A black and white photograph of a wooden structure, possibly a window or door frame, set against a light background. The structure is composed of several rectangular wooden panels arranged in a grid-like pattern. A central vertical opening is visible, and the wood grain is clearly visible on the panels. The lighting creates soft shadows, giving the structure a three-dimensional appearance.

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16.4/Summer 1998/Critical Regionalism

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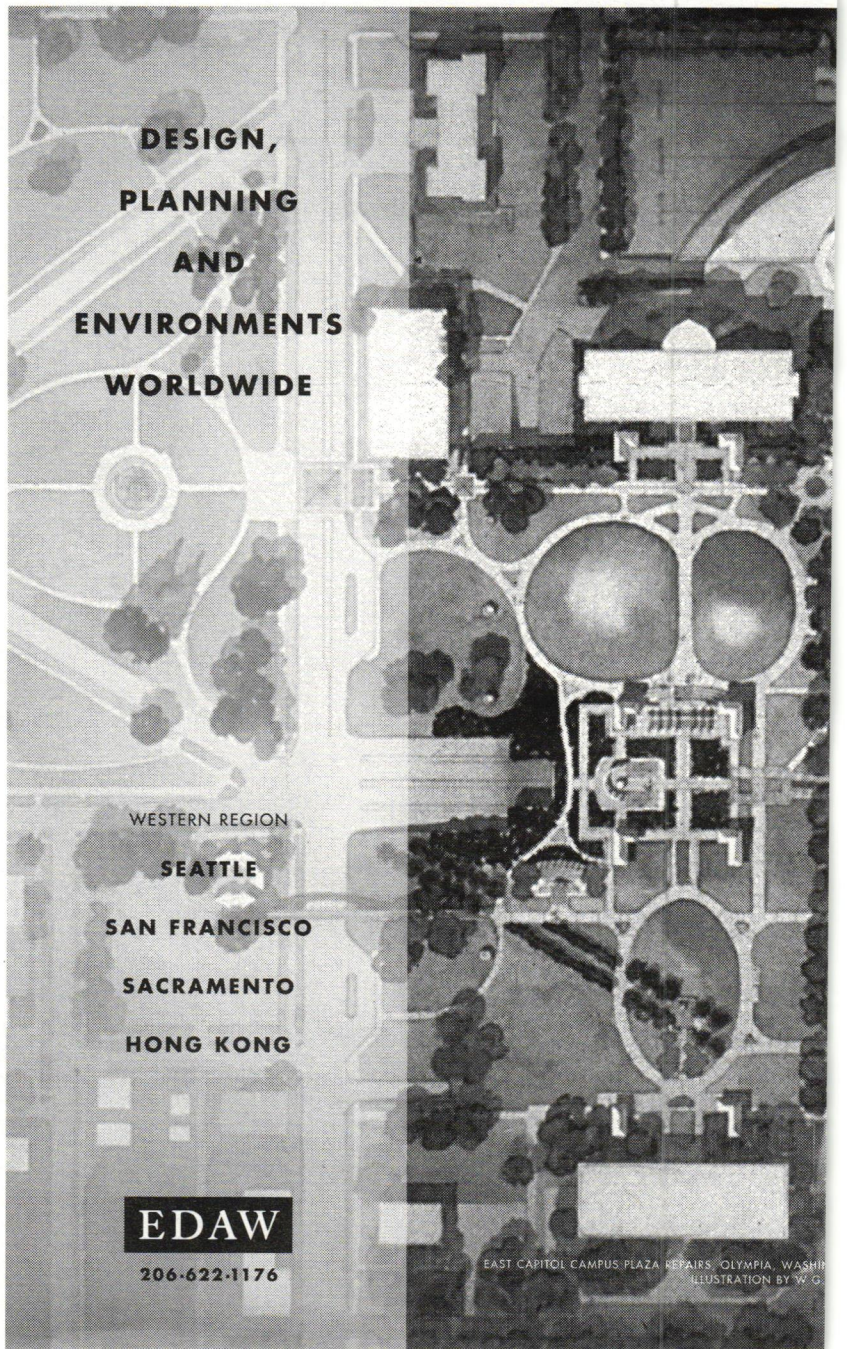
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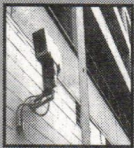
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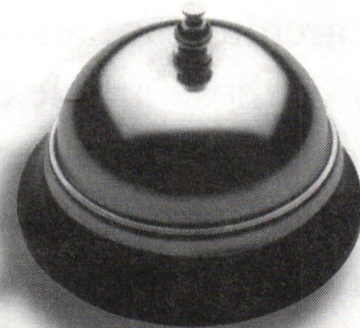
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Regionalism and a strong economy appear to go hand in hand, at least according to Kenneth Frampton. Prosperity, Frampton believes, plays a significant role in renewed interest in regional design. The Pacific Northwest tends to bear out his theory. The economic boom following World War II provided the impetus for local architects to transform the International Style into distinctive “Northwest Contemporary” architecture. Our current period of sustained—and unprecedented—growth has rekindled a desire for architecture that conveys the *zeitgeist* of the region. But now the definition of “Northwest Style” is too often narrowed to gratuitous heavy-timber elements, corrugated metal siding, and ubiquitous wood-kicker details. Developing a regional architecture that doesn’t reduce the Northwest to clichés takes on added urgency at a time when new construction is virtually reshaping the region.

