

Submitting Firm:
Arne Bystrom

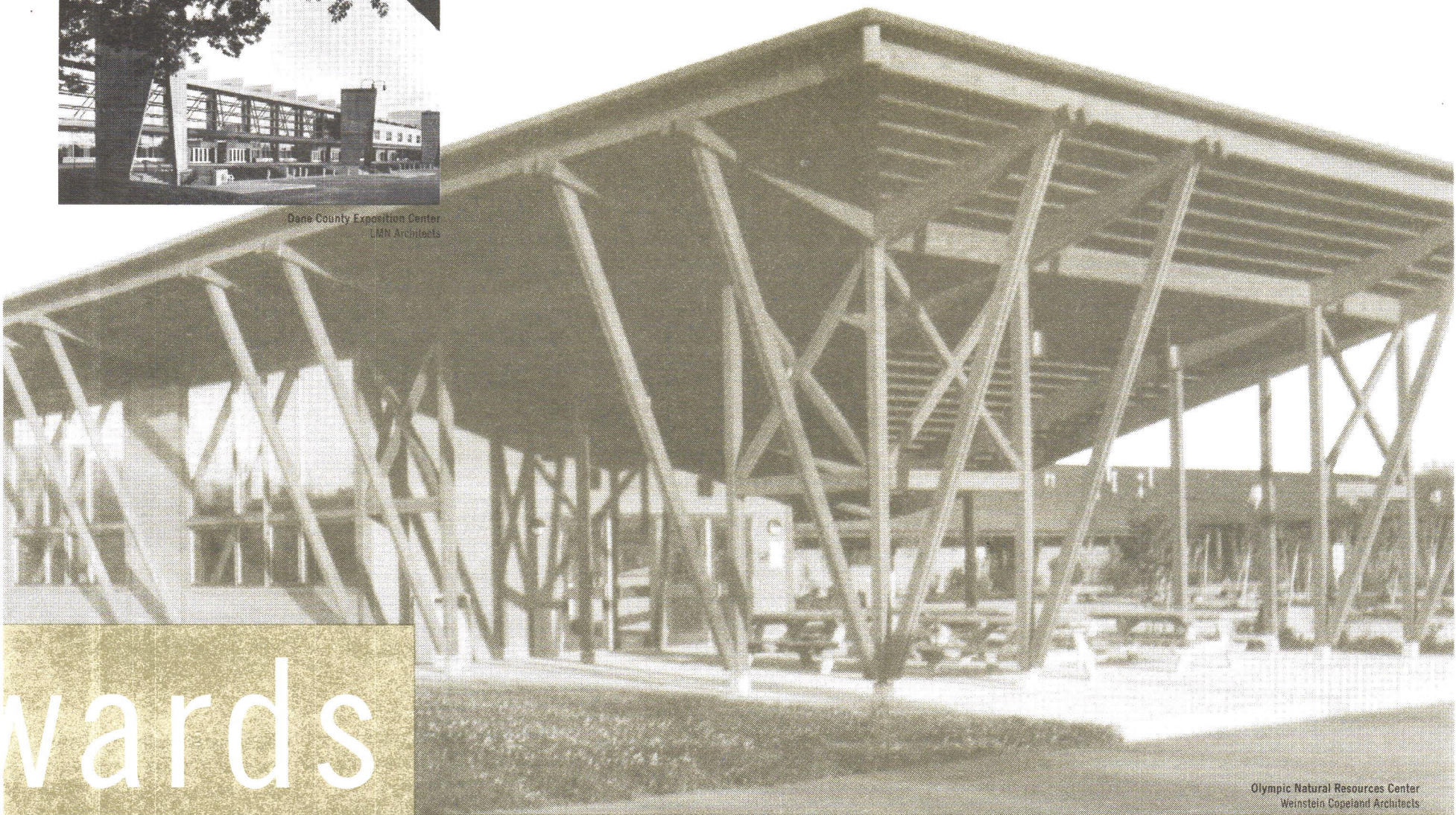
Project Team:
Arne Bystrom, Robert Estep,
Glen Nomura

Owner/Client:
Lynn and Janice Dunkley

Jury Comments: "A splendid interconnected series of spaces that also connect excellently with the environment."



Dane County Exposition Center
LMN Architects



Olympic Natural Resources Center
Weinstein Copeland Architects

wards

October 28, 1996

COMMENDATIONS

The Spa at the Salish Lodge Fall City-Snoqualmie Road, Snoqualmie

Submitting Firm:
Mithun Partners, Inc.

Project Team:
Gerald Cichanski, Don Dorman,
Ralph Christensen

Owner/Client: Puget Western, Inc.

Jury Comments: "Careful and elegant use of materials and detailing, creating a space of dignity and quiet. Exceptional quality of space, very literal in its Japanese references."

Commander Naval Base Seattle Headquarters Building and Navy Band Seattle Facility Silverdale

Submitting Firm:
LMN Architects

Project Team:
Mark Reddington, Robert Widmeyer,
Tom Burgess, David VanGalen,
Jim Brown, John Woloszyn

Owner/Client: US Navy

Jury Comments: "Intelligent planning and wonderful sensitivity to site, interpreting the modernist tradition of Aalto with commendable restraint and economy of means."

Microsoft Redmond West Campus Cafeteria

5600 148th Avenue NE, Redmond

Submitting Firm:
Zimmer Gunsul Frasca Partnership

Project Team:
Dan Huberty, Ev Ruffcorn, Clint Diener,
Dale Alberda, Chris Evans, Chris
Conaway, Ryan Ruffcorn, Todd Stine,
Jeff Daiker

Owner/Client:
Microsoft Corporation

Jury Comments: "An impressive attempt by a corporate giant to give social cohesion to an otherwise drab campus, a grand spatial statement."

Pilchuck Glass School Hot Shop Annex 1201 316th Street NW, Stanwood

Submitting Firm:
Weinstein Copeland Architects

Project Team:
Ed Weinstein, Judith Swain,
Project Architect

Owner/Client:
Pilchuck Glass School

Jury Comments: "An elegant shed, marrying industrial use with a vernacular building type. Very clear, with a powerful simplicity."

Urban Villa Madison Park, Seattle

Submitting Firm:
Olson Sundberg Architects

Project Team:
Jim Olson, Tom Kundig,
Kirsten Murray

Jury Comments: "A dignified and impressive procession of interconnected spaces that relates well to the corner site and its Seattle setting."

Camarda Residence Vashon Island

Submitting Firm:
The Miller/Hull Partnership

Project Team:
Craig Curtis AIA, Partner-in Charge;
Amy Leleveld, Project Architect;
Robert Hull FAIA, Design Input

Jury Comments: "This house certainly reflects a joyous attitude, which came through in occupancy: clarity carried through."

Dane County Exposition Center Madison, Wisconsin

Submitting Firm:
LMN Architects

Project Team:
Mark Reddington AIA, Don McDonald,
David Johnson, Andre Bilokur AIA

Jury Comments: "A most difficult building type, handled here in a way that addresses both human scale of the individual and responsiveness to urban design of a great state capitol."

CITATION/CONCEPTUAL

Object of Thought

Submitting Firm:
WPa (Anthony Pellecchia, ALA)

Kansai National Science Library

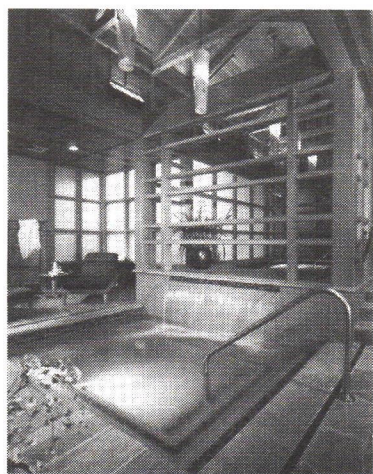
Submitting Firm:
Anderson Anderson Architecture

Point Roberts Border Station

Submitting Firm:
The Miller/Hull Partnership

Home House

Submitting Firm:
Olson Sundberg Architects



The Spa at the Salish Lodge
Mithun Partners, Inc.

A Brief Debriefing of the AIA Seattle Design Awards Program

Jerry V. Finrow, Dean of the Architecture and Urban Planning School, University of Washington
moderator, AIA Honor Awards Program

In regard to the recent design awards program, there do seem to be lingering questions about why the jury gave no honor awards. What were they telling us about the architecture of Washington by this fact?

Comments by the jury at the awards event were pretty close to those expressed throughout their review process. The jury felt that the quality of design of the region was very high, but at the same time they did not see projects that stood out as remarkably strong in relation to the body of work that was reviewed.

Is the lack of honor awards an indication of weak

design work or does it have to do with other issues? Why do we subject ourselves to the design awards process? What do we expect these awards to do? How can we create an awards process that achieves our goals and objectives for it? How do we select a jury that will perform in a way that we intend?

These are the kinds of questions that should be asked.

It would seem useful for the board of the AIA Seattle to have an in-depth discussion about this issue and develop policy, guidelines and criteria. Such goals could then be explicitly communicated to

future juries. For example, if we expect the jury to grade "on the curve" giving a certain number of honor awards, we have to tell them that. As it is the jury gets very little instruction about their task and they have too little time to do it. Some combination of written goals for the jury and a prescreening process could result in better decisions and time to do a more thoughtful job. As it was, the jury for the current design awards did the best job they could with what they understood their role to be. If we don't like the results, perhaps we had better change the process rather than be critical of the jury.

John H. Harrison

As a member of the Honor Awards committee, I was able to observe this year's jury in action. I watched a group with four distinct personalities and sets of opinions work toward agreement in choosing ten built and four conceptual projects to give awards. The same jury that worked so well to this end also had the perceptiveness to realize that they could not come to consensus on projects worthy of the highest honor possible at this event—"The Honor Award."

This jury was a "tour de force" of architectural personalities. James Stewart Polshek is a widely recognized architect and educator who kept us all entertained with his pithy one liners. Peter Davey is the editor of *The Architectural Review* based in London. As the jury session progressed, he went from a silent observer to an eloquently versed critic.

Any concerns that the husband and wife team of Tod Williams and Billie Tsien would be too closely aligned in their opinions were set aside quite early as they battled over projects just as ferociously with each other as with the other members of the jury.

The jury's initial review of the project slides seemed almost arbitrary as buildings were accepted and abandoned in a rapid fire manner. But as the session progressed, it became quite apparent that the group was looking for consistent qualities in the work they were reviewing. The jury was searching for signs that the projects gave a sense of "place" and worked to create "compelling space" both internally and externally. They were also touched by a project's ability to distinguish itself within the confines of its building type and chose several award winners based on this criteria.

Over the weekend, the

Jury became increasingly captivated with its surroundings. Dozens of comments were made about the geographical, climatic and aesthetic qualities of Seattle and the northwest. I believe that they began to associate the quality of the architecture with a direct emotional reaction to their surroundings. They saw rivers, wooded hillsides, farmland, barns and outbuildings which they began to associate with a local vernacular feeling. They even joked about giving an award to a farmer who built a particularly compelling outbuilding they saw along the roadway. These experiences prompted the jury to look for signs of an architectural response to the context they were seeing. It also began to formulate their ultimate views on the sense of community within which local architects work.

The final award decisions were made based on a combi-

nation of the shared universal design values of the jurors and their sense of the place they had been brought to. Buildings were noted because of their response to and respect for both their immediate and more broad surroundings. Some work was filled with obvious characteristics of local place, while other projects made graceful statements in contrast to their surroundings. Some of the awards were given because the architects and clients made quality decisions and bold statements in buildings that do not normally possess these qualities. Some projects were noticed because money was spent to produce an extraordinary effect and others were picked because they made architecture out of small means.

The jurors expressed an impression that the work represented a thoughtful sense of community. It was their belief that the work of the

Washington architect was marked more by a respect for this community than a desire to stand out as a statement to self worth. It may have been this very idea that kept them from distinguishing any projects with the "Honor Award" status. Their conclusion was that none of the projects gave an individual spiritual experience that stood out from the rest of the crowd; although they consistently expressed their belief that the overall quality of the projects they saw met or exceeded those they had had opportunity to judge in the past.

It was obvious by the jury's time spent here that they found our world to be a quality experience, but we knew that already.

John Harrison holds a Bachelor of Architecture from the University of Idaho and is an Architect with Mithun Partners in Seattle.

Robin R. Randall

co-chair,
AIA Honor Awards Program

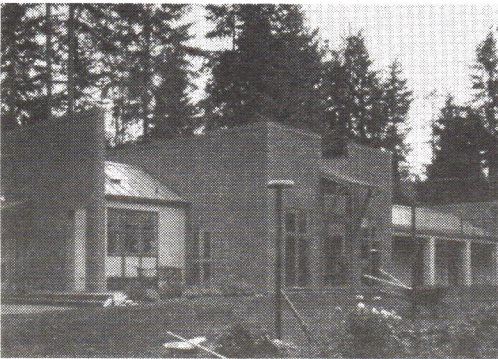
The AIA Awards event is for architects; a forum for critical discussion, to raise our sights, to search for and recognize design excellence in our community. It is to create an environment where architects can trust our instincts and conceptual ideas can translate into built form. An opportunity to energize an open dialogue, elevating our expectations.

If you think the honor awards is about grading on a curve and giving out honor awards then you have missed the point—the purpose of the event.

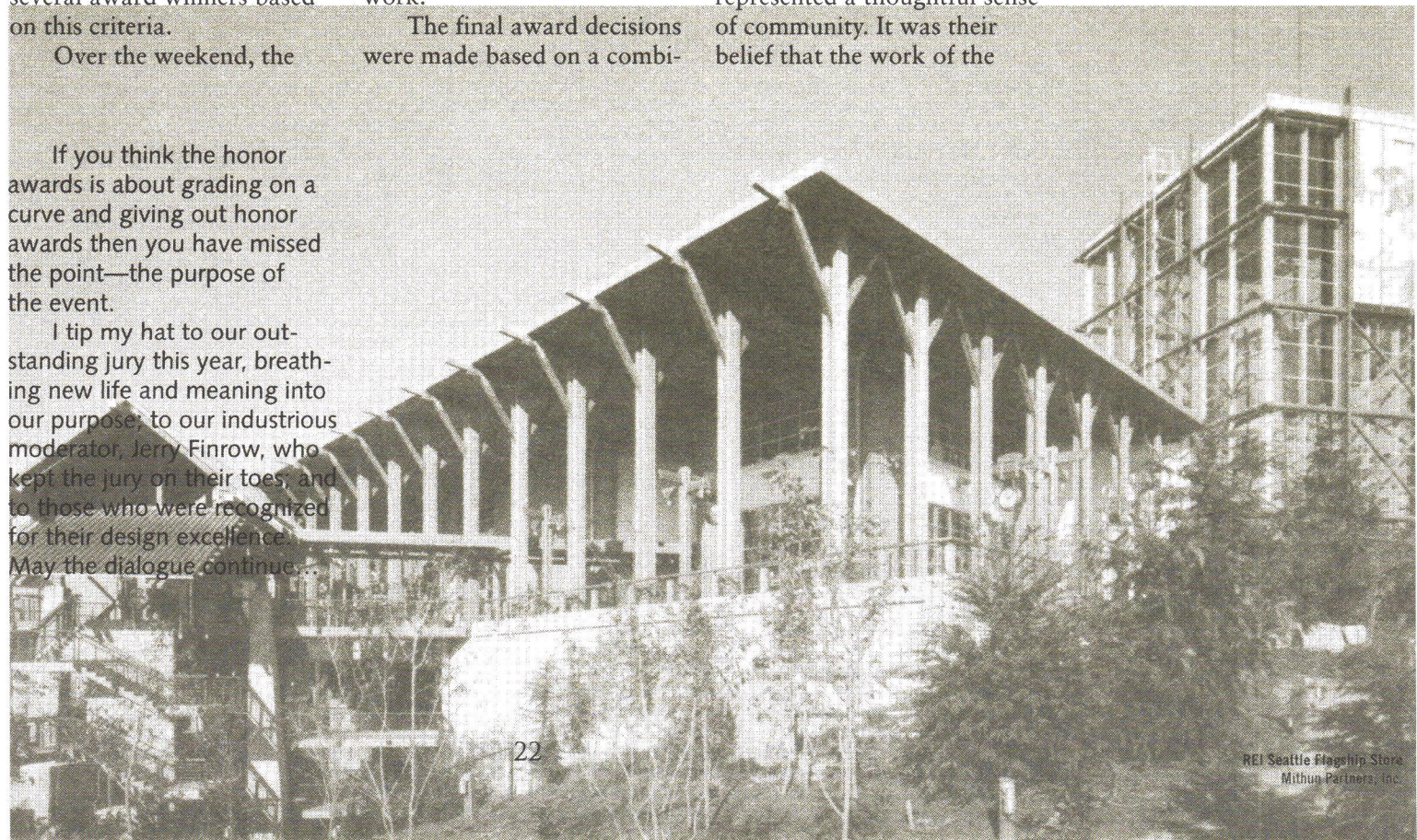
I tip my hat to our outstanding jury this year, breathing new life and meaning into our purpose; to our industrious moderator, Jerry Finrow, who kept the jury on their toes; and to those who were recognized for their design excellence. May the dialogue continue...



