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THE NEW URBANISM AND THE OLD CLASS STRUGGLE MICHAEL PYATOK FAIA

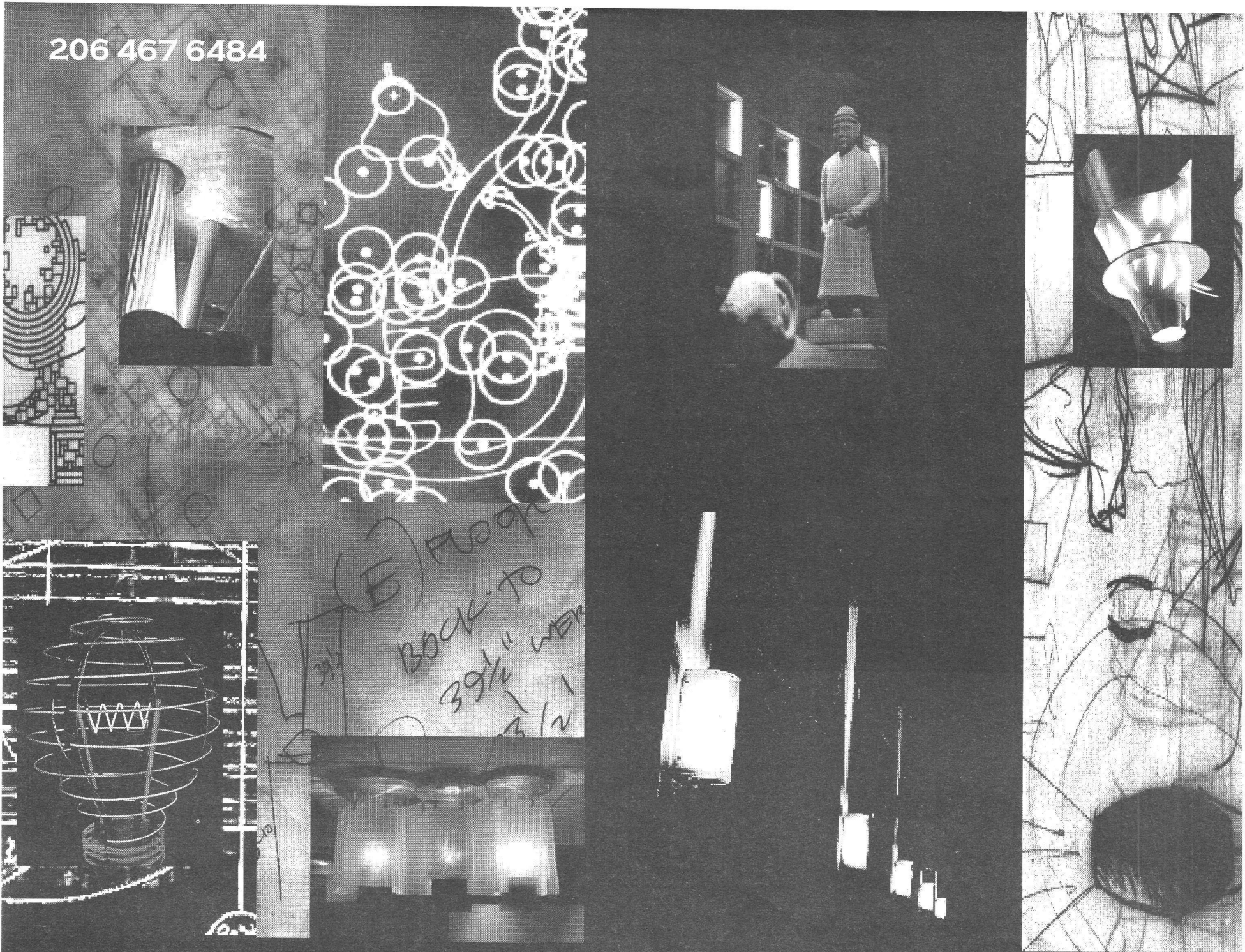
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## 19.2 DIVERSITY: PAST, PRESENT, FUTURE

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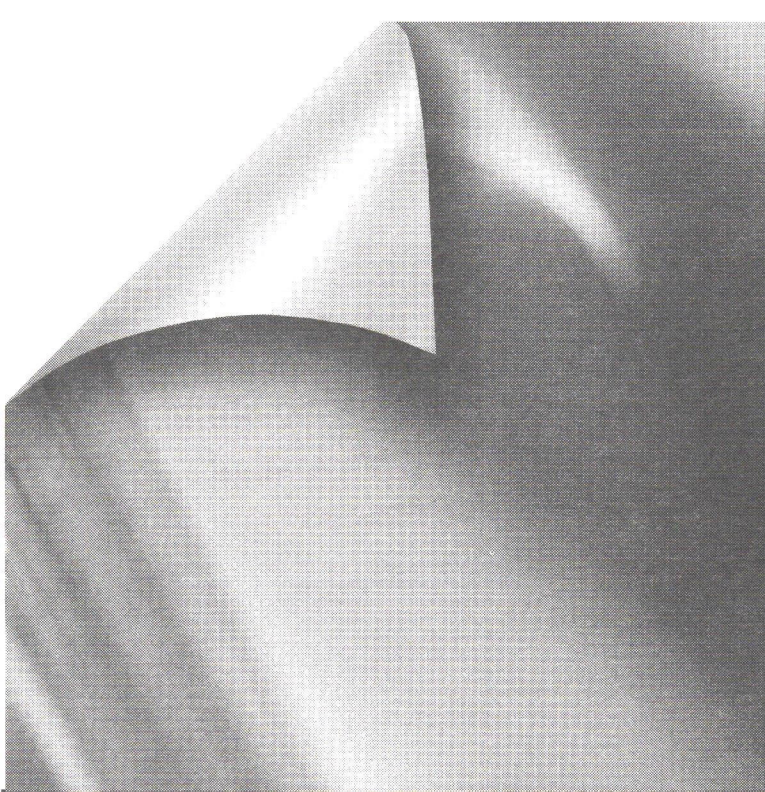
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NEXT ISSUE 19.3 *The Coming Future of Housing - the market, the morals and the policy of Northwest housing*, guest-edited by Marcia Hadley

UPCOMING ISSUES 19.4 *Design for the Future*, guest-edited by Tom and Barbara Johnson.



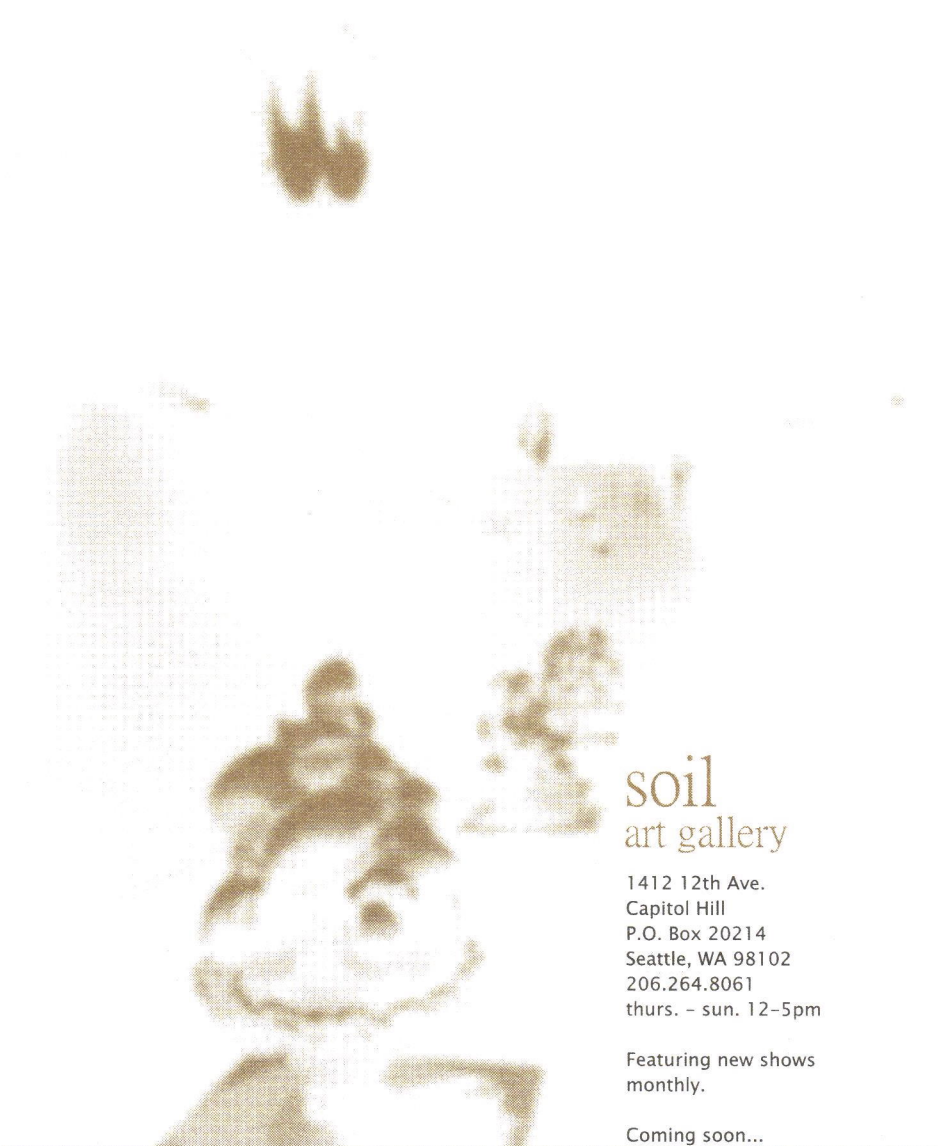


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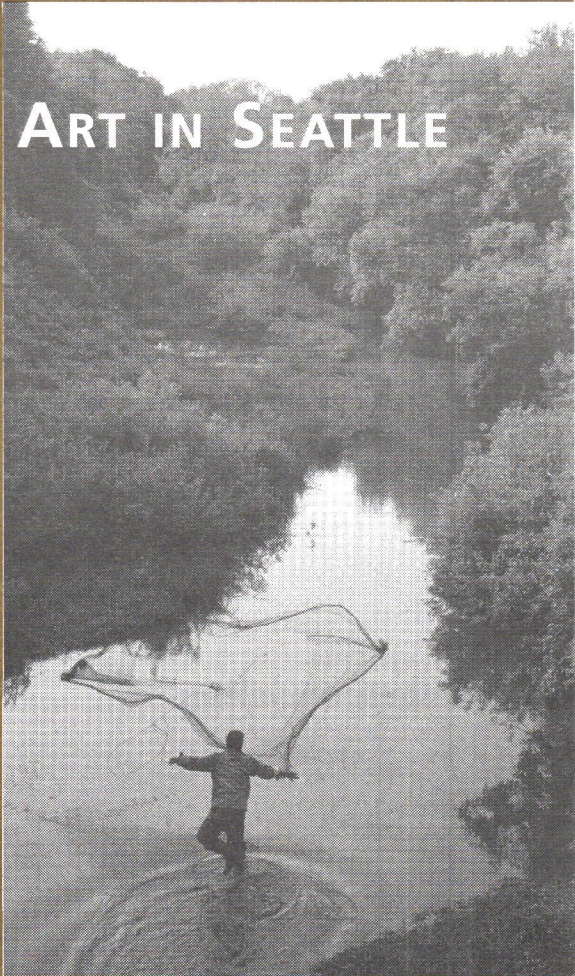
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is the pre-eminent journal for the contemporary Northwest design community, the mission of ARCADE is to provide an independent voice for civic discussion, and a platform to explore and promote quality design in the built environment.

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Victoria Reed  
arcade00@msn.com

NEW WORK EDITOR  
Tom Lawrence  
toml@lawrencearchitecture.com

WRAP" / COMO EDITOR  
Peter Sackett  
\_sackett@hotmail.com

CALENDAR EDITOR  
Ted Shelton  
shelton@millerhull.com

BUSINESS MANAGER:  
Kelly Anne Walker  
kelly@arcadejournal.com

ADVERTISING MANAGER  
Victoria Reed  
arcade00@msn.com

GRAPHIC DESIGN:  
Kurt Wolken  
kurt@wolkencommunication.com  
Contributor—Todd Karam

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GUEST EDITOR VOLUME 19.2  
Bruce P. Rips  
Bprips@aol.com

CONTRIBUTORS TO THIS ISSUE:  
Kai-Uwe Bergmann  
Michael Dorcy  
Cyrille Gulassa  
John Harrison  
James Harrison  
Hiroshi Matsubara  
Michael Pyatok  
Ayad Rahmani  
Keith Richmond  
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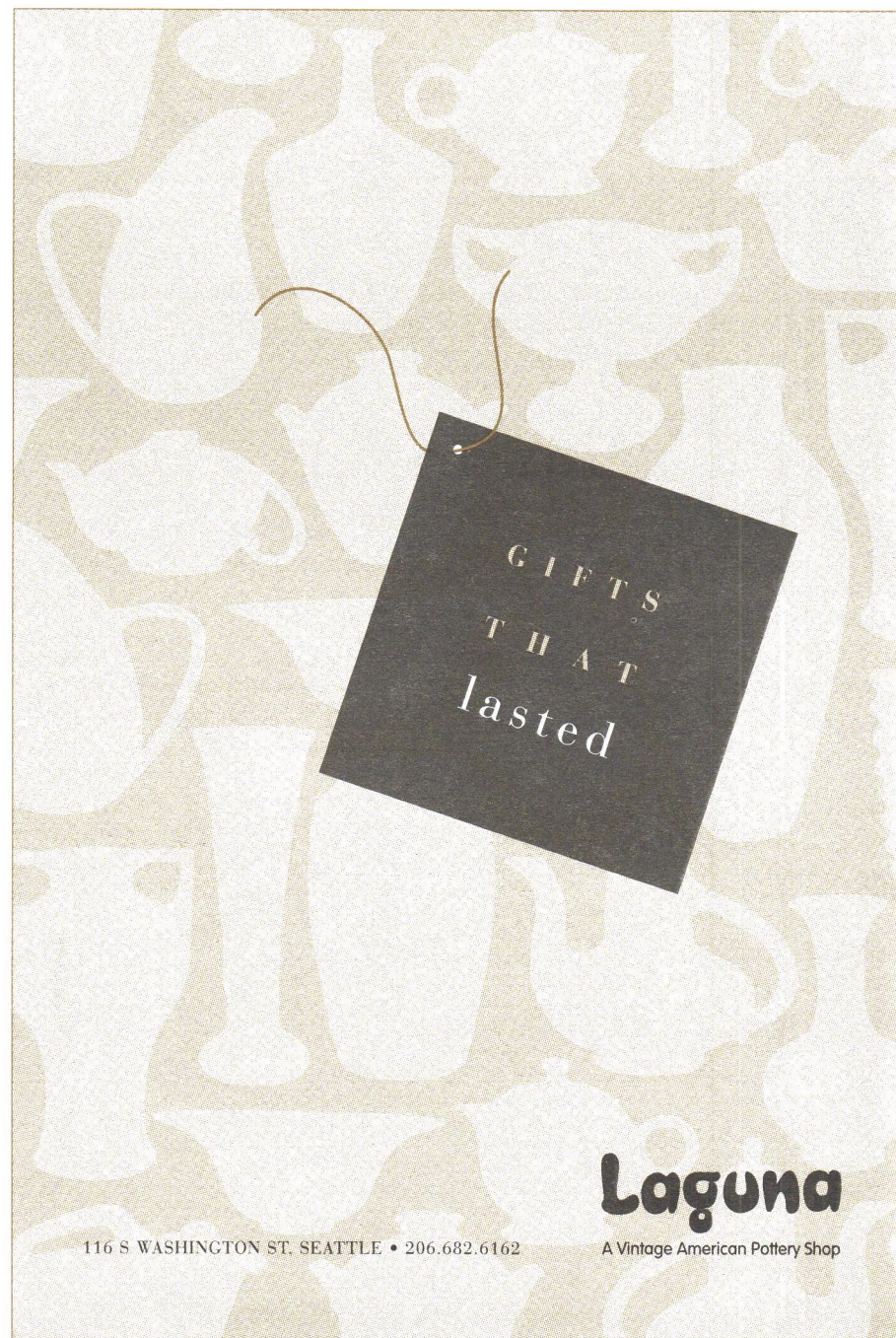


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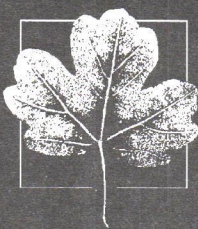
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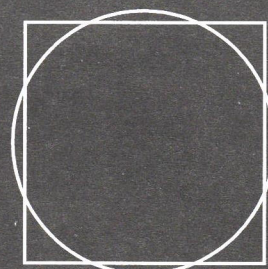
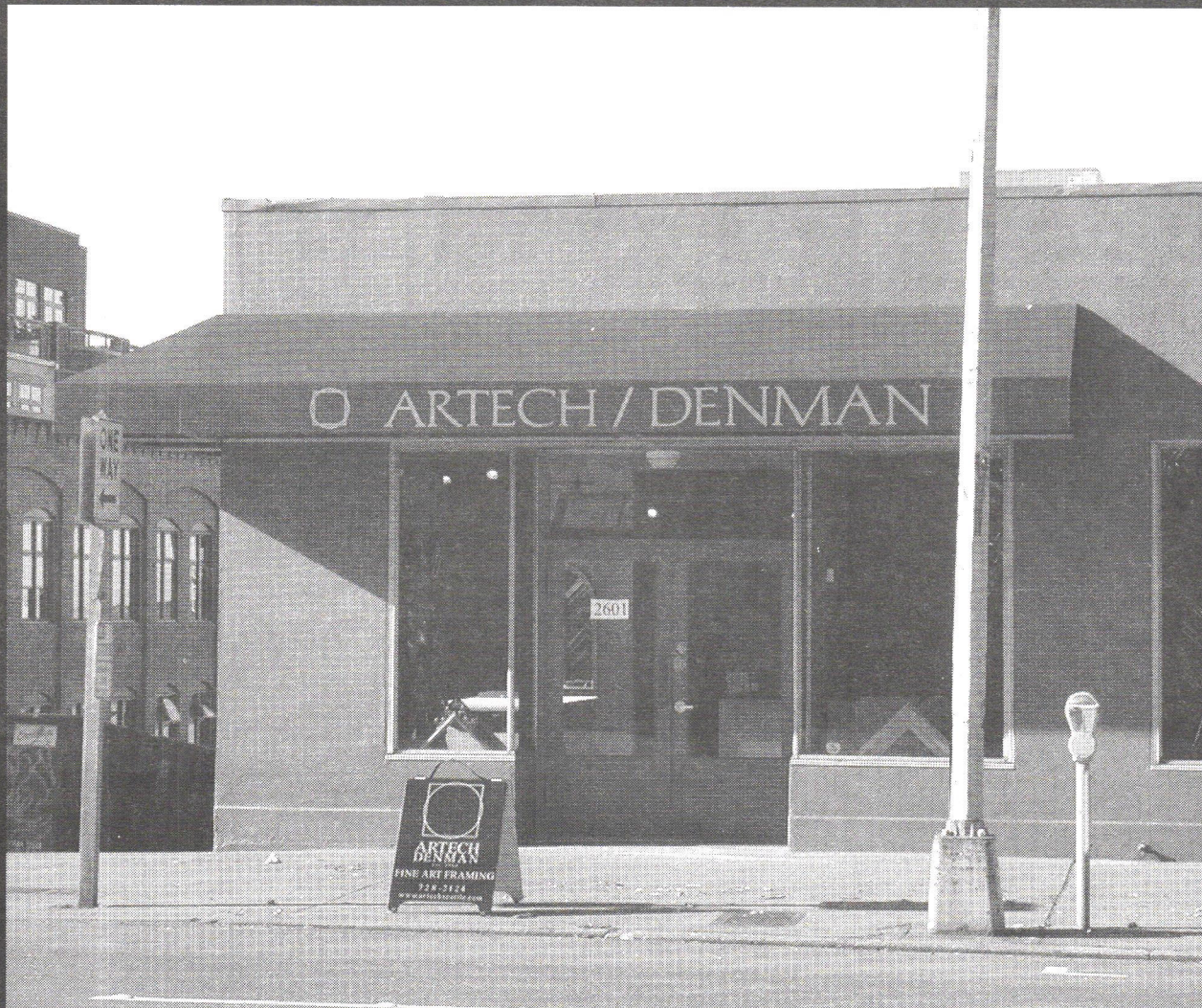
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# INCA STONework: AN ALL TOO BRIEF ENCOUNTER

By Keith Richmond

There is something reassuring about a cliché, especially when it turns out to be true. So often writers and travellers have spoken of the marvel of Inca stonework and its precision, proclaiming that a knife blade could not be inserted between the stones. In the case of Inca stonework this is literally true.

No other culture has left such perfectly worked masonry as a sign of its passing. As the US traveller George Squier wrote in the 1860s, the world “has nothing to show in the way of stone cutting and fitting to surpass the accuracy displayed in the Inca structures in Cuzco”. Squier was passionate about archaeology, and in his view the joints between stones “are all of a precision unknown in our architecture, and not rivalled in the remains of ancient art that had fallen under my notice in Europe” (Squier 1973 [1877]). Indeed, the surface and precise laying of Inca stones do show a particular care for and attention to each individual stone, and there has been much speculation as to how it was done. Recent experiments have shown that it is possible to pound the surface of a quarried stone with another, harder stone to create the kind of precision and fit required. Also, by using rollers, levers, ramps and (possibly) pulleys, stones could be manoeuvred into place. These techniques were re-enacted in a NOVA-BBC documentary that showed that neither demons or extraterrestrials were needed in an era when time and labour were plentiful (Frost 1989, von Hagen and Morris 1998).

In Cusco and the surrounding area there are many fine examples of Inca stonework. The most impressive walls are those made of huge, irregular stones, a style known as polygonal, in that no matter how many sides, each stone was worked to fit perfectly with its neighbours. Some of the huge stones used to construct the fortress-sanctuary of Sacsayhuaman above Cusco weigh as much as 100 tons and must have taken great resources of manpower and ingenuity to move into place in a region without animal draft power.

In the city this style was used for the foundations and lower parts of important buildings and supporting terraces and, since these walls were hard to pull down, were often incorporated into colonial structures. The Street of the Great Stone (Hatunrumiyoc) is one long example of polygonal work and includes the twelve-angled stone made famous by the Spanish chroniclers. I have a hunch, though, that these stones not only provide a solid foundation for whatever was built on top. As they slope inward from the bottom, in an earthquake the stones would have compacted further one upon the other rather than separated. The failure of violent upheavals, man-made or seismic, over the centuries to move these stones suggests something of the kind, and in such a case a precise, snug fit would clearly be essential.

Less overpowering but no less remarkable are the walls of coursed stone often laid on top of a base of polygonal stones. Apparently, to have buildings with masonry walls, built by a guild of highly skilled masons, was one of the privileges of Inca royalty (Hemming, 1970). The visual effect is quite different, geometrical regularity rather than an elaborate jigsaw pattern. The layers (or courses) of stone are rigidly parallel but diminish in size from bottom to top. There is still the same play of light on the rusticated surface of each stone, but the repetitiveness and simplicity of the masonry adds a strong element of discipline and harmony. These ashlar are smaller than the polygonal stones and can be moved easily and re-used. In fact, many so-called Inca walls in Cusco are none other than those rebuilt in colonial times. They look trim and regular but lack such details as diminishing height for each layer and avoidance of lining up the vertical interfaces of the stones in each course.

Outside Cusco there is a third main type of stonework, that used for agricultural terracing. All over the Inca empire plots of land, no matter how small, were reserved for agriculture and protected from erosion and kept level through the use of terrace walls usually made of stone. The stonework did not need to be of the same quality of workmanship as that for a royal palace, so these walls are often quite rough in appearance. The accent here is on the practical, with certain elements recurring: protruding stones forming steps between terraces, and vertical channels to control water flow. The overall effect is nonetheless harmonious and pleasing to the eye.

