

Art of Infrastructure

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Arcade is a quarterly journal published by the Northwest Architectural League, a non-profit educational organization. It is dedicated to increasing awareness of the architecture, design and the environment in the Pacific Northwest. Contents © 1998, the Northwest Architectural League and Arcade Magazine. Arcade makes every effort to ensure accuracy but neither volunteers nor officers of the Northwest Architectural League will be held liable.

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Sep 98 issue

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Arcade is grateful to the following for their financial support, in many instances continuing: Bob and Mary Aegerter, Dorm Anderson, ARC Architects, Susan Black and Associates, Baylis Brand, Wagner Architects, Gregory M. Bishop, William Booth, Carlson Architects, Stan Chessir, Meredith L. Clausen, Paul Dermanis Associates, Donn Devore, Kelby Fletcher, Marc Gleason, Bert Gregory, Anita Griffin, Mary Fleming, Katherine Golding, Anne Gould Hauberg, Mike Heffron, Don Heil, Susan M. Herre, Gordon Hicks, David N. James, Mark Johnson, N.J. Johnston, Susan H. Jones, Kate Joyce Company, Curtis P. Kemp, Henry Klein Partnership, Gerald LaCaille, Lawrence Architecture, Alan Liddle, Glen A. Lloyd, Loschky/Marquardt and Nesholm Architects, David McKinley, Susan R. Moseley, Marietta Millet, Wendell H. Mueller, Hershell Parnes, Thomas H. Roth, Bob Shrosbree, Jack Smith, Elleen Sollod, Nelson H. Spencer, Stickney/Murphy/Romine/Stock and Associates, Ben Trogdon Architects, Elaine Day de Tourelle, Genevieve Vayda, Betty L. Wagner, Craig Webster, Madeleine Wilde, Wolken Shaffer Architects.



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Thursday November **5** - Seattle Center House
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Friday November **6** - Design firm open houses statewide

Saturday November **7** - Livable Community Conference -Seattle CenterPavillion

Sunday November **8** - Seattle Times/AIA Home of the Month Open House

Tuesday November **10** - Antoine Predock lecture at University of Washington Kane Hall

Wednesday November **11** - Seattle Architectural Foundation noontime tour

Saturday Nov. **14** - AIAS Beaux Arts Ball

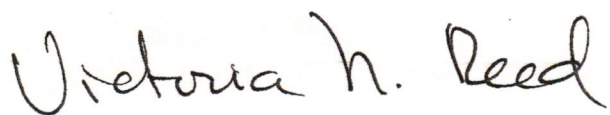
Sunday November **15** - Town Meeting with Mayor Schell

Monday November **16** - AIA Seattle Honor Awards at Seattle Center

Here we are at Volume 17. Our goal this volume, as always, is to improve our publication. As a 100% volunteer endeavor, that has some challenges. Recently we worked on refining our editorial approach and now plan to have a "Gang of 4" edit each volume. Some issues will feature Guest Editors, some will not. Once selected, these editors will be announced in Arcade.

Meanwhile we are striving toward excellence. We are pleased to welcome Hugh Richards, architectural critic, whom we hope to include in each issue. But besides the intention, there is another key element to improving quality — and that is having enough time to do things. To that end, we would very much welcome more working hands. Contact us at arcade00@msn.com or call 425-454-6409.

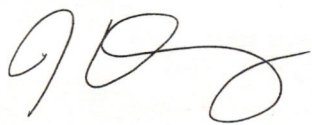
While summer vacation took many of the staff off the job, Jennifer Donnelly, an urban planner who was our first Guest Editor, guided this issue through its paces to the printer — when she wasn't running triathlons! Busy summer for Jennifer. We are very grateful. Also we have the excitement once again of seeing our magazine take on the expression of a new graphic designer — Ray Ueno and other members of The Leonhardt Group: Ted and Carolyn Leonhardt, Janée Kreinheder, Greg Morgan, Jon King, Steve Watson, Autumn Stensen and Christina Kelly. We welcome this fresh new voice and hope you enjoy once again being reminded of the effect design has on content. This year's volume will bring you an issue on Preservation, guest edited by Andrew Phillips, work from The Rectifiers, and a new Gang of 4. Let us know what you think.



Victoria Reed, Managing Editor

Jane Jacobs wrote in *The Death and Life of Great American Cities*, "We need art, in the arrangements of cities as well as in the other realms of life, to help explain to us, show us meaning. To illuminate the relationship between the life that each of us embodies and the life outside us. We need art most, perhaps, to reassure us of our own humanity. However, although art and life are interwoven they are not the same thing."

This issue evolved from the idea of urban weaving into the diverse ways art can form cities; watersheds, revitalizing creeks, green architecture, recycled materials.



Jennifer Donnelly, Associate Editor

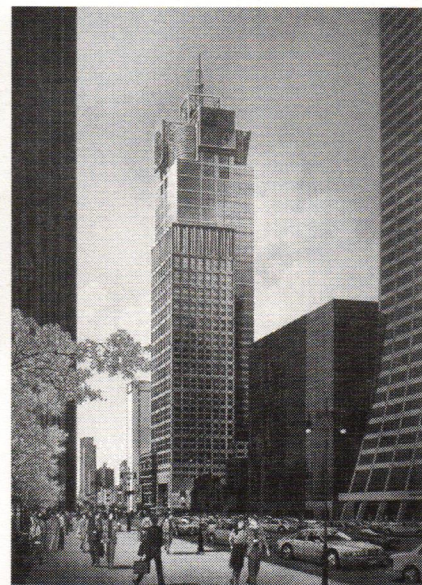
Thanks to Vicki Reed for her endless energy and support of ARCADE and to Ray Ueno and the staff of The Leonhardt Group for taking on the huge task of volunteering to design the magazine.

A :



(f.3)

(f.4)



SEATTLE CIVIC CENTER

In March the City Council adopted the principles which had been proposed by the Civic Center Joint Work Group as the backbone of a vision for Seattle's Civic Center. Members of the Joint Work Group are looking forward to the City's progress on this project. Said Dave Haworth, Manager of UW's Metropolitan tract, "I am increasingly impressed with the thoughtfulness being shown by the City Council and Executive Office in dealing with this major project."

"The challenge for this planning effort," said Barbara Swift, Chair of the Design Commission, "is to move beyond a facility and space allocation evaluation to a true open discussion of what our seat of government should be. These are decisions which have fifty to one hundred year implications. It is now that we must enter into the civic dialogue to build a grounded vision for a civic center. The principles and vision have set the nature and scope of the master planning process."

Dennis Ryan, immediate past member of the Planning Commission, said, "Indeed, it is heartening to see the Council moving on this. But it is going to take sustained commitment to get a true "center" of the quality and substance envisioned . . . Will having a "plan" be sufficient? No, frankly . . . It requires advocates in power positions who will use the plan as a guide . . . To some perhaps the issue of a center is passé, old guard, an elite's concern . . . On the other extreme is the concept of center as representation of ideals, in addition to being a geographic place and clustering of functions . . . On ideals, for example a sustainable and restorative environment, does Seattle stand for this? So how will we not just express it, but practice it/live it in how we make and use our "center"? What we do is who we are.

A final thought on designing and achieving Seattle's civic center. We are doing it all the time. Decisions are made almost daily that shape our civic center. Continue to rent this? Fix that? Find a space for this? The point then is do we make these decisions in some greater context? With some greater vision in mind and some greater benefit?"

The principles adopted are as follows: • **Adopt a Civic Center Master Plan — develop a 100-year vision for the City's center government, retaining flexibility for future decisions and decision-makers.** • **Retain Strategic City Property —**

maintain ownership of the Public Safety Building and the Municipal Building sites to accommodate City needs strategically. • **Develop Public Access — create and implement a master plan for public access to City facilities as an essential component to the City's public service goals** • **Manage Civic Center Development — use City assets strategically to finance.**

MUSEUM UPDATES

On May 21 the Bellevue Art Museum and Stephen Holl unveiled models and schematic designs for the new 20-million-dollar museum (f.1) to be built on the corner of Bellevue Way and NE 6th. Holl's curvilinear three-level design uses three suspended galleries or "lofts," each with a different light quality, to define the interior space and circulation. There is an entry "forum" to be used for multiple purposes. The immediacy of an indoor-outdoor experience is emphasized by three outdoor terraces. *Meanwhile . . .* Antoine Predock (f.2), who is designing the new Tacoma Art Museum, having described his site research methods in the Seattle Times by saying: "I'm going to fly upside down in an open cockpit plane over the site" . . . *did.*

LET'S HEAR IT FOR GREEN BUILDINGS

"The increase of employee productivity in 'green' buildings speaks directly to the need for good design," Rocky Mountain Institute's William Brown said in "Greening the Building and the Bottom Line" . . . studies indicate that the economic benefits of energy-efficient design may be significantly greater than just the energy cost savings."

The Conde Nast Building at Four Times Square (f.3), by Fox and Fowle, The ING Bank-Amsterdam (f.4), designed in 1983, paid back the additional costs of energy-saving design within three months with energy savings and increased employee productivity. Bob Fox of Fox and Fowle will be speaking in Seattle at the Dome Room of the Arctic Building September 14. Sponsored by the Seattle City Council, Seattle Management Association and Glumac International. For information contact: Peter Hurley of Seattle City Light at (206) 684-3782.



On the asphalt slope of Republican Street's 1300 block, a rain harvester designed and built by industrial design students at the University of Washington reclaims Seattle's most famous natural resource and puts it to work. The prototype harvester is an experiment in sustainable design, meant to present a viable set of ideas to inspire implementation of similar rain harvesters throughout Seattle.

Why harvest rainwater?

The urban landscape interrupts the natural water cycle, often with disastrous impacts. After a heavy rain, street runoff picks up toxic substances like gas, oil, and antifreeze on its pathway to our overtaxed storm and sewage system. This system often overflows, and last year alone millions of gallons of untreated sewage overflowed into Lake Union, Elliott Bay, Portage Bay and the Duwamish River.

Collecting rainwater for irrigation and industrial applications on-site eases the burden on our sewage system, and reduces the demand for treated water at the same time. In the rain harvester, a group of water storage tanks at the top of the slope collect water from the rooftop through a new scupper and diversion pipe. Further down, the secondary tanks are gravity-filled about once every two weeks, after which they automatically drip water into the planters. Given low budgets (\$3700 overall), much use was made of water culverts and salvaged materials in combination with spare, well-detailed cast concrete components.

Challenged to create an installation which articulated its function and increased awareness of use of collected water, the students created runways and gutters for the water which physically and visually link the benches, planters, and water cisterns on the site.

In addition to harvesting the water and greening the site, the street furniture provides opportunity for rest and congregation within the community. The very existence of the project has provided a catalyst for community engagement at various levels — from conversations on the site between students, organizers and locals, to the more energetic input of those such as the adjacent art glass studio which allowed students to use both materials and facility to add glass details to the concrete castings.

Public art, design, community, education and conservation ideals have come together in a design-build project with a cohesive mandate.

The project was initiated and inspired by Patty Borman of the Cascade Neighborhood Council. Design and construction was undertaken by Louise St. Pierre's Sophomore Industrial Design class at the University of Washington. The students were supported by a community committee which responded to the designs. Local businesses donated cash, food for student work crews, and meeting space. City staff reviewed the project and provided technical support, and the Cohorts Juvenile Rehabilitation Program is responsible for planting the container gardens and their ongoing care. This project was made possible with a grant from the City of Seattle Department of Neighborhoods Matching Fund.



By Ann Thorpe

An Aesthetic Utility

An interview with **Diana Gale**, Seattle Public Utilities, Director



A: Would you give a thumbnail sketch of Seattle Public Utilities (SPU), which was recently formed, and also talk a little bit about how you arrived at the Director's position?

G: Seattle Public Utilities was created in January of 1997. It is a combination of the former Engineering Department and the Water Department and its scope of responsibility includes three utilities: drainage and sewer, water, and solid waste. We also provide engineering services for the City and customer services for the utilities. The idea of creating Seattle Public Utilities was to better integrate environmental work that the City is doing in utilities and to provide one-stop customer services on utility issues, so that customers can interact with the City more easily.

A: Seattle Public Utilities has had artists in residence. Recently one of these artists, Lorna Jordan, created an arts master plan that suggested looking at the aesthetics of the water system, as opposed to looking at design opportunities one project at a time as it has traditionally been done. Do you think that sort of system aesthetic approach is viable, or do project budgets and other constraints make the distinct project approach necessary? And is the artist in residence program ongoing?

G: There aren't firm answers to those questions because the answers are still evolving. I think the artist in residence program is really exciting. It is a good idea. We had a previous artist in residence in the Water Department, Peter De Lory, who photographed our work. Then when **Lorna Jordan** and **Buster Simpson** were selected last year as artists in residence, they were asked to look at system design in a stronger, more holistic way of thinking about "art" as an element of utility work.

Lorna took a very conceptual approach and wrote a paper called "The Poetic Utility" in which she talked about a project called "Watershed Illuminations." I think that we can eventually implement Lorna's vision. We had a meeting the other day with her where we talked about Watershed Illuminations as similar to the Olmstead legacy vision. In other words, it's a vision of connecting art and structure in the community in an educational way. But it's a large vision, one that would take 10, 20, even 30 years to implement. It's not something you would go out tomorrow and build. In fact, the projects she envisions have a cost that may even exceed \$16 million, and that's more than we have available right now. But by creating a master vision? A legacy vision? Her illuminating-the-watershed vision, we can create an artistic approach to all the projects as we do them one-by-one. Because of the master vision, there would be more integrity in the way the projects fit together. The concept behind Watershed Illuminations, of course, is not to light up the watersheds. It means expressing the essence, the holistic environmental meaning, of water to life and education and habitat.

The word "watershed" is a word that people don't fully understand. There are a lot of different kinds of watersheds. We have the Cedar River watershed which the city owns in its entirety. The Cedar River watershed is 10,000 acres. It's as big as the city of Seattle. Out of that watershed comes the Cedar River. In the summer, two-thirds of Lake Washington comes from that river. The Cedar River watershed, in a sense, forms Lake Washington and Lake Union, clear out to Puget Sound. But we also have little watersheds. We have Thornton Creek, Pipers Creek, and Longfellow Creek watersheds. We have all these city, urban watersheds. They all ultimately contribute to the detriment or well-being of habitat? The flora and fauna, the birds, the crickets, the frogs, all of which live near water.

Our other artist in residence was Buster Simpson. His vision was a little more related to specific projects that had to do with re-use, and he paid particular attention to drainage and solid waste. In solid waste we are concerned with re-use and recycling. But in a way, drainage, and water that goes into a drain, is also being re-used. He looked at ways of enlivening utility buildings and functions that deal with re-use around the city. He looked at having art at parades, art in the transfer stations. One of his ideas is the "Vine Street Crack"

where drainage goes into a little creek in the middle of Vine Street in the Denny Regrade. There you could create a real urban creek, that runs down through a big "crack" in the middle of the Denny Regrade area. He wanted to "enliven" or bring humor and imagination into the work of the utility.