Microsoft Redmond West Campus Cafeteria
Zimmer Gunsul Frasca Partnership



Camarda Residence
The Miller/Hull Partnership



REI Seattle Flagship Store
Mithun Partners, Inc.

Book Review

by marie rose wong, Ph. D.

The American City: What Works, What Doesn't
By Alexander Garvin
New York: McGraw-Hill, 1996
477 pages, illustrated

I picked up a copy of the *American City: What Works, What Doesn't* and thought that it would be either another cookbook approach of "good" city design in a rehashed treatise of urban-friendly design features, or a tome of yet another written reminder of all the failures that the design profession has produced in attempting to improve the livability of our cities. Instead, I found that the title is ever-so-slightly misleading, as the book does not simply list components of the "good" versus the "bad" city, but provides a critical analysis of the city design process. Author Alexander Garvin has taken a different and more optimistic and inspiring approach in assessing the past efforts of project design and the design practitioner's role by assuring us that positive urban intervention can be done.

American City is an encyclopedia of American projects that focuses on how we have attempted to improve our cities through redesign and redevelopment, by looking at our parks, civic and cultural centers, and housing, to name just a few. Mr. Garvin uses numerous examples, illustrations, and photographs to present a kind of development prescription that looks at six factors of "successful" urban projects, where success is determined by both the benefits of the project itself and its contribution to the community at large. Briefly encapsulated they include market (desire and willingness to pay for the project), location (physical characteristics of the project site and relationship to its surroundings), design (among other things, the arrangement of project components, scale, color and sensitivity to the surroundings), financing (simply, where does the money come from to make the project a reality), entrepreneurship (public and private sector visionaries who guide and coordinate project participants), and time (how the project is viewed as a person passes through it to how the project is perceived in the future).

When you begin this reading, you may think that these are not new ideas and that, logically, these components are integral to a designer's training and the design development process before an inch of soil is ever disturbed. But it only takes a brief glance at our cities to realize that incorporating and balancing these ideas are not as easy nor as obvious as we might think. We have created and inherited vacant structures and depressed areas, and had a long history of neighborhood project "executions" (often an appropriate word) such as the construction of expressways, public housing, and

poorly conceived renewal projects that have marred our cityscapes. Garvin acknowledges the negative features of our cities, but does not spend much of the dialog dwelling on the inadequacies of past planning and design efforts. His focus is on fixing the ills of our cities by providing us a listing of example projects that have worked. As a historian and scholar, Garvin focuses on the learning element that city projects have to offer us and as a practitioner he presents this holistic approach as a means of future design development. His prescription serves as a great reminder message to present design professionals who herald the current "popular buzz" movements of neo-traditional planning, growth management, community sustainability, and urban villages - and that is the role of responsibility in design by the practitioner.

Mr. Garvin documents the history of numerous projects and presents us with the big picture of urbanism —the connection between the past and the future in what James Kunstler has called "chronological connectivity." The potential to duplicate successful project examples in other American cities faced with similar urban challenges depends on what we know of the development of the project history and an understanding of its use and function. With the six-element prescription as a guide, *American Cities* outlines what we can learn from the experiences of designers and public figures such as Daniel Burnham, the Olmsteads, Robert Moses, and Edmund Bacon, and the effect of regulations such as the early growth management legislation in Ramapo, New York (1969). Through examples of programs and projects such as Horton Plaza in San Diego (1985), the riverfront revitalizations of Paseo del Rio in San Antonio (1941) and Portland's Riverfront Park (1974-88), and Seattle's Washington State Convention Center (1976, 1988), Garvin examines the combined private and public efforts of design and revitalization in over a century of work in 100 American cities.

The book may lose some ground in shifting its initially firm position statement that the planning mistakes of the past and future can be avoided, to a stance that the prescription is the means of minimizing project failure. But this latter tempered view makes the six elements and subsequent project analysis more palatable and realistic by recognizing that urban designers are not project fortune tellers, regardless of how carefully we plan. Certainly there are no guarantees, but the prescription that *The American City* presents reminds us that the information base to guide our decisions has been and continues to be at our disposal.

marie rose wong is a planning consultant and lecturer at the University of Washington in the departments of Urban Design and Planning and American Ethnic Studies.

PETER MILLER



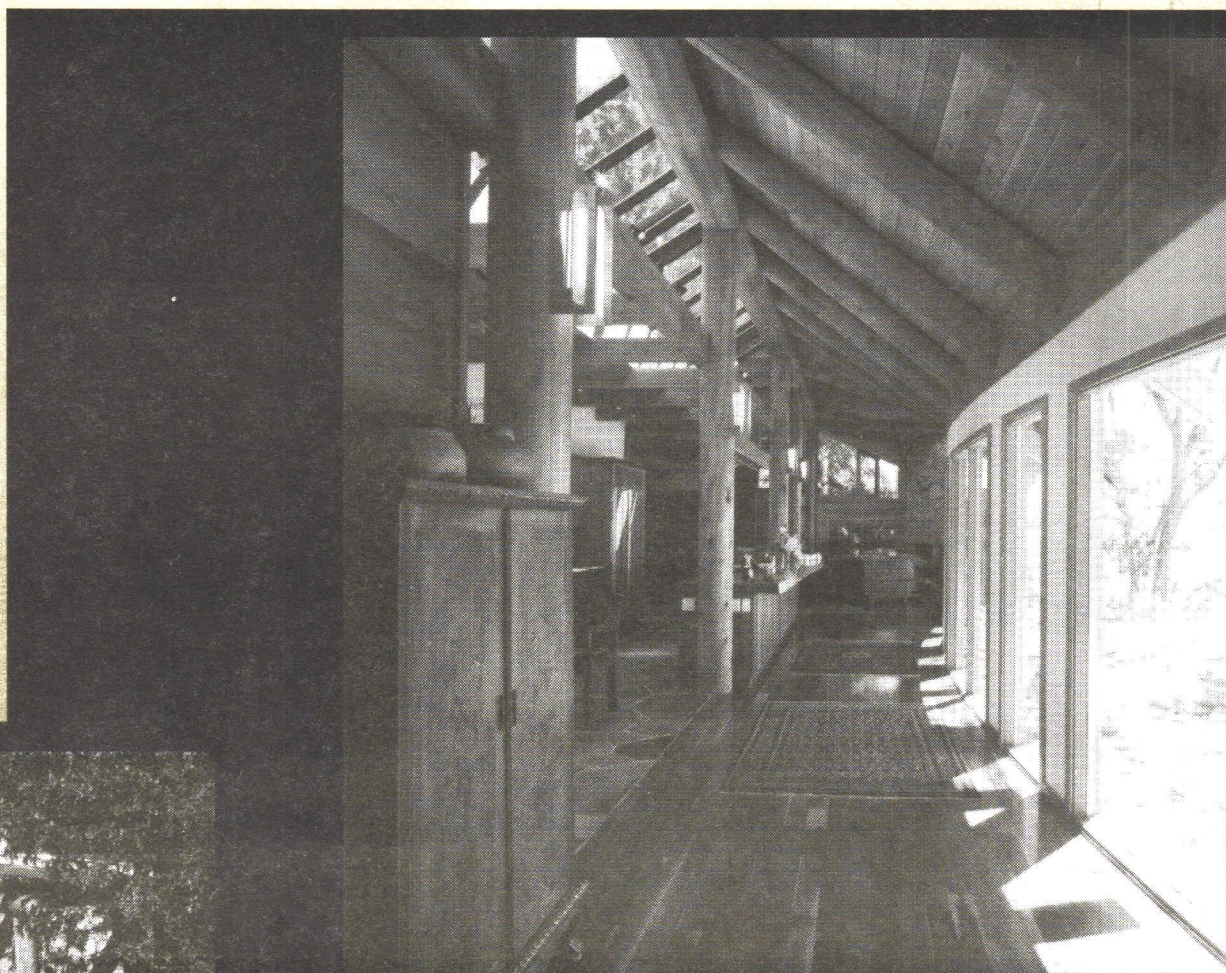
Photo — Ted Mader

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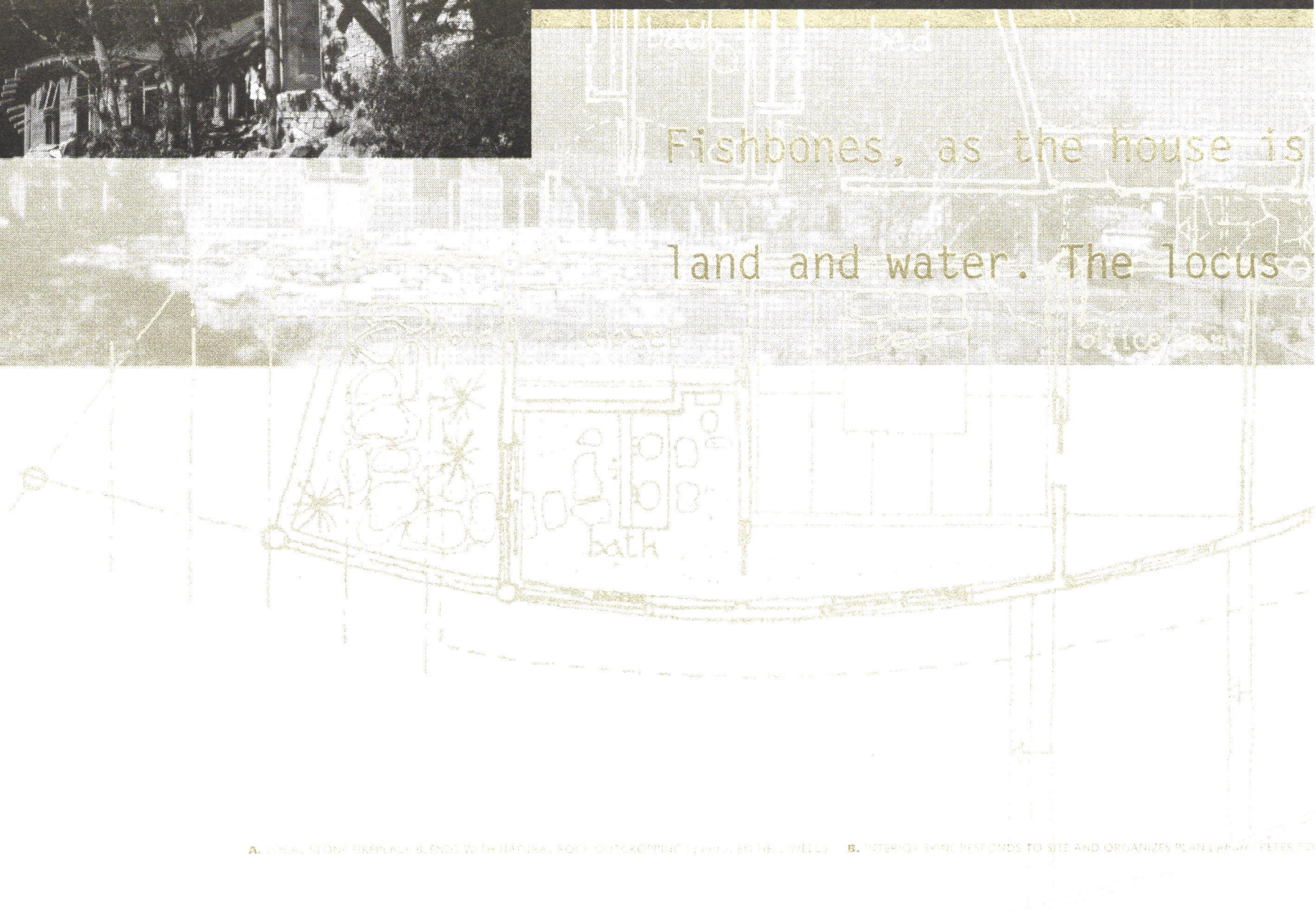
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HOME :



Fishbones, as the house is
land and water. The locus

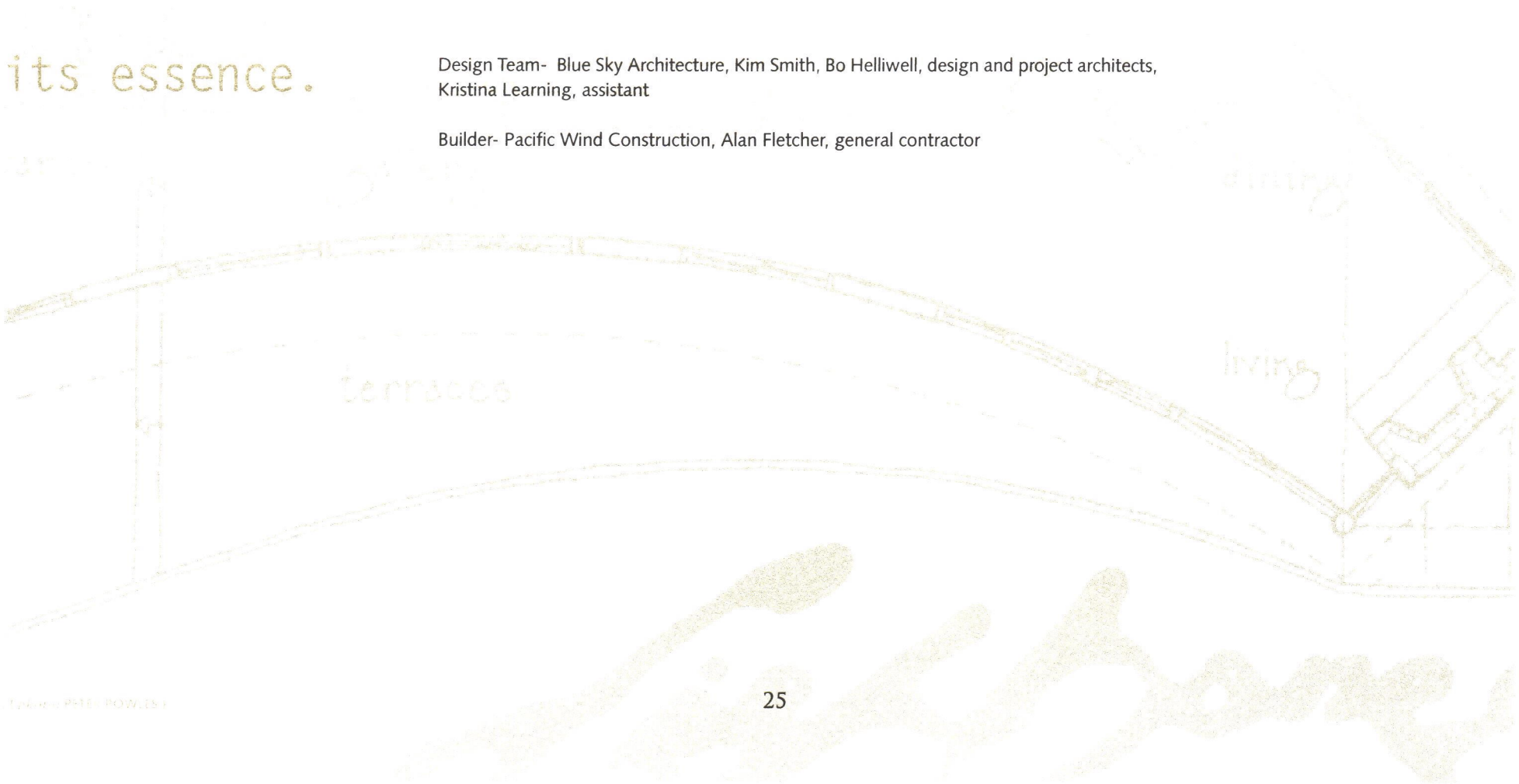




lled, is an extension and interpretation of the
its essence.