The visual impact of Inca stonework is so powerful that photographs cannot do it full justice. Scale is so important both in linear extent and in sheer size that you have actually to be there to sense the full force of these structural marvels, to appreciate just how much effort went into transporting, shaping and positioning these stones. If nothing else, they are a lasting testimony of the Inca state's ability to call out and control a large workforce in an era when there were no machines for hauling or lifting heavy objects. And I, for one, was suitably impressed during my few weeks in Peru. ■

Keith Richmond, former Chief Editor for the UN's Food and Agriculture Organization, lives in Tuscany and is currently working on a biography of Victor von Hagen, author of *Realm of the Incas*, *The Aztec: Man and Tribe*, and *World of the Maya*, as well as other books.

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## A LETTER FROM ACTION: BETTER CITY

The debate over transportation continues to plague Puget Sound residents. Should we build more roads or expand transit? As a region, we need to stop the “roads versus transit” debate and refocus our energy on the design principles that discourage sprawl and congestion. We have diverse infrastructure needs that follow our growth patterns; a one-size-fits-all solution doesn't exist.

A dependence on cars remains a problem in our low-density suburbs. Transit simply cannot efficiently cover the immense service areas created by sprawl. The problem is not density or transit shortcomings, but urban design. Our current arterial system fails us by congesting traffic instead of providing alternative routes. A consistent street grid approach to planning could solve many of the suburbs' woes by dispersing routes of travel and increasing overall capacity. Combining the grid approach with zoning that encourages mixed uses and pedestrian-oriented development would allow cities to grow in an efficient pattern where walking to the store, school, park or work is made easier than driving.

Our urban centers rely increasingly on public transportation as a primary source of mobility, yet we fight over its different modes. As transit supporters, we need to stop bickering over a favored technology and work towards the best possible system, balancing the needs of today and tomorrow.

Providing an infrastructure that can be easily expanded is a key element in good urban design. Decisions should be made based upon the most economically and ecologically sustainable approach to transportation, infrastructure and regional growth, even if this does not come at the lowest initial investment. A mix of expandable options will add flexibility to our current system, lowering dependence on the automobile and allowing us to design our cities to human scale rather than the scale of the car.

Brian Steinburg • Christina Short  
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# WINTER BLOOM

by Peter Sackett

wrote this in mid-September, in the 70° of Seattle's summer decline—the leaves on the trees continue to pulse chlorophyll and the downtown alleys are still ragrant with urine. But I can visualize what things will look like outside the window when this issue arrives in early December...

It's dark and wet. Christmas decorations in store windows look shabby and faded, perched and languishing since the day before Halloween. The only clean cars you see come over from the Eastside, and Seattle men and women keep warm by wearing some of the ugliest hats to be found anywhere.

For a reprieve from the soggy funk of winter, you might want to stroll past the Seattle Art Museum. There, you can witness the rebirth of the Ice Palace—a minimalist arrangement of neon tubes on display only during the coldest months. It grows like Arctic lichen over the windows of the museum exterior. Just after Thanksgiving its creator, Sidney Genette, of Genette Beaudette Architectural Lighting, met with his team of designers to finalize small additions to the arrangement. The installation took several all-nighters to have it ready for its First Thursday opening.

The Ice Palace first took shape five years ago as the result of a chance seating arrangement at a cocktail party attended by Genette, his wife, and a SAM administrator. The upshot of their conversation gave Genette the chance to design the museum's winter lighting display after another artist's scheme had come in at twice the designated budget. Genette worked quickly within the constraints of the space to create something stark, minimal and non-denominational.

Genette's idea was to celebrate the winter season itself instead of religious traditions. When his design was complete, the Palace lights zigzagged through the museum's windows, stopping and starting again in different places, tracing a broken path along and across the nullions. Convinced that too many elements would be distracting, he restricted himself to a starter set of primary colors—blue, red and yellow—chosen to play specific roles. Blue ("the color of moonlight," says Genette) is the dominant hue, and describes the abstract outline of the Palace. Yellow represents a "square star," and red, he explains with a crooked smile, "indicates that somewhere inside is a warm fireplace somewhere." Genette, 45, is energetic and gregarious;

he speaks in a quick, husky voice and resembles a cross between Mel Gibson and actor Christopher Lloyd's "Doc" Brown character in the movie "Back to the Future."

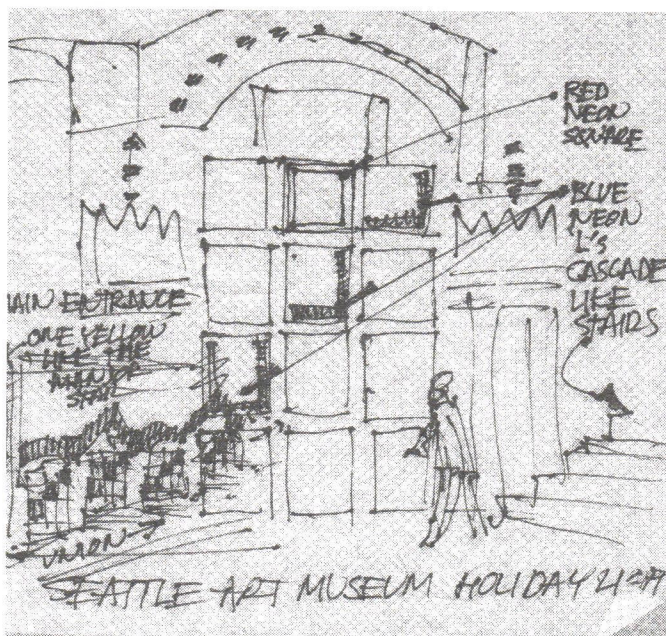
The whole project cost \$10,000, which paid for the design, fabrication and installation. The museum loved it immediately. SAM's annual budget now accommodates a small expansion

office. Around him, the walls are clad in black-painted plywood and polka-dotted with small jewel-colored halogen lights. A splashy sofa-sized painting and a large dining room conference table dominate one corner, while two electric guitars and assorted business tools with Office Depot pedigrees fill the perimeter of the larger room. At the center is a worn leather couch and coffee table displaying two of the firm's portfolios and a copy of *The Autobiography of Benjamin Franklin*. The place exudes cool.

Genette gained his earliest experience while marketing schemes for Las Vegas casinos. Having grown tired of selling, he opened his own design office in Seattle seven years ago. He has been pursuing his own brand of artistry ever since, expressed playfully in his work on the Ice Palace. "We're thinking about this pretty much all year," said Genette, "we have to be careful not to blow it by adding something that just overwhelms it."

When the sun sets, the effect is like a huge, glowing network of synaptic nerves. In five years, the Ice Palace has grown to cover almost the entire available surface—the whole first floor of the museum and the east wall of the third. Still, Genette plans a few more twists, hinting that projected images on the museum walls might be the latest of these. You'll have to swing by SAM to find out. ■

Peter Sackett is a free-lance writer and Program Director for AIA Seattle.



of the display every season. Genette's team convenes in the fall to do the fine-tuning that will include subtle additions.

Genette enjoys a dramatic approach to his craft. "As far as I'm concerned, the best lighting designers come from the theater," he remarked one afternoon while relaxing at his

# EINSTEIN OBSERVATORY

—ERICH MENDELSON, POTSDAM GERMANY: A TRAVELER'S LOG

by John Harrison AIA

Had it not been for the urging of a friend, I might have missed an unforgettable encounter with a modern architectural icon. On a tour of Berlin in the fall of 1999, our group made a day trip to Potsdam. An eclectic escape approximately 10 miles from Berlin on the Havel River, Potsdam's landscape is marked by affairs with France, Italy, Holland and England, as well as the influence of the Russian military occupation. Although a sense of Eastern isolation still lingers, the city's diverse past has left it with grand parks, palaces and neighborhoods.

The main focus of our tour was Frederick the Great's summer palace, Sans Souci. Perched atop an elegantly terraced hill, it is famous for housing artists and scholars, among them the philosopher Voltaire, in the mid 1700s. The fountains, gardens and grounds are quite beautiful but the palace itself was less than awe-inspiring. The day trip had been pleasant but not in any way remarkable, and I planned to make my way back to Berlin to join the rest of our group for the evening. Only the prodding of a colleague convinced me to take the time to visit the Einstein Observatory. I was glad I did.

Armed only with cameras, sketchpads and a rough map, we set off to find the observatory. The tower, completed in 1924 as a facility for Albert Einstein to conduct astrophysical research, had been restored just

months before our visit after over fifty years of neglect. The trek turned into an adventure of its own when we found ourselves somewhat lost. We made a shortcut through a cemetery to find a 10' tall fence separating us from the gates to the grounds where the tower was located. We fashioned a crude ladder out of debris and scaled the barrier. Once through the gates, we followed a winding road through the grounds. The setting was a mixture of academic buildings and scientific structures set amongst trees and seemed meant for the endeavor of learning. Around a final corner, framed perfectly through the trees, we had our first look at the tower.

Our timing could not have been better. The late afternoon sun, on an almost clear day colored a long, quiet afternoon with Mendelsohn's

masterpiece. It was a joy to draw. Although the tower is completely symmetrical, it is not at all a static structure. Its forms are soft, curved and folded planes that intersect with supreme grace. In the sunlight, the creamy color of the stucco-like skin accentuates the tower's dramatic form and creates an ideal photographic opportunity. With each sketch, we made a more intimate connection with Mendelsohn's design; several small drawings evolved into larger-scale form gestures that we drew with a Japanese brush pen. The more gesture-like the drawings became, the more accurately they expressed the spirit of the building—with a sense of motion as the theme. I surmised that the tower represented of the action in modern man's progress.

Placed into the context of the time it was constructed, I wonder about the vision and courage it took to make this building. I am thankful that the effort to restore it gave us a chance to see it in its original glory. We may never have left the grounds if we hadn't realized that we were in danger of missing the last "Zurück nach Berlin." We ran back to the station catching the S-Bahn to Friedrichstrasse where we ate and drank late into the evening still aglow from the day's experience. ■

John Harrison AIA is an Associate with Mithun in Seattle.





# PLANNING IN TEMPORAL DYSFUNCTION

by Christopher Small

As Senior Planner for the City of Vancouver's Central Area, Michael Gordon's most pressing planning problem these days is providing opportunities for after-hours clubs. He advises the city on ways to approve policies for all-night venues. But Gordon's most immediate challenge is resolving what he calls "temporal dysfunction."

Formerly underpopulated areas of Vancouver's downtown peninsula—like the old warehouse/service zones of Yaletown—that traditionally accommodated the nightclub scene have been gentrifying with new residential infill, generating conflicts between those who work all hours and condo owners who want to sleep at night.

Late one Friday afternoon, on the deck of his condominium, Gordon described the problem while chilling martinis—his first meal of the day. "These kids want to party all night after getting off work at midnight," he said hoarsely while testing his drink, "there aren't enough venues for them." Even at 46, Gordon blends in easily with the club set; lanky, with close-cropped bleached blond hair, he draws a sharp contrast to the typical civic bureaucrat. At other times, he has been

deeply involved in more sober aspects of urban planning, such as dealing with liquor licensing and overseeing the massive waterfront redevelopments of Coal Harbour and Concord Pacific.

In 1996 and 1997, he spearheaded the Vancouver Skyline Study in response to citizen complaints about building height restrictions. The study analyzed the shape and appearance of the city's profile with various building height scenarios. Vancouverites had complained for years either that the skyline lacked visual interest, needing taller buildings to appear more contemporary, or that taller towers would obscure the sacred views of the North Shore Mountains.

After convincing the City to indulge the expense of a comprehensive three-dimensional CAD model of every building on the downtown peninsula, his planning team presented various proposals to community groups. Options ranged from a "do nothing" approach to a pair of landmark towers punctuating the skyline like a tuning fork. Out of many proposals, the Vancouver City Council eventually chose a hybrid of two options for the "recommended" skyline, which Gordon



described as mandating one of the lowest height limits of any large North American city—600 feet.

Visible over his shoulder in the skyline beyond, the controversial One Wall Centre is among the earliest evidence of the new zoning ordinance. Still under construction, the tower pokes through the old zoning envelope, in perfect accord with the new guidelines—exemplary of things to come. When completed in 2001, it will be the tallest mixed-use residential building in Canada at 48 stories, or 450 feet.

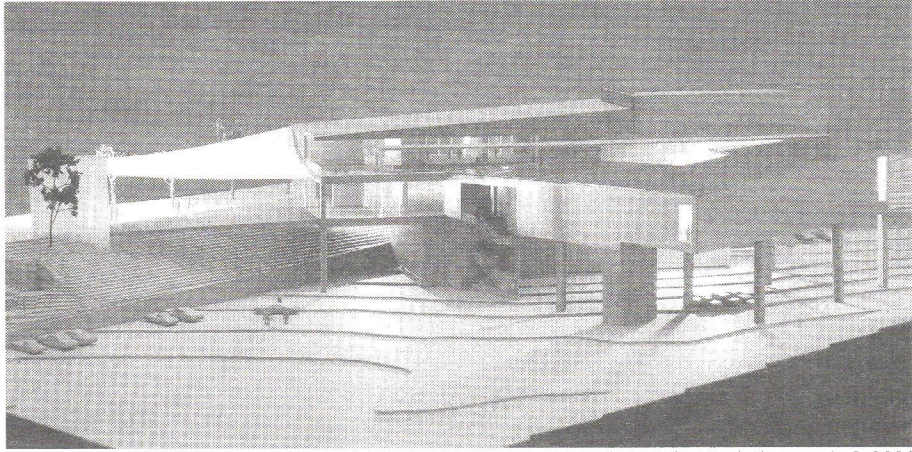
But more pressing issues are on Gordon's mind as he freshens his drink. "The resurgent economy has planners and architects pulling their hair out with so many development permits coming on line," he says. "We've moved on from the Hong-couver thing."

He explained how the downturn in Asian markets during 1997 was an economic slap-in-the-face for Vancouver, when the city was dependent on Hong Kong investment. But now, he said, the city's development is powered by a new economy, which includes the billion-dollar film industry, high-tech companies, e-commerce and other entertainment and media-related businesses.

Gordon is trying to modify planning guidelines to accommodate the demands of a dot.com company for flexible headquarter space by creating a new live/work/hotel hybrid in the 425-foot twin towers proposed at Burrard Landing, adjacent to Canada Place.

For this city planner, staying on top of the "temporal dysfunction" problem calls for round-the-clock vigilance. After a glance at his watch, he realized he had somewhere else to be. Within minutes he slithered off into the night, no doubt for more research on the next wave of urban life he would weave into the city's planning policies. ■

Christopher Small, a UBC School of Architecture graduate, is an architectural designer, having worked in Seattle, now returning to his native Vancouver, BC.



TAM Photo: Robert Reck Photography© 2000

The Tacoma Art Museum, designed by architect Antoine Predock, will join the Washington History Museum by Charles Moore and the upcoming glass museum by Arthur Erickson in a Tacoma "Museum District." The Tacoma Art Museum is scheduled to open in 2003.

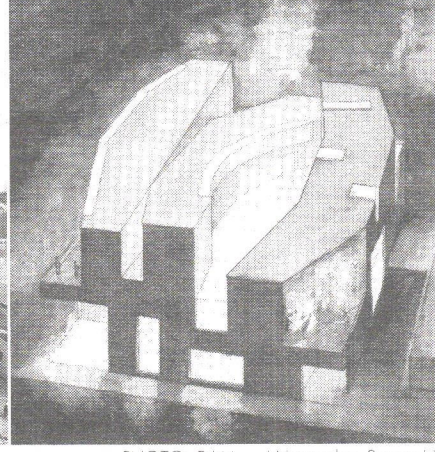
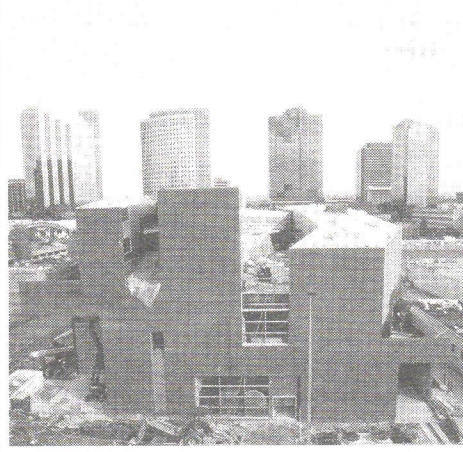


PHOTO: BAM — Watercolor: Steven Holl

The Bellevue Art Museum, designed by architect Steven Holl in glass, aluminum and textured concrete will open January 13, 2001.

## HERMANN PUNDT A TRIBUTE 1928 - 2000

Hermann Pundt, professor of Architecture at the University of Washington, was a scholar in the truest essence, a humanist, and a friend.

Hermann Pundt taught architectural history by asking his UW students to see architecture with their hearts, not just their minds. He delivered his lectures with a mystical intensity, leaving both Professor Pundt and his students emotionally moved. An unwavering passion and a rigorous dedication to teaching defined his over thirty years in academia, culminating in a first-ever university-wide prize for teaching given to him by his students.

His pervasive kindness and humanity were likely instilled in him by his father. In 1945, as the Red Army advanced on Berlin, the sixteen-year old Pundt was handed a gun and asked to defend his home city. His father uttered but two words of advice to his son: "Aim high."

Years later at Harvard University, under the watchful eyes of historian Rudolf Wittkower, Professor Pundt received his Doctorate of Architectural History. After moving to Seattle to begin his tenure at the University of Washington, Hermann Pundt began to wed an old-world dignity with the great aspirations of an adolescent Northwest. He spent his entire academic career tracing the birth of modernism from the work of Schinkel through Sullivan, Wright, and ultimately Mies. Their published works became invaluable tools in imprinting the past onto his students' minds.

Books were lifelong friends from which he borrowed freely. If he believed a student would benefit from it, he entrusted his own volume to them, without

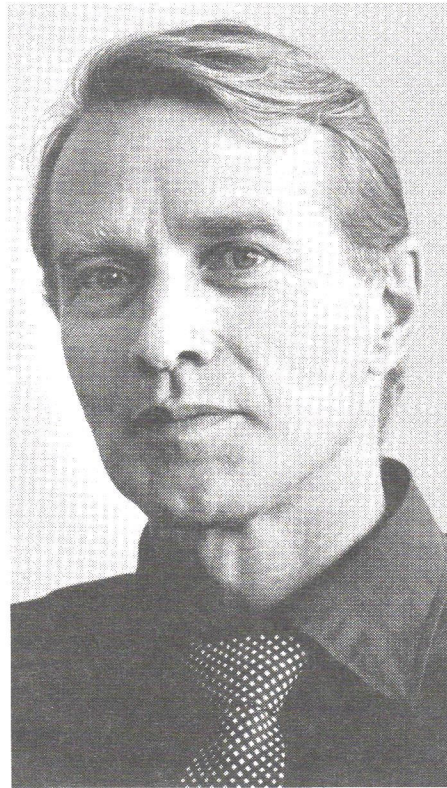


PHOTO: Christian Staub

hesitation. In a similar gesture of sharing, he made a gift of his doctoral robes to his favorite PhD candidate, with the understanding that one day she too would pass on the robe to her favorite student.

Pundt made tireless efforts to educate his students about the importance of preservation. He routinely took students overseas to study architectural sites jeopardized by demolition, warfare, or neglect, imparting their cultural relevance as in the restoration of the Baroque masterpiece Frauenkirche, destroyed during the bombing of Dresden.

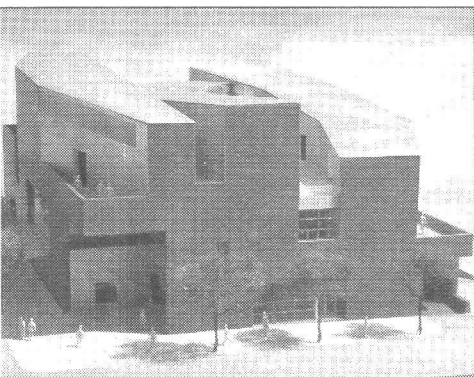
I believe he chose to live his life filled with passion, hope, and beauty. Consequently at his memorial service, a former student remembered a mantra that Professor Pundt would often repeat: "Life is too short to hate." ■

Kai-Uwe Bergmann will remember most the Saturday morning coffees in the company of Professor Pundt at the University Pastry Shop on the Ave.



# AIA SEATTLE 2000 HONOR AWARDS FOR WASHINGTON ARCHITECTURE

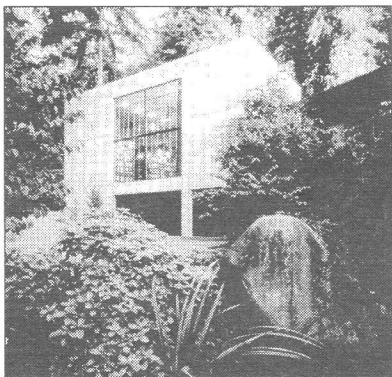
## HONOR AWARD



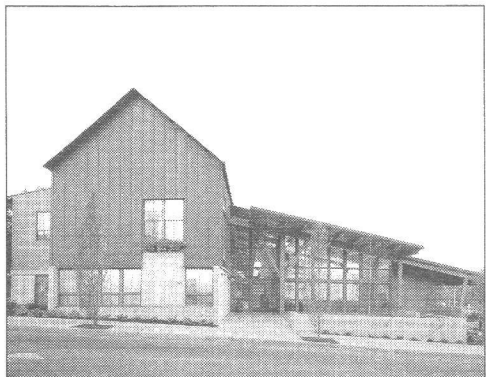
Bellevue Art Museum  
Steven Holl Architects



Pine Forest Cabin  
James Cutler Architects

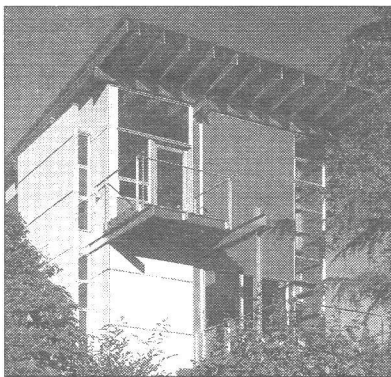


The Brain: A filmmaker's Studio  
Olson Sundberg Kundig Allen

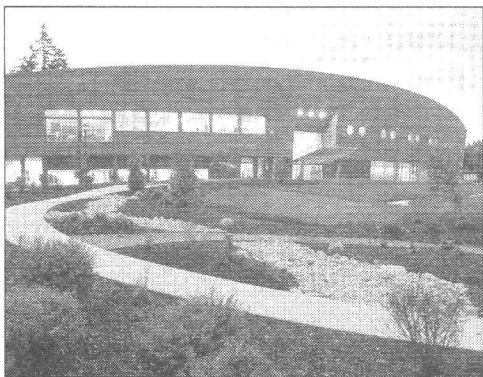


Bainbridge Island City Hall  
The Miller/Hull Partnership

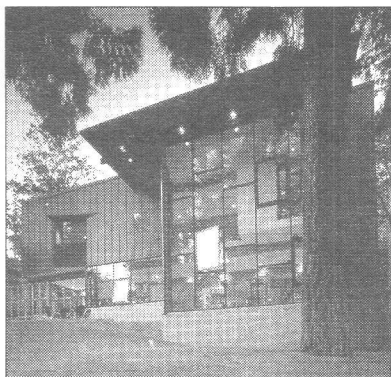
## AWARD OF MERIT



Gosline Residence  
Bohlin Cywinski Jackson



Good Samaritan Childrens Center  
Zimmer Gunsul Frasca Partnership



Roddy-Bale Residence  
The Miller/Hull Partnership

## COMMENDATION

First Christian Reformed Church  
BjarkoSerra Architects

Reebok World Headquarters  
NBBJ

House of Charity  
Northwest Architectural Company

Saffron  
Bumgardner

Polson Building  
Mahlum Architects

Turtle Bay Visitor Center  
Bohlin Cywinski Jackson

## NOT YET BUILT AWARD OF MERIT

Seattle Public Library  
OMA/LMN a Joint Venture

## NOT YET BUILT COMMENDATION

Reno-Sparks Convention Center  
LMN Architects

## CONCEPTUAL CATEGORY CITATION

transPIER  
CAST design build, Matt Hutchins

VIEW THE SUBMITTALS AND CITED PROJECTS AT <http://www.aiaseattle.org/2000awards/>

This year, AIA Seattle's annual awards program marked the first time an AIA component used an all-digital format. Entries were submitted to the AIA website ([www.aiaseattle.org](http://www.aiaseattle.org)) and were subsequently available for viewing online. Notwithstanding a few technical glitches, the submittal process was a resounding success.