A: You mentioned the concept of a legacy. Mayor Schell is proposing another kind of legacy program — the Millennium Project, with a series of celebration projects in the months leading up to the turn of the century. What will Seattle Public Utilities' role be in that program?

G: Mayor Schell is proposing three types of projects. One is celebration, one is contribution — or volunteerism, and the third is legacy. Seattle Public Utilities is involved in the legacy part of the project. Schell's vision for legacy centers around Seattle being a city of light, water, and woods. What's remarkable about Seattle is the water and woods and the way light plays off of water and woods. Seattle City Light is working on lighting bridges as one of the aspects of "light." Seattle Public Utilities is working on the water and woods. Seattle Parks Department is also planning to plant trees.

In addition to planting trees, the woods project will be preserving the Cedar River watershed. The idea is to preserve it with an historic rural landmark designation. We are also working on a visitors' center. The center has been designed so that water and moss fall off the roof onto drums. Rain drums are a Native American art form. It will be the public's access into the watershed and will have educational and archeological displays describing scientific and historical significance of the watershed and the Native American peoples that have inhabited it.

We are also proposing a millennium legacy creeks project that will design a major creek restoration project in each of five sections of the city — in the four corners of the city and the central area. Right now we're putting together some schematic drawings of 16 potential projects that will go out to neighborhoods for public input. We need to find out which are the primary ones that the community wants to be involved in. Part of the challenge is that urban creeks go through a lot of private property. Any kind of restoration project on an urban creek either has to be a partnership with private land owners, or it has to be on public property.

In The Millennium Project, we're looking to combine creek restoration, habitat, education, and art. The art may not be a statue in the middle of that restoration. The art may be something like we've done at Meadowbrook Pond or the Jackson Park Golf Course where the art is a water element that is not only used for flood control, but it's also habitat with native plants.

A: Public utilities are undergoing a lot of change these days. For example, energy markets are being deregulated so that private companies can provide electricity. I understand that cities in Alaska have partnered with private companies to bottle and sell their municipal water, and Seattle is studying this bottling opportunity for its own water. Other public utilities in our region are facing privatization or pressures to perform more like private sector businesses. How do you think these tendencies toward privatization will affect efforts to include design and other public amenities as part of our public infrastructure? Do you think there's a danger of these pressures forcing out what might be perceived as "luxury" items like an artist in residence or holistic system design?

G: I don't think they should. The reason I hesitate as I answer this question is because it may be an issue. I think the solution would be to find ways to require, in the designs that we get from the private sector, aspects that are aesthetic. Let me give you some examples of what I'm thinking about. Seattle Public Utilities is not talking about privatizing its functions, but we do engage in what we call private-public partnerships. We have done a major private-public partnership on the Tolt filtration plant. In that facility, when we asked for proposals we said that aesthetics would be of concern

to us. We didn't specify in what way, or how. The firm that is going to build the plant is very concerned about the quality of the construction, the look of the facility, and preserving the natural environment. We did have the project reviewed by the Design Commission, even though it wasn't required, and the Design Commission was very pleased with it.

I think what's important is that the public sector require that there be an attention to aesthetics in the projects that they build. The City of Seattle has been a real leader because of its 1% for the arts program. In Seattle Public Utilities we have probably a \$750 million capital program for the next 10 years and 1% of that would be a lot of money that would go for art. When I say "art," it doesn't necessarily mean sculpture. It could mean going into a space and creating walkways, pathways, educational designs, water elements, reflecting ponds. In a facility such as the Tolt plant or the Cedar River education center, art is something that has an artistic, human aesthetic quality to it.

A: In contrast to pressures to behave like businesses, the public utility is also being asked to respond to new regional priorities such as the proposed listing of local salmon as an endangered species. SPU is also involved in forming the Cascade Water Alliance, along with other regional projects, like the Seattle-Tacoma intertie, to connect Seattle and Tacoma water supplies. These regional issues, of course, tie into growth management. Designers are often seen to have a role in growth management by helping make higher-density housing and mixed-use development more palatable. Do you see a similar role for designers in these regional water efforts? Or are regional water efforts more process-oriented?

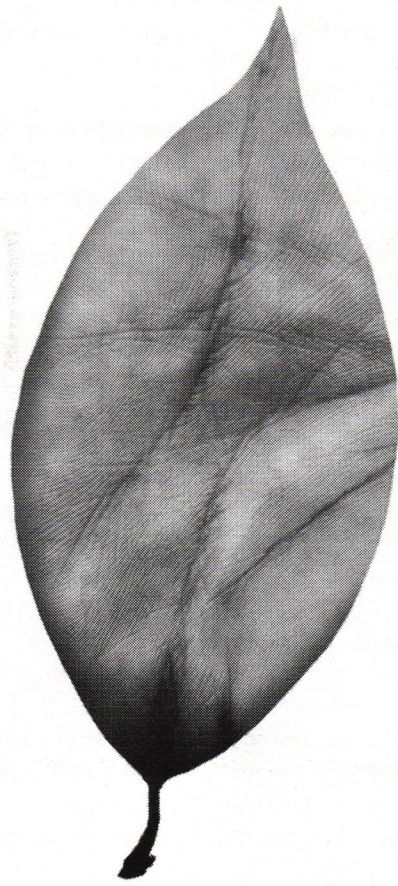
G: I think that public infrastructure needs to be aesthetic and I think that the people who live around these facilities appreciate it. Maybe it's not fully possible to make a water tank beautiful because it's large and industrial. But I was recently in West Seattle at the pump station there. They've painted the top of the water tank with designs that the neighborhood created. The pump station was put underground so they could landscape all the grounds. They've created a walkway through the area that replicates a creek bed, so there are aesthetic elements in the way that the landscaping has been done. I know that Seattle City Light got awards for a number of years for the design of their substations in public areas. I think one of the benefits of having "public" utilities is that public utilities can be responsible for paying attention to public interest in aesthetics in design.

One of the reasons I am really interested in the Millennium Creek Project is because I think it will make a big difference in city residents', especially children's, understanding of the connection between a creek and nature. Even though restoring urban creeks and bringing back some salmon to these creeks isn't going to make a big difference in the recovery of the salmon species, it will make a big difference to community understanding. Piper's Creek is a good example. A great deal of work has been done in Piper's Creek to restore the natural habitat there. In the fall you'll see the salmon coming back. You'll see these great big, huge fish in a little, tiny creeklet of water that you would have never believed could have sustained a fish of that size. Building these accessible, interesting creek rehabilitation projects is a way of building a connection for the community to nature. This is an example of the way that designers may be able to have a role in making regional efforts, such as salmon restoration or rural watershed preservation, more palatable to citizens.

A: A range of programs in Seattle Public Utilities relate directly to design professionals. Examples might be the sustainable building program, construction waste recycling, water-efficient appliances and fixtures, and resource-conserving yard care. Do you find that design professionals are picking up on these programs well enough?

G: It's hard to satisfy me, so the answer would be, "Not well enough." But having said that, I think that Seattle, and this region in general, leads the country in the

(continued on pg. 34)



Art of Infrastructure

in a world of expanding networks, the scope of Seattle's public art has followed suit. The customary procedure of public art is for an arts commission to identify projects for artists to work on, and then select artists for those specific jobs. Recent "calls for artists" put out by the Seattle Arts Commission (SAC), however, have included projects which significantly step up the artist's role in creating work for the public environment. In 1997 SAC commissioned two innovative artists, Lorna Jordan and Buster Simpson, to act as "artists-in-residence" in the newly-formed Seattle Public Utilities (SPU).¹ These commissions were opportunities for artists to work directly with SPU in the creation of art programs which would more effectively and systematically integrate public art into the infrastructure of the city. Lorna was to look at water supply, and Buster at wastewater/drainage. Each artist was to write an SPU Arts Master Plan which would identify future art projects, develop a philosophical structure to unite those projects, and create a framework by which the utility could implement the art projects. The master plans which resulted from the commissions in themselves constitute a new form of conceptual public art.

Lorna Jordan and Buster Simpson are among the progeny of this revolutionary philosophy. They both create work imbued with a systems aesthetic. Lorna is best known for Waterworks Gardens, a public art project in Renton which puts the bio-filtration of stormwater at its center. And one of Buster's public art projects, Host Analog, consists of an old growth Douglas Fir windfall installed outside of Portland's convention center, where it demonstrates its simultaneous decay and service as a host for new seedlings. In both of these pieces, the aesthetic message is inseparable from the systems which are revealed. This methodology is exactly what affords these artists the vision to integrate art into a regional infrastructure. Taken a step further, it can be construed that having artists design public art master plans is a logical step in the progression of an art movement steeped in a systems aesthetic. With these Master Plans, Buster and Lorna have been challenged to take the systems aesthetic to a further level of conceptuality. The challenge is, essentially, to make the infrastructure itself a work of art.

As the logic of a systems aesthetic would once again have it, Lorna and Buster both used their residencies to explore SPU as an integrated utility, examining all of its respective boundaries of water supply and waste-water/drainage. When it came to

writing their master plans, though, their approaches diverged. Lorna is looking at a very large picture. She is interested in redefining the public's somewhat impaired relationship with nature. She wants to use infrastructure — specifically water — to reconnect people with the spirit of place, and in so doing reframe how natural systems are perceived. The art of such an endeavor is to make that construction almost magical, so people feel it through their soul, as opposed to simply understanding it rationally. It is about restoring to water its mysterious essence, so that it is perceived as more than just a chemical substance circulating through the city.



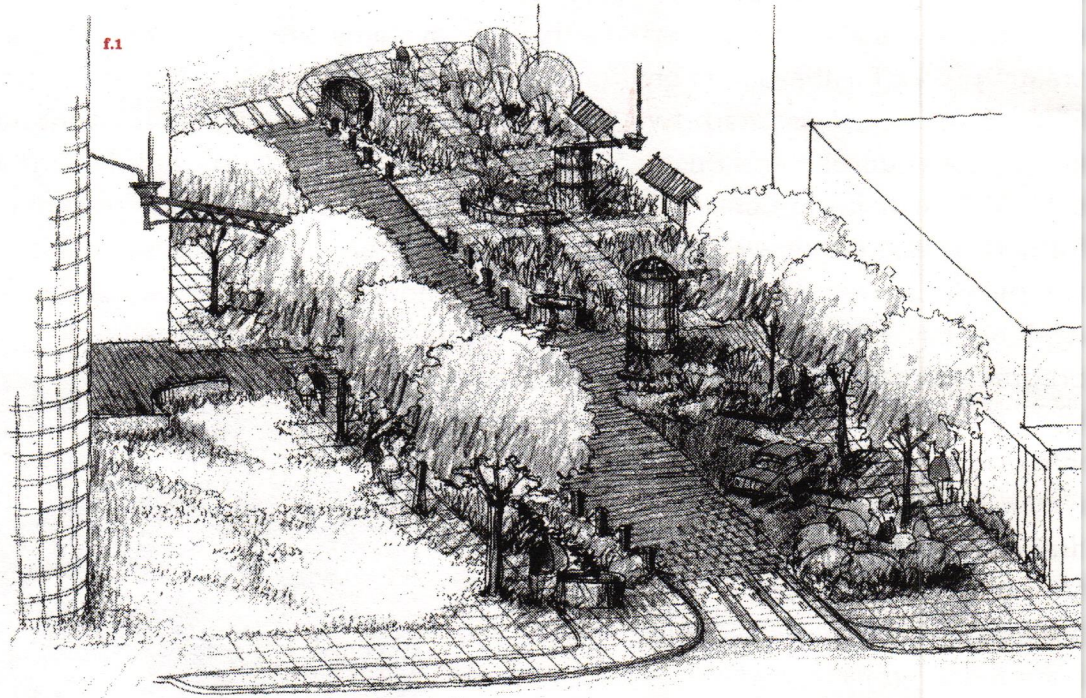
The projects outlined in Lorna's master plan are designed to achieve this by various means of "revealing," "recreating," and "enhancing" SPU's infrastructure of water. She identifies seven specific public art opportunities, whose sites range from North Seattle to Tacoma, and from the Tolt Basin to Elliott Bay. Six of the opportunities propose that artists work as design team members in the development of SPU Capital Improvement Projects. These projects include the Tacoma Intertie, linking the Green River and Cedar River Watersheds; the Washington Ship Canal Smolt Passage Restoration, at the Hiram M. Chittenden Locks; the Landsburg Master Plan/Fish Hatchery; the Highline Well Field, adjacent to SeaTac park; and a park at Lincoln Reservoir. This layout creates an infrastructure of public art along the lines of Olmsted's Emerald Necklace of parks in Boston. Although the partiality of these projects, as outlined in the master plan, is toward the restoration of

interpret Lorna's philosophical framework as they may. Each project is given the space to develop its own character, while maintaining an overall coherence which identifies the SPU infrastructure.

The most comprehensive project identified in Lorna's master plan is called Watershed Illuminations. This project introduces a new model for integrating art into SPU's programs, in that Lorna is proposing that she, as the public artist, lead a core consulting team in developing its design. Watershed Illuminations is comprised of a series of sites, with three at its core: a water supply watershed (the Tolt River), a degraded urban creek watershed (Puget Creek), and an in-city neighborhood watershed (South Lake Union). The project could also include wetlands, stormwater detention ponds, and reservoirs. Lorna believes that the power of Watershed Illuminations lies in the unfolding of a consistent vision over time. It provides a system-wide approach to "revealing, reclaiming, and recreating" an infrastructure of watersheds, and develops "connective tissue" through which to consider the physical and conceptual relationships among them. The "garden," considered by Lorna to be a philosophical balancing point between wild nature and human control, provides the structure around which the projects shall develop. What I find most intriguing about Watershed Illuminations is Lorna's idea of inverting the paradigm of park construction: if you put into place an infrastructure of healthy watersheds, then you can build parks around them.

Buster's approach is entirely different. His is a truly holistic master plan for implementing art into SPU's integrated infrastructure, effecting what he calls a "poetic utility." The plan identifies a bounty of opportunities for SPU to synthesize art into future SPU infrastructure (transfer stations, watershed projects, and water quality studies), existing SPU infrastructure (trash pick-ups and water pipeline right-of-ways) and existing non-SPU infrastructure (Seattle's Torchlight Parade, Lake Washington Home Show, and neighborhoods). These proposals run the gamut in scale. Some of Buster's suggestions sweep through the regional system as a whole (ignoring the boundaries of even the SPU). For instance, he calls for a reconsideration of land use and zoning policies, and suggests that Seattle's Parks Department join the SPU Strategic Plan in looking at open space and waterways. The principles behind these sweeping ideas are also applied to small-scale "agit prop" art projects. These interventions include billboards, toilet paper, bottled water, and television messages. (continued on pg. 30)

¹ "...the City of Seattle has integrated and consolidated existing departments and programs from the former Water Department, Engineering Services, Solid Waste Utility, Drainage & Wastewater Utility and City Light Customer Services and Construction services group to form Seattle Public Utilities..." — from *A Mayoral Proclamation* by Norman B. Rice. Even more recently, artists have been commissioned to outline systems of public art for SPU's City Light, and for the three divisions of the future Sound transit system. These plans are in the works. ² This analysis is indebted to a methodology put forth by Elizabeth Meyer in "The Public Park as Avant-Garde (Landscape) Architecture," *Landscape Journal* 10:1.