Design Team- Blue Sky Architecture, Kim Smith, Bo Helliwell, design and project architects,
Kristina Learning, assistant

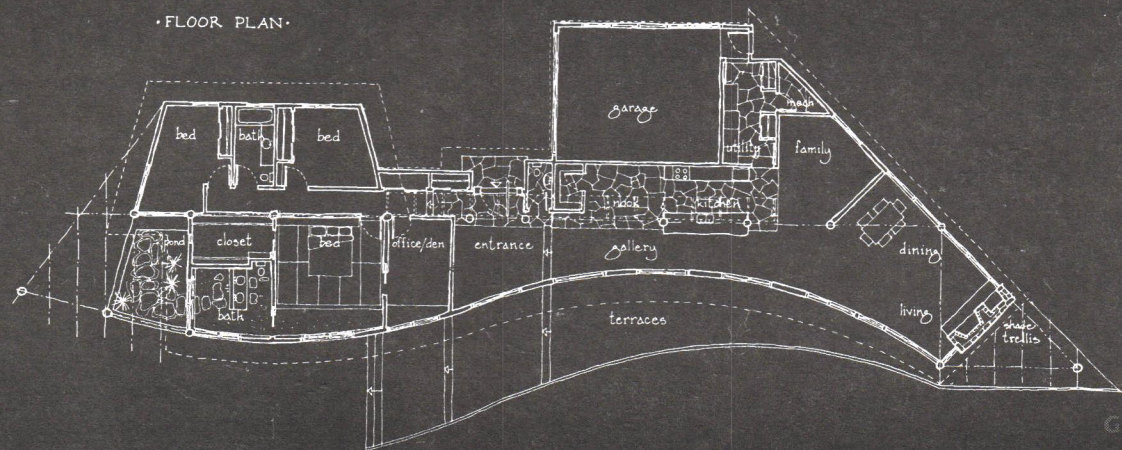
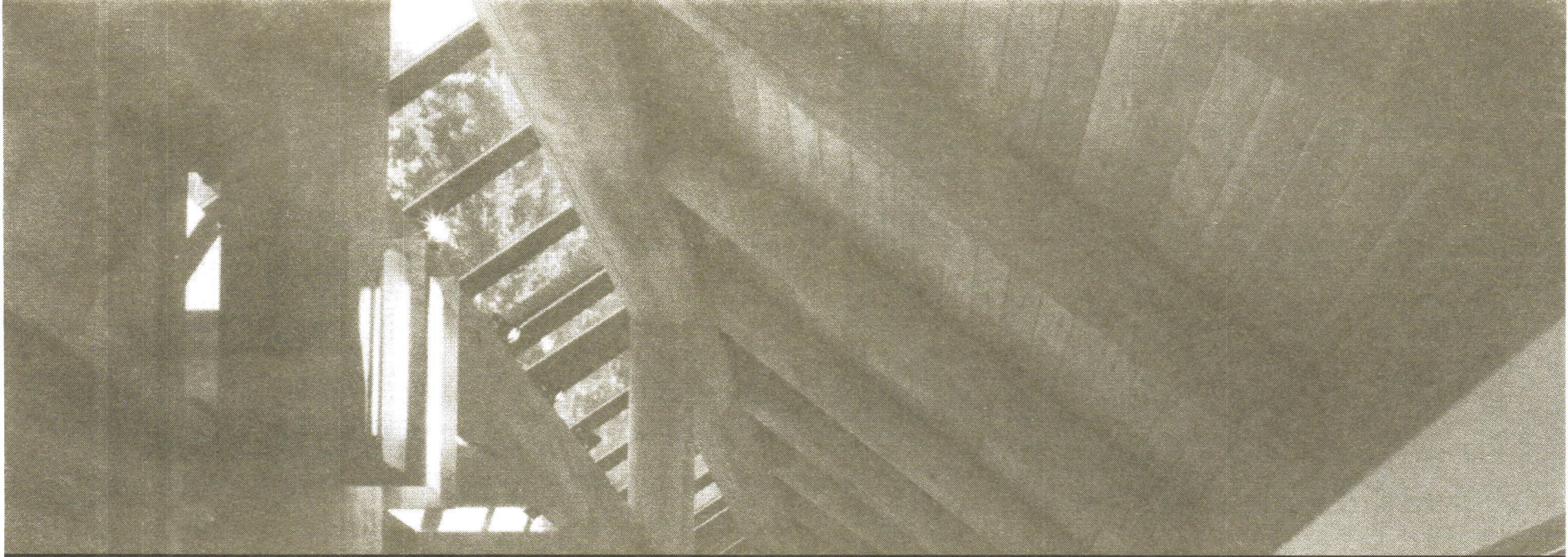
Builder- Pacific Wind Construction, Alan Fletcher, general contractor



The roof is a reminder of the waves
that carried it there.



The Gulf Islands could be considered the birthplace of West coast design/build. Blue Sky Architecture's interest in design/build on the islands goes back to their Architectural Association history thesis which developed into the 1978 Architectural Design article, "Handbuilt Hornby". The intimate connection between designer, builder, client and landscape has produced a sensitively crafted dwelling, firmly rooted in this tradition. Fishbones, as the house is called, is an extension and interpretation of the land and water. The locus is its essence.



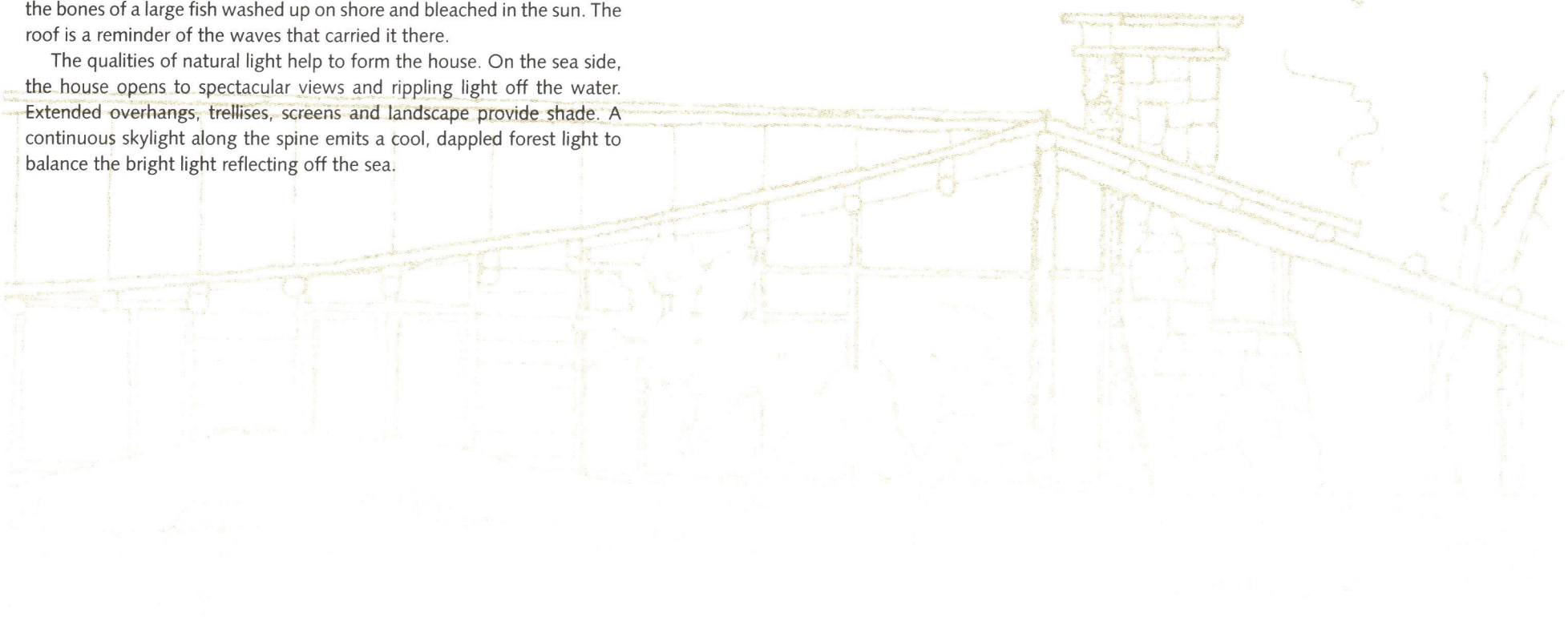
The site is a long thin strip of land on the north-west coast of Galiano Island, one of the southern Gulf Islands of British Columbia. The south-west side of the site is bounded by a sandstone shelf and the Trincomali channel. The northwest side rises sharply up a heavily forested bank to Porlier Pass Road and Bodega Ridge.

The buildable area is extremely restricted. By necessity, the planning is linear, following the coastline. A long backbone ridge beam of 14 inch diameter cedar logs parallels the seaside and organizes the house in a linear fashion, the rational frame. The 9 inch diameter roof rafters are a log rhythm that plays the length of the house. An exo-skeleton emerges from each end to embrace the landscape. The structure is reminiscent of the bones of a large fish washed up on shore and bleached in the sun. The roof is a reminder of the waves that carried it there.

The qualities of natural light help to form the house. On the sea side, the house opens to spectacular views and rippling light off the water. Extended overhangs, trellises, screens and landscape provide shade. A continuous skylight along the spine emits a cool, dappled forest light to balance the bright light reflecting off the sea.

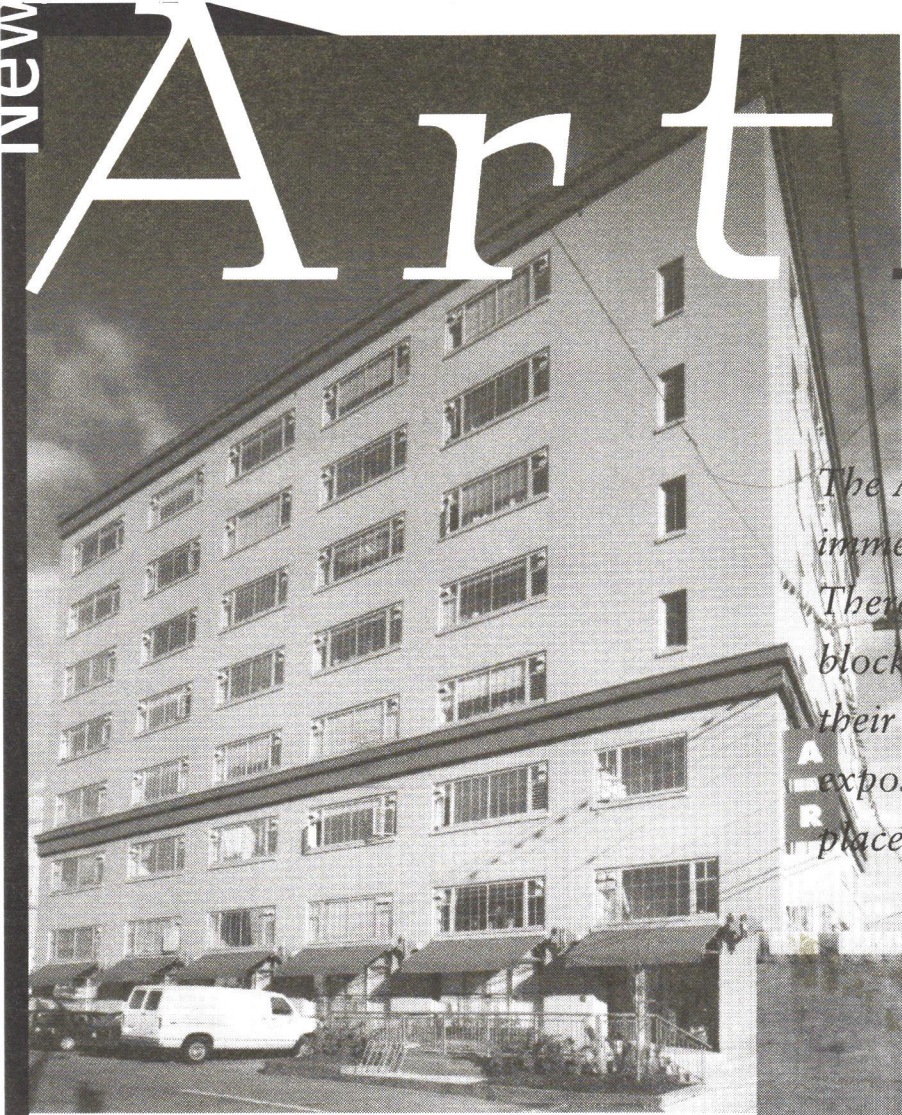
Flat roofs form grass terraces emerging from the forest while the patinated copper of the undulating roof rolls towards the sea. Red cedar decking is exposed on the interior. Windows and doors are cedar frame with heat mirror glass. Fireplace, foundation walls and landscaping are local stone. Floors are cherry plank, slate, tatami mats, exposed black aggregate and sandstone on radiant floor heating.

The firm Blue Sky was founded by Bo Helliwell and Michael McNamara with carpenter Ed Colin in 1974. Their goal was to make commercial use of the experience they had gathered while building their own houses. They believe the quality of life has to do with making and using objects, and the combination of work and leisure.



Artist Live/Work Studio

by Jim Nicholls



The Artist awoke with a start. "Evacuate immediately, evacuate immediately. Anyone in the area must evacuate immediately!" There was an ammonia leak at the frozen fish plant down the block. Other artists on the floor were awake and coming out of their hidden nests. If they left the warehouse now, they would expose their illegal presence and risk losing their home and workplace. The Artist quietly closed the window.