The committee, headed by Walter Schacht, assembled a perceptive, articulate, and congenial jury: Craig Hodgetts from Culver City, CA; Marion Weiss from New York City; Joseph Valerio from Chicago, and moderator James Russell from New York City. They spent the weekend reviewing 115 entries of completed work and 40 not yet built projects. On Saturday, projects were short listed utilizing a state of the art digital projection system at the offices of Sparling, Inc. And as with established tradition the jury spent Sunday making site visits.

At the Monday evening presentation, the jury gave awards to fifteen projects, two for unbuilt work and 13 for completed projects. The wealth was spread around with awards going to 13 different firms. Perennial winners such as James Cutler, Olson Sunberg, and Miller Hull were represented. But, some old faces showed up such as Mahlum Architects, last winning an award in this program 30 years ago. First time winners included the Northwest Architectural Company and Bjarko Serra. Large firms including LMN and NBBJ won, as did some "non-natives": Office for Metropolitan and Steven Holl Architects (though Holl could also be considered a local with his Washington roots). The selection of the

Bellevue Art Museum was questionable. While it is certainly an award winner, the project should not have been considered as a completed building as it is still in the midst of construction.

The jury provided both critical commentary on the projects and also general thoughts on the state of architecture in the Northwest. Their discussion was meaty and incisive – characteristics always hoped for but rarely heard at this event. They noted the "rigorous, caring level of detail" and the "thoughtful regard for the landscape." In their task of reviewing 150 projects in three days, they were left with the cursory impression of a lot of shingles, a lot of gables, a lot of braced eaves, a lot of 18 degree canted supports of the extended outriggers, seemingly present in projects of various sizes and programs. They also noted what they felt was a dialogue going on between abstraction and representation—in a way a struggle between an urban and a suburban attitude. The projects they felt were ambitious, but varied in what seemed to be the evaluation of the designers as to what stage they were creating on, who their audience was. They felt that what most projects had in mind was not a world audience—that they were designing to fit the community.■

Tom Lawrence, AIA has been a member of the AIA Seattle Honor Awards Committee for 12 years.



# NOW



Cyrille Gulassa talks with George Suyama of George Suyama Architects to learn whether Seattlites can rise to the challenge of creating a world-class city.

>Why has Seattle suddenly acquired global fame and become the city du jour?

Because of the immense wealth that has been accumulated here. That speaks volumes about what is going on. It stimulates everything from donations to philanthropic ideas; it also provides a platform for other people to do things even if they don't have money. That's very interesting.

>City fame aside, I understand you have reservations about whether this wealth and mix of entrepreneurs will transform Seattle into a true world-class city?

In a lot of places there is an incredible group of people that provide visionary leadership and the city moves in a quantum leap towards something. Seattle has a bunch of different groups, but maybe not the visionary leadership and power to connect and allow it to happen. The weather is so benign, it isn't demanding enough of anything, and the visual environment is so spectacular and so close to us . . . we almost have it too good. The Indians had everything, and didn't build a whole hell of a lot from it. Use that as your reference, to ask why things don't happen.

>Shouldn't leaders like yourself call for a forum that stimulates global thinking? Would that work?

You know, I think we have too much information and not enough comprehension, not enough assimilation, which distorts and misleads. No one knows what's good anymore, and if you don't know what's good, how do you move in the direction of good? We are wondering, asking ourselves what is the truth? We need the truth in order to support something. In the old days, people weren't confused and had a belief in humanity, in people, in the system. And now, globally, we are in an age of transparent media without a foundation in truth.



>But if Seattle's famous for problem solving and creating new business models—can't it use that talent to create a new framework based on truth, as you call it, leading to a model city for the 21st century?

>I believe ethical principles, rather than profit or politics, should drive decision-making. If we all agree that we want to make this a great city, then consensus and cooperation will be that much easier.

>So as an influential architect, what are you doing to change things?

>We are trying to live by these ethical principles in what we do. The design and creative craft of architecture are more important than the political or subjective nature of the industry. We need good reasons for doing things. That's the only guiding principle we have. We are trying not to be captivated by economics, to work instead for a positive good that doesn't always bring us economic benefit. More people should think that way, that we do not always have to do things for an economic exchange.

>Can you expand upon these ethical principals?

>I think the primary one is the question of return on investments. You have to believe that what you are doing is inherently good for humanity rather than simply profitable. In Seattle, too many people build for themselves. Developers destroy the environment because they have no concept of livability, which should be a primary ethical principle. Developers focus on profits and too often zoning and building departments don't do a thing to deter them.

>Are all developers this mercenary? Are any doing things differently?

>Some developers like John Kucher of Threshold Housing create low-income or market-rate developments, and they deal with small, unused lots, and in-fill projects all related to the neighborhood. They are sweet, and they make sense. It's so difficult for developers like Kucher because they follow a vision rather than the bottom line. They have to go through community group after community group to convince them that these projects are worth supporting so that they can get zoning changes.

>I just met Liz Dunn of Dunn+Hobbes, who's doing exactly what you are referring to. Small company, visionary ideas...In essence, we need to develop developers? Absolutely. We need to stop and think about what we are developing.

>If you were in charge what would you do?

>Decide first of all on some core principles about living. Indigenous people have always had certain needs that are inherent principles, basic elements—a sense of refuge and a need for prospect. If you start to think in that way, you might arrive at a whole new model on how to live. Where did these models come from where you have a bedroom, bathroom, living room, kitchen that always is 3 ft high, that's always in that corner. Many of these rooms do not create a sense of refuge. We have to go back to basics. When you do, then you can move forward. The Northwest has the greatest potential to get back to basics because of its climatological environment. There's the full circle.



PHOTOS: Kurt Wolken

>Is this what you think Seattle could contribute to the world, a re-exploration of the natural aesthetics of shelter in context with human need and the environment?

>Yes, because it derives out of love for the whole situation you are in.

>As a visitor to this city, tell me about the architecture around here. What's good, what's bad? There's tremendous activity going on. I'm really excited about the Rem Koolhaas library. But you know, we're losing the little shops. They're the reason you go to some cities, to find the character that's there. I hope we don't lose that. That's really something to fight for. The development that's happened downtown in the last two years is horrible in that it can be located anywhere. It could be Chicago. Mass market stores. It diminishes the image of Seattle.

>So you feel Seattle is losing its character? Has it gone over the edge yet?

>Oh, no. It's still there. But you know one thing the mayor could do is subsidize some of these small shops by giving them tax breaks. The rents are so high people can't put shops in anymore. It's almost like funding artists. It's a different kind of art and if we lose that, we lose a whole other connection to what humanity is all about.

>Do you think with Koolhaas's and Gehry's new buildings, plus the influx of money, that Seattle has the potential to overcome some of the pessimism you described and become a real world-class city?

>It's possible. In two or three years a lot of projects now being built could alter in a very interesting way the psyche of Seattle.

>What you seem to be saying is that now is a pivotal moment for Seattle. Now is the time to look forward, raise questions, and make sure everyone is thinking and asking, "Are we doing all that we could be doing?"

>Yes. Definitely. ■

Cyrille Gulassa, a native of San Francisco, has been living in Budapest for the past eight years and has worked as artist, writer, & design consultant for businesses in Hungary and Romania, including Saatchi and Saatchi and CONNEX. She is especially interested in the parallels between the re-emergence of the Northwest and major cities of Eastern Europe.

NOW



# A MINUTE FOR THE AQUARIUM

PROJECT: Pacific Northwest Aquarium and Master Plan Addendum

21 Sept 2000 TIME: 1 hour (SDC Ref. # 169 | DC00041) PHASE: Concept

PREVIOUS REVIEW: 16 December 1999 (Scope Briefing), 6 March 1997 (Master Plan Briefing)

PRESENTERS: Bob Wicklein (Seneca Group) Doug Streeter (Terry Farrell & Partners, Architect)

COMMISSIONERS PRESENT: Rick Sundberg, Moe Batra, Gail Dubrow, Jeff Girvin, Jack Mackie, Peter Miller, Cary Moon

**ACTION:** The Commission does not feel that it can approve the concept design as proposed, and will not take any actions at this time. The Commission would like the proponents to present the project again once the siting issues are resolved, and would like to have an in-depth discussion of the principles behind the proposed concept.

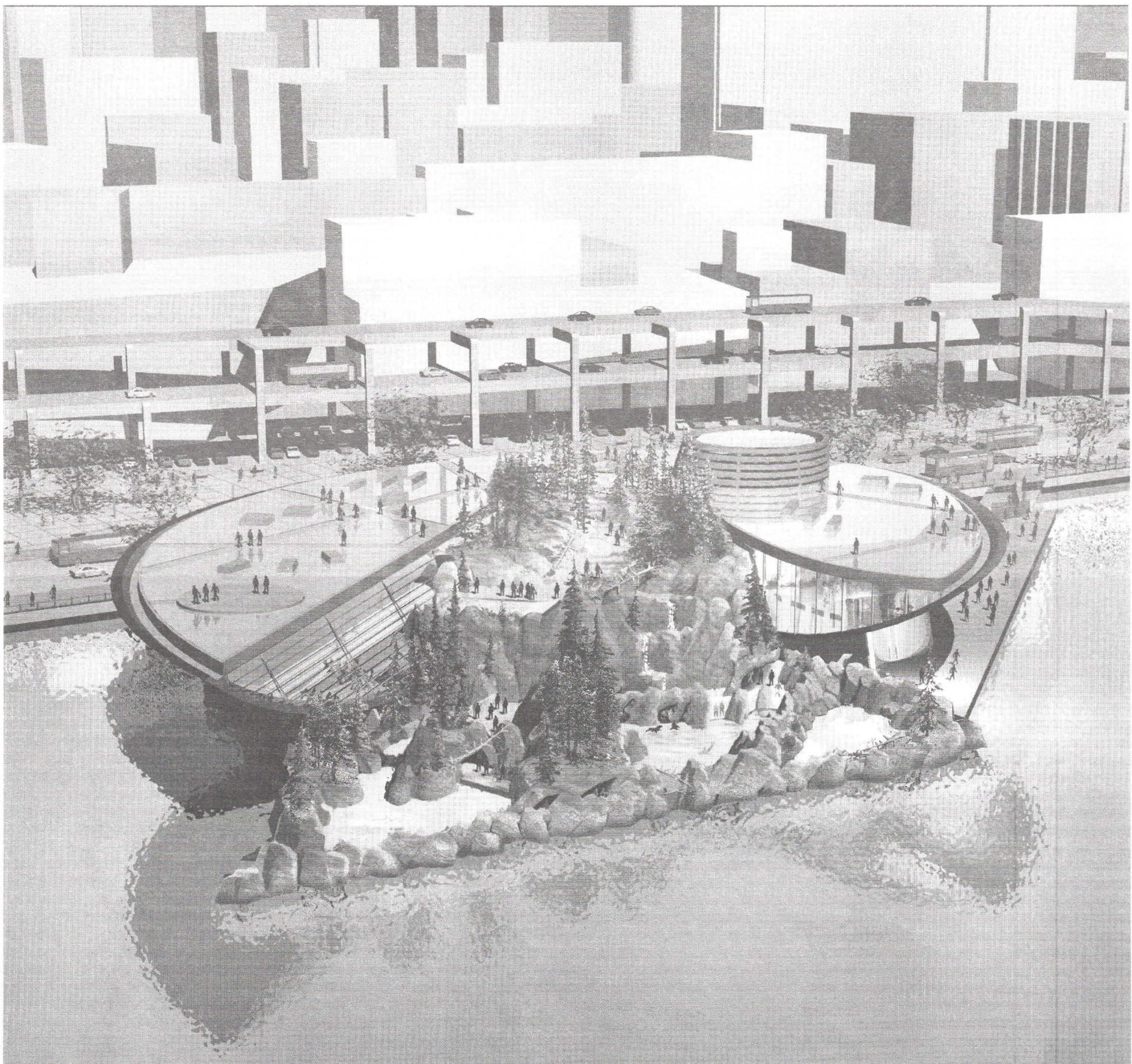


IMAGE: Terry Farrell & Partners



ON SEPTEMBER 21, THE SEATTLE DESIGN COMMISSION REVIEWED THE NEW SEATTLE AQUARIUM PROJECT. THE FOLLOWING ARE THE UNEDITED MINUTES OF THE COMMISSION MEETING. THESE MINUTES ARE PUBLISHED TO PROVIDE READERS WITH A FULLER UNDERSTANDING OF THIS PART OF THE DEVELOPMENT PROCESS. THE DISCORD BETWEEN THE DESIGN COMMISSION AND THE PROJECT DESIGN TEAM ILLUSTRATES THE INHERENT DIFFICULTY OF CREATING ARCHITECTURAL EXCELLENCE.

## THE PRESENTATION

**The Seattle Aquarium project team updated the Commission on the development of the project since their last presentation.** The concept design for the project was presented to the public in July. Due to ongoing discussions about the siting of the Aquarium and the alternative site analysis requested by Council, the team will not proceed with schematic design until the site issues have been resolved. The team met with the Seattle Arts Commission, and an arts planner will be involved in the project once schematic design work is resumed.

The current design of the Aquarium responds to many conditions of the north site, the site shown in the Master Plan approved by City Council, and stretches from Pier 60 to Pier 63. The building establishes links and vital connections to the market and business district. This concept has evolved of a building as an object and reflects concerns about preserving and enhancing views; the design team does not want to present a wall to Alaskan Way. The building has been placed further to the south, within the site. The building is disengaged from the waterfront edge to allow the Elliott Bay to reach Alaskan Way, enhancing the salmon corridor, a zone of fifty feet along the shoreline. The design also responds to the existing pier geometry, which is a strong character of the existing waterfront. The design team has developed the main entry as an open space platform, located at street level, but accessed by bridges, and following the parallelogram configuration of the existing piers. The ground floor is accessed from this public plaza and the building extends upwards, from this platform. The building resembles the configuration of a shell, which tapers to form the footprint that conforms to the shape of the pier.

The prime concept of the building is a floating island, disengaging itself from the waterfront edge as an opportunity to establish a unique environment, exhibiting the animal life in a quasi-natural habitat, rather than an extension of the urban context. The ground floor program places the main lobby at the center as the "hub" of the scheme, and the circulation core circles up and around and vertically penetrates the entire building from this hub. The second floor contains exhibits, animal husbandry spaces, an auditorium, and education spaces. The third floor contains administration spaces, a café, and more exhibit space. The roof concept includes a water garden, which will be the view that the city would have of the Aquarium. This space would recreate its own environment as a surface plane that would reflect the sky, complementing Elliott Bay. Each floor of the Aquarium is successively larger than the floors below, with the circular circulation core and exhibit space wedged into this form. Visitors will approach the building through a series of environments.

The Master Plan for the aquarium has changed since 1994. The actual size of the Aquarium has decreased, and the team also now desires to create a salmon corridor along the shoreline. The team has considered creating a large, open space park, larger than that at the existing Pier 62 and Pier 63. The team recognizes the significant design challenges created by locating a large building at Pier 59, and would like to explore locating the Aquarium adjacent to Pier 62 and Pier 63. The team also recognizes the potential historic significance of the Pier 59 shed. The team would like to integrate the open space and the Aquarium. The Planning Team, the Seattle Department of Parks and Recreation, and the Seattle Aquarium will collaborate on the Master Plan Addendum in the next six months. The Seattle Aquarium Society will manage the architectural design of the Aquarium.

## KEY COMMISSIONER COMMENTS AND CONCERN

Previously, the Commission made a recommendation for the team to develop a detailed preservation and urban design analysis that would generate a design that is fully responsive to the physical context in which the aquarium would be situated.

Encourages the proponents to interpret the context in its widest possible sense, including the process and dynamics of the working waterfront. Feels that these dynamics enliven and enrich the civic life of the waterfront. Is concerned that the design team has not taken this advice to heart. Instead, the design is focused on sculptural form, and the urban design of the project does not address the significant processes and events that help define and shape the waterfront experience for visitors and citizens.

The waterscape idea for the roof of the building is a nice idea, but the development of this idea seems very artificial and is not based on process, environmental, and experiential analysis of the site or context.

■ Is concerned that the public access to the waterfront is constrained through the incorporation of the bridge and the public space at the end of the pier is too narrow.

■ Is concerned about the lack of response to the historic context of the waterfront. Feels that the team has made an attempt to maintain the site's integrity, but the team has not responded further to the historical role of piers and the design of the waterfront. Believes that the design team's decision to devote a large portion of the site to outdoor exhibition space in a semi-naturalistic form is fundamentally wrong for this site. Feels that the team should recognize that, historically, the Elliott Bay waterfront has been designated as a place of labor, not a naturalistic environment. Feels that exhibition, rather than context has shaped the design.

■ Is concerned about the extent to which the exhibition design is driving the aquarium's design to the exclusion of other considerations, such as the urban and shoreline context in which the project is set.

➤ Proponents stated that the work is collaborative, and the exhibition designers have informed the design team about habitat, and the visitor's relation to the habitat. Further recognized that the Commission comments suggest that the building design should be more important, in its response to the historic context, rather than creating regionally responsive habitats.

■ Would like to know why the exhibitions have developed in so contrived a fashion and why the emphasis is on rocky mountain coastline, when this site was historically a tidal flat. Feels that the design responds to a context that is located many miles away.

➤ Proponents stated that this is a decision that the client has made about the type of exhibits that they believe actually belong in the Aquarium. Further stated that the intent is to create regional exhibits, and include the entire state of the Washington, creating immersed habitats, and create an environment in which people will feel as though they are in nature. Further stated that the proponents do not want to create an animal habitat, characterized by cages, but would like to design the Aquarium to reflect the actual environment of the animals.

■ Questions the landscape immersion concepts as too artificial and is concerned about the design approach as purely entertainment, retail architecture. Wonders if the design intent would be recollective, at all, of the existing waterfront, but recognizes the latter is the approach taken in the current Aquarium, with simple, shed materials. Feels that maintenance will be a primary consideration, as it is now.

■ Feels that there are additional options for a design approach. Believes that the design team could also explore the context of Seattle's "working waterfront," and the interesting dynamics between the social, environmental, and economic activities of the larger urban waterfront.

■ Feels that the duality of the design underscores the Commission's primary concerns. Feels that the design is a freestanding expressive form, a Pacific rocky coast, but is also a pier, a shoreline. The design is somewhat contextual, but also contrasts with the environment. Feels that the dichotomy created through the design defeats the design purpose and clarity. Does not believe that this is a timeless solution.

■ Would like to know if the Aquarium is required to be located on the water.

➤ Proponents stated that nothing intrinsically requires that the Aquarium be located on the water, but this Aquarium does use water from Elliott Bay. Further stated that it provides a visual connection to the water, for the visitors.

■ Recognizes the main design principle is to develop the project as an island and believes that this could be successful, if done with strong conviction. However, feels that the structure should connect to the city, anchoring itself in the cross street connections, and in the building form. Does not believe that a separated, theme island on the waterfront is appropriate

■ Feels that the design team has some successful concepts, but recommends further discussions with the entire Aquarium team, about the goals of the project, including the literal and figural references, to fully address the Commission concerns.

■ Recognizes the need to educate visitors about the character of the Seattle waterfront, Elliott Bay, Puget Sound, and its habitat, but feels that the design will misinform the public about the actual ecosystem and aquatic environment in which the aquarium is set, by virtue of the outdoor exhibits that are planned for the pier.

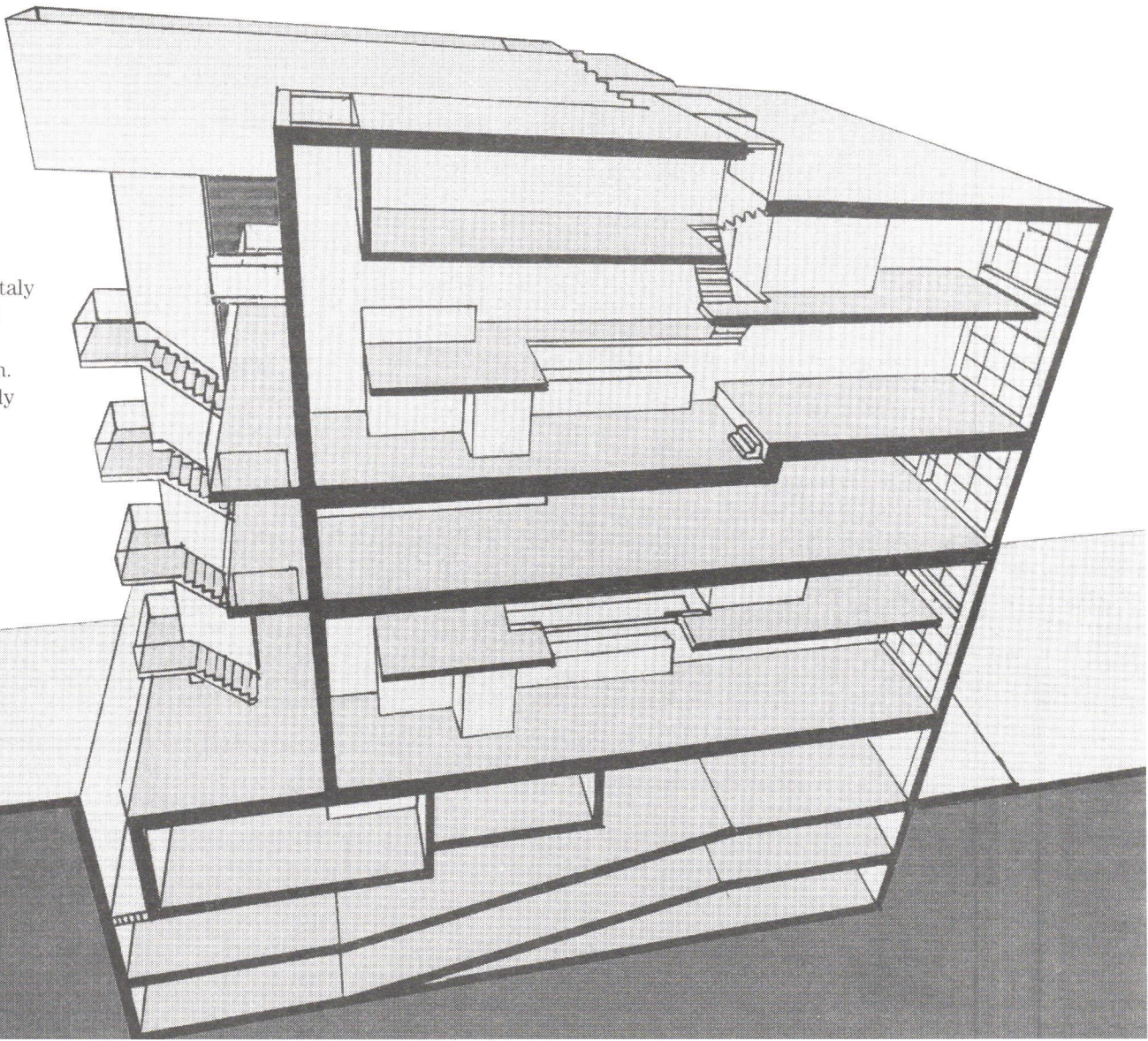


New work this issue is a combination of built and unbuilt work by U-ARC. We have included U-ARC's award winning entry in the 1999 Van Alen Institute's International competition for redesigning the Ticket Booth in New York City.