Since building the Belltown P-Patch in 1993, Belltown residents have dreamed of expanding the garden north into Vine Street. Other residents in the Denny Regrade, a densely populated neighborhood dominated by concrete and glass, have yearned to take the city's theoretical concept of "Green Streets" and make them real. During the last four years, a diverse group of Belltown residents, organized as the Growing Vine Street Project and united in civic spirit, have brought the neighborhood together to design and begin the building of a Green Street on Vine. The goal, from the earliest time, has been to turn the length of Vine Street into a street park — a parade of art and nature, from Puget Sound through the heart of the Regrade.

growing vine street

(f.1) On the flats, the street pattern creates a narrow side and a wide side for pedestrians. The narrow side allows a full sidewalk width with tree planting and plant pockets for "greening buildings." The wide side contains the main watercourse, the **"runnel,"** and assorted water "plays." The wide side also accommodates walkways, gardens, arbors and other green street features.

The runnel is the water lifeline of the project. Its planting edge mitigates water quality as the water makes its way down the slope into the runnel and eventually into Elliott Bay. During both wet and dry conditions, the vegetation associated with the runnel will be an attractive element.

The source of water for the runnel originates from roof watersheds of both existing and new development. Two "sentinel cistern" towers at the alleys collect roof runoff from existing buildings. An aqueduct conveys some of this water, via the alley, into the 20+/- foot tanks. New developments are encouraged to express their required stormwater detention systems as celebratory cistern/water features above grade.

(f.2) On the slopes, the street pattern angles like "switchbacks" climbing a steep hill that creates a wide side for the **"cistern steps."** The steps are plant and water terraces that allow the water to "step" downhill from the flats to the Sound.

From the terraces there are views down the Vine Street corridor to Elliott Bay. Pedestrian access is provided to the Vine Street trolley stop at Alaskan Way and to the waterfront.

All cisterns will have hose bibs so that garden plots and landscaping can be watered. Signs would inform residents and pedestrians about sustainable design and that the water is not potable.

by Greg Waddell, Project Coordinator, Carlson Architects

There are core concepts of function and structure that form the basis for the Vine Street design. The street function itself, composed of a single **one-way driving lane with angle back-in parking**, is the **first core concept**. A **second concept is the recognition of stormwater runoff as a design resource** to be exposed and integrated into the green street philosophy. **The third core concept is the "greening" of the street corridor**, including the greening of buildings as well as the streetscape. **And the fourth premise is that the greening of Vine Street is an enduring social event**, in the spirit of the Belltown P-Patch, that provides a venue for the creative contributions and engagement of the community.

The elements that tie together Vine Street and the entire Denny Regrade neighborhood "contextualize" this as an urban neighborhood. The reappearing or reinforcing elements of the existing urban geometry are interfaced with the green street enhancements. In this manner, a visitor can read a rich, informative overlay. The granite curb becomes a subtle but persistent line through the length of the project, submerging and reappearing, suggesting alignments and surface reference. Regrading and filling from the curb will redirect surface water flow toward a proposed urban "bioswale" or runnel.

exist there. Bioregional concepts are useful as a planning aid and management tool to help us more effectively use resources and to look at human impacts on the environment. Knowledge about bioregions and their components can also help us to decide what areas are best suited for what purposes.

The Growing Vine Street Steering Committee selected a design team assembled by Carlson Architects. Don Carlson FAIA and urban planner Greg Waddell, of Carlson Architects, are joined on the design team by artist Buster Simpson and landscape architect/artist Peggy Jaynor. Aidan Stretch of Sustainable Development Group and Marni Heffron of Heffron Transportation also made valuable contributions to the design concept. The team was assembled to be reflective of the diversity of the Denny Regrade neighborhood in terms of design creativity and experience. What the team members share is the belief that the pragmatic can be made poetic, and the philosophy that the process and the solution must be inclusive, accommodating and mutable.

A bioregional view can also help us in deciding what areas to set aside as parks and other similar designations that will provide recreation amenities for pedestrians in the neighborhood. Introducing the principles of bioregionalism into a downtown neighborhood such as the Denny Regrade and Belltown is particularly challenging. The issues identified and addressed as part of the report for Growing Vine Street, such as the lack of green space and stormwater management, focus on incorporating principles of bioregionalism into the Green Street Master Plan, design concept, and design guidelines. Increasing our knowledge of the place we live, and acting creatively and responsibly on that knowledge, is essential to our long-term sustainability.

The eight blocks that comprise all of Vine Street contain three zones: an "entry portal" on each end, a "flats" zone between 5th and 1st, and a "slopes" zone from 1st down to Alaskan Way and Elliott Bay. The proposed street traffic flow is one way east with back-in parking on each block.

The publishing of the Growing Vine Street report in July completed Phase 2 of the project. Phase 3, now underway, involves the detailed design of a prototype section of Vine Street. Funding for the project came from the City of Seattle Neighborhood Matching Fund and King County Special Projects.

The plan's primary intent is to accommodate the present and future adoptions by the community. Garden plots are accommodated. Portable plantings — planters on pallets with wheels — are at least an interim plantscape while the street grows. It is important that new developments recognize the importance of including the future residents in the creation of a planting/landscaping strategy. This strategy development could be the first opportunity new residents have to collectively improve their neighborhood and enhance their properties.

Project proponents are searching for implementation funding with the assistance of grant writer Bill Nims of W & H Pacific. Many funding strategies are being explored, including getting the Growing Vine Street project designated by the City of Seattle as a Millennium Project.

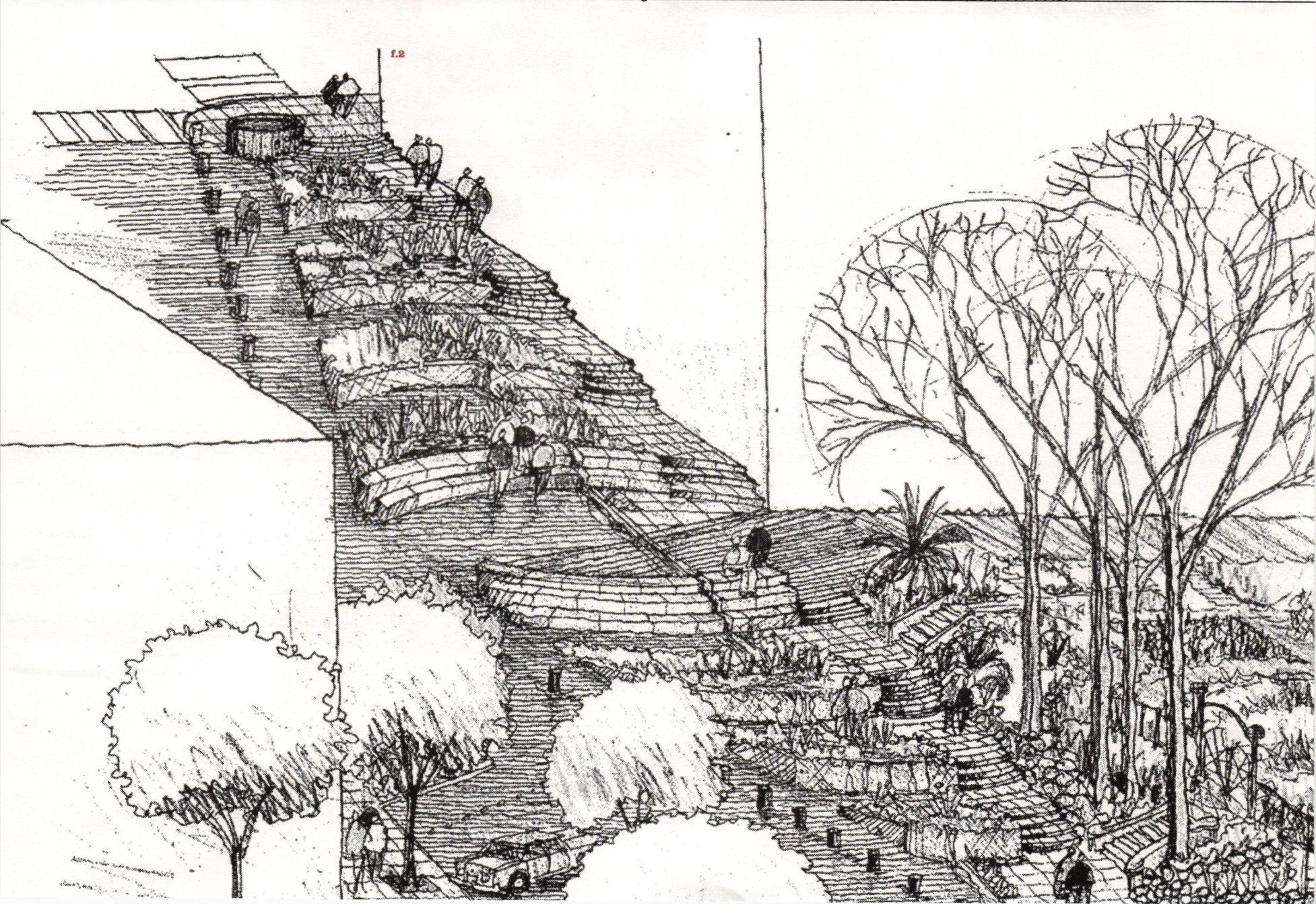
Growing Vine Street would be nothing without the tireless dedication of Carolyn Geise FAIA, the Citizen Project Manager, and the energy and hard work of the Steering Committee and other volunteers. Through devotion and promotion, the community that began this unique forward-thinking project will see it through, and the city will be better because of it.

From the outset the Vine Street Steering Committee expressed an interest in incorporating the principles of bioregionalism into the Green Street Master Plan, design concept, and design guidelines. The defining characteristics of bioregionalism (much like an ecosystem) are usually based on a variety of common physical characteristics including climate, landforms, microclimates, communities, watersheds, and the human cultures that

The growing vine street project is a laboratory for green solutions within an urban design context. This laboratory should become a testing ground for pragmatic, social, and aesthetic innovations creating a healthy human environment, a neighborhood friendly to pedestrians, and a community process that addresses interconnections with the greater urban watershed environment.

To accommodate the long-term "laboratory" strategy, the design team developed a "Kit of Parts" for Vine Street. The kit of parts is a collection of flexible design elements that create a design framework and lend guidance to the long-term development of Vine Street's green-street character.

For more information on the Growing Vine Street project, you can visit the Web page at www.vinestreet.com or call Ms. Geise at (206) 441-1440.



Industrial



The authors, Dave Christianson and Robert Mohn, are the principals in CM Design, a local design/building partnership.

Housing:

Bainbridge Island

Bainbridge Island is a half-hour ferry ride from Seattle. This proximity makes it an ideal place for commuters who work in downtown Seattle, but reside on the Island. One of the issues this presents is whether the Island simply becomes a bedroom rather than a more dynamic, full-spectrum place to live and work.

Historically, Bainbridge has been home to a community of artists and artisans. However, as property values escalate it becomes questionable whether self-employed creative people can continue to inhabit and benefit the Island. In addition, commercial work space and commercially zoned property are in limited supply on Bainbridge. However, the local government is relatively friendly to in-home business and encourages the arts.

Against this backdrop CM Design evolved, designing and building a series of structures in Winslow — large, light-filled volumes which are economic to build and operate; spaces that can be utilized for work and living. By combining work and living space, residents can realize substantial cost savings. These residential/work structures mimic commercial space in their flexibility. Permanent interior walls are avoided. Rather, areas are defined by free-standing units or simply by the placement of furniture and work stations. The design solution has often resulted in two buildings on one residential lot. This promotes flexibility of use depending on the needs of the occupant.

Two recent projects include a two-story residence with a detached two-story multipurpose building. The structures are sited for privacy and to allow maximum winter solar gain, which also promotes natural light during the overcast months. Trees are retained to the extent feasible. The second building has an accessory dwelling unit (ADU) located above a garage/workshop/studio. The ADU can be utilized for various purposes: apartment, guest quarters; studio; or office.

To achieve an open floor plan the designs have taken the form of slab-on-grade, post-frame structures. The external forms are geometric with standing seam metal roofs, and often metal siding. The interiors emphasize high ceilings,

vaulted spaces, exposed structural members and industrial finishes, which include stained polished concrete floors.

The footing detail utilizes a four-foot-long steel sleeve, which is embedded in cylindrical reinforced concrete, into which the bottom of the post is bolted. The bottom of the post is above grade. Timber beams and girders complete the structural frame, forming a series of rectangular “bays.” Stress skin panels span between girders to form the roof, and horizontal T-girts provide the nailers for external skin and drywall. The building requires a minimum of shear walls and no load-bearing walls, thus providing almost unlimited interior design freedom. Post-to-beam and post-to-girder connections are simple, with wood blocking and custom steel straps. Posts, beams, girders and connections are visible throughout the building.

The common element in the floor plans is flexibility to provide future residents options in the use of the space. The post-frame structure results in a series of open, rectangular bays, ranging between 10 to 14 feet. On a main level with six or eight bays, as few as two bays will be committed to defined uses such as kitchen, mechanical/utility room, and lavatory. The open layout allows variety in living and working options, along with the flexibility to change use over time.

The majority of the glazing is placed on the south and west walls to emphasize natural light and solar gain. One or more bays along the south wall are generally open from floor to ceiling, allowing sunlight to penetrate the volume and reach the concrete slab over a wide range of sun angles. The passive solar heating thus obtained is complemented by an in-floor hydronic heating system. During design, continuing through construction and between projects, the emphasis is on enhancing system simplicity, long-term reliability and up-front economy.

The unexpected result of these designs and their construction appears to be the creation of a new neighborhood. The people who live here tend to be self-employed, artistic, alternative. In contrast to a bedroom the place is alive during the day.

"A form of architecture can now be located within video and computer technology. It is electronic volume . . . This is intelligent space!"