A Blank But Well-Stretched Canvas

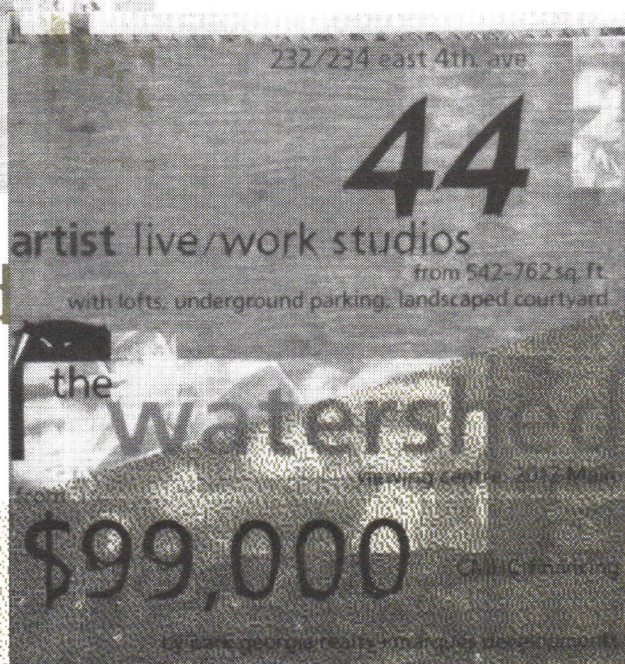
Not for the first time, artists had confronted the risk and illegality of their live/work studio. Economy and availability had forced them underground. Few could afford the rent on both studio and apartment. They had chosen to rent a floor in a derelict warehouse, build in basic plumbing and conceal their living spaces behind false walls and hidden doors. The morning after their wake-up call they met and decided to go proactive. They formed A.C.E., Artists for a Creative Environment, and began a long period of lobbying Vancouver, B.C. City Hall for zoning, parking, and building bylaw revisions. They were successful.

These changes to regulations allowed underutilized inner-city buildings and sites abandoned by industry to be re-used for the business of making art. For the first time since the 1950s, when residential occupancies were excluded from industrial zones, living and working were treated as integral endeavors. Defined as a cultural use for the production of paintings, drawings, pottery, sculpture, ceramics, video, moving and still photography, creative writing, dance or music, with a residential unit in the same space, artist live/work studios were allowed in industrial, commercial and historic zones. The artist was seen as a small business and an essential cultural amenity to a developing world-class city. The live/work studios help raise the profile of the arts and assure employment.

Semi-derelict buildings have been converted, winning City Heritage Awards for their renovations. Projects have restored facades, opening bricked-in windows and repairing the historic streetscapes of areas such as Yaletown and Gastown. The injection of twenty-four-hour activity and inhabitation has revitalized these districts. The artists have acted as pioneer settlers, their live/work studios the seed projects in urban transformations.

Amendments to regulations allowed for reduced seismic upgrading of existing buildings, reduced parking requirements, shared kitchen and bathroom facilities, reduced separations between activities and borrowed light and air from a working area to a living area. To control residential use, a two-person maximum was placed on suite occupancy, and floor space used for non-studio activity was limited to 30%.

The artists were looking for a blank but well-stretched



canvas, the generic opportunity to create and inhabit.

The buildings have become mixed-use culture factories, giving urban amenities back to the city. Street-level storefronts are art galleries and cafes. Open houses allow

the public to tour the studios and artists to display their work in gallery-like settings. The city discounted programmed space below grade from allowable floor area, and as a result encouraged the development of production workshops and spaces for activities such as darkrooms, kiln rooms, wood and metal workshops, rehearsal rooms. By similarly discounting outdoor open space from the floor area, semi public terraces and courtyards have developed. The articulation of exterior circulation provides for the separation and identity of the semi-private and the public realms. In a compressed site, this strategy provides access to light and air while maximizing the buildable floor area.

Overall, the program has been successful, with more than 700 units created since 1987. Projects have received awards from the Board of Trade for contribution to the arts. They are seen as giving back to the community, adding to its life, spirit and economy.

However, there has been a loss of industrial land and an increase in property values in zones in which development is allowed. There have been complaints about noise and other hazards, both between suites and from external adjacent sources.

Also, the best intentions of affordable rental live/work studios for artists has created an exploited development opportunity of strata housing for the mainstream. Development is now limited in industrial areas, parking requirements have been increased, and the difficult to-enforce 30% residential use limit has been dropped. In exchange for agreements ensuring that developments will continue as rental units, increased floor space limits for renovation allow affordability through scale.

It is now ten years since the artists hid in their warehouse from the ammonia leak. Midway between the cruise ship terminal and the needle exchange, on the corner of a busy downtown street, the Loft Store has opened. Not an urban Ikea for designer accessories, this store sells the whole dream, the real estate answer for instant urbanity. For the price of a down payment, anyone can shed their suburban inhibitions and buy into the new lifestyle, the new loftstyle. What the artists pioneered, the developer now promotes. The quest for reasonably safe and secure warehouse space has created a market opportunity. Live/work space for artists becomes the starter-home of urban gentrification. Life imitates art.

Jim Nicholls is a lecturer in Industrial Design and Architecture at the University of Washington. He worked and taught in Vancouver B.C. for ten years. He lived very near the ammonia leak.

ork S in Vancouver B.C.

Renovated loft interior by Acton Johnson Ostry Architects Ltd. uses robust, but elegant finishes.

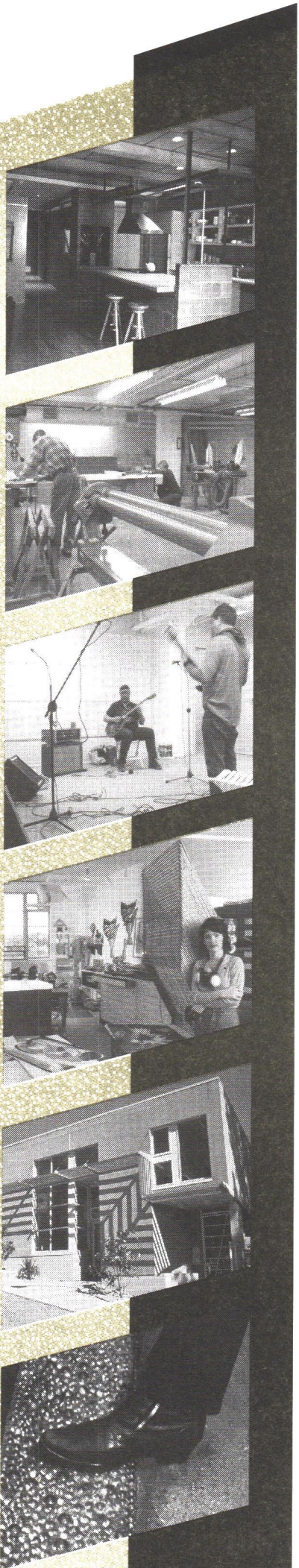
The ARC, developed by Reliance Holdings, provides tenant-managed workshop spaces for the use of all artist/residents. A small monthly fee pays for tool maintenance and materials.

Musicians, actors and performance artists use the ARC's soundproof, acoustically treated practice rooms.

At the ARC, open suite plans, wide doorways and the heavy duty structure of a renovated concrete warehouse accommodate printmaking presses.

East Seventh Avenue artist live/work studios by Acton Johnson Ostry Architects Ltd. with three units facing the street and five more accessed off the sideyard.

Marbles, not marble, line the hall a of live/work studio.



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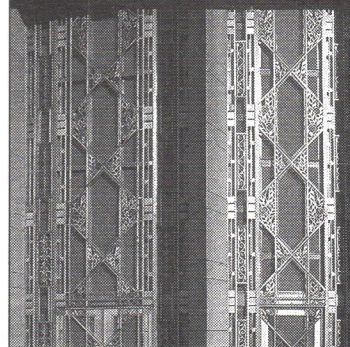
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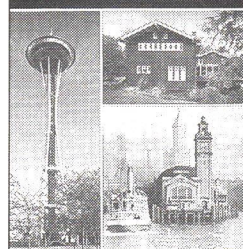
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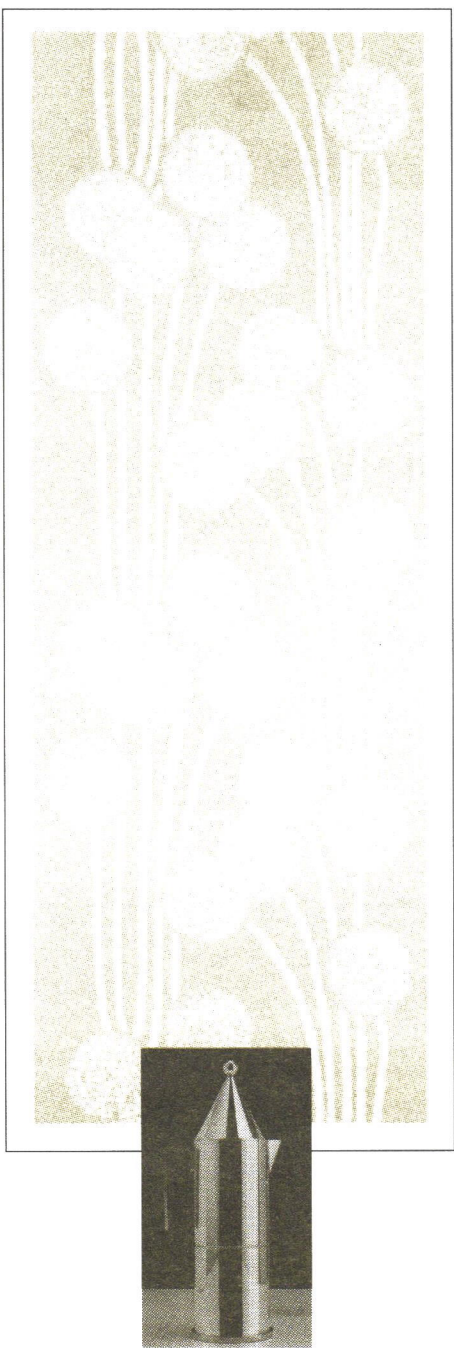


Gallery installation, 1995. photo: Spike Mafford

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HOUSING

an edited excerpt from COMMON PLACE

The distribution of most goods and services has been left to the market in our economy. This market economy has proven better at creating wealth than any other system known. It has been extremely efficient and fruitful, lifting the average American household to a standard of living that ranks among the highest in the world. While this article does not question the general validity or efficiency of a market economy, it does challenge the notion that all durable goods are commodities in the same sense as a pork belly or tennis racquet. Housing is an important exception. Because shelter is a necessity, it requires government interventions in its supply and demand. Indeed, the federal, state and local governments have been regulating housing for generations in recognition of the fact that shelter is not a straightforward commodity. In many cases the accumulation of these regulations has had a negative effect on housing affordability, despite their good intentions as individual policies and laws.

We still treat housing too much like a commodity and not enough like a right or a service. Price is determined almost exclusively by supply and demand, as are mortgage rates. It is bought and sold for financial speculation as well as for shelter. When housing is traded in the marketplace, one person's gain is another person's loss. As long as this is the case, there will be citizens—decent citizens, playing within the rules of our moral and economic system—in whose interest it will be to make housing less affordable. As long as people see their homes as the major investment of their lives, as hedges against inflation, and as their financial nest eggs, there will be economic and social forces in favor of increasing the price of housing. While this may be fiscally understandable and sound behavior for individuals, it is devastating to that segment of society who cannot afford to buy or rent their first

home.

If society cannot afford the economic, environmental and social costs of low-density sprawl, can the individual home buyer or renter afford it? Does our economy still allow the average household to accumulate the downpayment and to carry the monthly costs of owning a decent home? Clearly low-income households can't afford to buy a decent home, but does the average household have the economic wherewithal to purchase or rent the average new home? The answer across most of the region and much of the country is no.

A quick look at the monthly carrying capacity of a low-income household is instructive. Housing that is affordable to a low-income family is shelter that can be occupied for 30 percent or less of their income (anything more than that, although commonplace, is judged by government and banks to be a prohibitively high burden for the household budget). If the U.S. median income for households of married couples with children is about \$48,000, then a low-income household earns between \$18,000 and \$30,000 per year. If a household earns 50 percent of the median, or \$24,000 per year, it can afford \$7,200 for rent, which is \$600 per month. It is difficult to find decent quality or sufficiently large rental units at that price in most parts of our country; hence, low-income households often settle for substandard units or pay more than 30 percent of their income on rent.

Housing affordability for a first-time, average-income home buyer is now a national problem. If that household spends 30 percent of its \$48,000 annual income, it has at its disposal \$1,200 per month. Assuming \$400 per month for maintenance utilities, taxes, and insurance, there are \$800 available for monthly mortgage payment. Such payments would support a thirty-year, 8 percent mortgage of about \$110,000, which is 80 percent of a home price of \$137,500. A house at that price might normally require a down payment of 20 percent or \$27,500. Assuming such a down payment could be amassed and interest rates are available at this favorable rate, housing units would have to be priced under \$137,500 to be affordable. It is very difficult if not impossible in many parts of the U.S.A. and in most parts of King County to find housing units priced in this range. If it's a big stretch for married couples with kids, it's out of the question for the average household, whose median income was \$32,264 in 1994. This income translates into a purchase price of around \$100,000, which is virtually unknown in this region.

The fiscal gap that many households face when trying to buy a house is exacerbated by automobile ownership and usage. Many families spend as much money on their cars as on housing. In contemporary suburbia, the average household drives about 30,000 miles

ing two or three vehicles; banks fail because of bad risks; the FDIC has to bail banks out at huge taxpayer expense; speculators and immigrants from wealthier states help drive up the price of real estate; developers build ever larger and more expensive houses for ever smaller and less affluent households; communities fail to provide their fair share of low- and moderate-income housing; building officials try to enforce complicated and sometimes contradictory codes; state government struggles to subsidize and finance housing without federal assistance; the federal government has trouble providing housing aid to state and local governments because it, too, is plagued by deficits.

by Doug Kelbaugh, to be released by University of Washington Press in spring 1997

Design in Seattle

In short, the whole housing delivery system is troubled.

Nonetheless, housing costs on a square-foot basis remain lower than in most industrialized countries and much lower than in Japan or Europe. The affordability gap in the United States pales before Japan's, which requires 100-year mortgages to bridge. In the welfare economies of Europe government programs often make up the difference. Americans have always opted for larger houses than Europeans—not only because more space and building materials have been available here but also because the New World considered itself bigger in every way. Americans were able to maintain generous standards because land and natural resources remained plentiful and environmental controls lax. Now these factors have tightened and the middle class is having trouble mustering down payments and mortgage payments. Housing is reaching crisis proportions in some areas, but the real crisis is not economic. It is a crisis of expectations. Americans have simply come to expect—because of good luck, favorable economic conditions, hard work and bountiful land and natural resources—very large houses. By any other standards, including those of richer countries, these expectations are unrealistically high. They need to be downsized.