# U-ARC

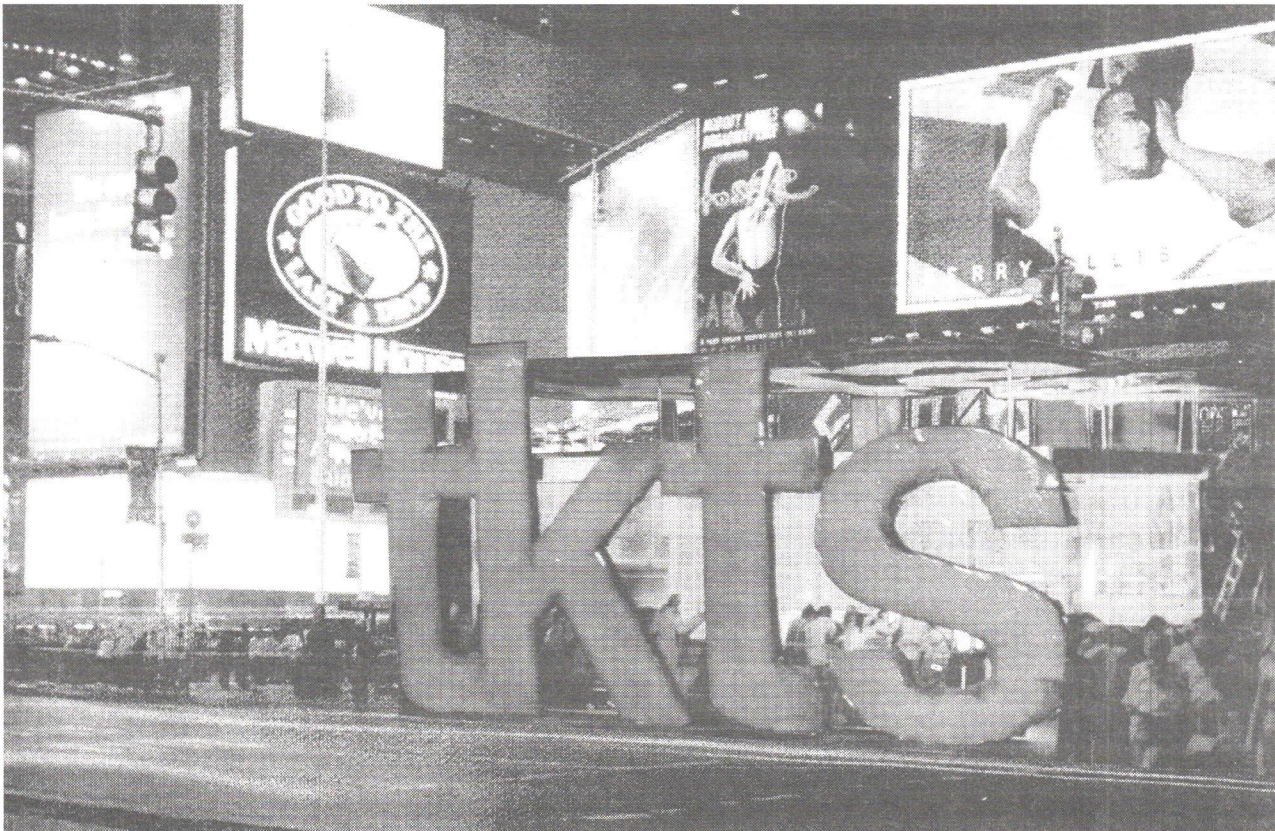
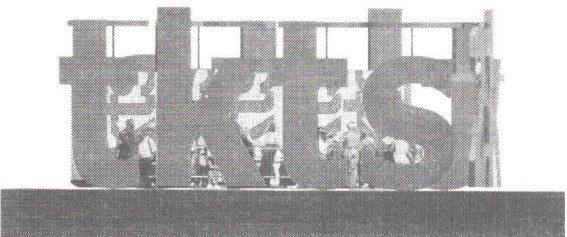
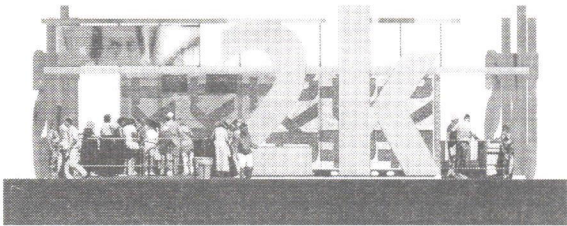
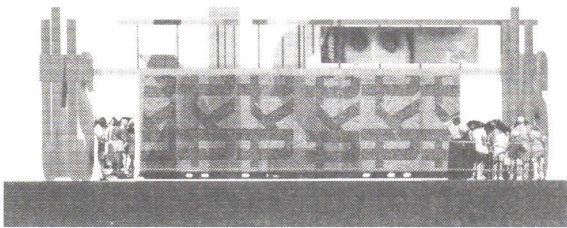
In 1997, after various work experiences both in Italy and the United States, Nicole Portieri (1967) and Valerio Cruciani (1965) founded U-ARC STUDIO (urban architecture studio) in Seattle, Washington. American architect Gary Gladwish (1964) recently joined U-ARC STUDIO as the third partner.

While working on a variety of project types and international competitions, the office has an ongoing commitment to architectural research and its relation to urban spaces.



## TKTS 2K COMPETITION, NYC.

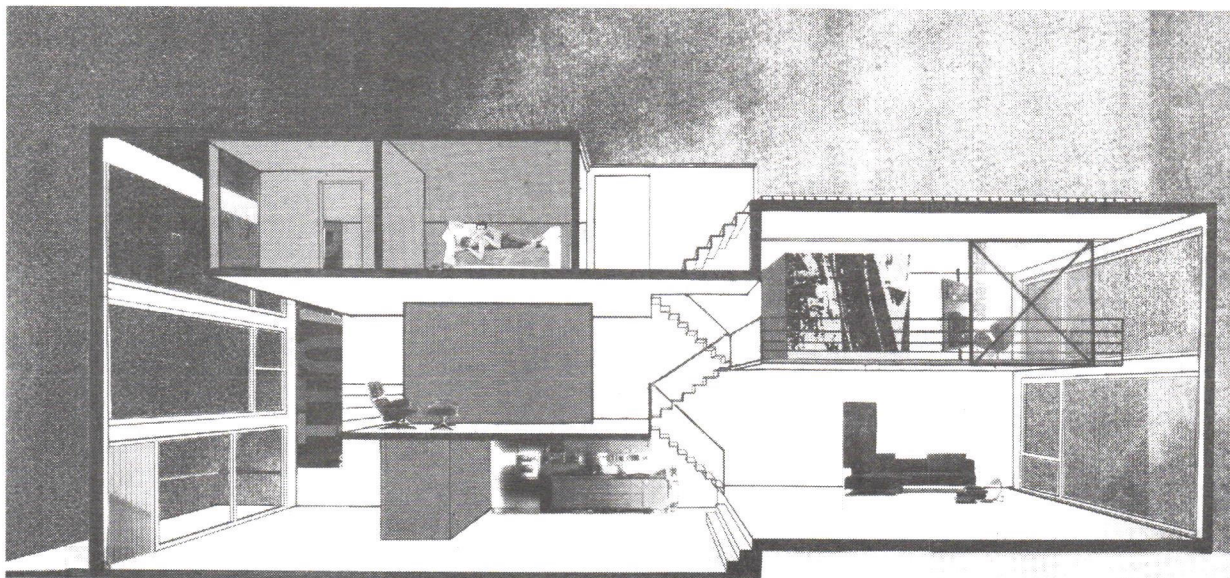
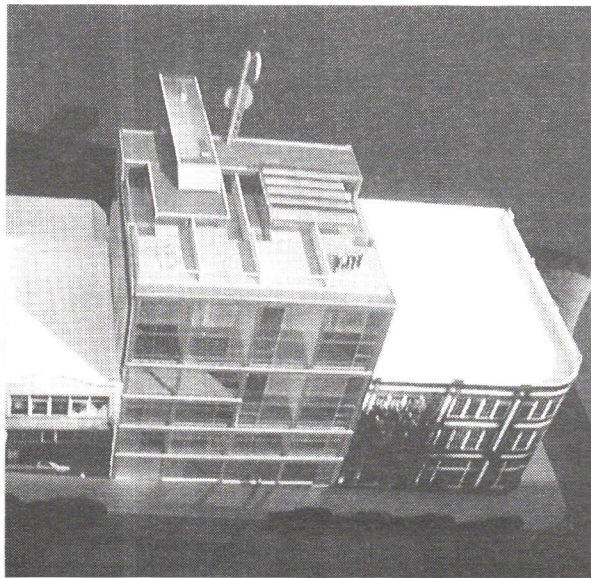
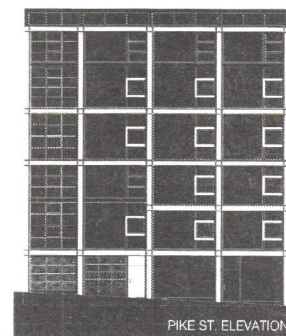
This project was chosen from 683 entries from 31 countries as one of the winning entries in the largest international architecture competition in New York City history. The program required the redesign the TKTS booth in Times Square, where discount theater tickets are sold on the day of performance. The ticket booth is a transparent square glass box that contains the main ticket-selling functions. The glass is etched with a continuous TKTS2K Helvetica pattern that serves as an accent to the transparency of the enclosure. The signage is defined by giant red metal letters that are both structural elements and visual markers. These letters also hover horizontally over the glass roof. The perception of the booth is the same for patrons approaching from Times Square as for surrounding skyscraper dwellers.





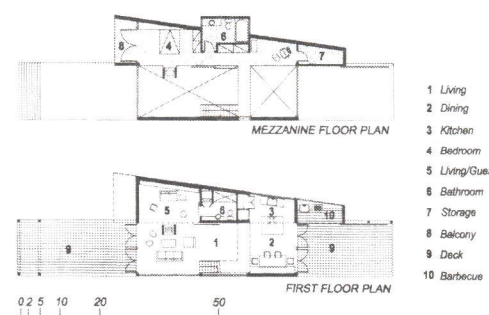
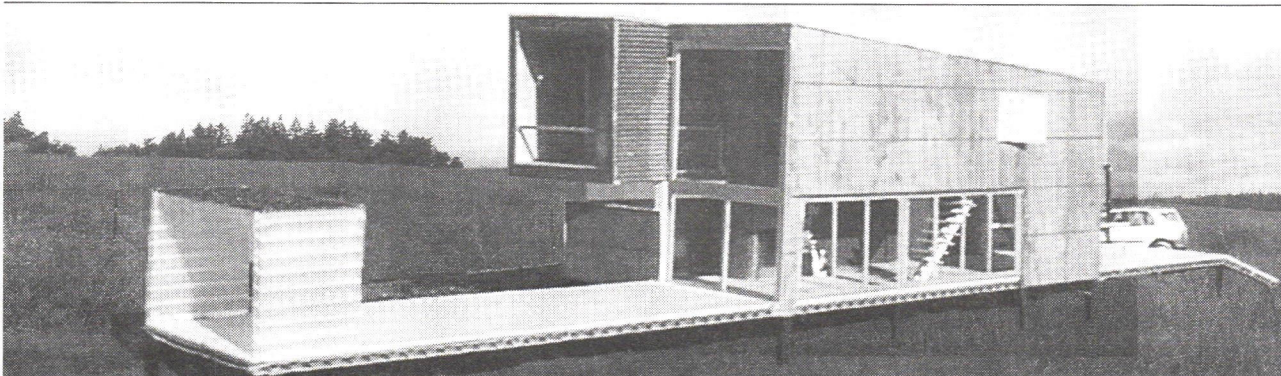
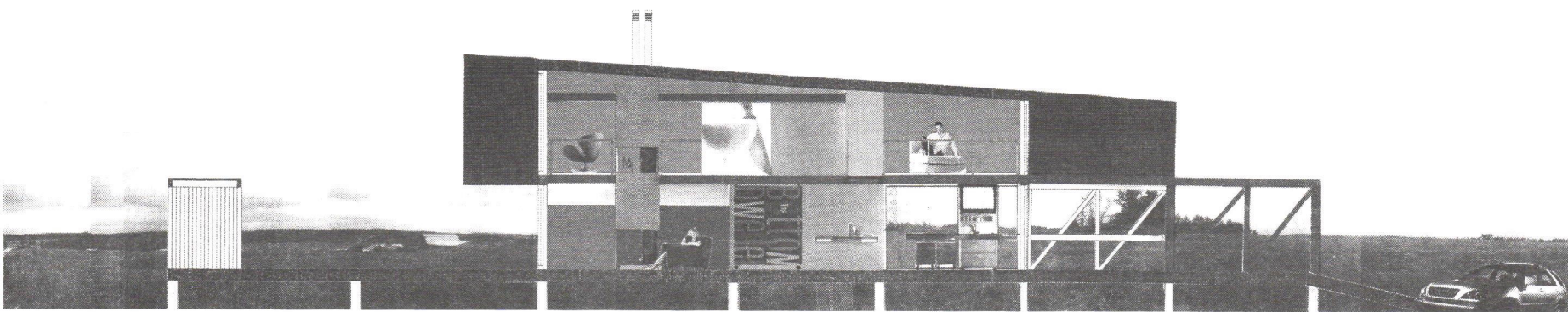
# 40NES LOFTS, SEATTLE WA

This project was born from the architect's need for office space and living quarters. Situated at 1111 E Pike St., this infill project is a mixed-use building that provides two levels of parking, retail and four floors of live/work lofts. The site is a small vacant lot surrounded by existing warehouse loft buildings. The structure, in steel and concrete, allows for open plans and maximizes the use of space and light in this constricted urban site. The live/work units are configured as open vertical spaces. Bridge-like mezzanines located at different heights provide areas for bedrooms and additional bathrooms. Both ends have full walls of glass to maximize views, light and cross ventilation. Access is provided through ample balconies with private decks. The top units have private rooftop gardens, a pool with south exposure, and spectacular views of downtown and Mt Rainier.

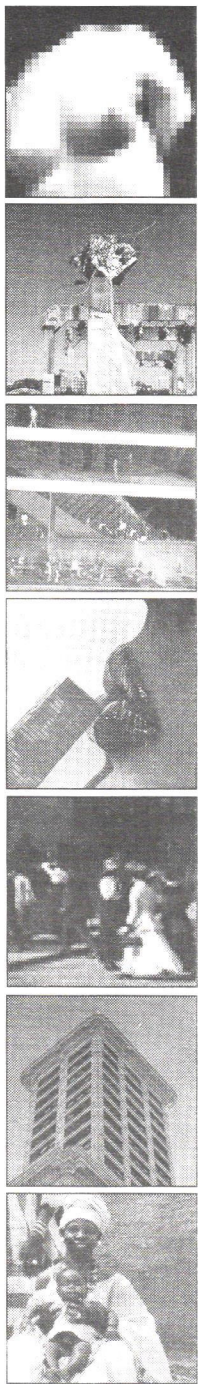


# WHIDBEY ISLAND RESIDENCE, WA.

Built as a country retreat for the owner, this 1000 s. f. house is located at Ebey's Landing on Whidbey Island. Set on a 10-acre parcel of pasture, the house maximizes tree, hillside and water views. The program requires that the interior space be open, flexible, easy to utilize and maintain. The interior is a single tall volume with a mezzanine running longitudinally through the space. The dining/living area, kitchen and bathroom are on the ground floor. The mezzanine accommodates the master bedroom, study/guest area and storage. A double stacked fireplace runs through the tall volume, providing fireplaces in the living area and in the master bedroom. Movable partitions provide the flexibility to create privacy for additional sleeping areas. Floor-to-ceiling windows allow access to exterior decks; these extend the floor plan into the open fields. The house is set on posts that raise the structure five feet from the ground, easing it into the view and into the landscape.







# DIVERSITY: PAST, PRESENT, FUTURE

by Bruce Philip Rips

## PAST: MID-1960S

A small boy rushes home from school. As he runs, he firmly grasps a campaign flyer for a civic ballot touting urban renewal. Worried, he pleads with his mom not to vote for it. "They'll tear down all the old buildings—the churches, the temples, dad's factory." His mother explains that the important buildings will remain. Unconvinced, the boy's mind fails to see the subtle distinctions or the complicated intentions of this government program.

## PRESENT: LOSS

Change occurs on every block. Posted large white signs declaring another tower or metal and stucco mixed-use box appear like ghosts in downtown, Belltown and South Lake Union. The small one- and two-story buildings where dad purchased the family car or which housed the slightly seedy head shop and used record store face demolition. And a few days after the fact, it is difficult to remember exactly what stood there. Rubble remnants of memories are soon cleared.

Baudelaire felt the same sense of loss and displacement. His prose poems in *Paris Spleen* are witness to the wholesale urban renovation of Paris in the 19th century. The poems juxtapose the affluent with the homeless and the displaced. Recommended reading: *The Eyes of the Poor*; *The Poor Kid's Toy*, *Crowds and Widows*.

## PRESENT: CHOICES

Picture a favorite technique of the new urbanists—the visual preference survey. Instead of the inane contrast of the well-scrubbed streetcar suburb with the blighted, billboard-strewn highway, we pose a different juxtaposition. Projecting on the right of our darkened room are the slides of the same manicured suburb. Call these the slides of the Picturesque City—Seaside, Celebration, Orrenco, Savannah. Contrast these civic images of front porches and tidy lawns with the images on the left representing the Picaresque City. This city is messier, less well organized and ordered. Above all, social relationships (which are often messy and disorganized) are celebrated. Intimate places exist for romantic couples to discover. More open spaces allow for demonstrative bawdiness of others. All cities (not owned by Disney) contain elements of the Picaresque City.

## ONLY CONNECT

Richard Sennett in the *The Uses of Disorder* argues that the adolescent mind is unable to accept ambiguity. Arrested development causes the adult, or the body politic, to create an image of oneself and the world as immune from dissonance. Gated communities, for example, provide a fortress of social purification—a predictable, immutable and homogenized place. The adolescent mind falsifies the world through a utopian idyll. The adult mind, in contrast, is open to a range of social relationships and is capable of being "touched by a social situation." The adult mind accepts a world that he or she cannot completely control, a world unstable and fragile. Acceptance requires a sense of otherness and caring.

## RECENT PAST: TAKING IT TO THE STREETS

The events of WTO week clearly displayed our contrasting cities: the Picturesque and the Picaresque. The marchers and demonstrators revealed the illusion of the utopian idyll. No city should be controlled by the civic boosters. The "make no little plans" guys sometimes create beautiful places, but their social relationships extend only to a small inner circle.



## FUTURE FORWARD

The essays and poem in this edition of ARCADE are deeply personal reflections on change. Professor Michael Pyatok's essay examines the narrow social vision of the New Urbanism crowd. Like many social movements in American history, New Urbanism's popularity reflects one economic class imposing its dogmatic world view on others. The carnival metaphor of Professor Ayad Rahmani's article on Rem Koolhaas's library design aptly depicts architecture's very expression of social relationships. The carnival compels us to step inside another social order—an edgy, less predictable place. RIGGA's architectural interventions explore ways of reconceiving dispossessed elements of the city. The Lovejoy ramp project celebrates the folk artist in the tradition of Los Angeles's Watts Tower. A family's 90-year relationship with a specific downtown street is the subject of newcomer Hiroshi Matsubara's musings, and Michael Dorcy's poem reflects on a personal sense of change. Housing expert Walter Zisette takes a longer view of the idea of sustainability and addresses similar concerns as Pyatok on class and social order.

## FUTURE SENSE

Market economics and city boosterism collude in an act of creative destruction—the death of our cities' soul. The segmentation of our social and physical spheres bolsters the adolescent mind—the inability to be touched by that which is different. By welcoming diversity, embracing the unpredictable and the picaresque, we expand the possibilities of achieving a truly humanistic architecture. ■

by Bruce Philip Rips, Architect and City Planner





## DIVERTIMENTO

The mother of the young Praxiteles,  
it's been told,  
with bound clematis underarm,  
an ampulla of offerings slung across her back,  
and bent like one who had come from  
too much gleaning (and too many  
missed sunsets),  
clambered up the steps at Patmos, or Samos,  
or Knidos—or somewhere—  
and begged the attending goddess should  
snatch from his errant ways her son,  
return him to her bathukulpian embrace  
and bid him hereafter be  
a crafter only of ethereal likenesses.

—Michael Dorcy

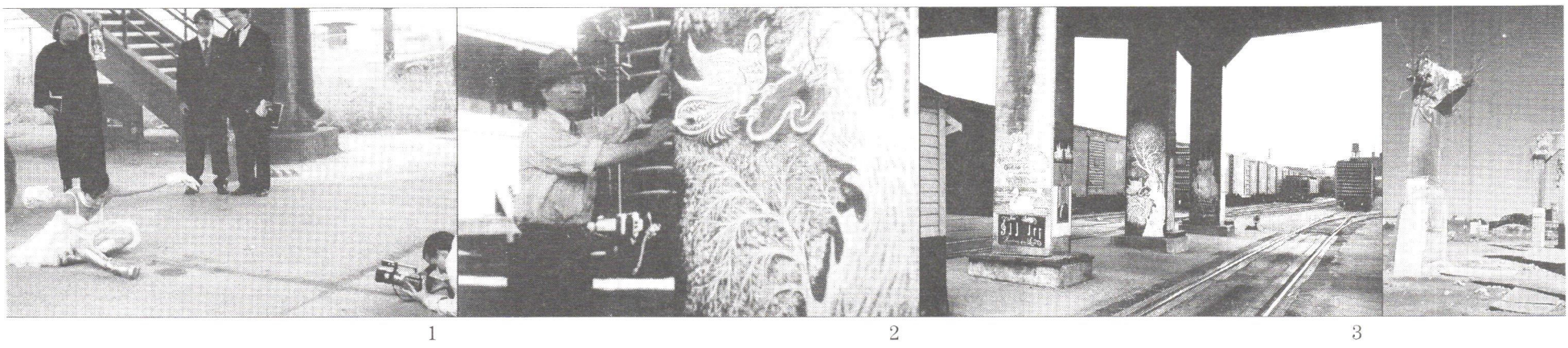
Michael Dorcy practices architecture  
and is a city planner with the City of Seattle.



PAST PRESENT FUTURE



WE ARE GATHERED UPON THIS HALLOWED GROUND TO PREPARE A FRIEND,  
THIS HOMELY YET NOBLE EDIFICE, FOR THE GREAT BEYOND. MAY THE  
STRENGTH OF YOUR CONSTRUCTION SUSTAIN YOU THROUGH THE GATES  
OF ENTROPY. ALL COMPOSITE THINGS MUST DECAY.



# THE LOVEJOY ART COLUMNS

An ongoing project by RIGGA, an art, architecture and design studio located in Portland, Oregon. By: James Harrison and John Kashiwabara  
[www.rigga.com](http://www.rigga.com)    [www.lovejoymurals.com](http://www.lovejoymurals.com)

## 270 TONS OF PAINTING & SCULPTURE!

One of the things that all cultures share is the creation of mythologies. Sometimes this is a grand and culturally sanctioned occurrence, but perhaps more often than not, myth arises out of serendipity and amnesia.

From 1948 to 1952 the Greek immigrant, artist, and railroad worker Tom Stefopoulos created a series of paintings on the pillars of the Lovejoy Ramp in Portland, Oregon. These paintings were an amalgamation of Greek mythology and Americana—a folk art depicting the intersection of Tom’s two cultures.

The Lovejoy Ramp was built in the ‘20s to carry auto traffic over a large railyard that was connected to a warehouse district, which was in turn appended to downtown Portland. The ramp was demolished last summer, as this large tract of the city is being redeveloped after sitting stagnant for a generation. The former railyard, some 20-30 acres, is transforming into Portland’s newest neighborhood.

With news of the ramp’s imminent demise, there was concern about the fate of these old paintings, but no real plan to rescue them. One person’s random, fantastic, capricious act created an urban mythology with a life of it’s own. And unlike mere History, which might be content to gaze lovingly backward in a desire to repeat itself, Mythology prefers to affect future events and transmogrify circumstance.

At RIGGA we worked on many different proposals for saving a section of the ramp and the painted columns. While these ideas did garner some local interest, it became clear we were too late—the momentum to remove the ramp was well under way. We therefore decided to perform a eulogy for the forgotten, to testify into the void of amnesia—which went something like this:

After the Eulogy, many people encouraged us to focus anew on ways to save the paintings. So we assembled a team of experts to draft recommendations for the care and protection of the art columns. We consulted with a demolitions expert, a structural engineer, an art conservator, and the acting head of the Regional Arts and Culture Council. Our plans involved not simply saving the paintings, but the entirety of the columns they were painted on, knowing that within the dumpy proportions of an old concrete overpass there were elegant structures, fast asleep...

After a year of persistent lobbying, the Portland Department of Transportation accepted our recommendations in full, thanks largely to City Commissioner Charlie Hales and his Chief of Staff, Ron Paul. In October of 1999 the columns were very carefully cut free from the ramp. At roughly 30 feet in height and 27 tons apiece, this was no small effort. The demolition contractor, using machines that looked and behaved like giant steel dinosaurs, literally ate away the old ramp with surgical precision. After the columns were secured, the Portland Development Commission stepped in, giving the columns a site and underwriting our work on a new design.

After 2 1/2 years and over 100 different designs and proposals, a final scheme emerged, depicted to the right in image #6. The new site, not far from the old, will act as a gateway to the neighborhood. We are currently in the fundraising stages of the project, and are expecting to break ground within 1-2 years.