— *Kathy Rae Hauffman*

We are coming close to the turn of the millennium. And every millennium's end is conflicting and brings back confusion and leads us to a lot of conclusions, which are intended to justify the fact things modify very slowly — which are intended to justify the fact we are forever going on and on about the very same stuff. We wait for meeting the individuals urged to communicate excerpts of their thoughts, who aspire to work sincerely (lacking in moral speculations); wait for meeting the individuals who are not intending to prove they are the ones endowed with the ultimate wisdom or who want to modify that which is unalterable. *"El concepto de texto definitivo no corresponde sino a la religión o al cansancio"* — *Jorge Luis Borges*. We wait for meeting the individuals whose ideas are strong (passionate, fervent, solid), and who are lacking in stinginess and arrogance, as opposite to those ones lapsing into vanity after having tasted glory and reputation for a very short while. **We wait for individuals who are sensitive enough to have ideas which are able to open the gates to the necessary confusion that pushes us towards the constant need for reflection.**

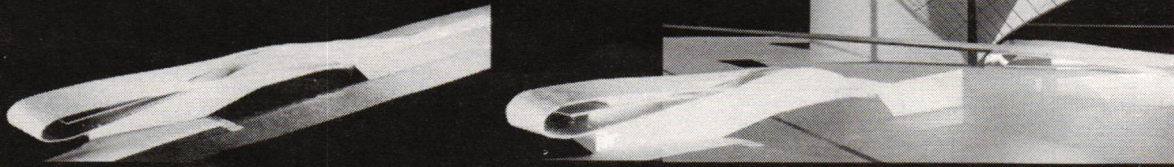
Winka Dubbeldam

started her training as an architect in 1978, in Rotterdam. She completed her degree in 1983 and spent six years working in The Netherlands. Then, she moved to New York to carry on studying (a Master of Science in Advanced Architectural Design at Columbia University) and worked at Steven Holl's, Bernard Tschumi's and Peter Eisenman's studios. She set up her own studio, Archi-Tectonics, in 1994 and her work started to be known and built in North America and Europe. **Her work has been exhibited (New York, Rotterdam, Ljubljana), analyzed in a book (*Cont-Tex-Ture*, 010 Publishers, Rotterdam, 1996) and is being shown on an interesting website (<http://www.bway.net/~wdubb4ny>).** *Winka Dubbeldam works very hard. She is probably someone who could be described as "highly talented." She is an individual who belongs to the present time and who owns the ambition to form her own knowledge and to transcribe it using a language of her own. The book she edited in 1996 on her works shows her project for the Yokohama Port Terminal; urban projects (for a Dutch city, for Beirut and for the Mojave Desert); an extension of the UN building in New York; and some projects for art centers. The reading of the book requires a process that has almost nothing to do with the conventional process of reading the text of a book. "Sólo una nueva escritura puede exigir una nueva modalidad de lectura."* — *Arlindo Machado* The iconic layers and the text layers fold, emulating onto the surface/structure of a book the layout of information in the way it would be organized on a computer screen. Her book is a precise printed reproduction of the info displayed on the screen of a computer connecting her Website (i.e., visiting her virtual space): an integration of photographs, written text, and computer graphics, so that the alteration to the conventional structure of book demands a new way of perception for it to be read. *"La mente produce conocimiento cuando hace una imagen de la complejidad."* — *Jorge Wagensberg* Winka Dubbeldam has required a new — more powerful — alphabet to write her discourse.

What is the reason for the interest, present in your theory writings, for terminology and the search for precision in the setting up of a definition? The most obvious reason is, precision will lead to a clear concept (both for myself and the client (i.e., reader) which will lead to a clear spatial development of this concept. The underlying reason is that I am interested in ambiguities, parallel meanings. To create a possibility to read, or experience, issues in more than one way. This is connected to the idea that between sciences there could be a blurring of boundaries. This assumes that the architect could not copy science, or scientific diagrams, to develop architecture, but should investigate overlaps with science, which then can be translated into architectural terms and interpreted in a spatial way. We first approached your work through the Web. Eisenman and Holl have mentioned some time the value of an Architecture lacking presence. Holl

says that a project can be equally as potent as a built piece of work. Related to this sort of idea, what do you have to say about the perceptive experimentation of an architecture lacking materiality ("presence") when it is observed from the computer screen? **"Absence of presence" can be understood in a few different ways; in a more ephemeral way, as Peter understands it, which is related to history. Or in S. Holl's opinion that a project is conceived in its design phase and that the actual building it is merely a conclusive act. I do believe that a project could be read as complete in the "virtual stage," on a conceptual level, although I think it is still satisfying as an architect to actually build the project. Built form thus becomes the discussion between the body and the virtual, which then becomes the real . . . The Web could be seen as the collapsed formal communicator of all these ideas. "As a working space, electronic architecture impacts our creative practices and physical reality — which certainly will bring about new social practices and observed realities."** — *Kathy Rae Hauffman* What would you reply to the statement: "An architectural work must be something else and should refer to concepts (such as tension, instability . . .)?" **I am not sure about the word "must": I think this is a quite personal notion, related to the architect's interest in the further development of architecture. For me personally, I am more interested in architecture as a discussion of the recent and future development of architecture as it relates to culture and science; Heidegger discusses in "The Question concerning Technology" science as the "theory of the real," and the "real" as "that which works." This statement describes for me exactly how architecture could relate to science! Does the new architectural language spring from all these new technological innovations for obvious reasons? To work on the computer enables the architect to investigate more complex forms, as well as use the connected technology to actually produce these forms. (CFAO systems: Computer Assisted Conception and Fabrication.) As Bernard Cache mentions in his "Earth Moves": Thus unique objects are produced industrially. We will call variable objects created from surfaces "subjectiles" and variable objects created from volumes "objectiles." Simultaneously, the introduction of the computer has also enabled the scientists to model certain scientific processes in the computer, which made those principles much easier to communicate. Architects, by looking at these scientific modelings, found parallel interests which occupied both sciences: dynamic processes, complexity theory, all phenomena which surround us in everyday life. Would you attribute the change in the global architectural working method exclusively to the introduction of new technologies? No, not exclusively; a lot of the new architecture will be mostly defined by the densification of the metropolises; the extremely high ground price and the foreign developers' input will become more and more important. For example; in Hong Kong the ground price is 7x higher than the building costs, which leads to the construction of the so-called "pencil towers," with one apartment per floor (S. Holl would be jealous . . .). Together with the extremely dense topography, this leads to a complex treatment and blurring of the public and private space. This shift is of incredible importance both for the use of the urban space and for the implications it has for the domestic space. So it is the global market which defines the change more than anything. Technology will enable us to fulfill these extreme circumstances, and to import specializations from other countries. How do you imagine the cohabitation of buildings in the 21st century metropolises? Looking at Asia, one could say that the metropolis becomes denser, the pollution worse and therefore the surroundings more artificial. An example is "Linear City," a private initiative of a Kuala Lumpur investor, who is planning to build a 12 km zone along the river, and "Giga World," a 2.4 km structure positioned over the river, suspended on "legs" (the English architect Peter Cook is the consultant . . .). This initiative originates from a negotiation with the city: a free 99-year lease in exchange for the mere task to clean the river for 12 years . . . Our future**

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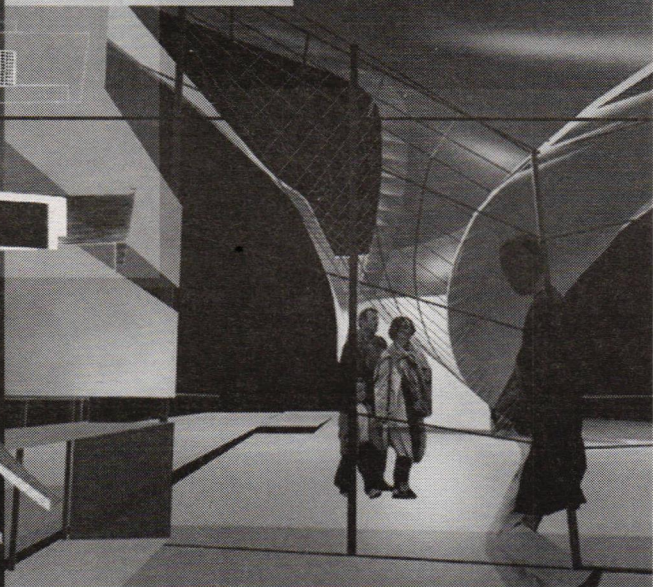
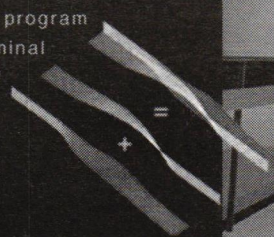
VIEW INSIDE TERMINAL

PLAN



ROOF PLAN

program
terminal
city



wall street
information exchange

wall street

PLAN

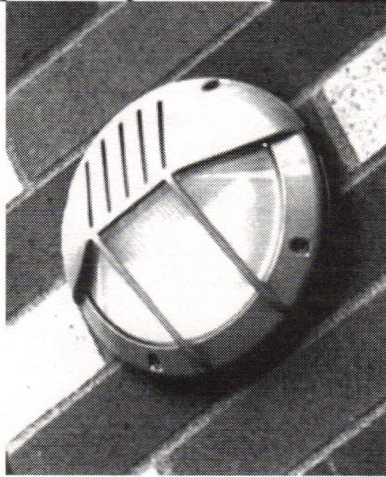
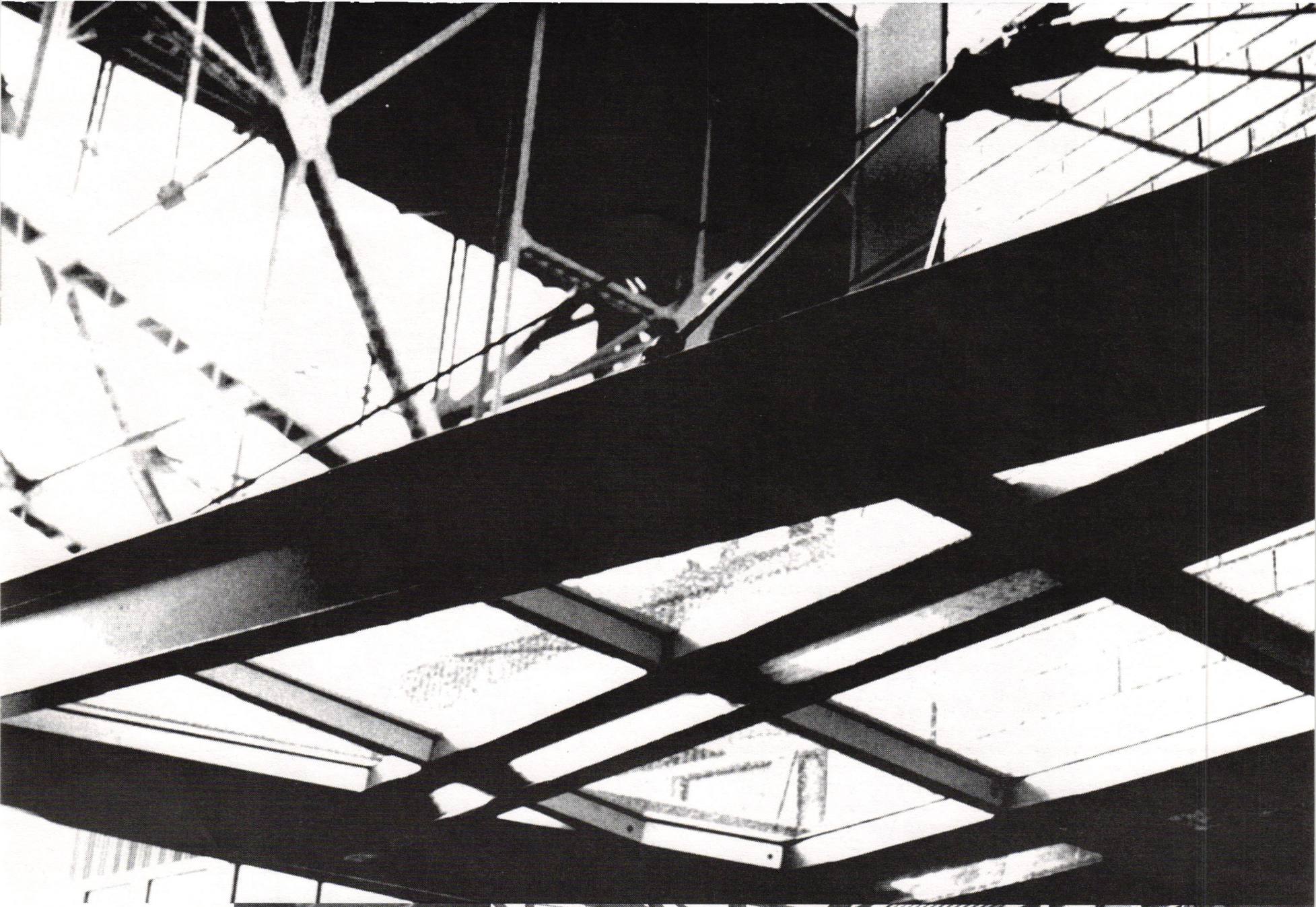
ELEVATION

LOOP 2-D | MAPPED SPACE // historical transformation of fortress wall to

LOOP 2-D | SITE (ING) // GRAPH - vertical re-presentation over time

LOOP 3-D | COLONIZATION - SHIFT (E-D) MODULES - construction - infra s

LOOP 4-D | GLOBAL NETWORK - occupation of pre-2000



Quadrant Lake Union Center

Fremont has always been in a state of change, for better and for worse, more now than ever. But one of its distinguishing qualities has been its dynamic state in which the past and present — funky thrift stores and upscale craft stores — live together.

The intimate center of Fremont serves the local community while also attracting a regional market. Into that mix has come computer graphics software giant **Adobe**, prime tenant of the new **Quadrant Lake Union Center**. This latest development, while much greater in its impact than, say, the coming of Starbucks, is an appropriate, almost gentle addition to the inevitable gentrification taking place in Fremont and along the north hillside of Lake Union.

The pair of brick-faced and metal-clad buildings, sandwiched between the Aurora and Fremont bridges, evokes the marine industrial roots of the Lake Union shore while also acknowledging Fremont's urban center.

Unlike many other large software companies, Adobe has made a point of locating in urban centers. Recently, Adobe constructed a new corporate headquarters in San Jose. The project became that downtown's largest building, bringing approximately 1,000 jobs to the downtown and the first major high-tech company headquartered in central San Jose. The building is located on the Guadalupe River at the edge of a public park. As a part of the development Adobe made substantial improvements to the riverfront and park, while pumping greater life into downtown San Jose.

When I spoke to Brent Rogers of NBBJ, senior associate and design lead of the project (John Savo is project manager and Scott Wyatt principal in-charge), I mentioned the Adobe Corporate Headquarters in San Jose, and the impression I had that in both San Jose and Seattle, they had chosen sites on the shoreline, with public parks and trails, and close to commercial centers with restaurants, shopping, recreation and public transportation. In both instances, substantial improvements have been made to the public environment while also bringing more dollars to local businesses.