Doug Kelbaugh FAIA, Professor of Architecture and Urban Design University of Washington

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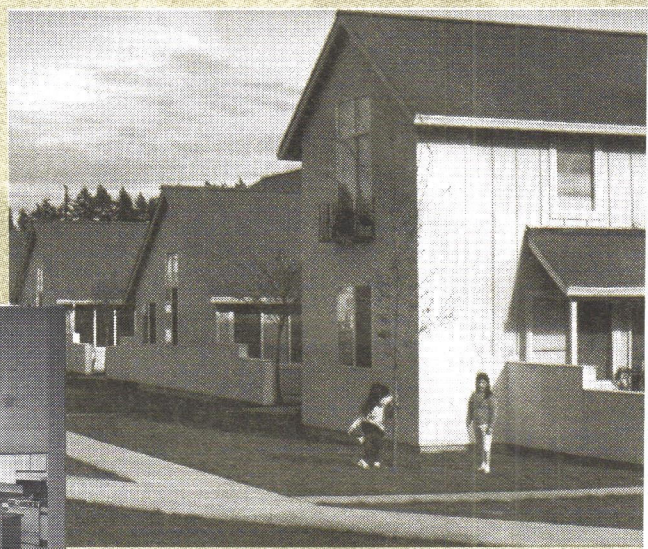
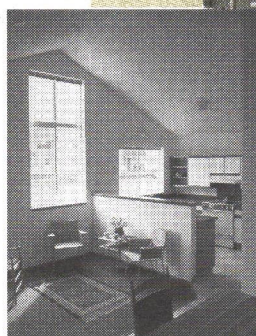
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Windows on

INHABITATION



Accessory Units

A garage with apartment above in a single-family Seattle neighborhood. Accessory units above garages—a.k.a. granny flats, mother-in-law apartments, carriage houses, and garage apartments—are particularly efficient and economical ways to increase density. They make housing more affordable for singles or young families by

providing starter units and for large or extended families by providing extra space or extra income.

Detached homes with zero-lot lines and alley garage apartments can achieve the density suitable for public transit while maintaining the feel and scale of a single-family neighborhood.

unfounded. Unfortunately, they prevailed in Seattle's weak-kneed interpretation of the state's requirement to allow and encourage accessory units. The city ordinance fails to permit detached accessory units, a lame response from a city that should be leading the way in denser, more affordable housing. It also requires an additional off-street parking space, a regulation that ought to be waived automatically for all accessory units within a quarter-mile of a transit stop.

When alleys were proposed at Sacramento's first Transit-Oriented Development, the police department objected. But when garage units were added, they recanted, predicting that the increased alley surveillance would actually reduce crime. Rental units with resident landlords are usually better maintained

with more responsible tenant selection than apartment houses. They also provide a more permanent supply of affordable housing units. Accessory units and garage apartments are the housing equivalent of HOV lanes. They clearly provide the biggest return on the investment dollar and should be among the first housing and urban strategies to be pushed. We should pick the low-hanging fruit first.

Municipalities like Seattle, which have compromised the intent of the state law, should make detached accessory units legal a.s.a.p., and expand existing ordinances to empower the owner of a single-family home to add an accessory unit. The regulations should not only allow as a matter of right but encourage garage apartments and other types of detached accessory units. Accessory units are probably the single most cost-effective and quickest way to provide affordable housing units. The state needs tens of thousands of them. Indeed, for many decades, they were a common source of low-cost housing. It's such a win-win-win scenario that it should be first-order business.

Doug Kelbaugh FAIA, Professor of Architecture and Urban Design, University of Washington

A good way to absorb population growth would be to encourage existing single-family neighborhoods to accept accessory units, which are now legal in Washington State. Despite the fact that thousands of new houses and apartment units have been constructed in recent decades within the city limits, Seattle's population has only risen to about 535,000, a number which it exceeded in the 1960s before a decline to about 490,000 in the late 70s and early 80s. This arithmetic can only mean that there are many empty bedrooms in the large stock of bigger, older homes. It also means that many neighborhoods, including ones that complain loudest about growth, actually have lower densities than they used to. Why not bring more of these spare rooms onto the market as rental units? This would simultaneously provide housing that is more affordable for the renter and make the primary dwelling more affordable to the homeowner. The interior subdivisions of these "stealth units" do not affect the appearance of a neighborhood and, if located near public transit, need not overload street parking.

Our region's older cities and towns are extraordinarily blessed with alleys. They are a perfect solution to handling garbage, utilities, parking, car washing, children's play, etc.. Many are lined with garages and carports. A second floor could be added to many of them to act as a rental unit or granny flat, home office, studio, workshop, or children's lair. NIMBY fears of renters' transient values and higher crime rates may prove

Non-Minimal Housing

THE LYON BUILDING: A Case Study In Special Needs Housing

In 1995 Mithun Associates were hired to renovate the Lyon Building from a 1910 office building into housing and associated services for "people disabled with HIV/AIDS who also have histories of homelessness, mental illness and substance abuse."

According to AIDS Housing of Washington, the developers of Bailey-Boushay, and a nationally recognized leader in the field of housing for people living with HIV/AIDS, designing special housing for this particular population had never been done before.

This was to be housing, not a nursing care facility. Any housing solution should find the right place on the continuum between durable and institutional and comfortable and nurturing.

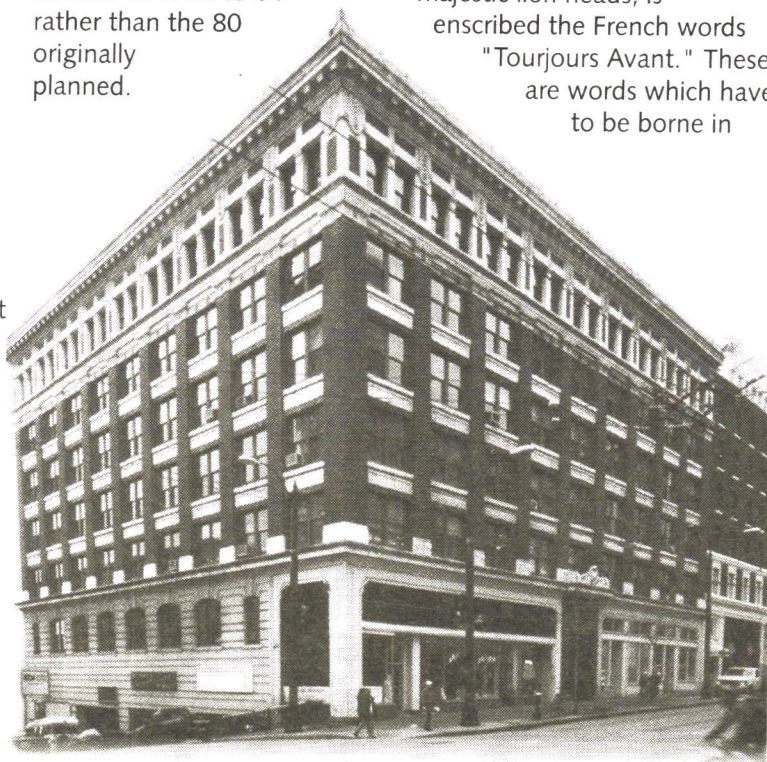
The more design solutions were explored, the more confusing the continuum became. How essential was it to plan durability into the design? Could the environment discourage drug abuse or violent behavior? How could areas be developed to encourage people to socialize who had spent years alone on the street? It became increasingly clear that this program would require a unique solution.

The team determined certain basics: independent units with a minimal kitchen and full bathroom; a shared laundry on each floor; rather than unsupervised common areas on each floor, the residents' common areas should be located on the first floor, with space for service program counselors, social service providers, and caretakers in order to foster informal relationships among the staff and residents.

The Lyon Building, due to its unique program, was awarded \$1.4 million grant

from the U.S. Department of Housing and Urban Development (HUD), low-income housing tax credits from the State, and \$936,000 through the Housing Opportunities for People with AIDS (HOPWA) Program from the City of Seattle. Additionally, the building qualified for the historic register and, thereby, historic tax credits as well. The good news was the great response from the Federal, State and City housing finance agencies. The bad news was each grant and loan stipulated a set of requirements, each with its own inherent cost.

Residential needs made it necessary to decrease the total number of units to 64 rather than the 80 originally planned.



This combined with the addition of 12,000 sq. ft. of needed social service space, cut the budget from an estimated \$6 million down to \$4 million to be spread over a greater project area, calling into question the financial viability of the project.

Because of the many constraints and the complexity of the task, balancing all the

requirements became a primary focus of the design, forcing the programmatic goals to an almost secondary consideration.

Costly and time-consuming as these requirements were, working within them produced some almost serendipitous surprises.

Most of the former offices could be taken down to the original wood floors, which it turned out could be refinished for less cost than adding vinyl, giving each unit a residential warmth without sacrificing durability.

Each floor's marble-clad restrooms were able to be transformed into the most luxurious public housing laundry rooms ever.

A piece of salvaged fire escape was used as a balcony overlooking the alley.

Over the entrance of the Lyon Building, between two majestic lion heads, is inscribed the French words "Tourjours Avant." These are words which have to be borne in

mind while working on a complex and difficult project to make it feasible. The Lyon Building project created much needed housing for a population not adequately addressed in our society.

Leslie G. Moldow, AIA

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December

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January

15

Lecture: "Reconstructing futures"

Robson Square Conference
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[Http://www.vanmuseum.bc.ca](http://www.vanmuseum.bc.ca)
(under Urbanarium)

Presented by A.A. Bronson,
of Toronto

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21

Design Dialog: Town Gown Exchange

Architecture Hall, UW, 6:30
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22

Lecture: "The building boom at U.B.C."

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Presented by the Urbanarium and
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29

Lecture: "Gesture and technique: The architecture of the Miller/Hull Partnership."

Robson Square Conference
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30

Legal Affairs Dinner

Debra Wade of Seabury & Smith,
speaks on "Risk Management"

Info: Rena Klein, 324-1855
or email RMKlein@aol.com

February

5

Lecture: "Theoretical architecture"

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Presented by David Chipperfield
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Part of the ALCAN lectures on
Architecture, Vancouver B.C.

19

Lecture: "From Brutalism to Post- modernism: Buenos Aires."

Robson Square Conference
Centre, 6:10 pm
No fee
Info: 604-874-4488 or
[Http://www.vanmuseum.bc.ca](http://www.vanmuseum.bc.ca)
(under Urbanarium)

Presented by Alberto Bellucci,
director National Museum of
Decorative Art Buenos Aires

Part of the ALCAN lectures on
Architecture, Vancouver B.C.

26

Lecture: "Big deal: Vancouver's history in real estate transactions."

Robson Square Conference
Centre, 6:10 pm
No fee
Info: 604-874-4488 or
[Http://www.vanmuseum.bc.ca](http://www.vanmuseum.bc.ca)
(under Urbanarium)

Presented by the Urbanarium and
Builders of Vancouver.

Part of the ALCAN lectures on
Architecture, Vancouver B.C.

28

Home of the Year Review

Tickets & info: 448-4938

The Seattle Times/AIA Seattle
review of the year's featured
homes, and consideration of
residential architecture. U.W.
Professor of Architecture Doug
Kelbaugh FAIA will present this
year's address; Jane Hastings
FAIA and David Miller FAIA will
join him in jurying the featured
homes and presenting the annual
award.

March

5

Lecture: "Architecture for an Arcadian landscape"

Robson Square Conference
Centre, 6:10 pm
No fee
Info: 604-874-4488 or
[Http://www.vanmuseum.bc.ca](http://www.vanmuseum.bc.ca)
(under Urbanarium)

Presented by Fay Jones, Fay Jones
+ Maurice Jennings Architects

Part of the ALCAN lectures on
Architecture, Vancouver B.C.

12

Lecture: "Recent work"

Robson Square Conference
Centre, 6:10 pm
No fee
Info: 604-874-4488 or
[Http://www.vanmuseum.bc.ca](http://www.vanmuseum.bc.ca)
(under Urbanarium)

Presented by Adriaan Geuze,
West 8 landscape Architects

Part of the ALCAN lectures on
Architecture, Vancouver B.C.

Ongoing

"4th Fridays @ Belltown Pub"

Belltown Pub, 2322 at 1st Ave
5:30 pm
1/24/97, 2/28/97...
Info: 545-1022

Monthly social gathering at the
Sponsored by the Association for
Women in Architecture, AWA.

Exhibit: Textures

Seattle Art Museum
Rental/Sales Gallery
Museum Plaza Building
1334 First Ave. #140

The Layering of words, images
and text in contemporary
Northwest art is the subject of the
gallery's 16th Annual holiday
show.

Through December 21

Exhibit: "Design 1885-1945: The Arts of Reform and Persuasion"

SAM, Downtown
Info: 654-3100

Over 250 objects from the
Wolfsonian Foundation's vast
collection of furniture, decorative
arts and posters demonstrate how
design of this period functioned
to either reinforce traditional
values or promote radical change.

Through January 12

Please keep us informed.

Fax, call or email us with interesting events and we'll list them in the calendar.
Arcade is going on line soon, so we will be able to update our calendar with ease.

ARCADE Calendar
2318 Second Ave., Box 54
Seattle, WA 98121

or e-mail to Aubrey Summers at aubreyss@aol.com

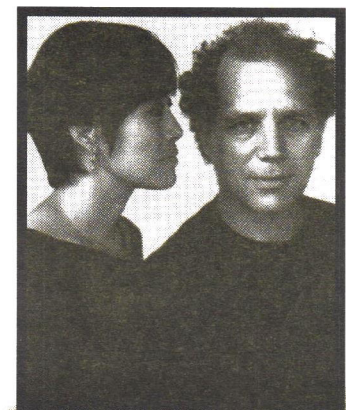
they presented five in-depth projects of varying program, size, and location to represent the diversity and achievement of staying small and working slowly (without a computer).

University of Washington AIA AND AWA CO-SPONSORS.

TOD WILLIAMS & BILLIE TS'EN

Architects, NYC

MISTAKES INTO SHOWPIECES OF PROCESS



AT TIMES, INTERESTING DETAILS OF THEIR WORK WERE EXPLAINED AS BY-PRODUCTS OF MISTAKES, GUESSES, EVEN A CERTAIN NAIVETE OR WILLINGNESS TO EXPERIMENT AND TURN

"SLOWNESS"

At the Museum of Modern Art in New York last March, a particular exhibit in the architecture gallery stuck me as curious: The "Slow House," a project by the architect team of Diller and Scofidio. The unbuilt project, located somewhere on Long Island, was displayed at the museum in exquisite model form and diagram. I remember thinking about the house because I liked it for many reasons, but could not understand which reasons prompted the "Slow House" moniker — aside from a certain zoomorphic resemblance to a slug which I hoped was tongue-in-cheek. When the lecture series lineup for Autumn at the University of Washington was announced, there again was a reference to "Slowness" — this time as the title for Tod Williams and

Billie Tsien's lecture on October 25th. Well, I thought, this must be the answer: as architect/ educators from New York, they must be coming to present the latest East Coast design trend.

Instead, Tod Williams and Billie Tsien presented an affable talk, free of esoterica and egos. The husband-wife team traded comments and the odd joke together before another standing-room-only audience at the College of Architecture and Urban Planning. At times, interesting details of their work were explained as by-products of mistakes, guesses, even a certain naiveté or willingness to experiment and turn mistakes into showpieces of process. This attention and craft derived from "Slowness." I learned quickly that "slowness" had everything to do with process and strategy, and not a thing to do with rhetoric. Tod Williams and Billie Tsien presented themselves and let their select projects, in turn, speak in support of "slowness," rather than about it.

It didn't take an entire repertoire to present the power of their small eight person office. Rather than a smattering of many project pieces, they presented five in-depth projects of varying program, size, and location to represent the diversity and achievement of staying small and working slowly (without a computer)! Whether a temporary exhibit for Chinese American History; a traveling exhibit for Noguchi's Akari lamps; a private dwelling in Manhattan; the new Phoenix Art Museum; or a Neurosciences Center in La Jolla, California; each of the five projects intended not to set an certain style but to continue Tod William and Billie Tsien's strategy of "process over style."

Each project also shared a common atmosphere and attention to material, light, and powerful space achieved through minimalist form. Everyday materials like homasote and Tyvek™ combine with succinctly presented ideas which become more complex when layered in contextual and cultural specificity.