The ramp itself, like all objects built for a specific function, had gradually grown old and outlived its usefulness. But the power of art is that it has the ability to transcend usefulness, to go beyond function, and to therefore outlast other things. An ancient vessel may no longer continue to be useful as a container, but the painting on that vessel still “works,” telling a story of that culture.

Does the art yield? No! The art does not yield! These fragile paintings will preserve the mighty concrete!

## EULOGY FOR THE LOVEJOY RAMP JULY 11, 1998

We are gathered upon this hallowed ground to prepare a friend, this homely yet noble edifice, for the great beyond. May the strength of your construction sustain you through the gates of entropy. All composite things must decay.

A Ramp is a funny thing—curious, not a full bridge per se, a ramp can only get one halfway to somewhere, such is the plight of all ramps—placing the weary traveler in the neverland of perpetual arrival or departure. Let us have a moment of silence for all ramps.

And yet! a ramp is also glorious! It is the inclined plane that has given humankind the ability to traverse over large objects. Witness the daredevil on his motorcycle—what does he use to leap, to soar with the eagles, but our friend the wedge.

No less an authority than the philosopher Lucretius has referred to this wedge as the clinamen, the very thing which creates turbulence in the laminar flow of existence, allowing life to happen.

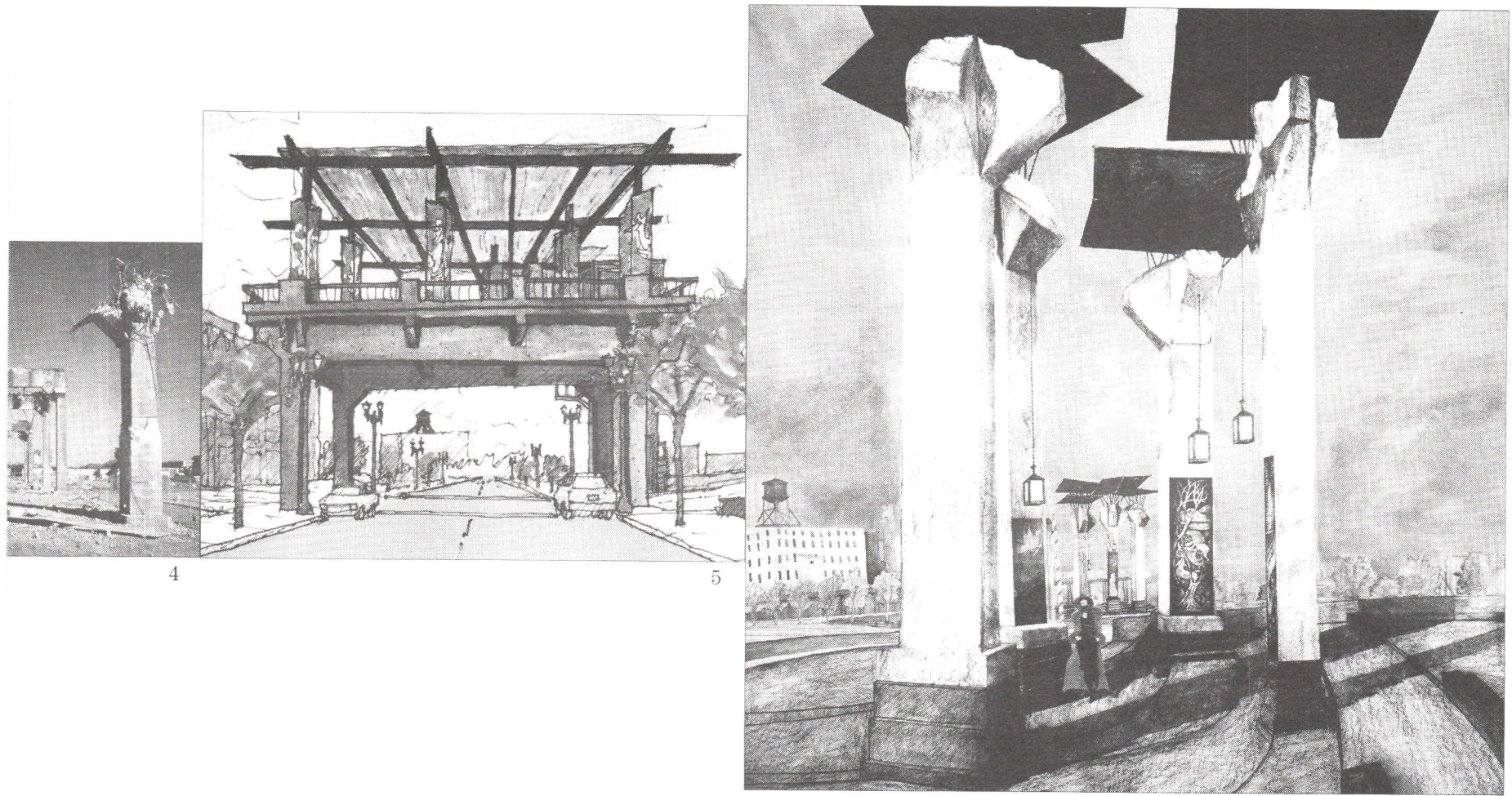
But enough platitudes—our attention is on this homely structure—dumpy of proportion yes, but strong of rebar—with beams thicker than a man is tall. Bridge over industry! Connector of commerce! Friend to the wino!

No prizes of beauty you’ve won in your day, true, yet even the inebriate uncle who overeats and scares the children remains a part of the family. It is your banality we cherish, for you remind us that the bulk of history is comprised of the uninteresting, the unimportant, and the unwritten. What was banal for our forefathers will remain banal for our children’s children, and so on, and so on, ad expurgatum. So goes the cycle of life.

Nay, your past ablutions consisting chiefly of the urine stains and excreta of those dispossessed souls who would call you simply—Home. We now give you the ablation of—fizzy champagne.

Witness now, as the egg of life hurtles through the hoop of death. Fertile becomes fallow, the brackish milk flows forth from the bosom of the blighted—please, strike the gong of remembrance! Now let the fog of amnesia roll across the landscape of absence towards the hamlet of forgetfulness.





6

## THE LOVEJOY ART COLUMNS HAVE WANDERED

Unrestrained by vertical load and absolute utility, the columns have reassembled on the banks of an intersection. Skewed, recombined, and elevated, the columns bear new relationships to one another—their mythological tattoos retelling and revealing stories that smell both Aegean and Pacific.

Where there had been viaduct there is now “hat”—phantom tributary-areas that shelter the artwork and uphold offerings to the cosmos. The weight of traffic has been replaced by the suction of ubiquitous Portland cloud cover. This release has expelled ingots of compressed earth, lifting each column into the air on telescopic pedestals of obsidian. The paving flows around them like currents of silt.

Travelers in automobiles and trains feel unanticipated inclinations as they pass. Behind dark windows in the Amtrak “Coast Starlight,” a clothier imagines a dress as thin as paint, its flourishes exalting the skin underneath—if only the train would stop. Cars park in the late afternoon for romance in the groves. A couple speculates on what the artist would think of the place. A man walking his dog wonders how these pillars survived an era of slash-and-burn real estate. Others imagine all the stories the columns have literally held—encapsulated briefly in taxis, trucks, and Ford Pintos. A few lock their doors. As it gets dark, lanterns suspended from the columns begin to illuminate the paintings. From the road, the spaces become a constellation, a luminous gate to an area that was once a marsh before it was claimed by industry.

This project would not be possible without the tremendous support of many individuals, institutions, and the community. To date this project has received over \$416,000 in donated land, demolition expertise, and professional services. We would like to thank especially Eloise Damrosch for her invaluable leadership, and Claire Dean for her tireless efforts regarding the conservation and restoration of the paintings. We need to raise an additional \$1.5 million to see the project through to completion.

Please consider making a tax-deductible contribution to:  
The Regional Arts and Culture Council  
Attention: Friends of the Columns  
20 SW Main Street suite 420  
Portland, OR 97205  
(503) 823-5111

1. The dying swan, from the Eulogy
2. Tom Stefopoulos, first artist of the Pearl District
3. View of the ramp and paintings, circa 1950
4. The Art Columns of the Lovejoy Ramp  
saved from the wrecking ball, summer 1999
5. The first RIGGA gateway scheme, which—  
alas—bit the dust.
6. Steel Chapeaus and Obsidian Shoes

James Harrison, John Kashiwabara, Peter Nylen, Ean Eldred and Richard Garfield are the members of RIGGA—an art, architecture, and design studio in Portland, Oregon. The Rarified Institute for Growing Gigantic Anomalies. Tapping the latent erotic energy of bureaucracy since 1996.



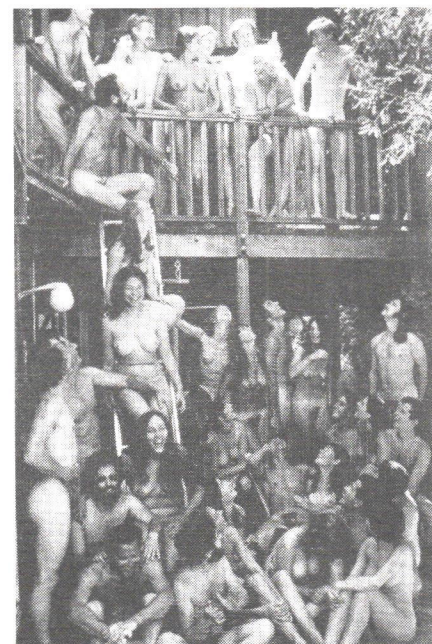
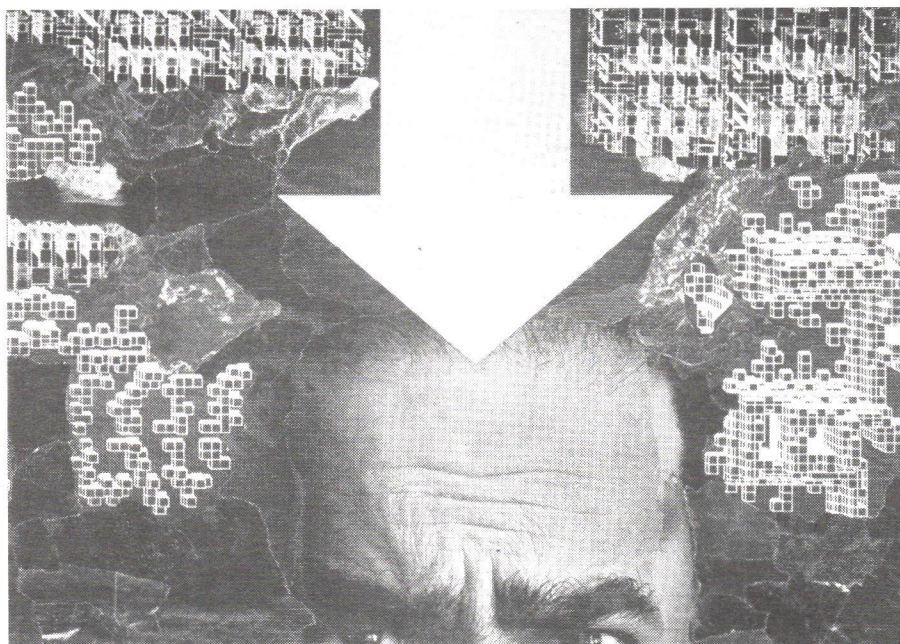
# THE NEW URBANISM AND THE OLD CLASS STRUGGLE

An Opinion By Michael Pyatok FAIA

IT IS THAT VERY CENTRAL POSITION OF PHYSICAL DESIGN PUT FORTH BY THE CN  
THEY MAY BE DEFINING IT, BUT IN PARTICULAR, HOW IT IS BEING APPLIED WI  
OTHERS IN THE ORGANIZATIONS I HAVE CITED, BUT OTHER CARING MEMBERS

Modern design, with its more rational basis for mass production, held the promise of better meeting human biological and "spiritual" needs.

Members of an architectural office in San Francisco, reacting to the strictures of the Modern Movement during the late '60s, looked for ways to loosen up and to humanize their design thinking.



PART I — THIS IS THE FIRST SECTION OF A TWO-PART ARTICLE BY MICHAEL PYATOK. THE SECOND INSTALLMENT WILL BE PUBLISHED IN THE NEXT ISSUE OF ARCADE.

## ORIGINS

Contrary to how it may be portrayed by, or to, the media, the New Urbanism was not created suddenly by a handful of individuals who invented these ideas. The organization represents the natural congealing of ideas incubating among thousands of my peers who, over the past thirty years, have been rethinking, experimenting, and practicing these ideas which we thought to be better ways of organizing humanity and implanting ourselves on this planet. As we approached our 50s, we had sufficient experience and track record, whether in the academy or in practice or both, to find ourselves in positions of power and credibility to begin to be heard. We understand that the values underlying the products and environments produced for the middle classes in this age of late industrialization are now out of sync with the intelligence and environmental awareness of a growing segment of those same classes, a "quality of life" awareness gained during this "age of information," built upon a half century of postwar, publicly subsidized higher education. But some of us are also realizing that the recommendations of our generation to help those classes out of their dilemmas are too often out of sync with the needs of lower socioeconomic classes.

Our generation's sense of mission sprung from both the benefits and mistakes of the previous generation of architects. An earlier generation of artists, designer and architects who shaped the Modern Movement, also sprung from a set of social, economic and political conditions unique to their time that linked them with industrialists and other forms of emerging new wealth to promote the values of mass production and the liberating promises of the "machine age." Partly inspired by admirable, socially motivated tendencies, many wanted to spread the cultural wealth that industrialization promised. Mass production held the promise of expanding the demographic base of consumption leading to physical comfort and convenience for

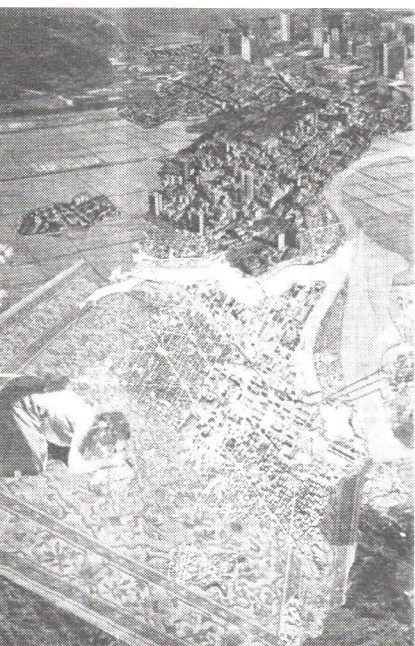


## ABSTRACT

This article briefly reviews the origins of the New Urbanism and its manifesto as emerging from the social change movements of the 1960s, which in turn evolved out of ideas of a previous generation of American and European designers living through the rise of modern industrialization. In a similar manner to the Modern Movement's opposing design manifestos, which represented different class interests, some connected to industry and others with labor movements, two groupings of American architects and planners have emerged to face today's economic, social and environmental challenges. On the one hand, today's promoters of the latest

utopian design manifesto, called the New Urbanism, aggressively use the media and align themselves with private developers, mayors and redevelopment agencies, and national clients like entertainment's Disney, HUD and its PHAs, and, most recently, Al Gore's campaign. Arising from the same turmoil of the 1960s, and parallel to the New Urbanists, arose a more loosely affiliated network of progressive academic and practicing planners and architects who have aligned themselves with disenfranchised underclasses not benefiting from the economic wealth of the postwar era.

THE OVERALL SCHEME FOR IMPROVING SOCIETY, NOT JUST BY HOW NARROWLY DISADVANTAGED COMMUNITIES THAT HAS ALIENATED NOT JUST MYSELF AND THE LARGER DESIGN PROFESSIONS WHO ARE HESITATING FROM EMBRACING IT.



Community design centers began forming in the late '60s and became politically involved in efforts to humanize their design thinking.

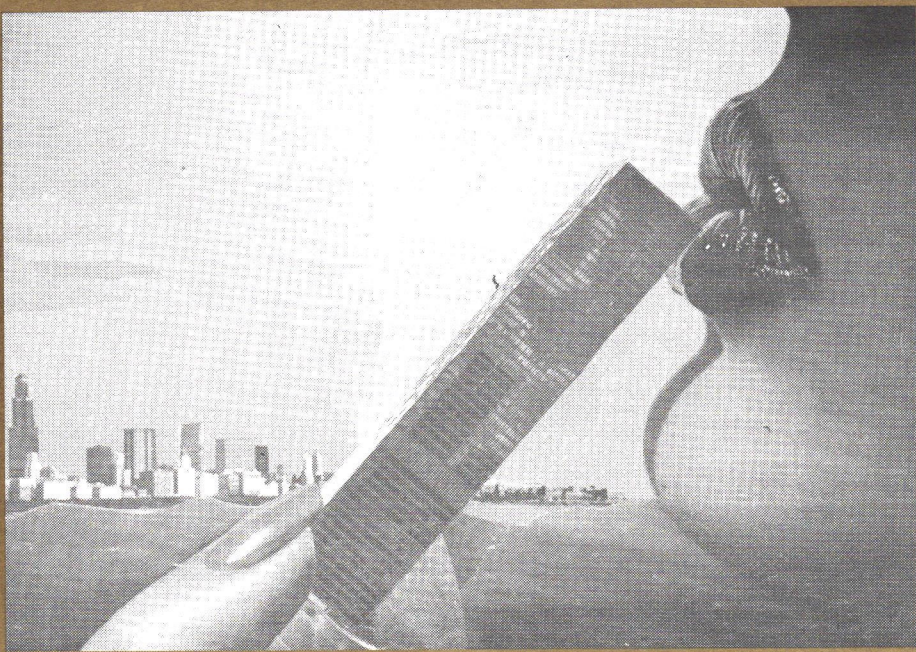
The CNU, three decades after the protests of the '60s, has become the Martha Stewart of urban design, culling from history examples of what they believe to be civil examples of human settlement, updating them to meet today's unique conditions.

everyone, while modern design, with its more "rational" basis for mass production, held the promise of better meeting human biological and even "spiritual" needs.

The more "progressive" designers of that same movement wanted to weaken the hegemonic cultural control exerted by the wealthy classes, expressed through their pompous architectural displays and possessions, an aesthetic learned in educational settings that descended from France's elite Ecole des Beaux Arts. While these creations required labor-intensive work by skilled craftsmen, they often ignored the needs of the masses. A new and exciting aesthetic foundation for mass production was needed to make its products more palatable to the public. But at the same time it increased the wealth and power of the industrial new rich who exploited the growing numbers of factory-based workers. In the same way that political connections are being made by today's generation of activist designers and planners, as the CNU is doing with the Gore campaign, so too, then, in their zeal, some architects toyed with gaining favor with political parties to promote their ideas as the Bauhaus' Mies van Der Rohe and Philip Johnson did with the Nazis or Hannes Meyer did with the Socialists and even others with the Bolsheviks.

The progressive architects of that earlier generation saw the burgeoning factory-based cities of the "machine age" as desperately needing reform, and simultaneously devised two opposing strategies, one for rebuilding and one for escape. Inner-city densities and mixes of uses in older cities inspired dreams by architects to erase their dense and unhealthy pasts with high-rises and open spaces to improve conditions for light and air, ingredients for a healthy life, in their view. Others, driven by more romantic, almost anti-city dreams, developed ideas of how to build idyllic communities in more country-like settings. While the former rationalists gave support to urban renewal schemes, the latter garden city romantics and their descendants went on to contribute to America's mid-Twentieth Century suburban escape.

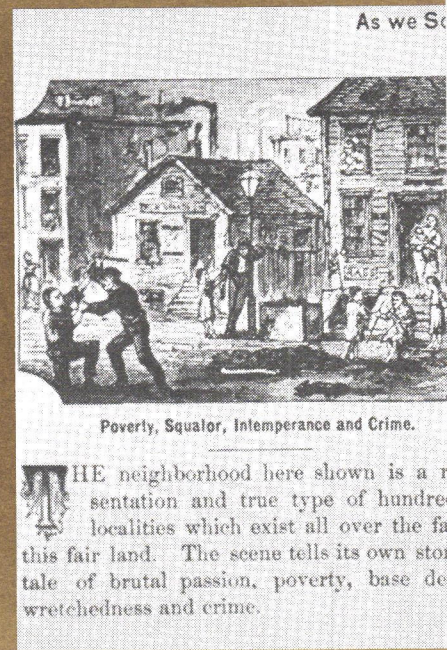




Most of the profession continues to pursue design as an extension of the culture of consumption



Michael Graves selling shoes...



# OUR NATION'S NADERS DO NOT WEAR THE LENSES OF THE DOMINANT IDEOLO WORLD EXCESSES AND THIRD WORLD DEFICIENCIES; BETWEEN CORPORATE 'FREE' MENT; BETWEEN THE QUEST FOR GOOD DESIGN ON BEHALF OF PROPERTIED CL

And so was born America's double-edged sword for urban renewal/removal and suburban growth/sprawl, both resulting in a wasteful consumption of resources and presumably negative consequences for families, whole communities and the natural environment. Both efforts primarily served the interests of those citizens who appeared to pay their own way to receive the benefits, although major government subsidies heavily assisted both enterprises. Both efforts created less than admirable consequences for the poor and working poor.

In the face of these disconcerting conditions, my generation was entering the schools of architecture and planning during the 1960s. The Civil Rights movement, along with the Vietnam War and its military draft reaching up into the middle classes, the unjust consequences of urban renewal and removal, and the damaging exploitation of the environment all angered my generation. It prodded us emerging design professionals to direct that same doubt and suspicion about arrogant corporate and military expertise toward our own educational institutions and the dogma popular at that time for how to design a better world for humankind. Boycotts were the order of the day by the mid-'60s in schools of architecture and planning, and radical reform of design and planning curricula was the preoccupation of the late 1960s into the first half of the 1970s.

Many of us learned to look critically at the history of our professions, the ideological and epistemological origins of our professions' ideas, and hungered for alternative careers with a better basis for invention that would create a more just and more planet-sensitive design enterprise this time around. Some joined the Peace Corps, others stayed home as Vista Volunteers. Some joined universities to think about the past, experiment with the present and dream about the future without the compromises of everyday practice. Some created the first "community design centers," to directly serve the needs of disenfranchised communities. Some thought the social and behavioral sciences would show the way until they learned that Western human sciences suffered from a serious case of "positivism," predisposing them to aloof detachment and to trivial quantification of the obvious. Anthropology, with its methodology of participant observation, encouraged those with political tendencies to merge with under-served populations in their quest for justice through participatory planning and design methods. Neo-Marxism and its cultural critiques fueled the analysis of planning and architectural theories to seek out their implicit connections to the evils of capitalism. Biology and ecology were coming of age and their findings were providing a foundation for architects and planners seeking more planet-sensitive interventions.

Others, less prone to seeking ideas from much beyond the traditional bounds

of the design professions, sought answers from within the more limited physical world of space and form as understood by architects and planners. They sought examples from history considered by their values to be more enduringly successful solutions, revising and updating them to meet today's unique conditions and elevating them to archetypes and formulas for future success. It is from these roots that much of the CNU's principles and approach spring.

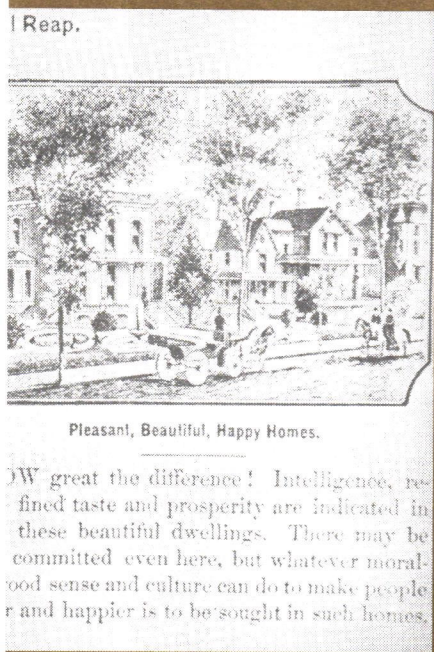
It should be noted that most of my generation accepted the culture of consumption and its exhibitionism, joining in its celebration either through overtly commercial applications or as high art in various strains of radical individualism and self-indulgence, some stretching the limits of their believability by claiming links to philosophical deconstructionism.