Rogers told me that Adobe has had a policy of selecting sites which will be attractive to their employees, including recreation, cultural activities, commerce and easy access to residential communities. Access, in the instance of Fremont, is by foot, bicycle, auto, boat and public transit.

The Quadrant Lake Union Center is large, including 300,000 square feet in the first phase and a planned addition of 100,000 square feet at a future time. But the scale and massing of the buildings remain modest for a number of reasons. Zoning on the site restricts building heights to thirty feet within two hundred feet of the shoreline and on the remainder of the site, to a maximum of sixty five feet. The heights of the buildings are further diminished by the presence of the Fremont and Aurora bridges framing the project to the east and west. The height of the building on the corner of Fremont Avenue and 34th Street and its scale complement the older buildings across the street.

Lot coverage was restricted by the necessity of preserving three view corridors — one parallel to each of the bridges, and a diagonal view from the corner of 34th Street and Fremont Avenue to the southeast. A setback and provision of space for the Burke Gilman Trail was also required. A public street runs east-west through the middle of the project.

The architects chose to conceive of the office buildings as "bars of rectangular space" shifted off of each other in response to the slightly askew geometry of the site (34th Street and Fremont Avenue are not at right angles, but off by 12.44 degrees.) Entrances and public lobbies are located at the collision of geometry's, for example, at the eastern corner of the waterside building.

Most apparent is the use of changes in materials and colors to breakdown the massing of the buildings. This is accomplished while maintaining continuity throughout the development. This combination of variety and continuity is, in my opinion, one of this project's most outstanding attributes. The decision to use metal siding of a marine industrial aesthetic, vented roofs and saw tooth monitors on the shore side, recalling the warehouses which existed there previously, and to use predominately brick with windows as punched openings and humor in the details on the street side at the interface with Fremont is obvious and appropriate.

Within the middle realm of the project, metal and masonry are mixed in differing proportions, making the transition from the shoreline to the street. Within the internal east-west street the entire pallet of materials and colors is experienced.

Continuity is achieved by the use of colors, which though varying, are complementary within a medium value range and by the use of the same size windows and details throughout. The use of a vertical yellow mullion in the middle of the windows is particularly successful in providing continuity within a changing field, and as an additional level of detail and accent.

While the choice of the color of brick and variation in the building at the corner of 34th Street and Fremont Avenue is appropriate to the buildings across the street and the art deco period, this building seems the least successful in the project. It is too staid and slightly institutional. Hopefully the phase-two building, while continuing the essential concept of the project, will be less conservative and more dynamic.

The most important contribution the Quadrant Lake Union Center makes to the community, in addition to lunch time dollars (Adobe, the prime but not the sole tenant, will bring 500 to 700 employees to the site), is the provision and improvements to the public environment. The proportion of land devoted to public use and its quality is outstanding. These amenities include the extension of the Burke Gilman trail, landscaping and seating on the shoreline, an internal east-west public street enriched with carefully detailed hanging plants, and a public plaza off of 34th providing access and a view to the Burke Gilman trail and the shoreline. There is also a large garden within the private bounds of the Center opening out to the shoreline, which though fenced in and not accessible to the public, contributes to the quality of the public shoreline.

The landscape architect for the open space was the **Berger Partnership**. The main public plaza is conceived as three related spaces, interconnected. At the street level corner, space has been reserved for outdoor retailing and seating for a restaurant or cafe. From the street level, stairs on a radius terrace down to a mid-level and a raised platform forming an amphitheater for street performers and possibly the spill-over of the **Sunday Fremont Market**. Beyond, on the path towards the shore is a garden and art installation by Judith Caldwell.

An additional building, to be sited to the east, will complete the project. The public stair providing access from the plaza to the street and trail below will be enlarged as a part of phase two.

As sensitive as it is, this project should not reopen the door again for the development of non-water needing uses on the shorelines. I assume that this development was approved because the shoreline in this channel was not suitable for water-related uses and the previous uses were also non-water related.

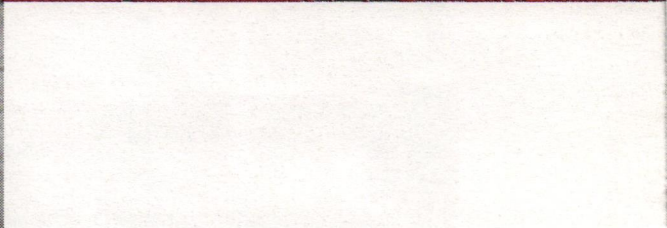
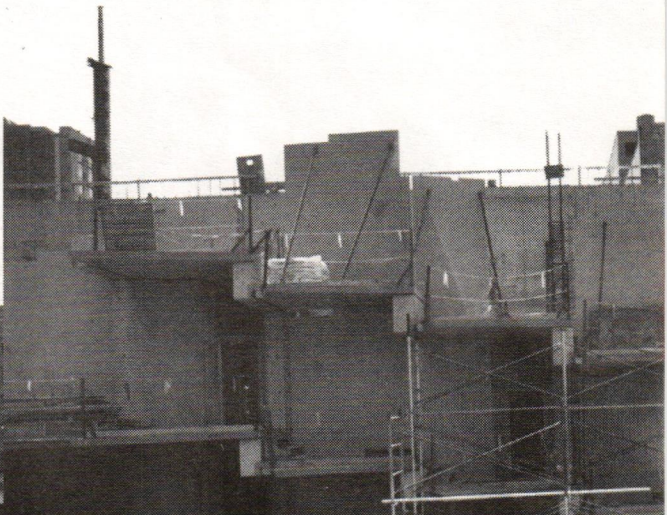
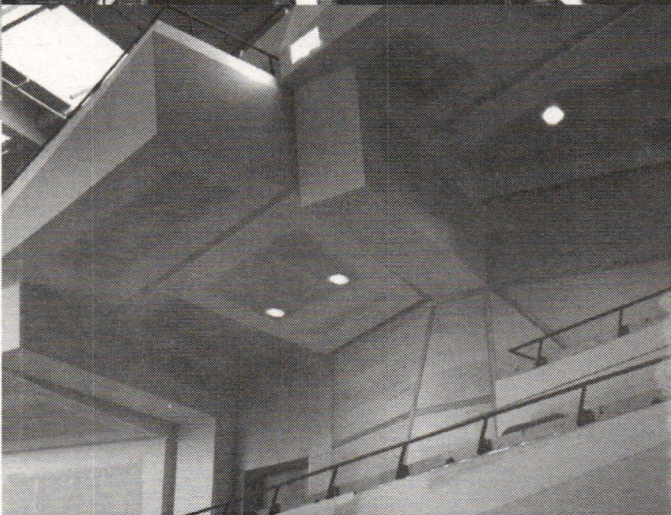
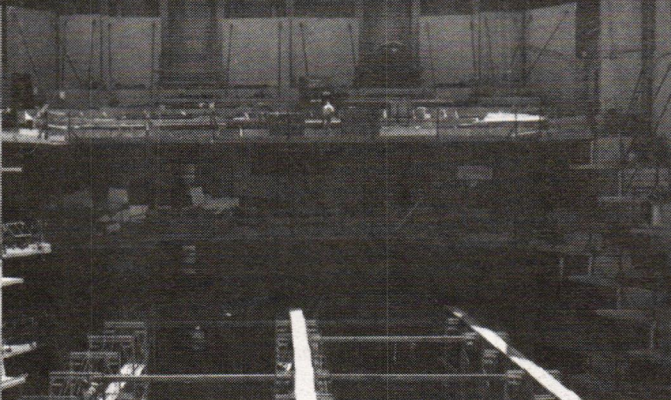
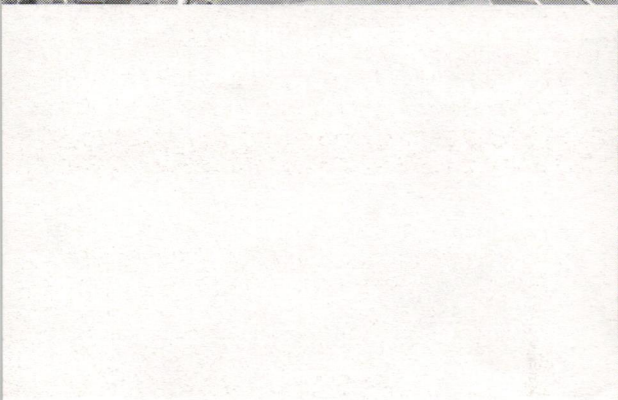
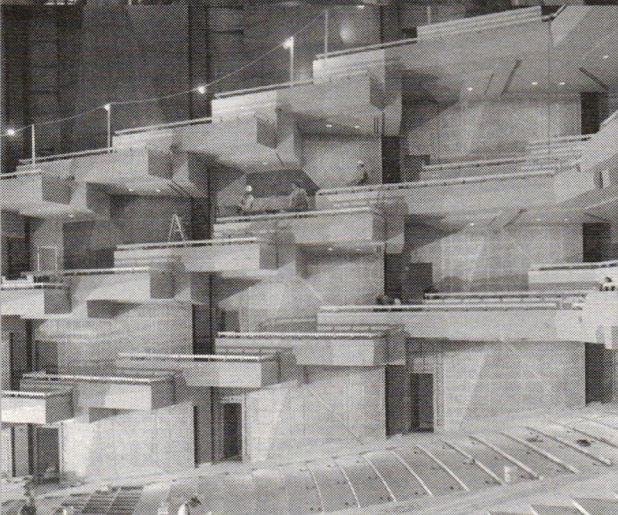
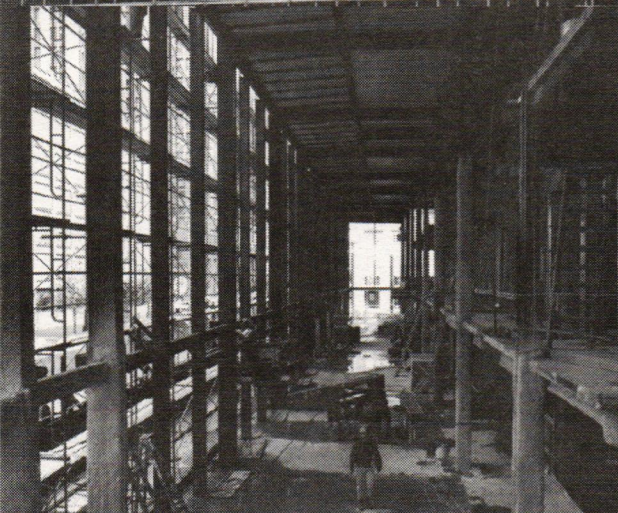
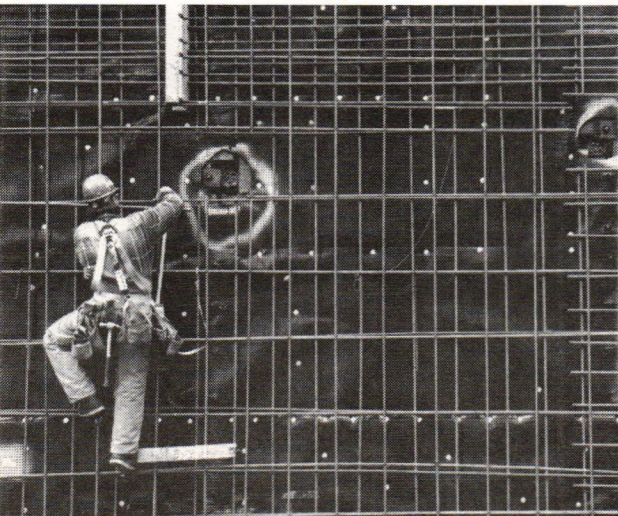
Quadrant Lake Union Center is a well-designed example of contextual architecture, responding to the fabric of the Fremont community, the industrial shoreline and the provision for public access and enjoyment.

Lee Copeland is a principal at **Weinstein Copeland Architects**. He was Dean of the **University of Washington College of Architecture and Urban Planning** from 1972-79 and Dean/Paley Professor of the **Graduate School of Fine Arts at the University of Pennsylvania** from 1979-91. He is currently the architecture advisor to the **University of Washington**.



Photo Essay: Benaroya Hall





FRANCIS FRANCIS



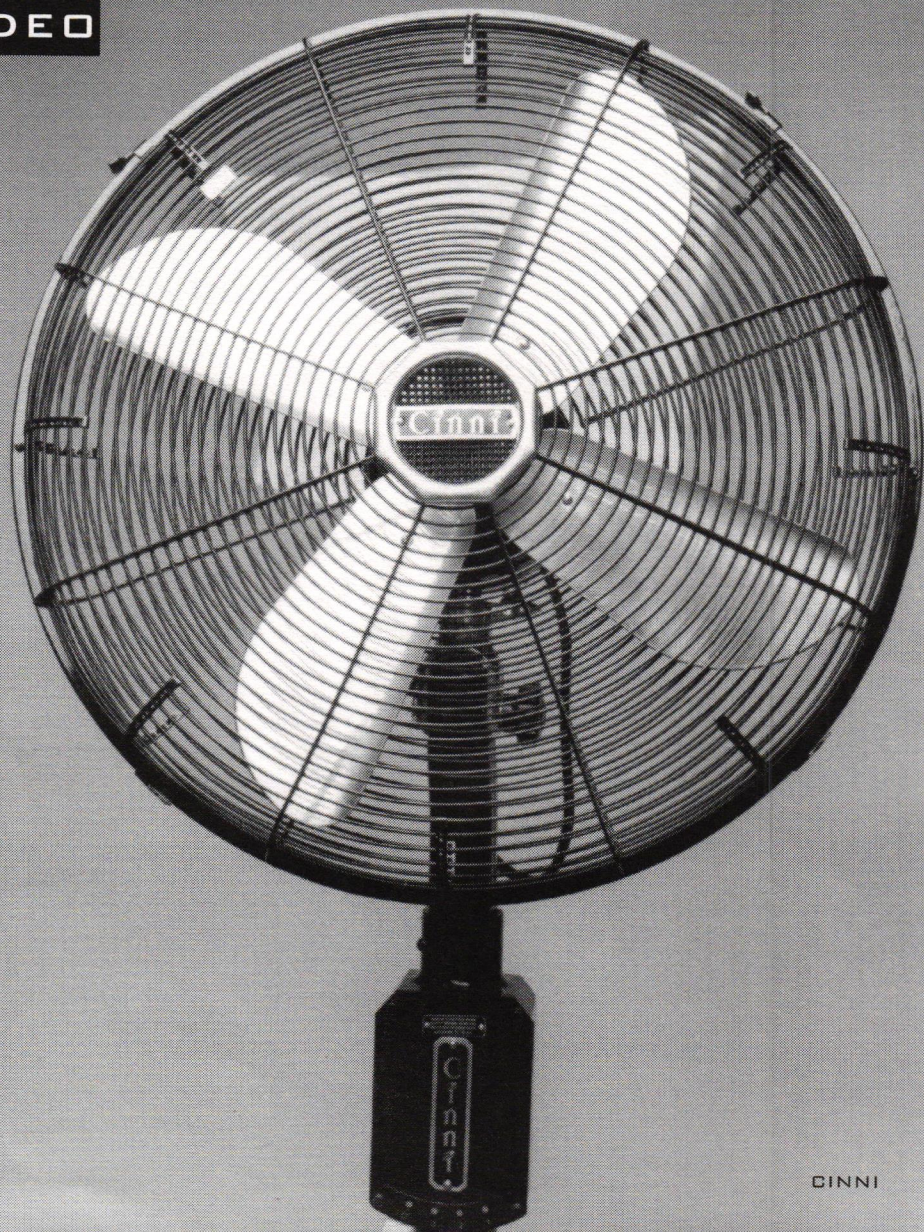
JIELDE



MONDEO



EMECO



CINNI

The Elephant and
The Blind Men

In the fable, the blind men touch and describe a different part of the elephant;

leg, truck, tusk, ear, belly, tail — and believe they have each encountered a different animal, instead of the same beast.