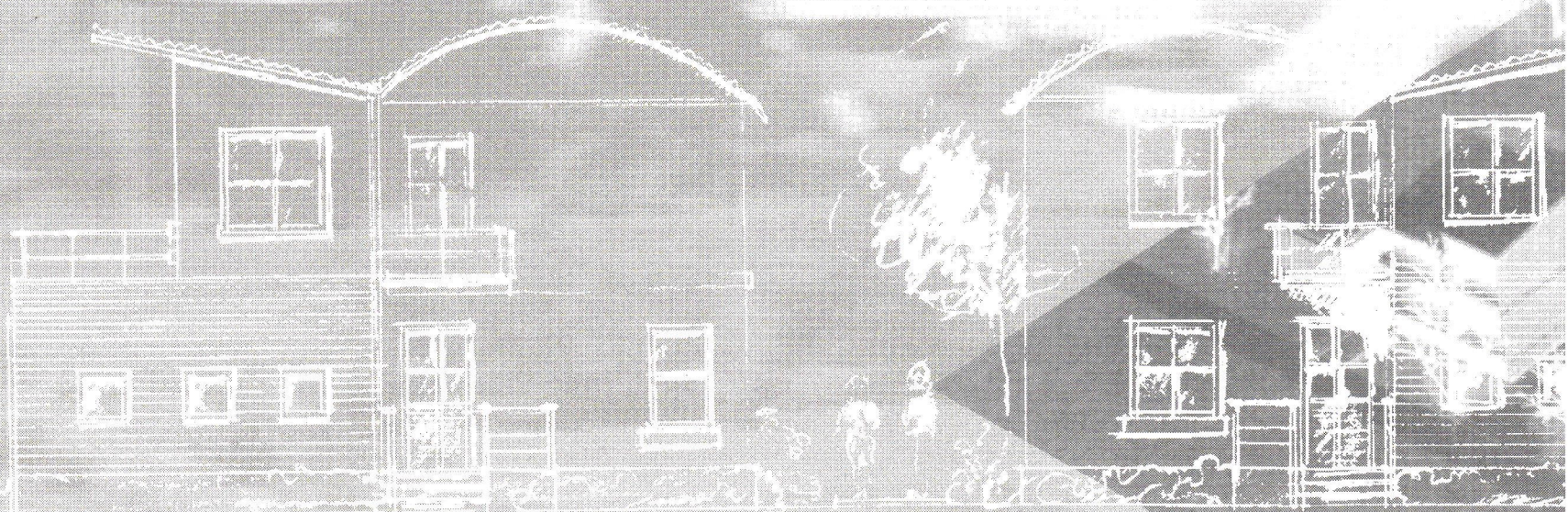
From temporary space to major civic building, Tod Williams and Billie Tsien also retain, in their presented projects, a connection to their NY loft space designs in which they live and work. The private townhome which they designed between two 15-story and 5-story buildings in uptown Manhattan seemed less like an infill building and more like a downtown loft in grander proportions: a series of minimal planes and interlocking sections which choreographed the light and space between the two existing buildings. Like the minimalist brick and slate forms of student dormitories at the University of Virginia, completed in 1992, Tod Williams and Billie Tsien seem to prefer allowing the spaces in between material surfaces to take precedence or share reactions with the surfaces themselves.

Perhaps this is reading more into the presentation than they intended, however, the audience's reactions suggest that the results of Tod Williams and Billie Tsien's "slowness" can bear more than minimal scrutiny. There certainly exist more to the power of their work than process can explain. Inhabiting space becomes a series of experiences in each project, created through light modulation, circulation, openness and material that mirrors the demeanor of the architects' relationship and personalities. Tod Williams and Billie Tsien describe their strategy as aspiring toward serenity amid chaos and a fast paced context. In the context of their own "quest for slowness" they offer the lesson that we could all benefit by turning off our computers once in a while and getting the collective ink back on our fingers. Perhaps then, from "slowness," the opportunities for inhabiting will benefit more quickly.

SAUL M. GOLDEN
IS A GRADUATE OF THE UNIVERSITY OF VIRGINIA AND A M.A.RCH
CANDIDATE AT THE UNIVERSITY OF WASHINGTON.



Cathy Kubik



Cathy Kubik

Transitional Housing for families

A **University of Washington** architectural design

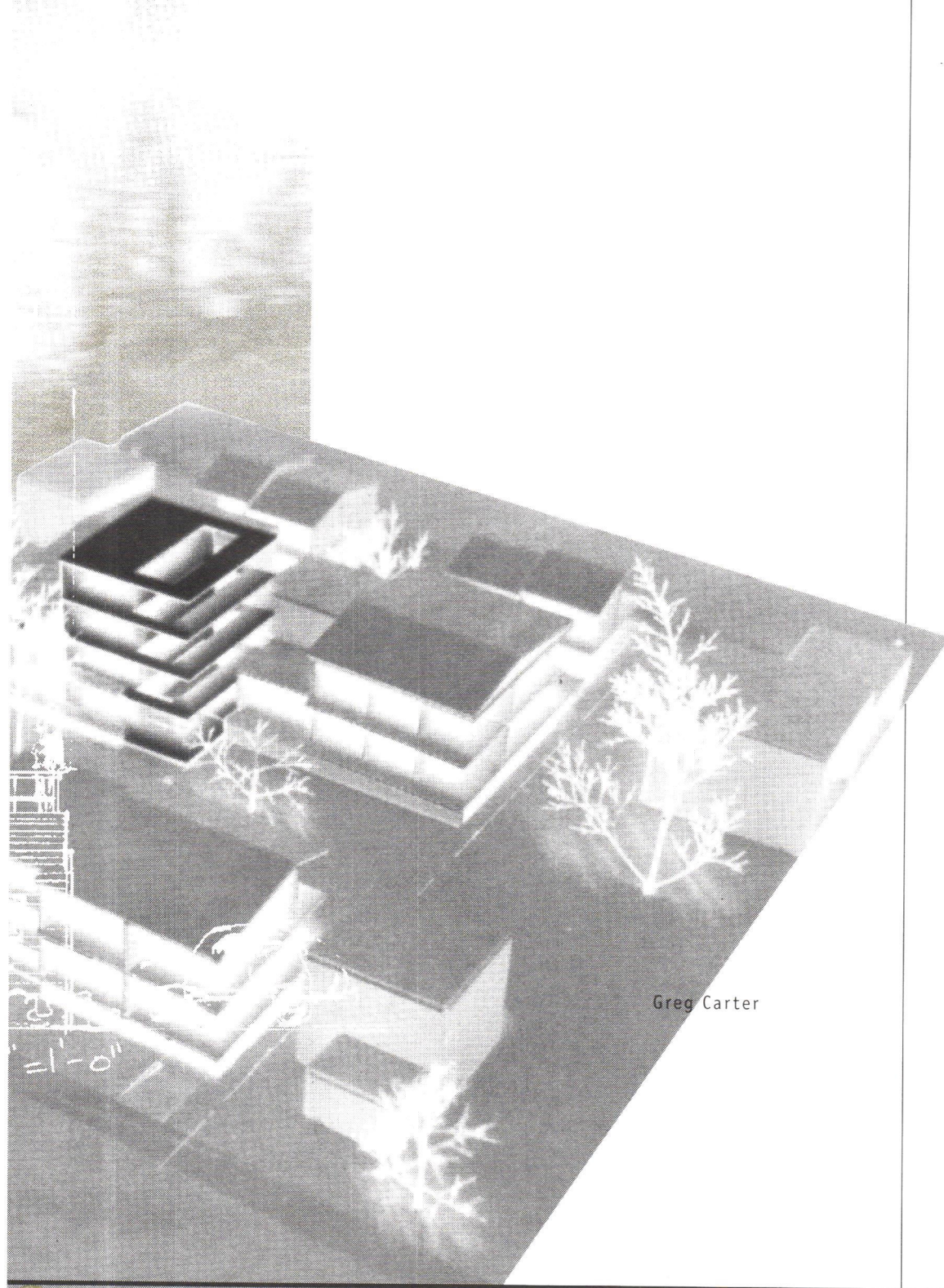
studio led by **Christopher Peragine** developed options for a

potential site near the **Saint Vincent dePaul** Thriftshop in

Seattle's Georgetown neighborhood

The most visible half of Seattle's homeless are single men. However, thirty-six percent of the population are one and two-parent families with children. Assistance for families can be more difficult to secure, for shelters that are able to accommodate women and men together, the unpredictable size of family groups, as well as the health, recreational, and educational needs of young children, are rare. As of 1993, the number of families on the Seattle Housing Authority's waiting list for housing was over 3700. The average wait for a unit in Seattle ranged from four months (one bedroom) to two years (four or five bedroom).

Calls to the Saint Vincent dePaul Society in Seattle number in the thousands each year. Families seeking help might be new immigrants to the city, promised work that never materialized, or the victims of unforeseen catastrophe on the road. Other families have lost their homes because of sudden changes—the loss of a job, a parent sent to prison, or the escape from abuse. Until now, Saint Vincent dePaul could only answer needs by providing rooms in low-cost hotels or motels, possibly up to a week. Harry Coveney, director of the Society, says this kind of assistance could cost tens of thousands of dollars a year, and at best represented a means to stop the bleeding. A more progressive way for the Society to spend its resources, both personal and financial, is for Saint Vincent dePaul to operate its own housing, designed with the specific needs of families in mind.



Greg Carter

Summer 1996 Studio

A University of Washington architectural design studio led by Christopher Peragine developed options for a potential site near the Saint Vincent dePaul Thriftshop in Seattle's Georgetown neighborhood. Three typical housing needs were identified: a short-term shelter for stays of less than a week; three to six month transitional apartments; and subsidized permanent housing, for occupancy for up to two years. The Society's goal also includes moving homeless support services—counseling, job-training, money and credit management courses, and day care—to one location. The variety of housing types with accompanying levels of autonomy allows the project itself to be a ladder in developing social, home-making, and parenting skills needed for residents to graduate into neighborhood homes of their own.

Georgetown neighborhood

is a flat blue-collar residential zone of single-family homes, isolated from other residential areas of the city by a web of highways, containerized freight cranes, and Boeing Field.

Occupied entirely to the west by Washington Department of Transportation lots and garages, heavily trafficked Corson Avenue passes small workshops and manufacturers surrounded by wood-framed houses, modest row-house apartments, and apartment complexes turned off the grid. To the east, Carleton Avenue is another environment altogether, a neighborhood street dominated by modest single-family houses, a church, a corner grocery, and kids' bicycles, games and junk appliances littering every other yard.

The intention of the Saint Vincent dePaul Society is to develop the site as intensely as the neighborhood can allow, without stigmatizing the

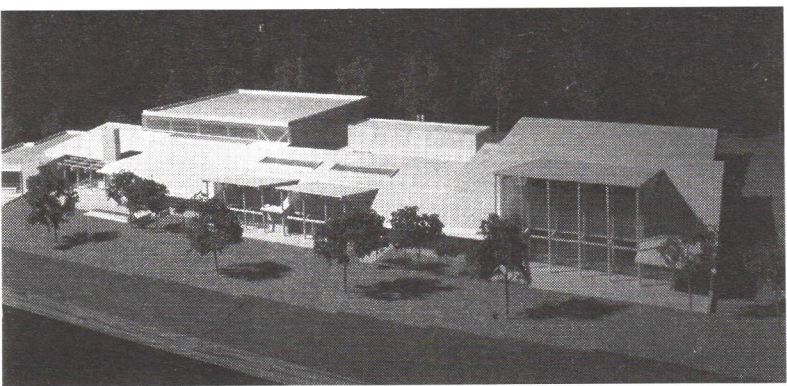
residents with a building that differs uncomfortably from the surrounding single-family homes. The U.W. design studio consensus was that the Society's project could set an example for responsible future development in a neighborhood that needs more residents to maintain its vitality. In these projects, increasing density was possible without overwhelming the existing neighborhood when scale, forms, and materials were consistent with the character and spirit of the neighborhood.

YEARS

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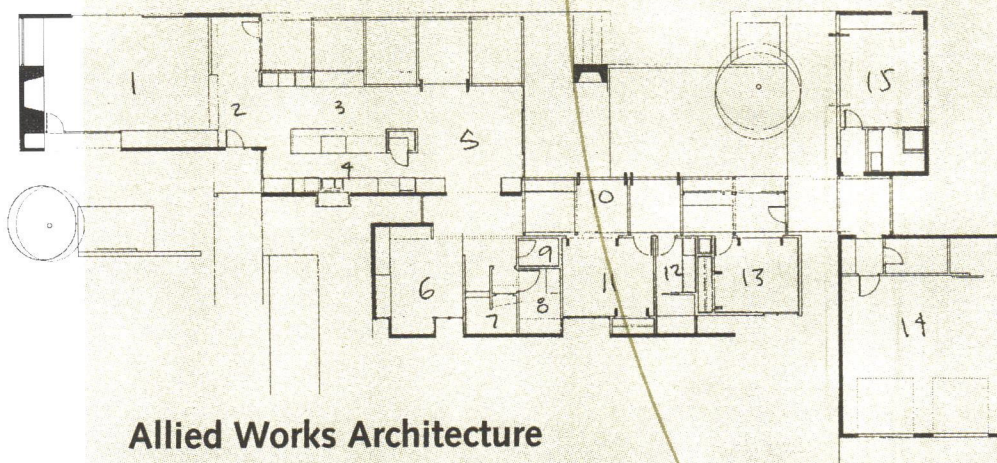
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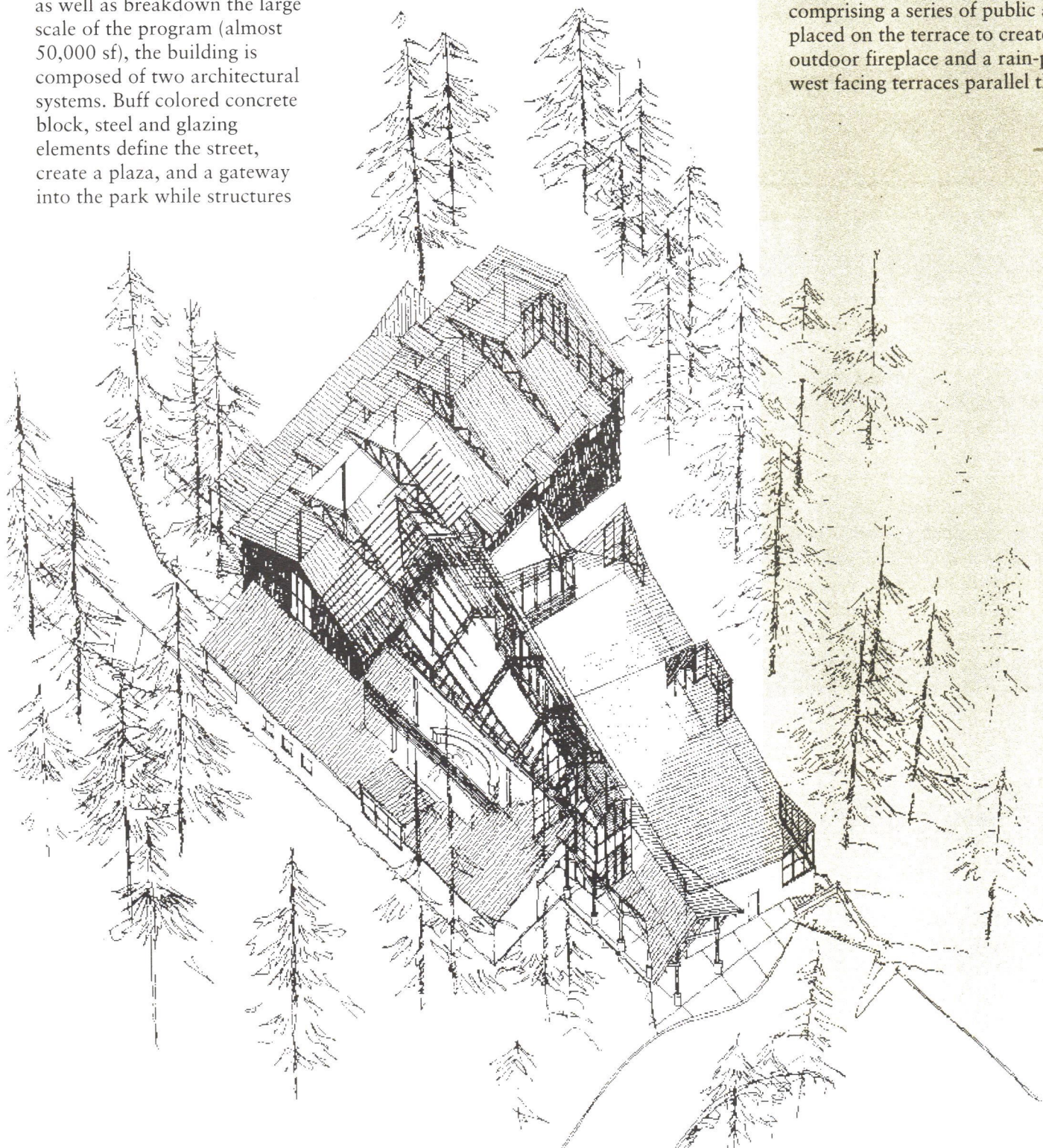
The SW Portland Community Center will be the Portland Park and Recreation Department's first new facility in more than 25 years. The center is located in the Gabriel Park neighborhood, which is distinctive for its rolling hills and forest preserves. Once known for its dairy farms, the area is now a mix of residential areas and small commercial villages. The siting presents a context of both semi-urban commercial streets and parks. To engage each context, as well as breakdown the large scale of the program (almost 50,000 sf), the building is composed of two architectural systems. Buff colored concrete block, steel and glazing elements define the street, create a plaza, and a gateway into the park while structures