As the old adage states, architects do not come into their prime until they begin to approach 50 years of age. It is not by accident that these many strains of protest and quests for better alternatives are now reaching their maturity for my generation. What might be characterized as the Progressive Left has coalesced around such organizations as The Planners' Network (PN), the Association of Community Design Centers (ACD), and Architects Designers and Planners for Social Responsibility (ADPSR). The first two formed in the early 1970s, a direct outgrowth of the 1960s disenchantment with the results of market-driven economies, and actively pursue their interests to this day. ADPSR formed in the early 1980s in response to Reagan's callous disregard for social and economic justice and poor environmental stewardship to support massive military spending, and it too had several active chapters around the country.

Also in the early 1970s, university-based faculty and researchers looking toward the social and behavioral sciences formed the Environmental Design Research Association (EDRA) to improve the foundations upon which the work of architects and planners might be based. Finally, some of the more mainstream practicing professionals, many of whom also held academic positions permitting them to reflect and experiment, were also seeking change and congealed only recently under the rubric of the "New Urbanism" which formalized itself in the early 1990s. It initially came on the scene primarily to serve the needs of the suburbs, which finally had grown to be the nation's centers of population and of political and economic power, but maturing to intolerable physical conditions. At the same time, their offspring began fleeing to rediscover the cities, some of them claiming, to spite their parents, to be New Urbanists.

As with the earlier generation, this generation of architects and planners has begun to show the magnitude of their political and methodological differences. On





Pleasant, Beautiful, Happy Homes.

OW great the difference! Intelligence, refined taste and prosperity are indicated in these beautiful dwellings. There may be committed even here, but whatever moral-sense and culture can do to make people and happier is to be sought in such homes.



This is not an image from the CNU's principles on how to improve today's public housing through the HOPE VI program, but from the *New Orleans Times-Picayune* editorial cartoon, 1939.



A typical street scene of what a successful and thriving working class community should look like if allowed to unleash the self-help entrepreneurial activities needed to bootstrap families out of poverty.

## WHAT TOO OFTEN PREVENT US FROM SEEING THE CONNECTIONS BETWEEN FIRST WORLD EXCESSES AND THE DIMINISHING POWER OF LABOR AND THE QUALITY OF OUR ENVIRONMENT, AND THE REDUCTION IN QUALITY OF LIFE FOR THE NON-PROPERTIED CLASSES.

On the one hand, there are those whose careers and lifestyles have remained entrenched geographically and intellectually close to the lives of the disenfranchised. Some originated from these ranks and no amount of professional education and practice can socialize them out from those roots. They are fundamentally suspicious of organizations like the CNU comprised almost exclusively of members of a privileged professional class, particularly when they espouse, with unshakeable confidence and braggadocio, that they have found solutions not only for members of their own class, but for everyone else as well.

That their ideas are embraced and used by developers to expand their profits, or by mainstream politicians to give the appearances that entrenched social and economic problems are being solved by a change of scenery, further leads these critics to distrust the outcomes. The critics have not only kept a suspicious arm's length from the centrist New Urbanists, but often find themselves in direct conflict with them since each group of professionals often serves different socioeconomic classes who are in conflict with each other while struggling for a piece of America's economic and geographic pie. Even when the CNU is attempting to serve the underclasses, their entrée into these efforts is through agencies whose style and interests often are distrusted by those being "served," for good reasons learned from past experiences with them.

Hence, as in the Modern Movement, and CIAM, internal differences of opinion within my generation of architects and planners revolve around issues of class, i.e., from where in the body politic and culture do these ideas arise, and who is paying for their evolution? Some understanding of these differences may lead to an understanding of areas of overlap and potential complementarity between the members of the CNU on the one hand, and those of the ACD, PN and ADPSR on the other. There are some of us, like the author, who are members of all of these organizations because of their significant areas of overlap and mutual endeavors. And, as with all organizations, some would classify their differences as either more severe, or less, than I do.

But it is that very central position of physical design put forth by the CNU in the overall scheme for improving society, not just by how narrowly they may be defining it, but in particular, how it is being applied within disadvantaged communities that has alienated not just myself and others in the organizations I have exited, but other caring members of the larger design professions who are hesitating from embracing it. By accepting the dominance of the "material" in our society, the organization may be just perpetuating the deep causes of our maladies, only correcting it now sufficiently enough to redress its recent destructive social and

physical consequences, in order to allow us all to continue to make acquisition and appearances the centers of our being.

It is not surprising that the CNU's leadership linked itself as advisors to Gore's campaign and its platform for "livable communities," and that other architects and planners, including some of its own membership, see value in Ralph Nader's positions. To the CNU leadership, someone like Gore seems to represent those in our country who find some fault with the present way our culture, through its combined private and public resources, has been developing our cities and their edges. To them the basic framework is sound and could improve its performance if intelligent alternatives are presented. To others, someone like Nader, while he may never be elected, raises questions about the fairness of the basic structure of our society. He raises the bar of criteria which measure the performances of those in power against the real quality of life for all, especially for those who are left out of the formulas for success in market-driven economies. Our nation's Naders do not wear the lenses of the dominant ideology that too often prevent us from seeing the connections between First World excesses and Third World deficiencies; between corporate "free" trade and the diminishing power of labor and the quality of our environment; between the quest for good design on behalf of propertied classes and the reduction in quality of life for the non-propertied classes.

It was Nader who spoke to us at the WTO and IMF protests in Seattle and DC in 2000, not Gore or Bush. The Naders of the world lose elections, but I think in the long term, history may be on the side of their message. Policy makers, as have the corporations over the past 30 years, listen closely when people like him speak for they help correct the errors of their ways. The critics of the CNU will not bring down what is becoming the dominant ideology of the mainstream for the development of our environment in the foreseeable future because it is compatible with the logic and ideology of market-driven economies. While they may help some in the years ahead, we can only hope that their critics will be heard as well, and they will make the effort to minimize the pain they will be causing others. If not, the next generation, just like ours did, will soon be on their heels, pointing to their contradictions and failings, and how capitalism compromised their charter and co-opted their membership into simply creating a more seductive form of business as usual. ■

Michael Pyatok FAIA is the principal of Pyatok Associates with offices in Seattle, WA and Oakland, CA. He is a Professor in the College of Architecture and Urban Planning at the University of Washington.



# LIBRARY AS CARNIVAL

REFLECTIONS ON REM KOOLHAAS'S NEW PROPOSAL FOR SEATTLE'S PUBLIC LIBRARY By Ayad Rahmani



PHOTOS: Lara Swimmer

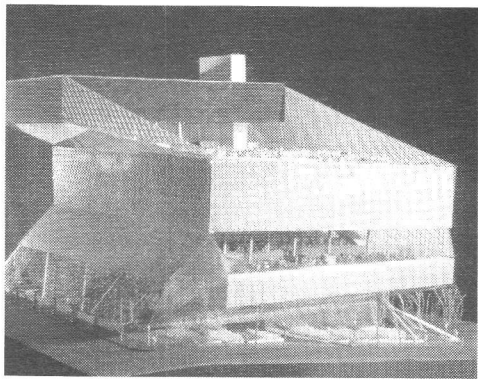
A friend working in one of the offices in Seattle recently lamented to me the way his colleagues were quick to criticize Rem Koolhaas's proposal for a new public library in that city. He was of course correct to point out that offering criticism from a spectator's point of view alone contributes little or nothing to the discipline of architecture. In reply, however, I suggested that this faulty judgment does not necessarily represent the weakness of a select few, but the manifestation of a much larger cultural phenomenon: namely that the nexus of public life—where people are effortlessly intimate with their surroundings—has long been replaced by a world in which the computer increasingly defines how we establish our knit with society. We no longer understand the world with our body but with our eyes.

I mention my brief exchange with my friend for the reason that it struck me as particularly germane to Koolhaas's manner of reinventing the

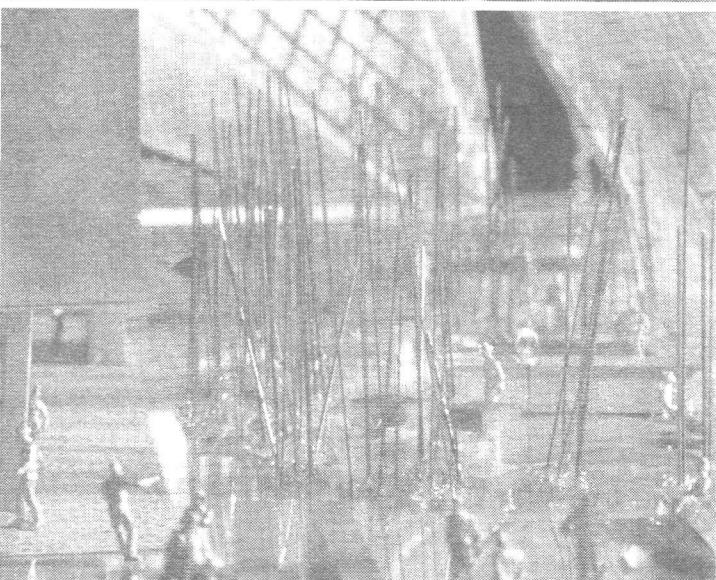
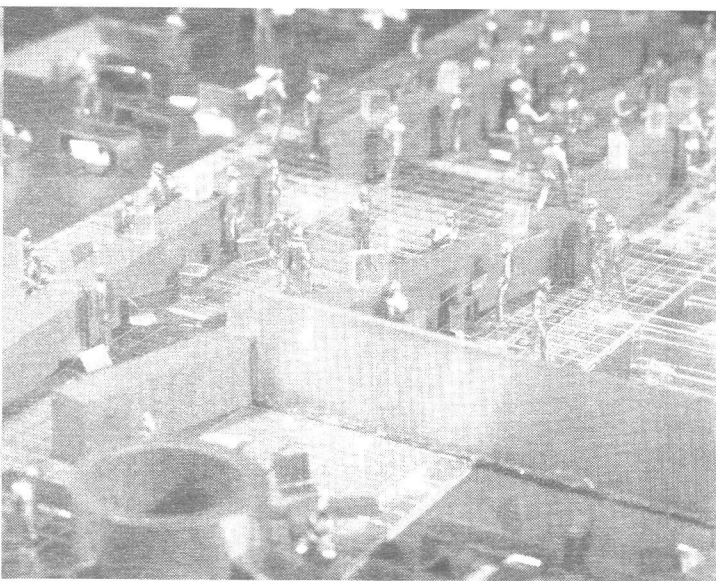
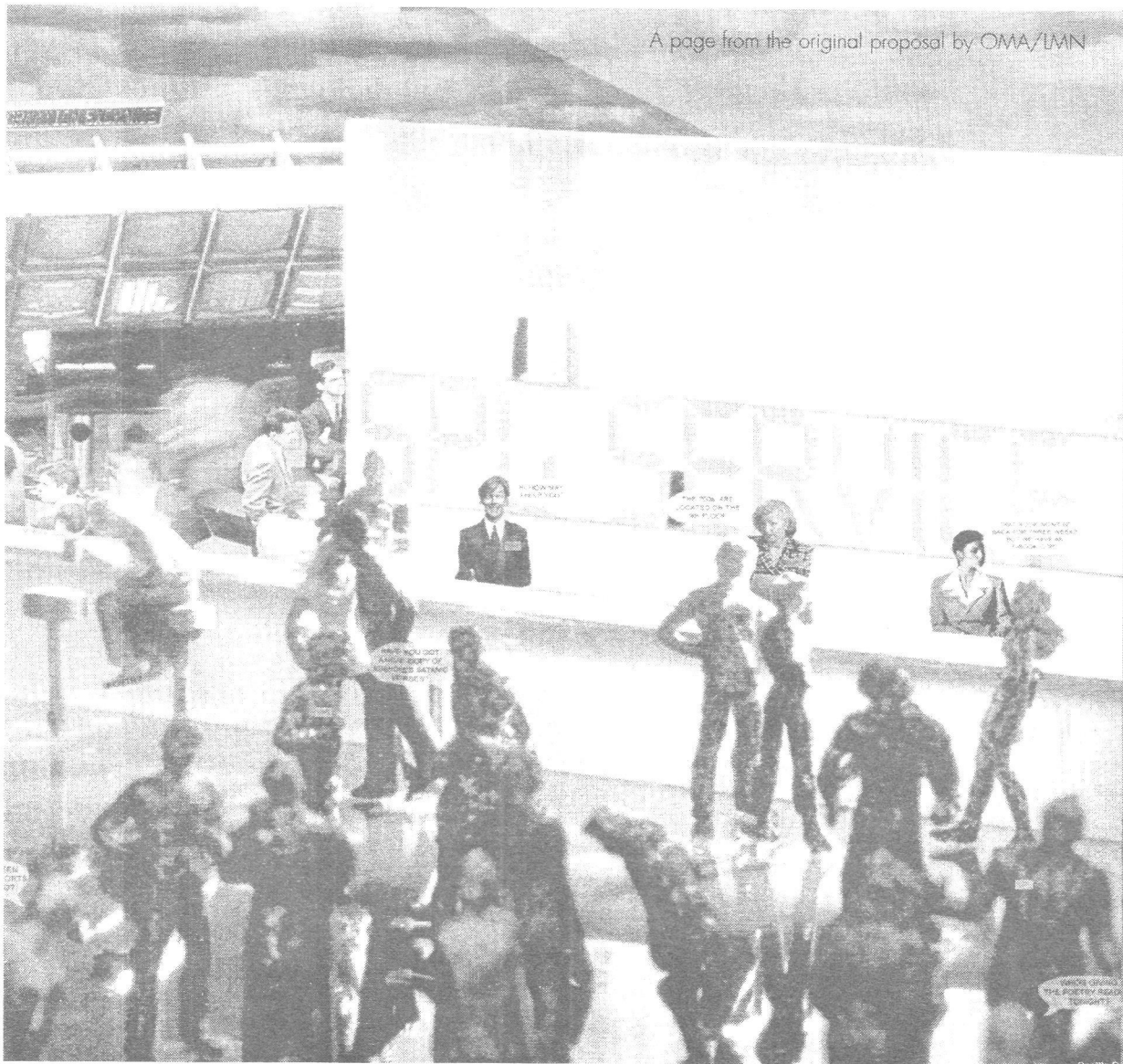
library. In fact, a quick look at his proposal would suggest that he was bent on correcting all that my friend sees as problematic in our age of disengagement. To bring people back into the city, Koolhaas invests the library with a carnival-like scenario in which the electronic medium plays a central role, and where the book constitutes but a single component of the entire culture of the building. Here the library is no longer limited to books and reading, but is exploded to include functions as diverse as a museum, a children's center, a coffee house and perhaps even a nightclub. In Koolhaas's words: "In addition to the typical library there will be 'attractions' that ...will transform the library from a space to read into a social center with multiple responsibilities." This is of course very interesting, not to mention daring, and one could only imagine how surprised the client must have been to hear that their main function had been manipulated this way.

Koolhaas is one of those architects who feels it necessary to offer designs that explain the world and the currency of the times, and not simply solve a particular programmatic problem. It can be said that he is a philosopher of the transitional moment and that his aim is one of capturing the essence of the unfolding crisis in architectural terms. Which means that his buildings are not the expression of the beautiful, but of the problematic or the enigmatic. In our age this means coming to terms with the computer and all the telecommunication capacities that have been made possible through it. Inventions such as e-mail and the World Wide Web, which by now have become ubiquitous and fully integrated into our psychological construct, have enabled us to transcend traditional boundaries and act independently. We no longer rely on the shop or the office for the things these places traditionally offered, we need them only as an aesthetic experience, a place that affords visual stimulation and social interaction. I no longer rely on the physical role of the bookstore or the clothing store or the travel office down





A cutaway version of the library model, with two panels removed to see the interior.



the street to advance my life, but I do need them as agents that could help me socialize, show myself, and act like a dandy. In this light, Koolhaas has this to say: "...the last decade has shown an accelerated erosion of the public domain, replaced by increasingly sophisticated and entertaining forms of the private." And insofar as the library is concerned, the information revolution has placed it in an increasingly more marginalized position: with information moving about with greater liquidity it is less likely that people will depend on the centrality of its purpose. Here Koolhaas uses an emerging phenomenon as an opportunity to empty out an old function and replace it with another to advance a new cause.

In his public presentation to the City of Seattle, Koolhaas talked about the e-book, an invention lingering in the horizon, in which the reader need not worry about the stacks of books that so constituted the labyrinth of the old library, and through which many individuals have been lost to eternal dizziness. No, in this hyper-minimal world, the entire collection of world literature is condensed in a singular piece of work, a single book whose electronic storing capacity allows us access to whatever book we want. In an ironic and deranged twist of events, this is akin to what Borges had in mind when he wrote in *The Library of Babel*, that in some shelf of some hexagon, men reasoned, there must exist a book which is the cipher and perfect compendium of all the rest: some librarian perused it, and it is analogous to a god...To me, it does not seem unlikely that on some shelf of the universe there lies a total book." And at the end of this fable about books and knowledge, Borges leaves us with an eerie footnote that predicts in metaphorical terms the course of things to come:

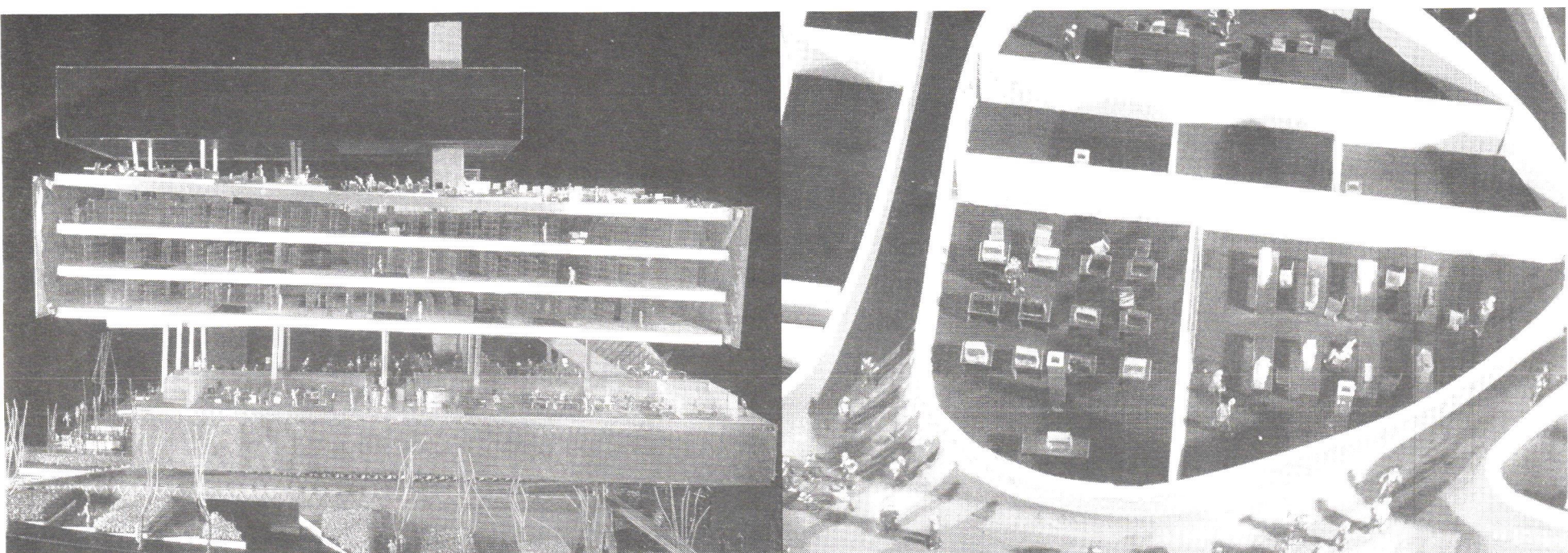
Letizia Alvarez de Toledo has observed that the vast library is useless. Strictly speaking, one single volume should suffice: a single volume of

ordinary format, printed in nine or ten type body, and consisting of an infinite number of infinitely thin pages. This silky *Vade Mecum* would scarcely be handy: each apparent leaf of the book would divide into other analogous leaves. The inconceivable central leaf would have no reverse.

This does conjure up, along with "a single volume...consisting of an infinite number of infinitely thin pages..." an expression of this very same e-book that Koolhaas and others are talking about a screen through which an infinite number of flat pages (whether one calls them leaves or Web pages or dialogue boxes, it does not matter), are retrieved, read and then dissolved once again. Of course neither Borges nor Koolhaas are particularly concerned about resolving the practical problem of finding enough space for the continuing escalation of books year after year, although as an architect, Rem is perhaps naturally likely to be attentive to this issue. Rather they are more fundamentally alluding to a world in which too much information has begun to yield to a kind of meaninglessness where nothing and everything matters; a labyrinth of sorts that knows no beginning and no end. Again Borges writes: "The Library is a sphere whose consummate center is any hexagon, and whose circumference is inaccessible."

Rem went on to speak briefly about the context of the site and said that the neighboring buildings exhibit little or no character at all and are as such "generic." This is interesting, because when he finally flipped on the slide that showed his design, the results were such that his proposed expression was in many ways even more generic than the buildings across the street. This sense of aesthetics can be provocative in the way he shifted the volumes and created, in his terms, "a pre-quoted" expression. The manipulation of volumes is striking in the way they appear—as if floating in thin air—but the final volumes are so abstract they





REM DOES NOT SEEM GUIDED BY  
THE EYE OF AN ARTIST LOOKING TO MAKE  
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allude to nothing other than their relentless adoration for the box. Unlike his design for the Educatorium in Utrecht—where the exterior gave explicit hints as to the section of the interior—here we see little other than the anonymous box hovering in space, seemingly defying gravity.

All this may sound like criticism, but I am ambivalent about the design. At this point it is a bit too early to place judgment on it. I mean to say this: the generic quality of Koolhaas's expression seems to complement his view of placelessness vis-a-vis the computer and its concomitant telecommunication abilities. Speaking in this light, Hans Ibelings writes in *Supermodernism* that

although the individual's radius of action continues to expand as a result of increasing mobility, space itself is being steadily reduced to a zone that is traversed, an interval in a continuous movement interrupted at most for a brief stopover... Herein lies a paradox of the expanding world, for while the area designated as familiar territory is larger than ever before, people find the world less and less meaningful, precisely because a large portion of the known world is familiar only from a fleeting visit and is not a place, with which people feel some affinity, where they feel at

home, where they actually meet other people rather than simply being thrown together by chance.

And along the same lines of thought, Paul Verlio, the French cultural critic, writes of the idea of the interface: "From the fence to the screen by way of the rampart's stone walls, the boundary-surface has been continually transformed, perceptibly or imperceptibly. Its most recent transformation is perhaps that of the interface. The question of access to the city then should be asked in a new way: Does a greater metropolis still have a façade?"

One could ask the same question about the façade of a building today: Does a public building have a façade in the age of electronics? Rem obviously does not think so. His proposal shows neither reference to anthropomorphism nor any bias towards frontal associations. His boxes are anonymous and mute to urban forces and, as such, can be faceless. The face of the building has given way to a kind of interface, to use Verlio's term, in which activities are inserted and hyper-energized. Koolhaas actually speaks of the spaces between the floor slabs in those very terms: "these in-between spaces are like trading floors where librarians inform and stimulate, where the interface between the different platforms is organized spaces for work, interaction and play and reading."

There is perhaps little surprise in all this. Architects all over the world have been working with this kind of an idiom for a while now. What is of note, however, is the issue of composition and how it seems to have been truly discarded. Looking at Rem's assemblage of boxes and spaces, I have the impression that there is no "a-priori" compositional agenda. Everything we see is in principal to make room for a cultural, technological and psychological phenomenon. In designing this building, Rem does not seem guided by the eye of an artist looking to make a beguiling image true to the principles of solid and void, center and edge, balance between the horizontal and the vertical, but by the mind of an intellect who seeks to interpret and exemplify his world. Scale is obliterated in a place where scale had traditionally been paramount. There is really no telling how big this building is or how many floors it embraces. Rather, like the leviathan Moby Dick, it rises in a shroud of ambiguity.