Benaroya Hall is the reverse: the beast masquerading as a bunch of parts. 3rd Avenue — Federal WPA. University St.— Phillip Johnson Modern. 2nd Avenue — Corporate Deconstructive Style. Union St.— Big Blank Wall.

I find little rationale for this collage as either an internal conversation nor as a critique

of the unique contexts on each street. I am left with an intense feeling of carelessness supported by “That looks good there, let’s go with it” and crude

utilization of zoning, Seattle urban patterns and functionalism. Corporate architectural thinking can be both tragic and hilarious.

Here are some examples:

My favorite “joke” is

the row of glass awnings on Union Street that are supposed to protect the pedestrians from the rain, but instead are placed to protect the advertising boxes set in the wall. If you forgot your umbrella, run between advertisements for the upcoming season.

The saddest “joke” is also

on Union. LMN established a waist-high, deco-style pilaster base to its fine Third Avenue facade. The granite with its soft, curved molded top remains at constant elevation on Union while the street drops away. So on Second Avenue, the granite is now a two-story building surface and the pleasant palm-sized molding becomes completely underscaled.

The transition is without historic complexity or contemporary irony, the granite just ties the parts together like some carnival graphics.

The details on the aggressively scaled “oil can” of a grand lobby are truly bizarre and

demonstrate a lack of tectonic language or just plain consistency.

Start from the bottom on individual bay. Granite squares. Glass block. Anodized panels. (Etched glass and stainless rails in SE area.) More anodized panels.

Trapezoidal glass bay. Curved beveled cornice. The flat applied granite pops up to make a base for each “hydraulic” painted steel column that “structurally” cascades into a pinpoint support for the “unstructural” and apparently floating cornice. But my favorite is silicon joint caused by the removable of the aluminum mullion in the center of each glass bay. Gordon Bunshaft left all the mullions in place at the world’s best urban lantern:

Manufacture Hanover’s branch bank on Fifth Avenue in NYC.

In all these inconsistencies, come some *interesting accidents*. I truly love the Third Avenue canopy with its grand-scaled steel tubes and the robot motion that turns up the angle iron at the entrances.

The canopy balances large-scale elements common to civic monuments with intimate, unique details of glass supports and cable connections. The Second Avenue side is a pleasant composition of striped stone with pierced opening and a flying granite observation booth.

Except for the unfortunate Benaroya Hall / Metro Tunnel label in the southwest, the beautiful engraved lettering and signage is always given some space to float.

And finally, the surprising and refreshing use of prominent electronic reader boards on a symphony hall and in a very tight urban streetscape.

LMN demonstrates very little investigation and merely collages of known architectural images.

One only has to look across the street to feel the intensity of a lifelong quest in the work of Robert Venturi or the vernacular beauty of The Seattle Tower.

On either building, just let your eyes enjoy the diversity and integrity of shapes, colors and forms. They are the real critics of Benaroya Hall.

— Hugh Richards

The Annual International Design

Resource Awards

The Annual International Design Resource Awards (IDRA) design jury event was held in Seattle June 4th–6th. Produced locally by Tom and Barbara Johnson of Johnson Design Studio since 1994, the three-day event included the "Symposium on Sustainable Design" at the Seattle Art Museum. This is an opportunity to hear from the six individual design judges, and get a preview of the award-winning designs during the slide presentations. As a multi-disciplinary design competition open to students and professionals around the world, it encourages experience/sharing ideas in using sustainable design strategies such as:

- use of recycled, sustainably harvested or biodegradable materials
- design for disassembly, so products can be packaged efficiently, or materials or components re-used
- commercially viable designs, which add value to the collected recycled materials
- lower energy use in product manufacture or product use
- use of materials which have lower toxicity
- use of locally available materials
- innovative ideas for packaging

The awards program recognizes good design for the environment in the categories of architecture, consumer products, furniture, lighting, apparel and packaging. Entries were submitted from Seattle, the Northwest region, nationally and internationally. The annual schedule includes a deadline for entries in the Spring, with an exhibit of winning entries every Fall in Seattle. Watch for announcements of the opening, or call for an invitation.

Jurors for IDRA '98 were Russel Johnson, Environmental Director at IKEA Sweden; Julie Lewis, founder of Deja Shoe and Deep E companies, Portland, OR; Steve Badanes, Design/Build Architect, UW School of Architecture; Joel Makower, author and publisher of the Green Business Newsletter, Washington, D.C.; Mary Jarrett, CEO of Amazing REcycled Products, Denver; and Colin Reedy, furniture designer and owner of *meta morf*, Seattle and Portland.

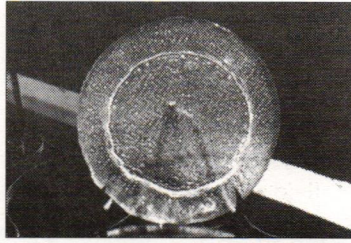
This year as in previous years, there were several notable entries. Some of the winning designs are:
(f.1) The community of Civano in Tucson, AZ, recognized as an exemplary study and work in progress of a model for a sustainable community. Quoting from their submission, "*Civano will showcase techniques that conserve natural resources without sacrificing a high quality of life. Greater walkability, reduced energy demand, alternative energy supply, lower potable water use, and increased recycling will*

create a comfortable community with a much lighter impact on the environment." It is envisioned that "*half the population and two-thirds of the jobs will be within a five-minute walk of Civano's town centre.*"

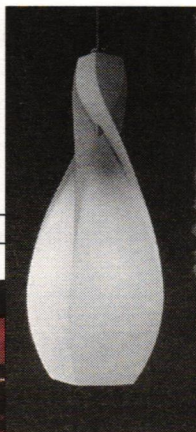
"Office of the Future," a collaborative exhibit at the Columbia Center in Seattle, was developed using "*new approaches and methodologies for planning, designing and constructing healthier, inviting but resource-conscious environments.*" It showcases new communication technology, sustainable materials, furniture and space planning to more efficiently utilize office spaces. Designers were Callison Architects, with Turner Construction. The exhibit, accomplished through a non-profit collaborative partnership including dozens of system and product vendors, subcontractors, contractor, building management and the design team, will be open for another year.

(f.2) Biopolymer is an intriguing material chosen for the "Twist Lamp" by Brian Dougherty of Celery Design Collaborative in San Francisco. Biopolymer is a compostable plastic, which resembles the type of plastic used for credit cards. In this design, the flat sheets snap together to form the spiral shape of the lamp. "Biopol" is manufactured by Monsanto, St. Louis, IL, and "Mazin" is available from Corn Card International, Chapman, NE. These are "lactic based plastics," and can be made from corn or other organics like food waste or cheese whey. They do not

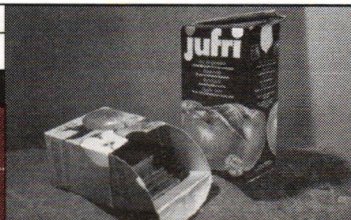
(f.4)



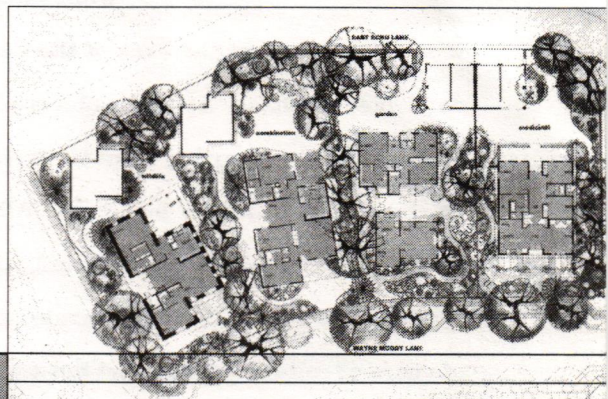
(f.2)



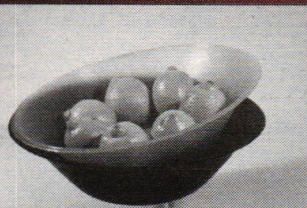
(f.3)



(f.1)



(f.5)



biodegrade in air, but surprisingly will degrade in the no-oxygen environment of landfills, or in the biologically rich environment of compost.

An exciting group of designs based on re-use of packaging materials was submitted by Martin Kuban of Wuppertal, Germany. (f.3) In one concept, apple juice packaging is used as storage for Apple Macintosh computer disks. By working with the juice processor and packaging designer, a relationship between two or more products is established, and the consumer can opt to re-use the packaging for a specific additional purpose. In another design, the brightly colored packaging of "Vittel" water dispensers is used to advantage for a retrofit: by adding an upholstered seat cushion and wheels (sold as a kit) the result is a rolling ottoman/seat.

Another packaging re-use idea comes from a student group in Paris (Silvia Ferraris, Stefania Di Petrillo and Stefano Cassetti). Here, cardboard packaging for various foods is preprinted for subsequent use by the consumer — as "pop-out" mailers for postcards, for instance. For some pasta packages, there is a little "window" — to be reused as a picture frame.

Simon Andrews, a student at Kingston University in London, designed the "Jacket Light," made of recycled plastic "paper" pressed from plastic bags. The material was made by the sculptor Robert Curry. It has four main components: the plastic cover, wire mesh formed

into a cylinder, a wire clothes hanger, and a low-wattage fluorescent bulb. It is designed to be flat-packed and easily assembled.

The woven baskets from industrial steel strapping tape are by Arunas Oslapas, Industrial Design Program Director at Western Washington University in Bellingham. The reused material is first cleaned by sandblasting with recycled glass from TriVitro in Seattle. Included is a quote from Victor Papanek: "Ecology and the environmental equilibrium are the basic underpinnings of all human life on earth; there can be neither life nor human culture without it."

(f.4) Glass Serving Platters, by Maria Ruano and her company Bedrock Industries, are an elegant product made of reused fluorescent light lenses. These recycled glass panels come from the remodel of the downtown Courthouse in Seattle, as well as other government buildings in the region. Over 17 tons of glass have been collected from one 14-story building, and more glass is available from an even larger building, saving this resource from the landfill.

(f.5) Patrick Kruithof of "De Denktank" in The Netherlands, has created "Frozen" — fruit bowls which are molded from discarded LP's!

The Design Resource Institute has recently formed a non-profit organization to create a community

resource center and archive for these award-winning designs, and to continue to produce the annual design competition. Along with the IDRA collection, the "Re(f)Use Exhibit" from the Arango Design Foundation has been given to the Institute, totaling over 300 objects/designs which demonstrate different sustainable design strategies. The University of Washington's College of Architecture, Department of Construction Management has become a partner in this effort, inviting the Design Resource Institute to combine its resources with their planned new materials testing facility at the Sand Point site. There is enthusiastic support from the new chair of the Department of Construction Management, Saeed Daniali, and assistant professor David Riley. The combined new resource center is set to open in 1999, and will function as a center for sustainable technologies and new materials research.

Sponsors of the program include the King County Commission for Marketing Recyclable Materials, the American Plastics Council, the Phoebe Haas Trust, the Weyerhaeuser Company Foundation, the Microsoft Corporation and Seattle Public Utilities / Seattle Public Schools Recycling Program. Additional support comes from the IKEA Company and the Seattle Art Museum. For more information about these programs, please contact the **Design Resource Institute** at 206-782-1982 or e-mail at 73313.2072@compuserve.com

SODO



The next time you are in downtown Seattle and have some time, drive south on Fourth Avenue until you get to Holgate. Make a left and cross the railroad tracks. Stop. Get out of your car and walk back over the tracks. On your right you will see a mural on the back of the Cash and Carry building. The image is a dark face with an Aztec headdress and the colors of the American and Mexican flags emerging from the background. You will notice more murals on the backs of nearby buildings. All in all there are 24 murals on 17 different buildings along the one and a half mile stretch of road that has been dedicated to bus traffic. The murals are the result of years of collaborative effort between area businesses, city and county government, local artists and youth called the SODO Art Corridor. ¶ What makes the SODO Art Corridor project so remarkable has been its success at accomplishing some of the central goals of planning and community redevelopment. I have been active in neighborhood planning in both the South Park and Beacon Hill neighborhoods for the better part of the last two years (See Mark Travers' insightful piece about the planning process in South Park in the last issue of Arcade). I see the SODO Corridor as a guide and inspiration to our efforts to prepare these neighborhoods for future growth. ¶ In South Park especially our effort has been focused on taking an area that for years has been ignored by both city government and city residents and improving the quality of life of its residents and making it more attractive to newcomers. There have been three stages to this work, and the SODO Corridor project illustrates beautifully how these stages should work. The purpose of neighborhood planning and planning projects should be to develop and enhance the community's identity, improve public access to, and safety

in, public areas, and contribute tangible benefits to the community's quality of life.