of wood, with cedar siding and metal roofing recall the vernacular farm buildings of Gabriel Park's past. Large dormer porches open up recreation spaces to the park beyond. These materials are also used on the interior to blur the distinction between inside and outside. Almost every room was given an intimate outdoor space of varying character.



Allied Works Architecture

On a narrow, sloping site of 20 acres that overlooks the Tualatin Valley, Allied Works is designing the Winslow Residence. The house is conceived as a series of terraces that are cut into the hill, creating a built domain within the natural landscape. The uphill side is "protected" by a masonry retaining wall, while the westerly rooms reach out towards the distant views of the Coast Range. The house is divided into four distinct pieces, comprising a series of public and private elements. Each component was placed on the terrace to create a protected courtyard, which offers an outdoor fireplace and a rain-protected sitting area. The series of south-west facing terraces parallel the interior spaces of the house.

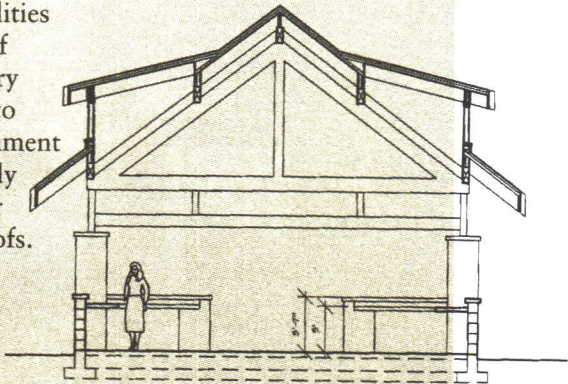


Donald Carlson & Associates

Located in rural north Mason County on a site filled with evergreens and wetlands will be the new 14,400 square foot Timberland Library that is designed to meet the needs of several small communities. The new library is clad in ribbed galvanized metal panels and a charcoal gray split face CMU. Windows are framed in red and the roof is green. The negative space between the three buildings acts as a lofted spine with exposed trusses to define the circulation area that connects the three main areas of the library — the large main reading room, the community services area on the right, and the administration area to the left. The upturned roof at the corners of the building were motivated by a desire to bring in the environment, as well make a gesture that arches up to the evergreens overhead. To make room for this project, a small existing library on-site was floated to Hoodspport on the Olympic Peninsula where it will be re-sited and enhanced.

Geise Architects

What has long been known as “Norm’s Resort” near Duvall is King County’s most recent addition to their Park System, called Cottage Lake Park. Geise Architects is providing the design work to transform the waterfront property into a civic space with entry gates, picnic shelters, a performance pavilion, restroom buildings, and a bridge. All of the structures respond to the simple vernacular cottages nearby and the heavily wooded setting. The facilities will be constructed out of textured concrete masonry units in two earth tones to blend in with the environment as well as provide a sturdy base for the heavy timber framing of the gabled roofs.



Stickney Murphy Architects

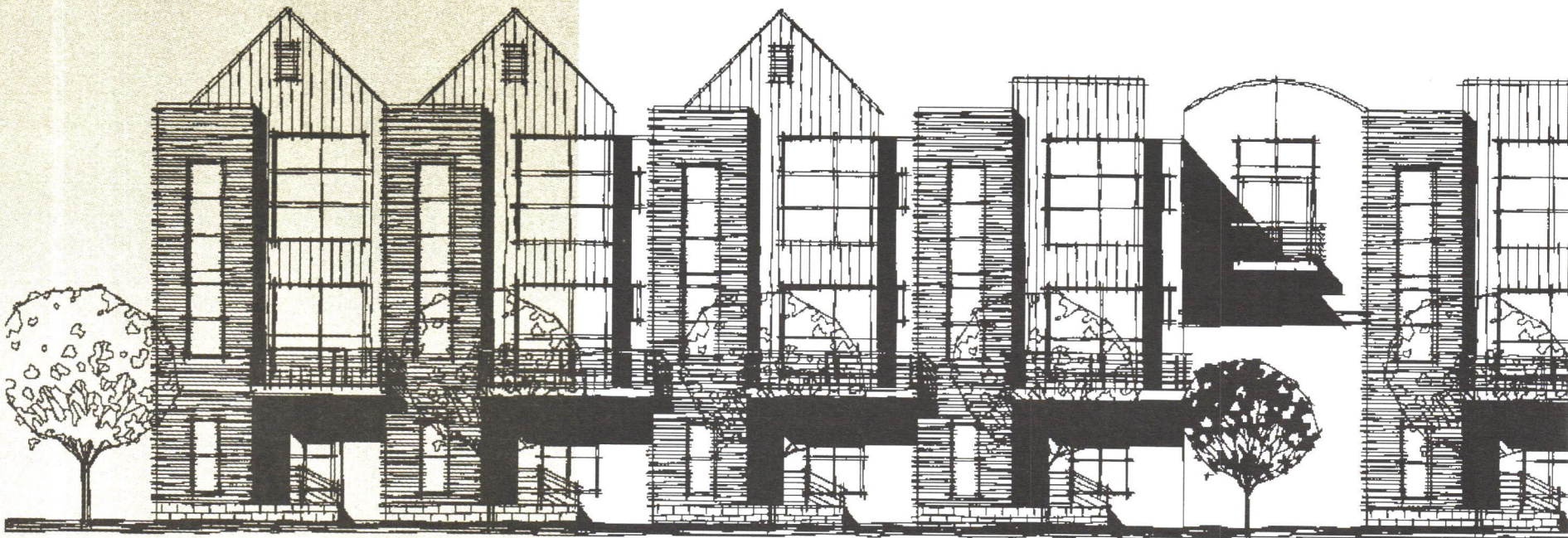
Two brick residential buildings, the Commodore and Duchess Apartments, located across 15th Avenue from the University of Washington have been reclaimed by the school for use as married student housing. The seven and eight story buildings, constructed in the mid 1920s, were designed by the architect Earl Roberts and have since been internally connected. The renovation of the mostly studio and one-bedroom apartment buildings is a public/private contract with Lorig & Associates as the developer/operator and the University of Washington as the owner. The project includes seismic upgrades, unit improvements, finish renovations, and the creation of eight new handicapped units and a new accessible entrance at the north elevation.

Mithun Partners/GBD Architects

The first phase of the Renovation of the Belmont Dairy, located in an eclectic neighborhood of SE Portland, into a mixed use live-work building was recently completed by GBD Architects. Mithun Partners and GBD Architects are collaborating on the 2nd phase of the project which involves renovation of a

smaller 1930s era dairy building with an art-deco brick facade and barrel vaulted roof as well as new construction. New townhouses will offer two story living spaces with exposed trusses and industrial materials which capture the spirit of the former dairy plant. The first floor of the townhouses can be converted to artist studio or

offices with direct access to sidewalk. The street front will have a “brownstone” feel and modulation of the building will describe the components of the unit. The design features a clean, hard edge around the perimeter and softer, more intimate interior courtyard.





VENICE BIENNALE

The sixth International Architecture Exhibition took place on the exhibition ground of the Giardini in Venice from September 15 to November 17.

Sensing the Future, The Architect as Seismograph

The sixth International Architecture Exhibition took place on the exhibition ground of the Giardini in Venice from September 15 to November 17.

The title of this year's Exhibition was "Sensing the Future, The Architect as Seismograph." Hans Hollein, the Director of this event, said: "Architects today are cultural seismographs of an evolving situation which they register, and their work reflects this...In their specific individual work on individual tasks they deal not primarily with solving problems, but they are making statements about the potential of architecture—answering new needs, inventing innovative concepts for a changing life, entering new territories, sensing yet unknown situations." The city as living space explained in endeavors, ideas, trends and visions was the real topic of the exhibition.

The exhibition featured various distinct exhibitions related to architecture. One exhibition theme focused on thirty-nine specific architects titled "seismographs" and thirty-two as "emerging voices." The architecture theme was entitled, "Radicals, Design and Architecture 1960/75." Approximately thirty nations hosted national pavilions. The United States contribution was entitled, "Building a Dream, The Art of Disney Architecture"; the Canadian Pavilion was "Reciprocity, Patkau + 16."

6^a mostra
internazionale
di
architettura



The following prizes were awarded:

Golden Lion for the Best National Pavilion
–the Japanese Pavilion

Golden Lion for the best interpreters of the general theme of the Exhibition
–Odile Decq & Benoit Cornette

GROUP-Juha Kaakko, Ilkka Laine, Kimmo Limatainen, Jari Tirkkonen

Enric Miralles Moya was awarded a prize to acknowledge the originality of his work.

Special Osella Award for an outstanding client's initiative for contemporary architecture
–Pascal Maragall/Mayor of Barcelona

Special Osella Award for media coverage of contemporary architecture
–Wim Wenders/film director

Special Osella Award for outstanding architectural photography
–Gabriele Basilico

The Biennale

Catalogue is

available at

Peter Miller Books.

Seattle's early concrete and steel structures were designed to be friendly to the neighborhoods in which they were built.

The University Bridge is just one example of Seattle's well-designed roadways, bridges and retaining walls: monuments to an earlier era when attention to the details was as important as the structure itself.

Most projects today lack the vision designers and architects once held inviolable. Worse, the structures they left us — like the legacy of active, urban design — deteriorate, unkempt and neglected, and altered with little regard or understanding of its original integrity.

Today, freeways are society's monumental structures, constructed with little thought towards aesthetic design, except for, maybe, landscaping.

There is a reason people love the University Bridge. The Montlake Bridge. The Fremont Bridge. The Ballard Bridge.

These bridges are so inviting that, despite any delay they may cause, all is forgiven.

TED MADER



P H O T O G R A P H S
dominic arizona bonuccelli





ATTENTION TO

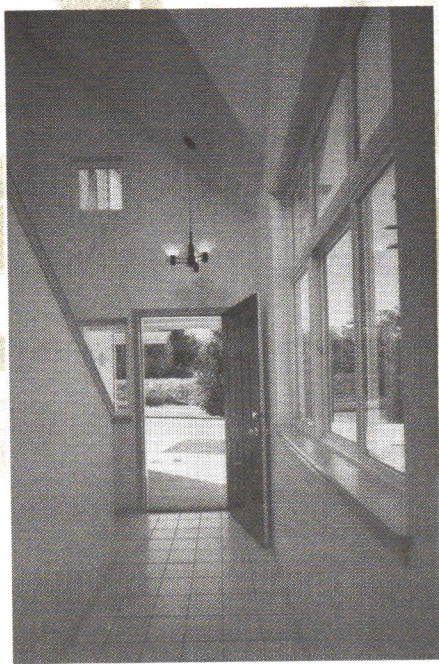
metallurg

AFFORDABLE housing

INCREASING THE SUPPLY OF "AFFORDABLE" HOUSING



It is possible to produce better designed, higher quality, lower priced new-built construction, than is currently available and make a profit. To test this thesis, the authors formed NeVADA, a small development company. Their first project was the construction of four affordable houses in the "Youngstown" area of West Seattle. These houses offered three bedrooms, 1 3/4 baths, single car garage, kitchen and great room, on a small urban lot. They were sold through a realtor at prices ranging from \$126,000 to \$132,500 about \$30,000 below any other new construction in the area. The partners made a small profit, even after several unanticipated contingencies that cost the project more than \$40,000. Here are the lessons that were learned:



Many architects share a desire to "dabble" in development. Affordable housing development provides a creative opportunity to express this desire and contribute to the housing crisis.

LOOK FOR CREATIVE USE OF LAND

Land availability and high prices are a major barrier to creating affordable housing. Keeping lot size small is critical. Our project was located in an established single-family neighborhood recently rezoned as L1. We chose to reinforce the existing single-family character by building four single-family houses rather than 5 townhouses — the maximum that was workable on the site. Because of the L1 zoning, lot sizes averaged about 2,300 square feet or roughly half the minimum size allowed for single family zones in the city. They were still large enough to provide each home with a front yard and some private outdoor space. It is hoped that seeing this project will encourage city efforts to create zoning which allows smaller in-fill lot development.

COMPLETE A CAREFUL "PRO-FORMA" PRIOR TO LAND PURCHASE

It is important not to overlook the "hidden" costs - interest expenses on loans, insurance, permits, utility hook-ups, among others.

LOOK BEYOND THE OBVIOUS FUNDING SOURCES

The small community-oriented banks were much more flexible, interested in our ideas, and willing to loan money for a first project.

DEVELOP GOOD RELATIONSHIPS WITH CITY OFFICIALS

Try to look for constructive ways to work in a respectful way with city officials to solve problems. City inefficiency, and over-regulation continues to be a stumbling block for affordable housing development.

AVOID PROJECTS REQUIRING LENGTHY SEPA OR VARIANCE PROCESSES

We knew that the "carrying costs" of a long process would significantly add to the cost of the project. We made sure, prior to purchase, that our site was not in any critical areas. By keeping the project to 4 rather than 5 units, we also avoided a costly SEPA process.

BE SENSITIVE TO NEIGHBORHOOD CONCERNS

By building sensitively designed single-family units rather than townhouses we gained neighborhood support. A recently built townhouse project, considered out-of-scale and character by neighbors, encountered opposition resulting in costly delays for its developer. In addition, the site consisted of four east-facing 25' x 100' lots. Building on these pre-existing sites would have resulted in out-of-proportion "skinnies", disparaged in many neighborhoods. Creatively using a little known and simple process, the "Lot Boundary Adjustment", we created lots ranging from 32 to 35 feet in width allowing a house design much more in scale with the neighborhood.