With the library, we get a distinct sensibility, with forms less motivated by a skilled hand keenly interested in the poetry of tectonics, and more by a mind deeply fascinated by the currency of the age and the way recent technologies are shaping and reshaping our lives. Most noteworthy in this light is Koolhaas's brilliant way of synthesizing the metaphors of the electronic age, namely the idea of Web, with the need to make for a new structural expression in architecture. Some criticize Rem's representational ways, using puns to form something fundamentally so three-dimensional and grave. However the introduction of the web metaphor into Koolhaas's expression captures quite elegantly his vision of

a world made homogenous and ethereal by recent technologies. To be sure, Koolhaas never quite refers to this structural device in terms of the electronic web, however it is not too difficult to infer this association given his theoretical language. It is the web that enshrouds the community into one, like the plastic wall at Ronchamp achieving similar aims in addressing the unity of the congregation. Here the web structural invention is used to hold almost the entire assemblage of slabs, yielding to an expression in which the solids appear to levitate in mid-air, as if hypnotized on thin layer of light.

In a world where the city and the self seem ever more fragmented and irrelevant, Rem is out to reunite things. But unlike the New Urbanists, his method does not rely on sentimentality; he does not romanticize the old but provokes new possibilities for the future. He does not push aside the computer to re-establish universal timeless values, but uses the qualities of the electronic age to correct everything that that technology marginalized in the first place. With the library reinvented in the image of the carnival it is likely that people will not only look at their city, but will also engage it experientially and in the round. ■

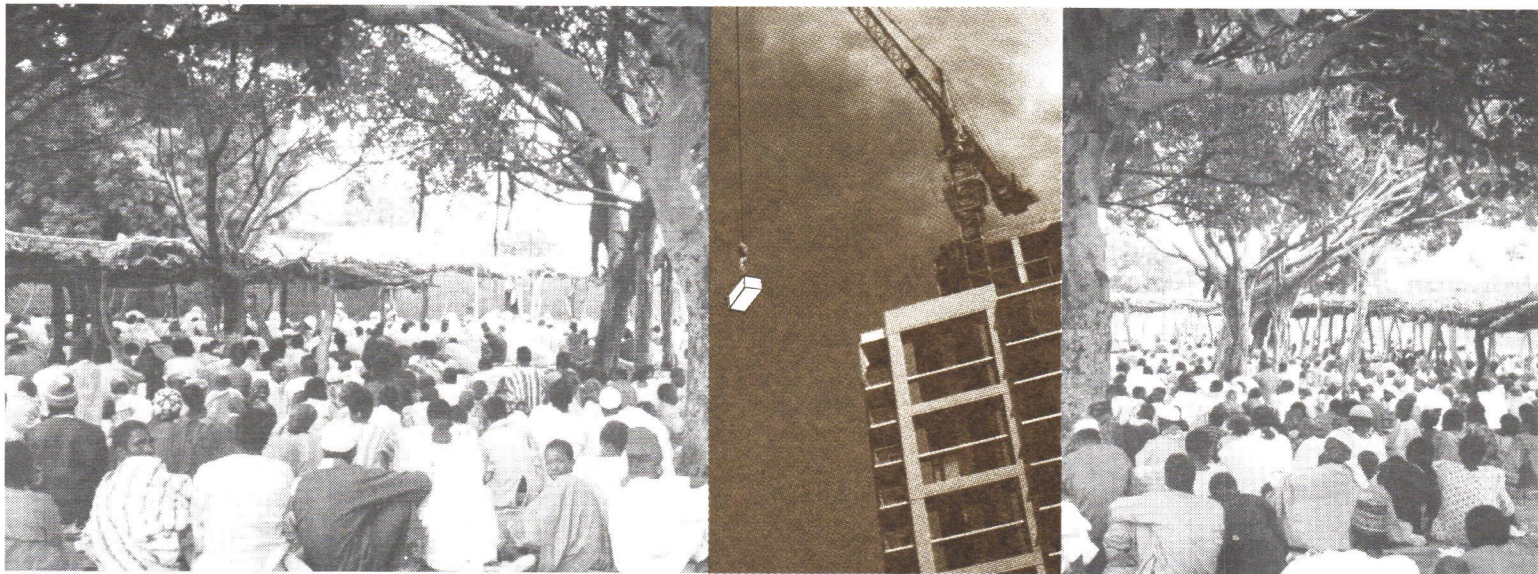
Ayad Rahmani is an Assistant Professor of Architecture at Washington State University in Pullman.



In 140 small villages in West Africa, a simple machine—no bigger than a lawn-mower—is rapidly changing and radically improving life for women and their families. This is a machine that replaces the most strenuous and time-consuming tasks in a typical day for a woman in rural Africa. The ability of one machine to pull water and to process grain for whole villages means that women are free for income-generating, health care and educational activities. Important reasons for the success of this machine now being disseminated by international aid organizations throughout West Africa are its locally milled parts and its renewable source of fuel—the extract of a locally found weed—making it a machine that, compared to just about every other machine on the planet, can run forever.

# SUSTAINABILITY PAVES THE WAY

By Walter Zisette



PHOTOS: Africa, Walter Zisette – Seattle, Kurt Wolken

## THAT'S SUSTAINABILITY.

Socialist countries in western Europe have constructed societies where, with the government as broker, progressive taxation distributes wealth in such a way as to nearly eliminate poverty.

In Los Angeles, untreated wastewater is now being guided through miles of sand and natural substrata to be pumped out five years from now as drinking water.

Imagine cars running on Scottish broom fuel and jobs based upon a notion of bartered services, rather than profit and exploitation. Imagine equal access to justice and positions of power.

## THAT'S SUSTAINABILITY.

Slowly evolving from a mere exercise in head scratching, “sustainability” now threatens to engulf us all. This is suppose to be a movement about cities living according to their means, about planning for seven generations forward. Sustainability redefines the “needs assessment” from which traditional planning begins. Need no longer begins with the most recent U.S. Census or even population forecasts, but begins with our grandchildren’s grandchildren’s grandchildren. This is serious mold-breaking and a radical approach to city planning.

Where sustainability has taken off, middle-class problem-solving is taking place. Growth management and the new urbanism—both part of any sustainability matrix—are bottom-up approaches to everyday needs like getting to work and affording a home. Sustainability is attractive here because it strives to make life easier by focusing on transportation and housing efficiencies. The next big step for sustainability will be to define a more genuine approach to the needs of the non-voters. This will be a challenge—by one definition, sustainable development is “the realization of fuller and greater potential and progressive social betterment without growing beyond ecological carrying capacity.”

It’s statements like this that point to another area where work is needed: no one really understands the language of sustainability. Indicators, outcomes, globalism, green teams—all of this urgency without context reflects upon the youthfulness of sustainability.

A dearth of models in urban sustainability has helped to distance the movement from popular comprehension. Around the world, bits and pieces of sustainable plans are held up as models—but there are no models for fully sustainable city systems.

## BUT THIS IS RIDICULOUS.

There are countless examples of states, cities, and villages that have, without the benefits of plans or strategies, sustained themselves for thousands of years without long-term harm to the global environment. In fact, there is no reason to think—despite the short-term indicators—that we do not already live in fully sustainable cities.

Sustainability can remind us of something we haven’t yet experienced in western America—that cities are naturally (and wonderfully) self-correcting. Imbalance is what gives cities life and invites change and correction. Would anyone want to live in the impossible “state of nature” city?

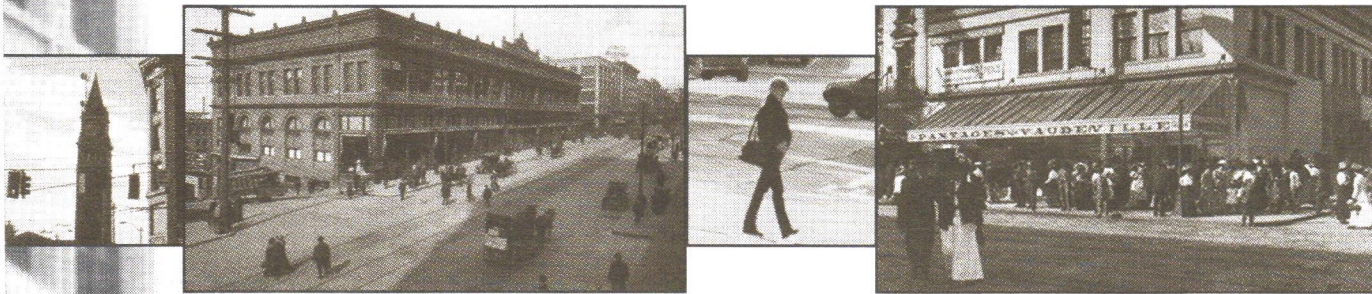
It is our job as planners to keep the corrections coming—poverty, pollution, gridlock, illiteracy—these needs and corrections deserve our fullest attention.

Here in Seattle, we built a stadium designed to last for thousands of years. After one generation, we brought it down. Urbanists like us relish change and a city just out of balance; our cities are unsustainable by design. Our continued focus on the functioning city—that may or may not be sustainable—is our best guarantee that hundreds of years from now, in Portland and Seattle, we will still be shuffling around together, having these same conversations. ■

Walter Zisette writes on housing and planning issues in Seattle.







These essays are part of a series on Second Ave by the author, Hiroshi Matsubara.

## A GRANDFATHER'S TALE

When my grandfather moved to Seattle from Japan in 1908, there were no more than 30,000 residents. Back then, Second Avenue served as the central artery of downtown where most of the city's business took place. Frederick & Nelson had a department store on Second Avenue at Madison Street before the company built its flagship store (which Nordstrom remodeled in 1999) on Fifth Avenue in 1916. My grandfather worked in the furniture department of this store. The store was a well-crafted, stone clad structure in the Romanesque style. The company installed one of the city's first elevators for its customers.

The Gold Rush that began on the banks of the Yukon River in Alaska in the 19th century brought new prosperity to many parts of the Northwest, especially to Seattle. In 1909, the City of Seattle hosted the Alaska-Yukon-Pacific Exposition to express its interest in expansion into the international market. The exposition was mainly held on the University of Washington campus; however, as part of the exposition ceremonies, parades by foreign representatives were held in downtown, especially on Second Avenue.

## THE PARADE

Among the Japanese representatives, there was an eccentric man who decided to participate in the procession with other fellow Japanese people by flying his newly self-crafted biplane. Modern aviation history began with the Wright brothers' first biplane flight in 1903. Clearly the airplane symbolized the highest technology of the early 20th century. This bright Japanese fellow was very proud that he had mastered world class technology in such a short time, but he had one big problem. The speed of his biplane was much greater than the speed of the procession. It would be a disgrace for him to fly over Second Avenue without keeping pace with the rest of the procession.

To solve his speed problem, he bought a fifty-yard rope and tied it onto his airplane. Ten young Japanese men, including my grandfather, were hired and told to run down the street with the rope. The men controlled the speed of the biplane by pulling on the rope during the parade. It must have been quite hard to run with the rope alongside nine other people. I appreciate this story because the occasion brought a beautiful symbiosis between high technology (building an airplane) and low technology (controlling the speed with human power), which we may have lost in the last 90 years.

When I moved to Seattle from Southern California three years ago, my first job happened to be in an architectural office located a block away from the old Frederick & Nelson store where my grandfather worked. Whenever I walk on Second Avenue and I hear an airplane approaching SeaTac airport, I think of this little biplane and my grandfather running with nine other men on the street.

**Hiroshi Matsubara** is ArchitectPrincipal at GM Studio. His grandfather grew up in Seattle before leaving to attend architecture school at the University of Oregon. After finishing his degree, he moved to New York City and worked for McKim, Mead and White until he decided to join the U.S. Army as a volunteer. He was sent to Europe in 1918 to serve in WWI. He returned to Japan in 1923 permanently and never had a chance to see Seattle again. When Hiroshi decided to go to architectural school in Southern California 15 years ago, his grandfather told him the story of the airplane, as well as other anecdotes he remembered from his experience in the U.S.







21+17+2=42

## THE WHITE GIRAFFE ON SECOND AVENUE

Since the beginnings of high-rise construction, a relationship has been observed between building height and owner prestige. Height seems to be a direct indicator of an owner's level of confidence as well as his or her level of insecurity. High-rise construction is also considered crucial marketing for certain companies and sometimes for certain nations.

The 522-foot high Smith Tower, completed in 1914, was the tallest building in Seattle until 1969. When originally built, it flanked Second Avenue as the fourth tallest building in the world and the tallest office building in the world outside of New York City. It has been claimed to be a 42-story building, yet has only 38 floors. This discrepancy is a perpetual puzzle. The trunk consists of 21 floors and the tower has 17 floors, including 2 floors for loft space originally used as the building manager's apartment. No one has found the 42nd floor yet.

The building is still quite unique, not least because it contains the last eight human-operated elevators on the West Coast. The famous Chinese Room on the 35th floor was restored last year and reopened, along with its observation deck that had previously been closed to the public. This room was originally designed for the wedding reception of the building owner and has been used for countless special parties and events. The room is clad with wall and ceiling panels inscribed with Chinese characters that describe Washington's history.

Some elements of the building's design are rather contradictory, perhaps because the architects—Gaggin & Gaggin of Syracuse—had no previous experience at designing high-rise buildings. The ratio of the tower to the trunk is 4 to 5, not exactly a classic proportion, and one that gives the effect of a giant white giraffe heading toward Puget Sound. Clearly the designer had to reduce the amount of detail around the windows for reasons of economy, and this gives the building a modernist architectural flavor. By contrast, the oversized ornamentation at the cornice looks as if a neo-classical building has landed on an early European modernist block. Although the 22 carved wooden heads of our respected Chief Seattle at the elevator lobby domesticate the space, they do not complement the level of sophistication of the other interior details, such as translucent Mexican onyx stone.

In spite of its contradictions, the true integrity of this building lies hidden beneath the surface. The experience of the 1889 Great Seattle Fire forced the designers to introduce an advanced fireproof structure to this building. 32,650 tons of steel framing supports 1,422 solid steel doors. The 2,330 solid bronze windows weigh 4,732 tons. The interior finish resembles mahogany but is actually steel painted to look like wood. Gaggin & Gaggin's lack of experience in high-rise construction made them extremely cautious in designing against earthquakes. Wolf Saar from Mithun Partners, who carried out the recent major restoration work on the building, reports that after two major earthquakes the building is only one-quarter inch off plumb.

Hiroshi Matsubara is Architect Principal at GM Studio.

PHOTOS - Historical, Museum of History and Industry  
- Modern, Todd Karam



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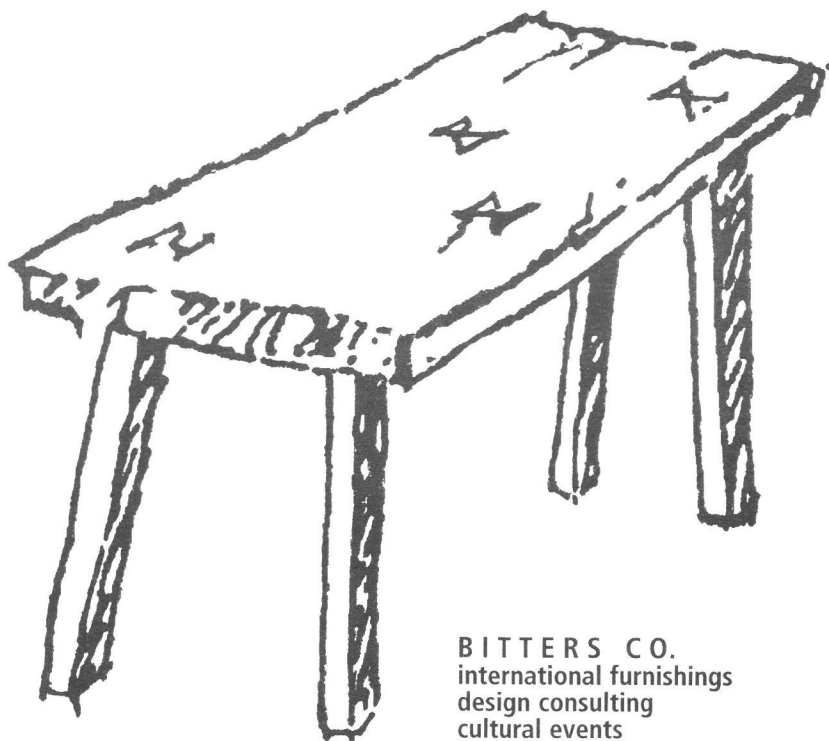
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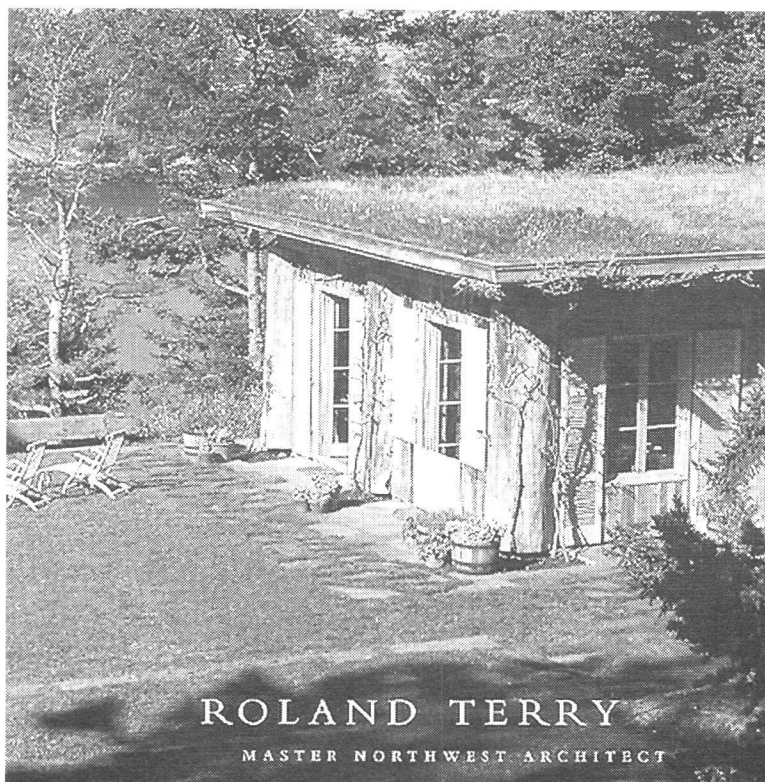
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## MAYA LIN

October 17, 2000

By Kai-Uwe Bergmann

Maya Lin's final image at the conclusion of her recent lecture in Seattle depicted what looked like a darkened sky illuminated by a constellation of bright lights. In contrast to the slides that had preceded it, this one was deliberately abstract, and the audience was left to contemplate it without explanation. After a long pause and a sip of water, Lin revealed that the image was a composite photograph of the Earth at night. Suddenly, it became clear that the lights were not natural but artificial, emanating from city centers worldwide and so prolific that they traced the edges of entire continents. Even more dramatic was the realization of mankind's impact on the envi-

ronment. Lin spoke of her concern over the growing imbalance generated through the extinction of species and man's need to "over-develop."

Lin challenged the audience to address one of the most important tenets of architecture—that, by definition, architecture means to develop our environment. We are, she explained, the stewards of establishing a balance that will allow mankind and the environment to coexist equally. Lin described her desire to utilize Internet technology to connect broad, diverse and vital natural resources, such as Antarctica (the world's first international park), the Amazon rainforest, and the ocean floor in order to "provide a better picture of the earth as a whole." Through this sharing of information, Lin hoped to invest the audience with the responsibility of taking care of our own planet.

With a well-earned confidence, Lin described her most recent work, a commission for Stanford University. The project, entitled *Timetable*, combines two of the recurring themes of her work: water tables and the relativity of time. *Timetable* shares many of the elements characteristic of other projects in her body of work, such as the Civil Rights Memorial and the Women's Table at Yale University. In these designs, the inverted cone shapes of the granite water tables offer a study in the subtle variation of form and reveal her passion for the study

of time. Her work on landforms address composition on a larger scale. Working from clay study models to bulldozers on site, Lin pushes and pulls the earth—simple, deliberate natural acts that somehow look random. Way Field at the University of Michigan reads as an intuitive exercise in transforming 10,000 square feet of grass into a study of fluid dynamics in an Escheresque composition. Her breadth of work also includes two-dimensional works on paper which, according to Lin, are inspired by landscape, topology, and natural phenomena. Flatland, her recent monoprint series, recalls glacial fields and the patterns of ice floes.

Composed of a large and diverse group of artists, community activists, architects, and students, the audience at the University of Washington's Kane Hall demonstrated the tremendous outreach Maya Lin has established in the fourteen years of her studio work. Maya Lin has engaged with the Northwest before as a Pilchuck Glass School artist-in-residence. During her stay, she seized upon smooth granite rocks, known as Pilchuck stones, and asked glassblowers to blow a series of asymmetrical, oblong shapes; the glass took naturally to these rock-like organic shapes.

Visiting Seattle this time to introduce her new book *Boundaries*, published by Simon & Schuster, Lin spoke of her book's intentional ambiguities. Is it an art book or a textbook? Sized large enough to allow for beautiful full-bleed visual documentation of her work, yet small enough to carry with you on the bus, it is a book meant to be read. To Lin, words become material with which to sculpt thoughts.

On the cover of *Boundaries* is an image of two hands holding a washed river rock—nature cradled in the hands of an architect seeking the balance of man and his environment. The book begins in Lin's own words:

I feel I exist on the boundaries  
Somewhere between science and art  
art and architecture  
public and private  
east and west  
I am always trying to find a balance  
between these opposing forces,  
finding the place where opposites  
meet...

■

Kai-Uwe Bergmann grew up within a short drive of the Civil Rights Memorial in Montgomery, Alabama.



I need to understand the artwork without giving it a specific materiality or solid form.

IMAGE: From Maya Lin's new book *Boundaries*, P.8



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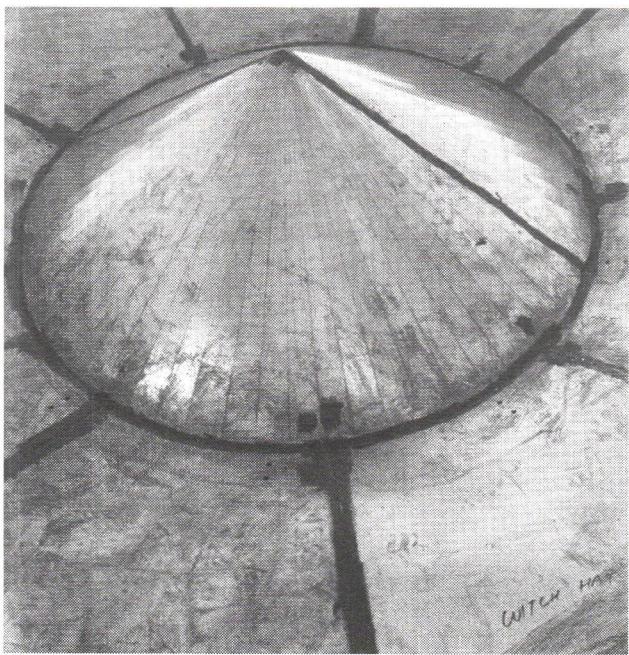


Image: Arthur S. Aubry, *Witch Hat at Argo Blower* (1/24/00), C-Print, 2000

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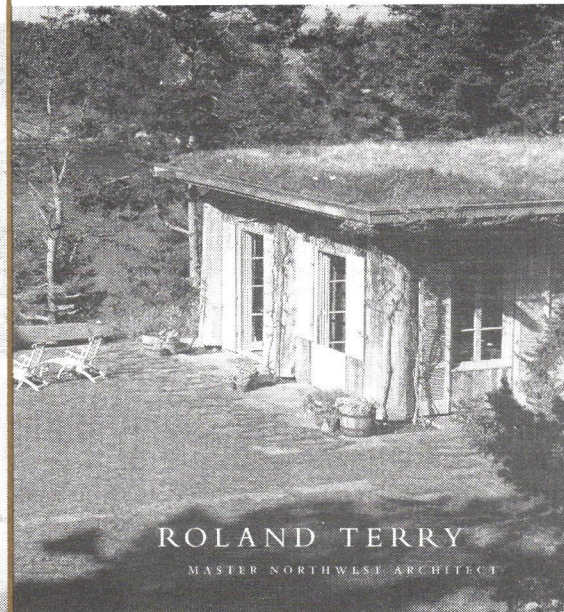
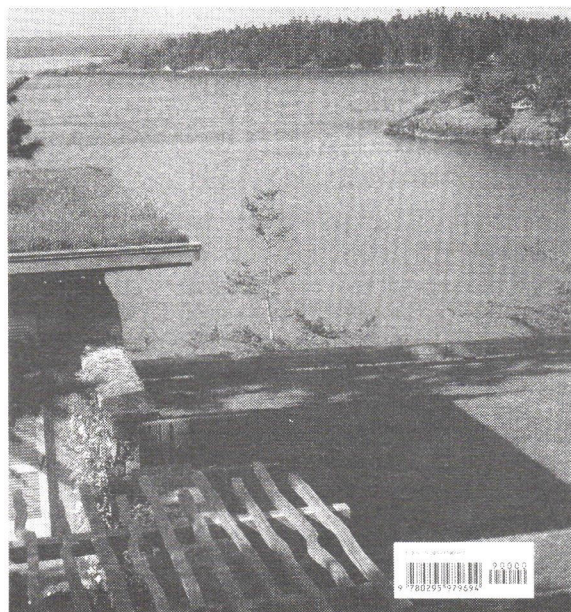
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## TRUST YOUR MATERIAL

By Peter Sackett

The purchase of a monograph is made with clear intent—there is no dithering. With that act, the buyer devotes himself discreetly to the work of one. For architecture, barring a commission, it's a way to own a piece of them. One knows what to expect.