Developing an identity The entire SODO area, like many neighborhoods in South Seattle (including South Park) suffers from an identity crisis. Nobody knows that these areas exist and that they have names and a history. If people do know about them they likely think of them as places to drive through. This lack of identity contributes to the problems that the Corridor project started out to address. ¶ According to Mike Peringer, who has been a guiding force since the project's beginning, it all started with graffiti removal. The area had suffered for years from tagging. Peringer said the project was rather modest at first; "We just wanted to clean the area up." The project then became more than just a trash clean up and graffiti paint-out. With the help of a grant from the city, a plan developed to paint murals along the bus corridor. The murals would have a historical and community theme emphasizing the history of the greater Duwamish area including the SODO (South of the Dome). Kevin Lynch in his book *The Image of the City* writes that "a vivid and integrated physical setting, capable of producing a sharp image, plays a social role (as well). It can furnish the raw material for the symbols and collective memories of group communication." The project became the first step toward developing a sense of place for the area. Every day thousands of bus riders see the murals. The most obvious reaction is curiosity, and curiosity leads often to a deeper interest in an area. The image of the SODO has always been dominated by big warehouse or industrial type buildings. This is what made the area a prime target for taggers and for crime in general. A place with meaning, with legibility (to borrow Lynch's term) draws people in and gives them a sense of responsibility for the place and a sense of belonging. **Public access and safety** Once you have their curiosity and their interest, how can you keep people in a neighborhood? One key element

of the plan was an effort to make murals

accessible to pedestrians and bikes. The bus corridor was hardly hospitable to people walking or to bike traffic. Working again with local government and local businesses, there are now plans for two park areas along the corridor as well as a pedestrian and bike path. ¶ Part of the identity crisis in neighborhoods is the fact that people don't have a reason to stop and get out of their cars — or bus in this case. Many people are aware that South Park and the SODO area exist but how often do they stop and spend minutes or hours in the neighborhood? When was the last time someone said "Hey, let's go down to South Park." People will drive miles to get to a mall or to a park because there is a sense of accessibility. They feel safe and there is a compressed sense of space and energy. ¶ What the Art Corridor project does is create this compression, this sense of energy which draws people in and keeps their attention. This can further contribute to the local economy and drive out crime. Furthermore, this sense of public accessibility can build the fabric of social change and cohesiveness. The pride of local residents and business owners creates a feeling of common ownership and common value for a neighborhood. Meaning usually equals value, and values shared in common can lead to tangible improvements in the quality of life and health of a community.

Tangible benefits. In his book *The Good City and the Good Life*, Daniel Kemmis describes the healthy cities movement, and paraphrases one of the key leaders of the movement Len Duhl: they highlight how disparate features of a good city — like affordable housing, trail systems, urban design, open space, air quality, and employment opportunities — can be fit together to enhance the health of citizens far more effectively and cheaply

than the traditional reliance on the health care delivery system. Kemmis' and Duhl's point becomes clear with one look at the results of the Panels for Progress program, an offshoot of the corridor project. The SODO Art Corridor project initially brought together artists and young people to work on painting the murals. Most of the murals on the corridor had a great deal of involvement by youth in both design and execution. The Corridor project has continued to develop a strong relationship with youth, including many young offenders who are referred to the program by the Department of Youth Services. Many of the kids who had worked on murals have been recruited to paint panels for local construction sites. The first site will be the new baseball stadium. Young offenders, many of whom are taggers or graffiti artists, are given the opportunity to earn money to paint the panels. Since the beginning of the program last year, not one of the youths working on the project has reoffended.

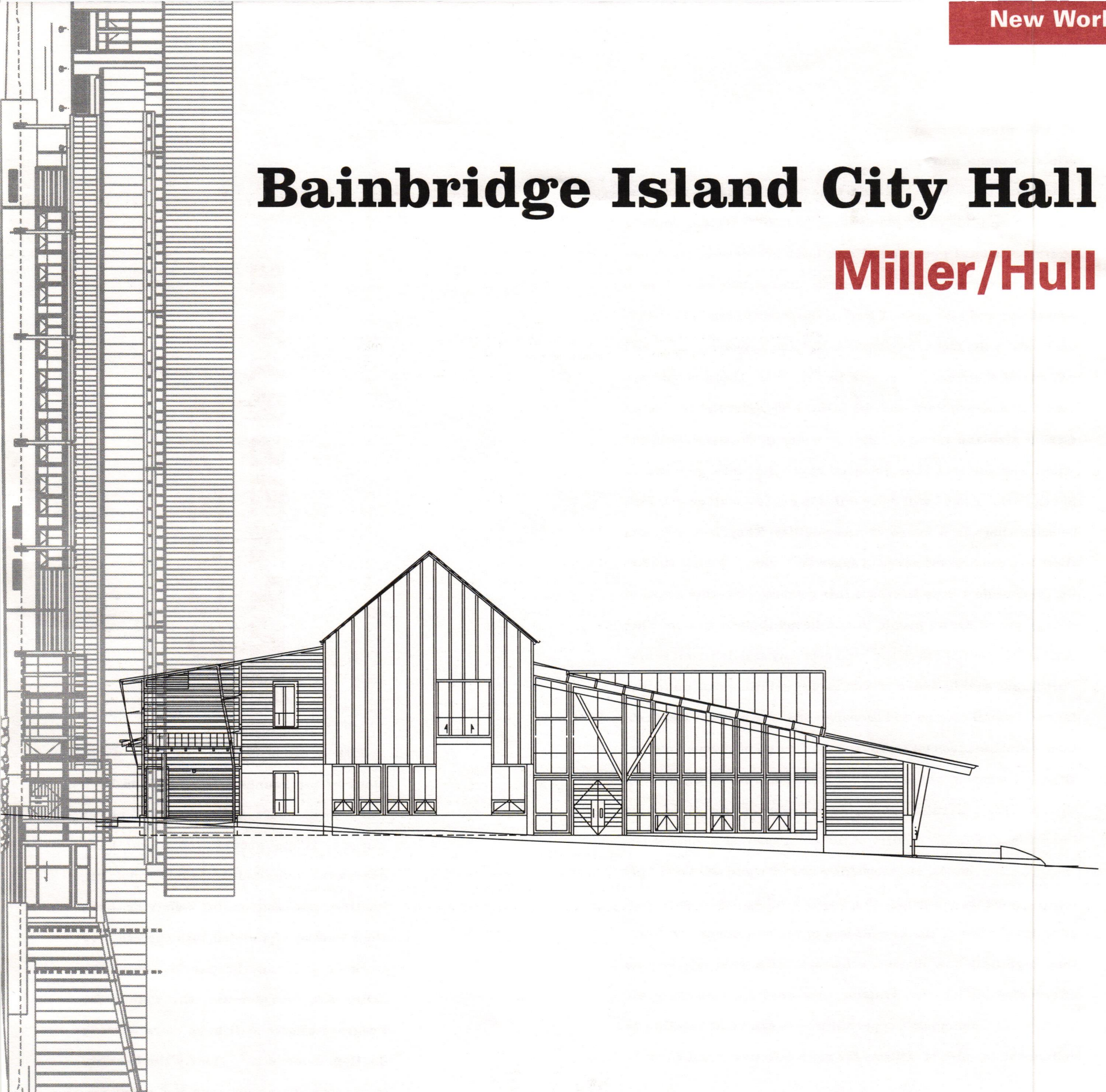
EXPRESSIVE SUCCESS

¶ With a sense of pride in their work, many of the young people involved have redirected their focus to school or careers. Young people who might have otherwise engaged in dangerous, unhealthy and anti-social behavior have their energy channeled into the creative work of painting the panels. While the SODO Art Corridor and the Panels for Progress efforts still have more work to do, they demonstrate clearly the benefits of investment by government, neighborhoods and business in projects that enhance the identity of a neighborhood. There are dozens of projects in Seattle and elsewhere that await funding or the right push from business or the local community. If we can identify these and invest our efforts we might truly begin a renaissance in some of our most neglected neighborhoods.

Roger Valdez is a free lance writer and community activist. He serves on the SODO Art Corridor's Steering Committee and is currently active in both the South Park and Beacon Hill Neighborhood planning efforts.

Bainbridge Island City Hall

Miller/Hull



In keeping with the design guidelines, Miller/Hull pushed the building up to Madison Street, creating a well-defined streetscape. This allows for enough space between the building and the existing Bainbridge Island Performance Arts Facility to form a new multi-use civic green. This space will be used for a Farmers' Market as well as overflow parking.

Design issues include the desire to fit a 24,000 S.F. building into a mostly residential scaled street, and to respond to the local vernacular architectural character. The building combines a strong civic presence while adhering to a tight budget.

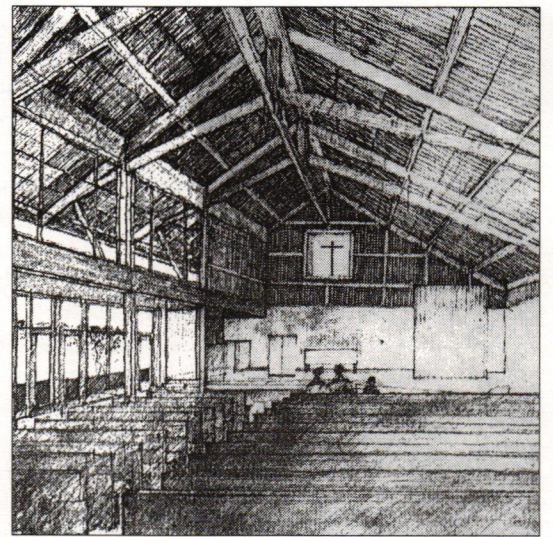
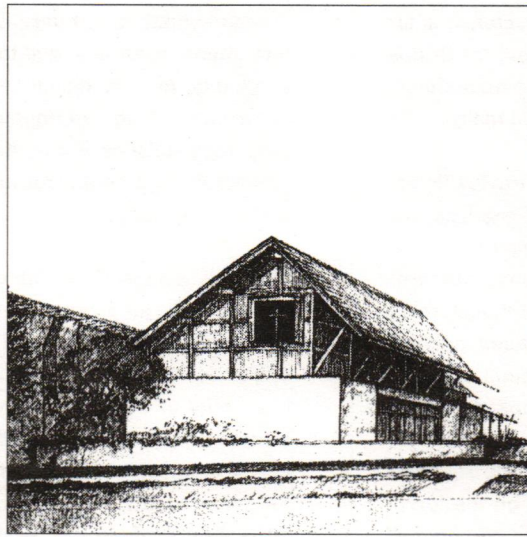
The building features a two-story gable form wrapped with several shed-roofed volumes. A central "street," with a continuous skylight, connects the two main entrances and features long custom-designed counters where the public and staff can meet. Exposed glu-lam structure and wood decking are featured in much of the building.

The east end of the building is anchored by the Council Meeting Room. This is expressed by a rise in the shed roof and features a custom glu-lam and steel truss, a built-in dais, and large sliding glazed and solid panels.

The work of six artists will be incorporated into the project; this includes a concrete slab, inlay and stain, a metal gate, and colored concrete "markers" around the building and site.

Japanese Congregational Church

George Suyama Architects



Two strong design directives from the congregation were simplicity and a Japanese aesthetic. A Japanese aesthetic would acknowledge the congregation's rich history, tradition, and transplanted Asian culture. **Simplicity translated to a religious idea of clarity, humility and purity.**

The lower portion of the church, or 'box,' from which a wooden, Asian-influenced trussed roof system rises, is extremely simple and serene.

This new structure was built to provide a large sanctuary, which was lacking in the existing church. At some point in the future the congregation hopes to raise enough money to demolish the existing church and build a new classroom structure in its place. The windows on the south side of the sanctuary will then look out onto a garden court formed by a 'C-shaped' classroom building.

Project: Japanese Congregational Church, 305 17th Avenue South, Seattle, WA **Architect:** George Suyama Architects **Site:** Urban corner lot located east of the International District in a mixed-use neighborhood. The new sanctuary sits on an adjacent lot next to the existing church. **Program:** A single-story structure with a partial basement, totaling 3,000 s.f. Program elements consist of a 2,200 s.f. sanctuary, two bathrooms, kitchen, coat closet, with mechanical and storage area located in the basement. **Structural System:** Wood stud walls with exposed wood trusses. **Major Materials:** Cedar, stucco, gypsum wallboard, fir, concrete, asphalt shingles.

The First House: Myth, Paradigm and the Task of Architecture

Writing about the task of architecture is not a simple endeavor. While many architectural treatises have attempted to prescribe a certain solution for architecture, or, perhaps, persuade a current style as legitimate, they rarely give autonomy to the architect as an individual, or provide latitude in architectural design. Historical works by Vitruvius or Palladio as well as modernist approaches by Corbusier or Hitchcock and Johnson, are regarded as important, but hardly appropriate for architecture today. R.D. Dripps, in his new book entitled *The First House*, MIT Press, 1997, changes this by offering a new interpretation of an old treatise. Based on the Vitruvian tale, he looks at the mythical beginnings of human interaction and investigates how these result in the built environment. The result is both compelling and thought provoking. The book's subtitle, "*Myth, Paradigm and the Task of Architecture*", is far more revealing of the text than the main title itself, for Dripps goes well beyond the origin of the first house into an architectural thesis that covers many aspects of the public realm.

The book centers around the myth set forth by Vitruvius Pollio, the Roman architect who built little but gained fame from his treatise on architecture, *The Ten Books of Architecture*, in the first century BC. Written specifically for the Roman emperor Augustus, the implication of public life on architecture is intended, but as Dripps suggests, the line between political inclination and the constructed environment is thin. He begins his discussion with a passage from the second book of *The Ten Books of Architecture* in which Vitruvius describes a mythical setting in a primitive forest. In the forest, trees rub together from the forces of the wind, and fire breaks out on the forest floor. As savage humans are drawn to the warmth and light of the dying embers, the result is a gathering of humans and the first deliberative assembly. From this gathering emerge political institutions, human language, and the construction of human shelter.

From this elemental myth of architectural beginnings, Dripps derives a lucid account of the human condition and its implication for the built environment. Ultimately, Dripps argues, the role of architecture is to provide structures that enable us to interpret the world and make it habitable. He shows us this through a series of investigations that explore the human in its most elemental state and its relationship to the natural world. His purpose here is not to merely distinguish one from one another, but to establish hierarchies that allow the attribution of value to the things that make up the world. As he writes in Chapter 4:

These relationships establish the fundamental connection between humans and earth. The verticality that is made explicit at the center, and which we have traced as a vehicle provided a fixed orientation and point of reference for our actions on the earth, must now connect to realms beyond the earth. The vertical closure inherent in the human figure, with its feet on the ground and its head directing a forward gaze onto the distant horizon, can now be equally understood as a fragment of a more extensive set of connections linking the sky above to the underground below.

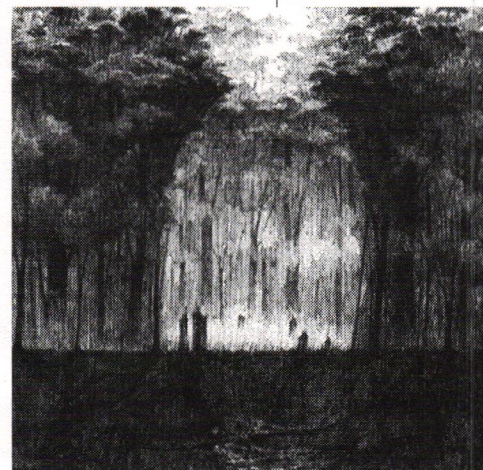
Establishing the use of the diagram as a graphic tool to represent architectural situations, Dripps examines center, boundary, entry and passage to evaluate the relationships between the private house and the public space of the city. The diagram rests on the assumption that, for architecture to guarantee a mutual understanding between a building and an environment, it needs a degree of intellectual and emotional access that is only afforded by abstraction. The suggested use of the diagram is not graphically represented in the book, nor would we want it to be. For Dripps, the investigation by the individual is important, and the diagram is a tool for understanding the relationships that are set up as conditions present in the universe; we are left to our devices to discover these for our own purposes.