KEEP THE DESIGNS SMALL, SIMPLE, AND UNDERSTATED

Reducing size and complexity is the quickest way to reduce cost. For entry-level houses, buyers are willing to accept smaller spaces if they are creatively designed to function well and feel more spacious. Architects must resist the temptation to "over-design". Simple, creative use of space and materials is fine, but strong design statements add cost, and are not necessarily high on the list of priorities of most first-time home buyers. They are usually not interested in taking risks and prefer to "fit in" to a neighborhood, rather than own a home which might prove difficult to resell.

ELIZABETH MANGER Architect
CHARLES DAVIS Architect

- Should we redefine building and safety codes along with insurance policies to make it easier to integrate housing, industry, retail, commercial and recreational uses into single structures and dwellings?
- Should we liberalize street vending regulations to permit more home-grown, low-overhead businesses?
- Can we create subsidies for small businesses—particularly light manufacturing—in depressed areas at the same scale we have supported the construction industry (spurring home construction via mortgage interest write-offs) or in the same way we have supported agribusiness?

4. Housing Design and Economic Opportunities

Goals: Since we have lost much of our industrial base and its decent blue collar wages, and lower-income households must earn additional income from home-based businesses, in-law units, or by sub-leasing of their residential space for other uses:

- Should we re-examine our biases about residences as merely retreats and see them more as working homesteads, regardless of density? How does this concept differ between 'lifestyle' live-work lofts and the gritty realities of more manual trades?
- How can we spread some of the tax advantages of property ownership to tenants so they are willing to assume more responsibility in maintaining their residences, particularly if they are permitted to use them for earning income?
- What incentives can we give property owners to permit tenants more leeway in how they can use their residences to earn income? How can we design dwellings to allow for more creative ways by which people can survive as entrepreneurs in an age of downsizing corporations and plant closings?
- Should able-bodied tenants who receive housing assistance be required to demonstrate how they would use their homes to earn incomes if they are not employed in the larger labor market? In other words, should a housing subsidy be seen as a business incentive instead of a handout that nourishes passivity? If you are not employed but are able, yet will not put your home to productive use, then you simply cannot qualify for the subsidy.

5. Site Planning and Security

Goals: Since the security of the public realm of a neighborhood is exceptionally critical to the lives of lower-income, single-parent families and since they often do not have the discretionary income to use the larger city or region for recreational purposes and the streets, centers of blocks and local parks are the primary places for their children's recreation:

- Should we encourage or discourage private rights-of-way, traffic barriers and diverters, which allow large developments and neighborhoods to close themselves off from each other? Do these impede fire, police, emergency vehicles and the general public's movements? Will these not only make choice of direction less democratic, but increase congest-

tion on the few roads that are allowed to be links? Does a more open street grid improve the potential for connections between the classes or the opposite—create more opportunities for criminals to escape pursuit?

- Should open spaces provided for residents of affordable rental housing be available for passage by neighbors in the form of easements or should these be reserved for residents only for their own security?
- How can we enhance the pedestrian quality of streets and their security? Front porches on single family homes and townhouses are obvious solutions, but should we also encourage multiple entrances and stairs to dwellings on the lower floors of taller multi-family buildings, restricting the use of central lobbies, elevators and corridors only for use by residents of the fourth floor and above?

6. Fitting-in

Goals: Since every design for housing or other facilities in lower income communities, particularly rental housing, must carefully analyze the historic planning patterns in a neighborhood as well as the prevalent architectural character to insure that they 'fit in':

- Should cities assist all of their neighborhoods to prepare their own customized guidelines for development and design to assist developers in understanding the local ground rules? If given this opportunity, should neighborhoods then face the following obligations and dispensations:
- Should neighborhoods receive increased densities if certain public amenities are contributed by proposed projects? Should neighborhoods which encourage lower densities pay a higher share per household for the infrastructure they are wasting? Should homeowner neighborhoods which host higher density rental, housing, within certain limits, pay lower taxes because there is a higher overall use of the neighborhood's infrastructure?

7. Personalization

Goals: Since long-term tenancy and low turn-over are strong deterrents to crime in rental housing and since housing designs should help tenants personalize their residential settings, both indoors and outdoors to encourage their long-term stay:

- Should developers of rental housing be rewarded by tax incentives or bonuses for how well their housing design encourages long-term occupancy, providing as many of the same ingredients that homeowners expect—the ability to territorialize and alter their own environments, without resorting to condo conversions?
- To make housing more affordable with less subsidy, should we provide minimally-sized rental units designed to be expanded by tenants over time, whose labor investment can eventually be converted to ownership under a lease-with-option-to-buy?
- In spite of higher densities, can we design rental housing that encourages tenants to exercise their green thumbs so they can grow their own food, perhaps even raise certain animals for food, at the level of the unit or in common areas like roof tops or garage-top gardens?

Summary

The struggle by lower income renter households to maintain a geographic foothold within the city can be aided by architects using housing design and neighborhood planning as opportunities for community organizing and self-help development. The design, implementation and operation of specific projects by community organizations can be vehicles to help build organizational capacity and economic development savvy as well as meet the expected design goals of enhanced livability, security, and cultural pride in the resulting architectural symbols of self-help success. Our work as architects and planners might be better directed toward inventing creative public processes for lower income households to plan, design and build their own neighborhoods. This would be a kind of 'real' urbanism that reflects our shrinking resources and at the same time respects the great cultural diversity expected in our cities in the next century. Perhaps this should be done rather than, or in addition to, cataloguing prescriptive design guidelines, sometimes rather expensive to build and which fulfill what may be preconceived images held by professionals of the 'city beautiful' in an older Anglo-American urbanism.

Pyatok Associates has sought to make environmental planning and design more participatory in many of their projects. Located in a lower-priced, downtown district of the Bay Area's working class and minority-controlled city of Oakland, they have designed many housing and community facilities in lower income neighborhoods in Northern California, including mixed-race neighborhoods of African-, Asian- and Latino-Americans. These projects involved extensive community participation: a) in the political fights to gain access to land, capital, and more permissive zoning policies, etc.; b) in the design and planning of the projects; c) in the projects' construction and now ongoing ownership and management. The Seattle-Oakland practice has allowed the office to connect with non-profit development corporations serving lower-income neighborhoods in the Seattle region as well as the Bay Area. They have completed scores of affordable housing developments and community facilities in California and 4 affordable housing projects in the Seattle area, three with Stickney-Murphy Architects, with two more under way and one with Bayliss Brand Wagner. Since 1990, Pyatok has helped several lower-income neighborhood groups in Seattle in their planning, development and urban design efforts as a Professor of Architecture at the University of Washington supervising graduate design studios. He helped create two non-profit housing corporations in Oakland and sat on the board of one for ten years. He has co-authored a book distributed by McGraw Hill this year called Good Neighbors: Affordable Family Housing. It documents 85 case studies of government-assisted housing built within the past decade in the US which were well-designed and contributed to neighborhood revitalization.

"Architecture is

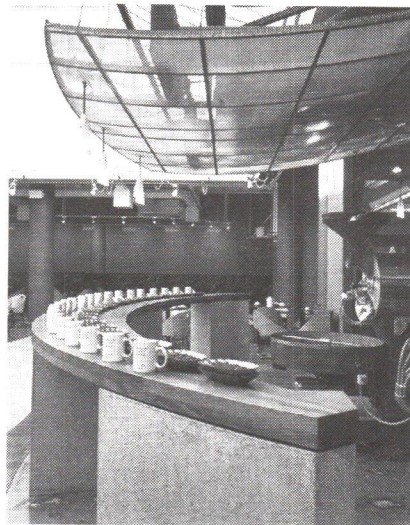
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correct and magnificent,

of forms assembled

in the light."

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The *morning wind* forever blows, the poem of creation is

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Landscape Architecture

O n M y M i n d

Thinking about tent cities while visiting REI

by Susan Boyle

In urban settings the issue of "housing the homeless" is often translated into a tragic proposition as we seek to provide permanent shelter for those without work or prospects.

The problem is quite different in rural areas, particularly in the agricultural context of orchards, vineyards and farms, where fruit and vegetables require hand-picking.

The pickers come, gainfully employed, working furiously for a few short days in each place, traveling from harvest to harvest — asparagus in April and May, berries and cherries in June, peaches and onions in July and apples, cucumbers and squash beginning in August and grapes in October. It's an abundant seasonal calendar, providing the best and freshest of regional produce for a consumer's table. But the migrant workers, who follow the cycle of ripening fruit, are constantly plagued by a shortage of adequate shelter for themselves and their families.

Traditionally, pickers live close to the harvest. The farmland shacks and camps that can be seen from roadways have been regulated by

federal standards since the 1970s. These standards set basic hygiene requirements designed to ensure the public's health. However, according to an article in a recent *Tri Cities Herald* (9/6/96), State of Washington agencies began "relaxing" these federal regulations last summer to meet the demands of growers. Tents are allowed rather than structures, and showers can be located in nearby towns rather than in work camps. Next year's plan is to "relax" the plumbing requirements further for farmers who choose to develop their own tent camps. Meanwhile, in 1995, the State Legislature provided tax exemptions for construction of these same migrant camps, and subsidized others.

Farmers who object to building worker housing to standards that meet or exceed those of National Forest campgrounds suggest that the federal rules, such as the required ratio of shower-heads to workers, are impractical and too costly.

This issue came to my mind while I was planning a camping trip, strolling the aisles of the new REI store, looking at three-season, domed, lightweight, miracle-fabric tents.

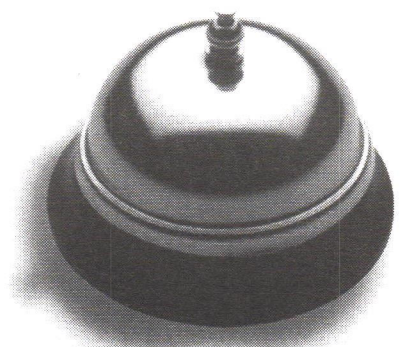
FIN

I wondered, is the resistance to providing adequate housing to farm workers due to trickle-down economics, increased income inequities, or (im)migrant bashing? Regardless, the strategic response by Washington's State Department of Health has been to gradually abandon federal standards and wait for lawsuits by advocacy groups or threats over federal funding — cynical methods for setting new housing policy limits.

The shelter requirements of temporary, cyclical farm workers are unique, and clearly different from those of the urban poor. Several solutions that address these needs, and the very real public health concerns of government, have emerged from architecture studios and recent student projects at Washington and Oregon universities. Clearly the design talent and technology is available. If there is sufficient political will — and the desire to connect — then new design/financing paradigms, based on Northwest regional approaches, can be extended to the rows and furrows of rural areas to provide humble, safe housing for those who bring the harvest to the table.

Susan Boyle is a practicing architect and partner at Boyle Wagner. One of the original co-founders of ARCADE, Susan has served on AIA and public Art Commission juries, and has taught in the UW's Department of Architecture.

I wondered, is the resistance to providing adequate housing to farm workers due to trickle-down economics, increased income inequities, or (im)migrant bashing?

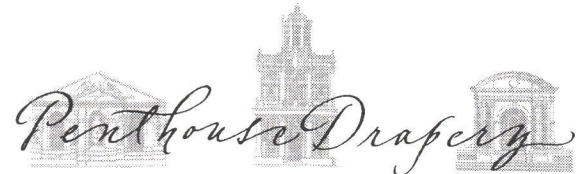


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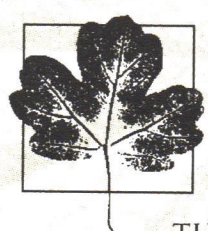
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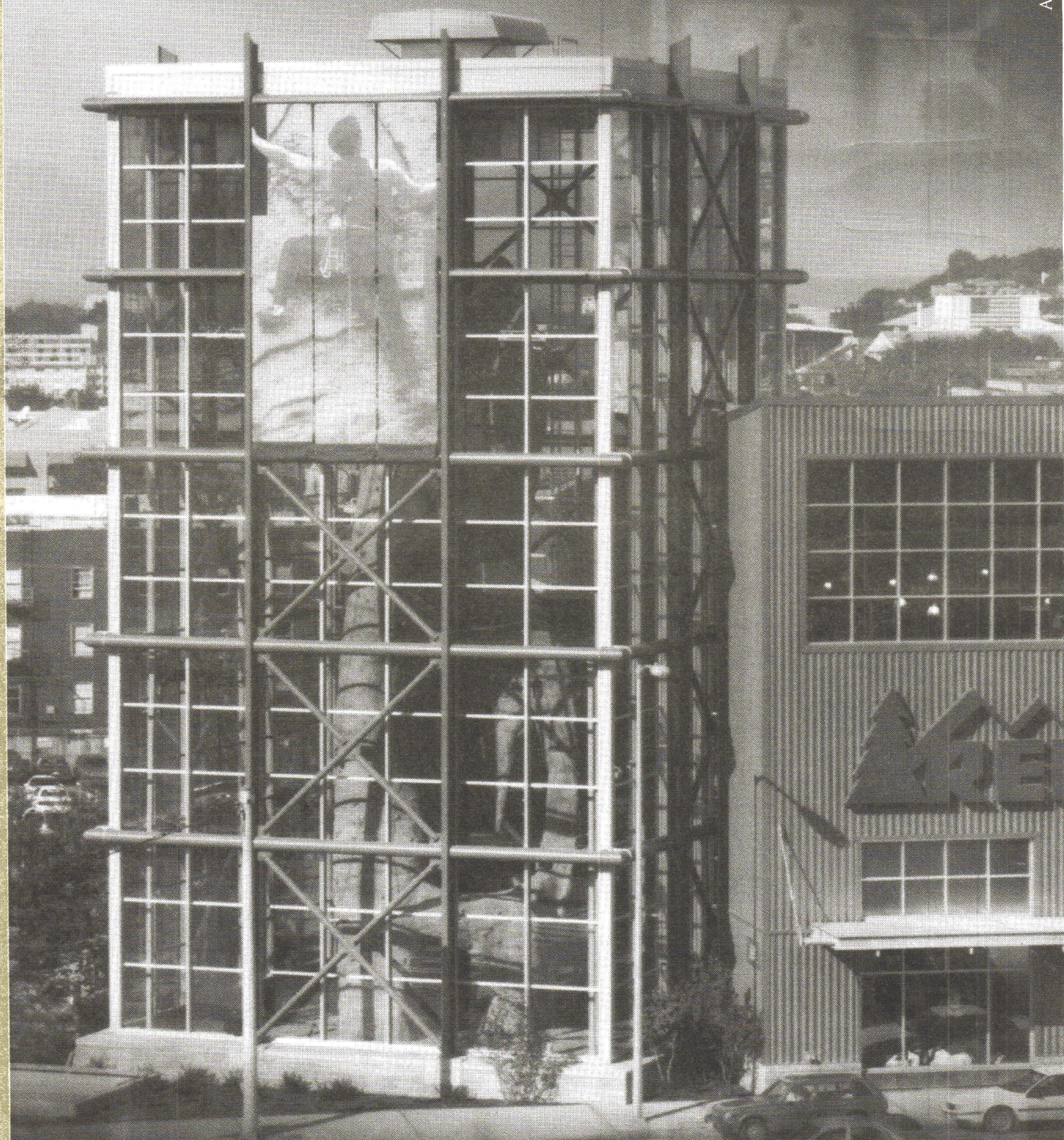
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