In surveying my own collection of monographs, the ones I value most are those that acknowledge my judgment in buying them, respect my decision, and proceed from there. The author makes no further attempt to sell me on the quality of the subject. Parting with fifty dollars for a copy of *Roland Terry: Master Northwest Architect* is my way of saying that I know what I'm after and willing to pay, but author Justin Henderson isn't taking my word for it.

*Roland Terry* (University of Washington Press; \$50.00) looks back at the career of a senior architect of the Pacific Northwest who both reflected and shaped the tastes of the clients he served. Featuring renderings, documentary portraits and illustrations from shelter magazines of the period, Henderson includes touching observations and anecdotes from the people with whom Terry worked closely during his most productive years.

But instead of letting these stand on their own merits, Henderson comes precariously close to spoiling their effect with an overabundance of superlatives and flattery that do little to hone the point of the monograph. Instead, they undercut the content that tells a much more interesting story of how his projects came to be; the origins of Canlis restaurant, the Carpinteria House, or Nordstrom, for example, are nearly obscured in the author's repetitive fingertip kissing over Terry's genius.

Justin Henderson, a Seattle-based freelance writer on architecture, interior design and travel, organizes the retrospective of Terry's career into three broad sections. The first, "Northwest Master, Roland Terry," is the most biographically oriented of the three. Henderson describes him in his early years as a man of varied interests, eagerly absorbing information about the world around him. It is with these impressions that Terry began to form his ideas about modernism, expressing them in painting and architectural projects.

Where biography drives the first section, documentary propels the second and third. The following two sections, entitled "Emerging Brilliance, Terry and Moore in the 1950s," and "The Master at Work, 1960 through 1990," open Terry's portfolio.

Handsome renderings, architectural portraits and imagery from shelter magazines from the postwar years bring the body of Terry's work to life. Many of the illustrations come from old issues of periodicals such as *House and Garden* and *House Beautiful* from the 1950s and 1960s. I enjoyed seeing these images, alive and unexpectedly contemporary-looking with their cartoonish, high-key colors. *Roland Terry* benefits from a renewed interest in the designs from the postwar years in America; there is less of a tendency for his work to look out of keeping with design tastes of today. Instead, I liked seeing the relationship between the ideas that influenced his work then and the new designs that attract me now.

Supporting these illustrations and photos are quotes and anecdotes from several of Terry's greatest admirers. Among them are Anne Gould Hauberg, David Hewitt, Jack Lenor Larsen, Hope Foote, Jim Olson, Warren Hill, and Ralph Anderson, who share openly their admiration and support for Terry's body of work.

Architect Jim Olson offers sincere and natural-sounding praise at the start of *Emerging Brilliance*: "Roland Terry was the man. For residential design at the highest of the high end, no one else came close. He created an environment, a lifestyle, with a sense of history. It was a very cosmopolitan kind of thing..."

Olson's language is informal and relaxed, not the words of a man feeling pressured for a sound bite—I believe him.

Henderson takes care in the placement of these observations, most of which he relates to specific buildings in Terry's portfolio. When he allows the quotes and illustrations to set the tone and gets on with telling the details of the project, Henderson sounds like a journalist enjoying his work.

Henderson opens a passage describing Terry's commercial work for restaurateur Walter Clark by quoting the architect himself: "Doing restaurants was always fun. I always felt the most important thing was to make sure people were comfortable."

Following this, the author, taking his cue, describes Clark's objectives for The Crabapple restaurant, and then, how Terry achieved them with a modern arrangement of earthy and textured materials. But too often, Henderson refuses to let the designs speak for themselves.

Perhaps fearing we missed the point, he pokes/reminds us with it. Throughout the book, Henderson adopts the soft vocabulary of a fawning admirer, scattering words that become less meaningful with every repetition; "elegant," "brilliant," "audacious," "ingenious," "magnificent," "profound," "dignified," "daring," "time-

less," "striking", "luxurious." I found myself wishing that Henderson could convey his enthusiasm for Terry, and let me develop mine, without doling out the kinds of unctuous superlative that fill the pages of the average *Architectural Digest* feature story.

The image of Canlis on page 26, glowing on a darkened hillside near the Aurora Bridge, says more about Roland Terry than words possibly could. In the foreground its dark, shadow reaches for the sky over Lake Union, while stone columns stand placidly within the warm interior. Regardless of whether or not he has anything in common with Frank Lloyd Wright, you get a sense that Terry in his youth was a man of his time who vividly enjoyed the ideas and materials it offered him. Silhouetted against the sky, with the exterior and interior so conveniently contrasted for us, it's easy to see Canlis as expressive of the spirit of its time—giddiness in the jet age rooted firmly in the earth.

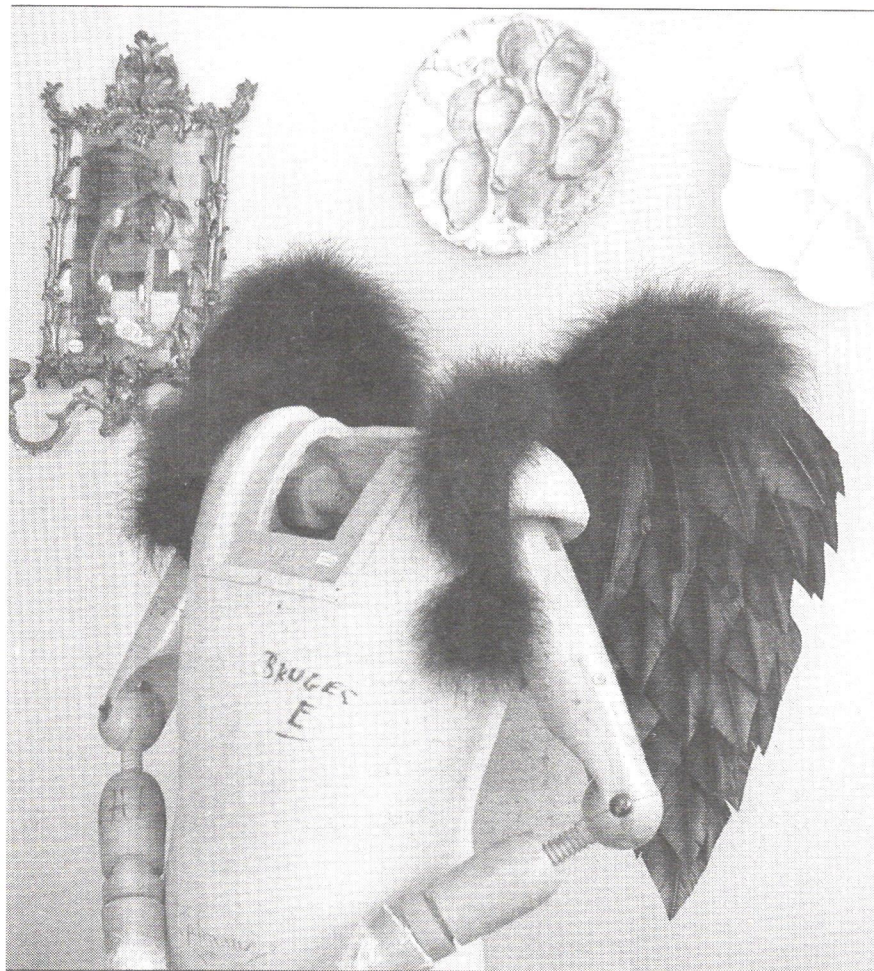
If I were unacquainted with Terry's talent, the author's testimony might be helpful in convincing me of it. But if this were true, I wouldn't be buying the monograph in the first place. Too often, Henderson assumes the burden of having the last word.

Monographs present a unique challenge for their authors. It's easy to say what you like about someone's work, but harder to convince readers that your opinion is informed—or, frankly, that it matters. And that brings us to the sober truth. In this case, you don't need to sell the reader at all. ■

Peter Sackett is a free-lance writer and Program Director for AIA Seattle.



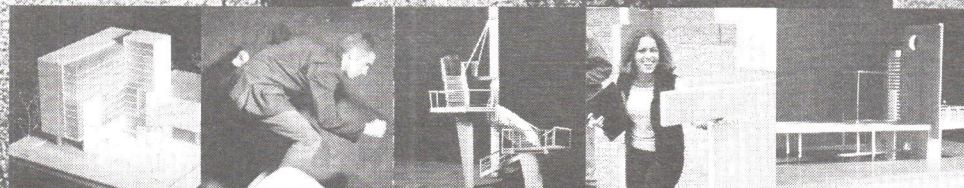
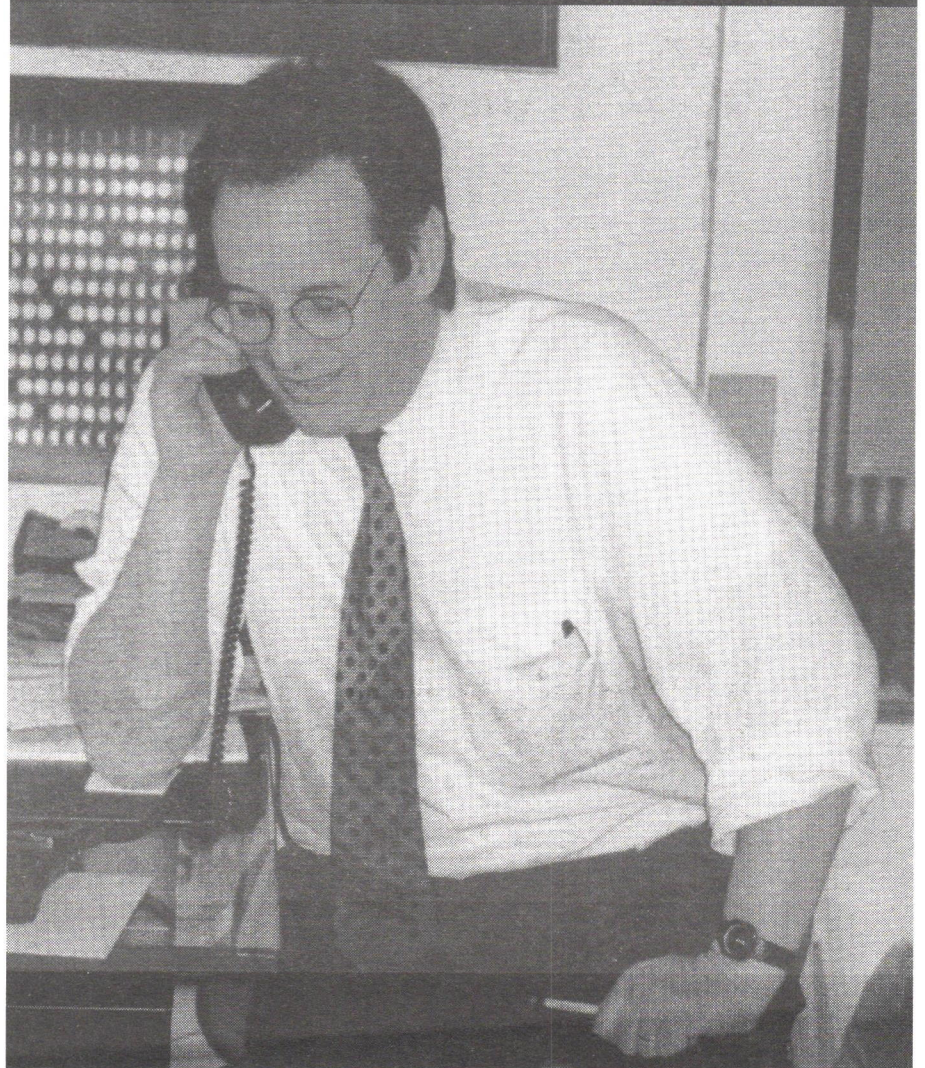
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DECEMBER 2000

D.Y.	D.M.	D.W.	
344	10	S.	Adolf Loos born 1870, Human Rights Day11 - Full moon
346	12	Tu.	Moon at perigee
349	15	F.	Alexandre Effiel born 1832
355	21	Th.	Winter Solstice (first day of winter)
356	22	F.	First day of Hanukkah
359	25	M.	Christmas Day; new moon
361	26	Th.	Boxing Day
362	28	F.	Moon at apogee
365	31	S.	New Year's Eve; illumination of BAM

JANUARY 2001

D.Y.	D.M.	D.W.	
1	1	M.	New Year's Day
2	2	Tu.	Moon on equator
3	3	W.	Full moon
4	4	Th.	Free First Thursday; moon at perihelion
6	6	Sa.	Public dedication—Bellevue Art Museum – <a href="http://www.bellevueart.org">www.bellevueart.org</a>
8	8	M.	Marilynne Robinson – Benaroya Hall Seattle Arts and Lectures – <a href="http://www.lectures.org">www.lectures.org</a>
10	10	W.	John Wellborn Root born 1850; moon at perigee
15	15	M.	Martin Luther King Jr. Day
20	20	Sa.	Julia Morgan born 1872; tides 10.6 Inauguration Day; tides 10.7
22	22	M.	Richard Upjohn born 1802
24	24	W.	New moon at apogee
25	25	Th.	6:30 Town/Gown Design Dialog – UW Arch. Hall - Dr. Robert Mugerauer
29	29	M.	Moon on equator

FEBRUARY 2001

D.Y.	D.M.	D.W.	
32	1	Th.	Free First Thursday; DEADLINE - entries for Fifth International Design Resource Awards Competition—Design with Memory. <a href="http://www.designresource.org">www.designresource.org</a> . This is an open design competition about new materials and sustainable design.
33	2	Fr.	Groundhog Day
36	5	M.	Nathaniel A. Owings born 1903
38	7	W.	Bernard Ralph Maybeck born 1862, John Ruskin born 1819; moon full
40	9	Fr.	J.J.P. Oud born 1890
44	13	Tu.	Peter Carey – Benaroya Hall Seattle Arts and Lectures – <a href="http://www.lectures.org">www.lectures.org</a>
45	14	W.	St. Valentine's Day
50	19	M.	Washington's birthday (observed)
51	20	Tu.	Louis I. Kahn born 1901, moon at apogee
54	23	Fr.	Seattle Times/AIA Home of the Year at Kane Hall Sarah Susanka, AIA – <a href="http://www.aiaseattle.org">www.aiaseattle.org</a>

MARCH 2001

D.Y.	D.M.	D.W.	
60	1	Th.	Free First Thursday
62	3	Sa.	Alvar Aalto born 1898
67	8	Th.	Moon at perigee
68	9	Fr.	Full moon
74	15	Th.	Beware the Ides of March
75	16	Fr.	Aldo Van Eyck born 1918
76	17	Sa.	St. Patrick's Day
77	18	Su.	Last day for John Singer Sargent at the SAM – <a href="http://www.seattleartmuseum.org">www.seattleartmuseum.org</a>
79	20	Tu.	BAUHAUS founded 1919; moon at vernal equinox
80	21	W.	Eric Mendelsohn born 1887
83	24	Sa.	New moon
84	25	Su.	Moon on equator
85	26	M.	Bruce Rips born 1957
86	27	Tu.	Ludwig Mies Van Der Rohe born 1886
88	29	Th.	Sir Edwin Landseer Lutyens born 1869

Thanks to Farmer's Almanac Calendar for inspiration.

The following are Web sites ARCADE has found c  
interest. If you have others that are favorites, send  
them to [arcade00@msn.com](mailto:arcade00@msn.com).

OF ARCHITECTURAL INTEREST  
Internet Guide to Architecture  
<http://architecture.about.com/arts/architecture/>

Seattle Civic Center Master Plan  
[www.ci.seattle.wa.us/civic/](http://www.ci.seattle.wa.us/civic/)

Seattle Public Library OMA/LMN  
concept book  
[www.spl.org/lfa/central/oma/OMAbook1299age2.htm](http://www.spl.org/lfa/central/oma/OMAbook1299age2.htm)

EXHIBITIONS AND EVENTS  
Bellevue Art Musuem  
[www.bellevueart.org](http://www.bellevueart.org)

Center on Contemporary Art  
[www.coca@medio.net](http://www.coca@medio.net)

Consolidated Works  
[www.conworks.org](http://www.conworks.org)

Henry Art Gallery  
[www.henryart.org](http://www.henryart.org)

Seattle Architectural Foundation  
[www.seattlearchitectural.org](http://www.seattlearchitectural.org)

Seattle Art Museum  
[www.seattleartmuseum.org](http://www.seattleartmuseum.org)

Tacoma Art Museum  
[www.tacomartmuseum.org](http://www.tacomartmuseum.org)

EXHIBITIONS ELSEWHERE  
Canadian Centre on Architecture  
[www.cca.qc.ca](http://www.cca.qc.ca)

Center on Contemporary Art  
[www.coca@medio.net](http://www.coca@medio.net).

Cooper-Hewitt National Design Museum, NYC  
[www.si.edu/ndm](http://www.si.edu/ndm)

Museum of Modern Art  
[www.moma.org](http://www.moma.org)

National Building Museum, Washington, DC  
[www.nbm.org](http://www.nbm.org)

San Francisco MOMA  
[www.sfmoma.org](http://www.sfmoma.org)

LECTURES  
Acumen Arch  
[www.acumen-publications.org](http://www.acumen-publications.org)

The College of Architecture and Urban  
Planning at U.W.  
[www.caup.washington.edu](http://www.caup.washington.edu)

Death by Architecture  
[www.deathbyarch.com](http://www.deathbyarch.com)

Seattle Arts and Lectures  
[www.seattleartsandlectures.org](http://www.seattleartsandlectures.org)

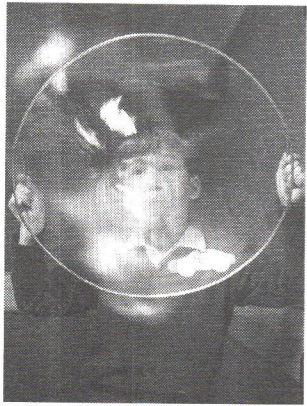
Events, Competitions, Links  
[www.space-dot-city.org](http://www.space-dot-city.org)

Washington State University Department of  
Architecture, Spokane  
[www.msarch.spokane.wsu.edu](http://www.msarch.spokane.wsu.edu)

AIA Seattle  
[www.aiaseattle.com](http://www.aiaseattle.com)

OTHER  
911 Media Arts  
[www.911media.org](http://www.911media.org)





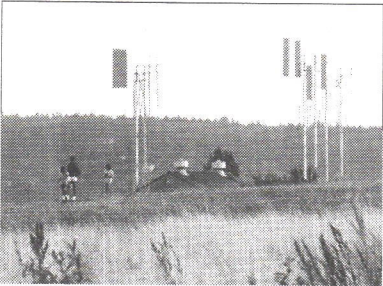
... *park as sculpture as place*

learn

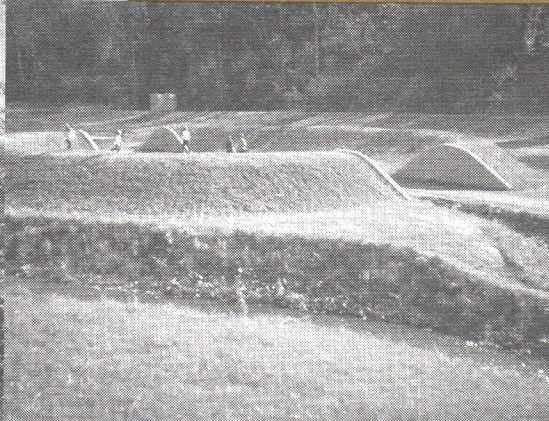
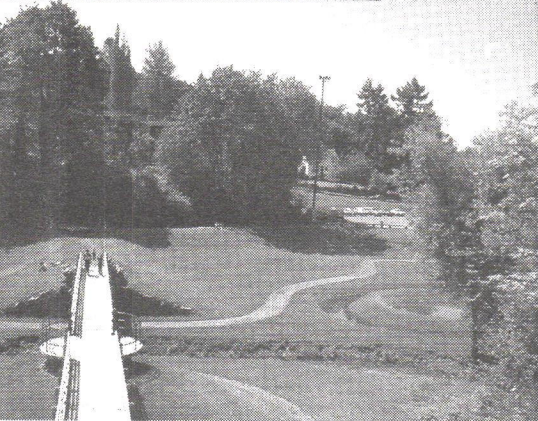
live

do

Doug Hollis, artist  
NOAA, Sand Point, Seattle, WA



Herb Bayer, artist  
Mill Creek Park, Kent, WA



play

evolve

steward

change

form

forum

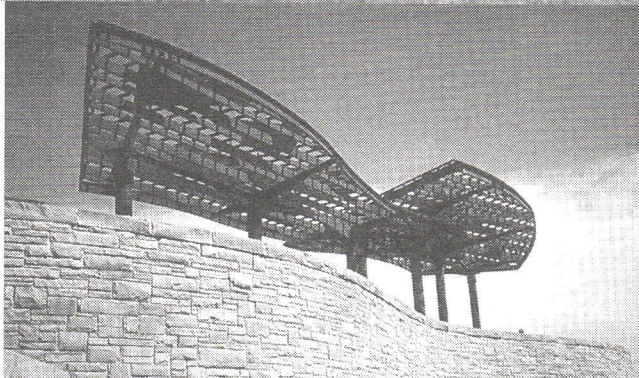
create

grow

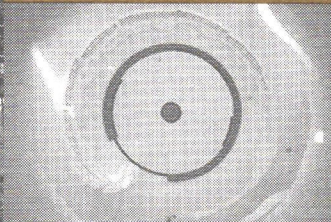
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### THE POOR KIDS TOY

I want to offer an idea for an innocent pastime. So few amusements are blameless!

When you go out in the morning to stroll the streets, fill your pockets with cheap little toys—such as pasteboard puppets manipulated by a string, blacksmiths hammering an anvil, the knight on a horse whose tail is a whistle. Outside the taverns and under the trees, hand them out as presents to the poor, unknown children you meet. You'll see their eyes widen. At first they won't dare take the gifts: they can't believe their luck. Then they'll clutch them eagerly and take off like a cat with a bite of food you've given him, never trusting humans.

Along a street, behind the palings of a large garden, a mansion gleamed in the sunlight. In the garden stood a bright and handsome little boy, dressed in charming, rustic clothing.

The carefree luxury and ostentation of the wealthy make their children look so pretty, they seem cast from different clay than children of the middle class and poor.

Beside him on the grass lay a splendid plaything, as bright as its owner, polished, gilded, garbed in purple, covered with feathers and bright beads. But the child paid no attention to his favorite toy. This is what he was looking at:

Outside the fence, in the street among nettles and thistles, was another boy, dirty, puny, smutched with soot, a brat-pariah in which a candid eye discovers beauty if it peels off the repugnant pariah of poverty the way the eye of a connoisseur perceives a work of art beneath a coachmaker's varnish.

Across the symbolic barrier between two worlds, the mansion and the main-street, the poor child showed the rich child his own toy. He scrutinized it avidly, as if it were some rare and unknown marvel. Well, the toy that the guttersnipe was teasing, poking, shaking in a wiremesh box was a live rat! His parents, no doubt to save money, had snatched him a toy from real life.

The children laughed together like two brothers, their teeth of equal whiteness.

-Charles Baudelaire