The book also examines the power of paradigmatic structures — both intellectual and architectural — to establish an order and authority in human affairs, and seeks to address issues of the public realm. Translating Vitruvius' text of "to live" and "to live among men" as one and the same, Dripps writes a compelling argument for contemporary public life. He uses the myth as a tool for reestablishing the order between the cosmos and the public realm, proposing these connections as fundamental in our built environment.

What results is a book that thoroughly investigates the relationship between an inherent human condition and a resulting architectural order. Furthermore, his examination not only suggests the significance of myth in our understanding of the human condition, but uses it as a way to understand architecture. Many historians, due to contradictions in text and lack of continuity, tend to dismiss the Vitruvian tale as unimportant or irrelevant to architectural thought. Dripps emphatically reestablishes a connection with the mythical past and reanalyzes its potential for understanding its architectural subtext and meaning.

The book is subsidized with extensive notes from modern writers on myth, language, the arts and political theory that give the reader endless roads of exploration. It is illustrated with exquisite drawings by Celia Lui, a colleague from the University of Virginia, which propose an interpretation of the Vitruvian myth as presented by the author. R. D. Dripps has taught at the School of Architecture at the University of Virginia for over twenty seven years. He is currently the T. David Fitzgibbon Professor of Architecture and the Director of the American Urbanism Program.

Kathryn Rogers is a graduate of the University of Washington's architecture program and is currently pursuing Master of Architecture and Master of Architectural History degrees at the University of Virginia. She has been a teaching assistant for R.D. Dripps in Architectural Theory.



The First Annual

Interdisciplinary Community Charrette

at WSU-Spokane: The Spokane Marketplace.

David Wang, Ph.D., Associate Professor of Architecture
Michael Erp, Director, WSICOPS
Washington State Institute for Community Oriented Policing Services
Suzanne Snowdon, Adjunct Professor of Landscape Architecture

In 1996, when Washington State University opened the doors of its Interdisciplinary Design Institute in Spokane, a key component of its mission was to interweave design education with the "real life" needs of Spokane's urban environment. The Interdisciplinary Design Institute (IDI) is comprised of faculty and students from the departments of architecture and construction management, interior design and landscape architecture. These departments are all based in Pullman, a rural campus 75 miles to the south, but the IDI offers an opportunity for students from WSU's main campus to come and work in an interdisciplinary setting (IDI studios in the Fall semester are a mixture of students from the different disciplines). Also, Spokane itself is an ideal "urban design laboratory" that offers many project possibilities, both for design and for research.

To heighten the interdisciplinary intensity, some faculty at the IDI conceived the idea of a weekend community charrette. The thinking went something like this. A "real" Spokane project would be identified, one that would have a high impact on the renewal of urban Spokane. **Student teams, comprised of students from the different disciplines, would be given the program and a site tour on a Friday afternoon. By Saturday evening, each team must present a completed design solution on a 30"x40" board. Spokane design professionals would circulate among the teams during the competition period, and then jury the results on Saturday evening.**

The Client: Spokane Marketplace

The concept came to fruition on March 6-7, 1998. The Spokane Marketplace, a Spokane institution that has occupied an assortment of temporary locales through the years, emerged as an obvious "client" for the charrette. Opportunistically, through the auspices of the Cowles family, a 22,000 s.f. former auto dealership was leased to the Marketplace to serve as its permanent home.

The Charrette.

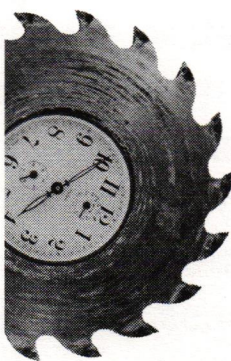
The program for the charrette was elevations, a perspective, and a developed with the help of Jackie Rappe, Director of the Marketplace, and June Martin, a member of the Marketplace board. The mission of the Spokane Marketplace is ... "to establish a year-round public market as an educational and diverse cultural center in the Spokane Downtown area, where farmers, artisans and prepared food producers can sell directly to the public." Furthermore, the Marketplace is committed to "... provide an economic and aesthetic stimulus to our surrounding neighborhoods and engage in practices, which are sensitive to protecting our environment..."

First prize went to a loosely drawn, but deeply conceived, exercise in Critical Regionalism. It proposed bringing the nature of eastern Washington, which boasts some of the richest farm land in the nation, right into the design of the Marketplace. Drawing inspiration from the Palouse farming region that surrounds the cities of Spokane and Pullman, this design calls for the vocabulary of the farm vernacular, such as the "silo entry." The jury cited the appropriateness of this in light of the design of a market that will be heavily dependent upon farm produce.

Will future charrettes be held? Certainly! The Design Institute has decided to incorporate the next design charrette as part of the kick-off activities for the coming academic year at WSU-Spokane.

Preliminary plans call for developing a charrette program by presentations by Rappe from the Marketplace, Albin from Neighborhood Policing, various WSU Design Institute faculty, followed by a tour of the site.

Friday evening and all day Saturday, student teams comprised of an interdisciplinary mix of design disciplines worked around the clock to produce the design concepts. Minimal requirements included plans and



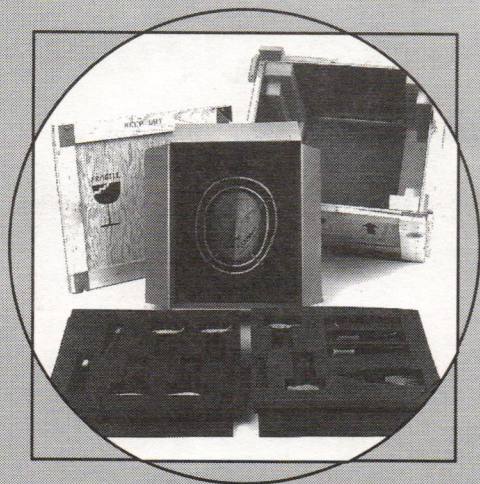
(continued from pg. 9) The predominant concept behind Buster's ideas for art concerning wastewater/ drainage is one of water "replenishment," skirting the edge between water supply and drainage. He wants art to play a role in "reducing our needs for water from the Tolt and Cedar Watersheds," proclaiming, "it is time to re-invent the cistern." He proposes various ideas to promote water conservation, which he says should start on the home front. One suggestion is for artists to live in home laboratories of exemplary resource consumption, and display documentation of these lives on Web sites and at home shows. Another commissions artists to produce incremental and social artworks in their own neighborhoods, like roadside wetland ditches and innovative landscaping. Buster's master plan also identifies opportunities for artist involvement in larger SPU wastewater/ drainage projects, including acting as design team consultants on watershed projects. Some of the watershed projects he lists coincide with those named in Lorna's master plan. Of these opportunities, the one described in most detail is called "Growing Vine Street/Green Street."

Buster's proposal includes a system of public art "Events," as well as projects to be sited in contexts other than the landscapes and buildings typical of public art. He suggests Web sites, exhibition stands, opera, even real life as art, to name a few. Such alternatives provide avenues of engagement for artists who may be interested in either unconventional media, or art of a slightly more insurgent intervention — artists who might not otherwise participate in creating public art. It is this allowance of a multiplicity of artist voices that makes his master plan a structure for creating art that speaks to everyone. Buster's master plan recommends a process by which artists can acquire the experience and technical competence they need to work effectively on large public projects. (This process bears an uncanny resemblance to my first year of landscape architecture school.) It begins

with a "Navigational Boot Camp" in which practitioners and administrators use case studies and hypothetical drills to teach artists. Following that is a "Charrette du Reality" where SPU managers, engineers, and design consultants present SPU projects in early stages of design, then artists collaborate in a brainstorming session. Next, the performances of artists at boot camp and the charrette are evaluated (the crit). A number of artists are then put on retainer with SAC, available for SPU projects with short timelines. These "Artists on Retainer" could also serve as a "Peer Review" panel for SPU public art works in progress.

As stated, Lorna's and Buster's Arts Master Plans are quite different in approach. But they complement each other well. These master plans are not two isolated objects. Instead, both are organized around a systems aesthetic whose boundaries are permeable. As such, they can be layered together, so that points, lines, and surfaces of their various systems of art align, enhancing each other.² Moreover, unpredictable intersections of disagreement might occur, resulting in rebellious nodes of critical art that keep the system in check and, in a word, public. An overlay of these two Arts Master Plans would give the infrastructure of SPU an identity rich in texture and impact. SPU and SAC took a brave initiative in extending the art master planning process to artists. And they were successful in selecting two artists whose unique visions can be integrated. The artists have done their part in putting forth provocative proposals. Now it is back in the hands of Seattle Public Utilities and the Seattle Arts Commission to combine and implement the ideas as a system, rather than picking and choosing pieces at random. They are here challenged to follow the lead of artists in transforming Seattle's public art from an object-oriented process into an infrastructure built around a systems aesthetic. — Laura Haddad is working on a public art project with King County. She writes for Landscape Journal, and works at Peter Miller Books in her spare time.

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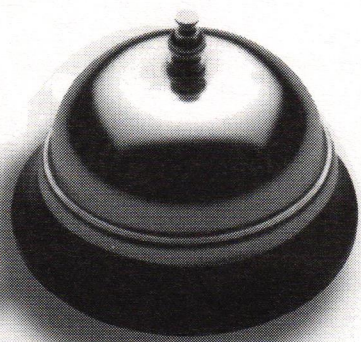
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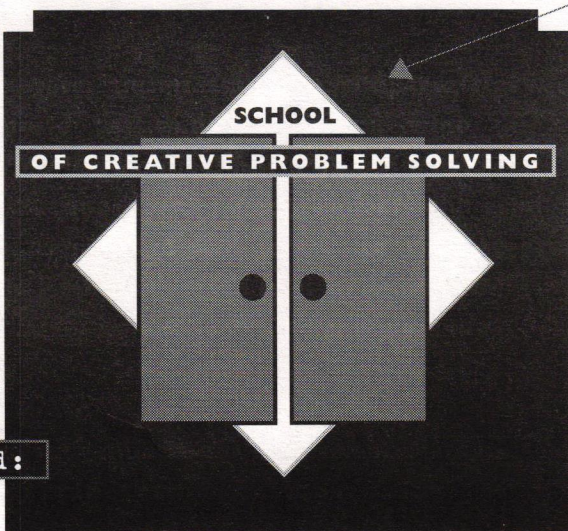


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(of so many degrees)] (ca. 1909) : INVERSE 2 — used with
the trigonometric functions and hyperbolic functions 3arc
adj [arc sine arc or angle (corresponding to the) sine (of so
many degrees)] (ca. 1909) : INVERSE 2 — used with the
trigonometric functions and hyperbolic functions
ar•cade \är-'kâd\ n [F, fr. It *arcata*, fr. *arco* arch, fr. L *arcus*]
(1725) **1**: a long arched building or gallery **2**: an arched
covered passageway or avenue (as between shops) **3**: a series
of arches with their columns or piers **4**: an amusement center
having coin-operated games
ar•cad•ed \-'kâd-æd\ adj (1805) : formed in or furnished or
decorated with arches or arcades
ar•chae•ol•o•gy or **ar•che•ol•o•gy** \är-kê-'al-æ-jê\ n [F
archéologie, fr. LL *archaeologia* antiquarian lore, fr. Gk
archaiologia, fr. archaio- + *-logia* -logy] (1837) **1**: the
scientific study of material remains (as fossil relics, artifacts,
and monuments) of past human life and activities **2**: remains
of the culture of a people : ANTIQUITIES —
ar•chae•ol•og•i•cal \är-kê-æ-'laj-i-kæl\ adj —
ar•chae•ol•o•gist

earth•wise, inc. \ürth-wîz\ *pro* [NL
earth lit. Seattle, WA and *wise* fr. English
wise lit. *to recycle building materials*] **1**:
hand demolition specialists **2**: used
building material sales — FULLY
LICENSED, BONDED, INSURED (lic
#earth*066JM) — **earthwise, of Seattle**
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1909)
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design, form, or structure — **ar•chi•tec•ture**
ar•chi•tec•ture \är-kæ-,tek-chær\ n (1555) **1**: the art or
science of building; *specif*: the art or practice of designing
and building structures and esp. habitable ones **2 a**: formation
or construction as or as if as the result of conscious act **b**:
a unifying or coherent form or structure <the novel lacks ~>
3: architectural product or work **4**: a method or style of
building

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(continued from pg. 7) degree to which we're picking up on resource conservation efforts. There's a very strong environmental ethic in the Northwest. Architects and engineers are sensitive to sustainability issues. More and more you see buildings that are constructed with recycled materials. I think that Harriet Bullitt's retreat center (Sleeping Lady Conference Center) over in Icicle creek is a very impressive example of a really beautiful, natural facility that is comfortable and well-designed. At Meadowbrook Park, which was recently dedicated, we built a whole bridge out of recycled plastic. It looks like wood, but it's made of plastic and it's more durable than wood. It's actually made out of all of our plastic milk cartons. It's very attractive and fits into the scene. Seattle's Parks Department has picked up more and more on benches and signs that are made out of recycled materials. So although we do a lot, we don't do anywhere near enough. As a nation we are still a net consumer of resources and we are not being sustainable in the way we re-use materials. There's definitely room for improvement.

A: Would you talk a little bit about the plan to put covers on Seattle's reservoirs?

G: For public health concerns, the state has required that we cover all of our reservoirs. Among these reservoir cover projects, we have some really exciting, creative ones and then we also have some that are kind of pedestrian. What we've had to do, because of the huge cost of current infrastructure improvements, is phase in the reservoir covering. We've had to pick a number of reservoirs where we'll use floating covers that will last 15 to 20 years and then hopefully they will be replaced with hard covers. We have 11 reservoirs in this water system and nine of them are open. It would create a wonderful sense of new urban space to have them all covered with hard covers on which neighborhoods could create mini parks.

While the reservoirs have floating covers, we'll have to keep fences around them for protection of public health. But there are discussions about creating walkways around the reservoirs and doing more landscaping, so I think we'll improve all our reservoirs in town.

Right now we're working on a hard-cover project at Lincoln reservoir, on Seattle's Capitol Hill behind Seattle Central Community College. There is just a lovely design scheme for a small park there with, if we can raise money for it, a water element with a fountain. The art in that design, the water element, could cost almost \$1 million, so we do need to find funding for these elements. But to create these new parks and open spaces in nine neighborhoods in Seattle is a wonderful opportunity to provide more open space in dense urban areas.

— interview by **Ann Thorpe**, Editor of *On The Ground* magazine

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