Critical regionalism, which is neither style nor ideology, may provide a useful strategy for architectural practice during this time of rapid change. Theorists Alex Tzonis and Liliane Lefaivre coined the term “critical regionalism,” but it is more closely associated with Frampton due to such writings as “Towards a Critical Regionalism: Six Points for an Architecture of Resistance.”¹ Frampton finds his philosophical ground in Paul Ricoeur’s theory that technology has homogenized the world by facilitating the spread of a single mediocre culture. Since architecture is not easily adapted to the processes of mass production, Frampton considers it an effective means to resist this globalizing force through connections to a particular place, climate, and culture.

This issue of *Arcade* examines critical regionalism in the context of recent Northwest architecture and design, but you won’t find an overwhelming endorsement of it in any of these articles. Instead, Frampton’s theory serves as a springboard for new—possibly unanswerable—questions. Exactly what is it that makes this region unique? Is regionalism too narrow a vision for the Northwest or is it how the region derives its strength? Can local architectural criticism influence the quality of regional design? Together the articles suggest that the reasons that make these questions so difficult to answer are the same reasons that make them worth asking.



Barnes House: Nanaimo, British Columbia, 1991-93. Client: David and Fran Barnes.
Architect: Patkau Architects. Project team: Tim Newton, John Patkau, Patricia Patkau, David Shone, Tom Robertson.

Consultants: Fast & Epp Partners, structural.
General contractor: RW (Bob) Wall Ltd. Photograph by James Dow.

To me, the emblematic image of Seattle today is REI's climbing wall. It is the map of an identity crisis that has been gathering slowly in my native Seattle since before I left in 1977. On the one hand, making a climbing wall a billboard for passing motorists is an inspired notion. It's completely artificial, yet offers the quintessentially urban pleasure of seeing and being seen, with, best of all, a '90s techno-athletic twist. The irony is that REI is not supposed to be either urban or artificial but about nature, which is fundamentally, unequivocally real. So you have at the scraggly edge of Seattle's highrise downtown a tiny bike-riding trail and a fake waterfall, a mixture of wood framing and industrial cladding. In the topsy-turvy world of retail, anything goes, and mixing metaphors is the least of design sins a store could commit. But if you ask more of architecture than that it offer goofy ironies, the pickings are slim in Seattle. And that is tragic if the city is on the cusp of its great moment, as I think it is. Urban great moments occur during periods of sustained growth and wealth creation. It is in these eras that cities have produced their greatest and most confident architecture. Not very many cities get to have a great moment, and not all of them exploit their moment, so the question is, will Seattle?

I will grant that it is tougher for cities to define themselves in any unique way these days. It is extraordinarily difficult for any local flavor or new idea to penetrate the ossified carapace of the real-estate development industry. Nor is it easy to cope with the public's disinterest in architecture as a cultural or city-building endeavor. But extraordinary achievement is not impossible. Los Angeles, once an incubator only for great residential design, now nurtures such extraordinary talents as Frank O. Gehry and Hodgetts & Fung. The city's appreciation of architecture has come too late to save the uniquely glorious landscape from death by subdividers and highway engineers, but the work architects are now able to do ranges from the Getty Center to Eric Owen Moss's remarkable remaking of the movie-studio detritus of Culver City.

Seattle seems on the surface a welcoming place for architects; it's always drawn them and has never been the scorched-earth architectural landscape that Phoenix, Houston, and Atlanta have been. Perversely, the salubrious environment seems to deprive architects of a "fire in the belly." It is easy to complain that there are few great commissions here (increasingly untrue anyway). But great architects, contrary to perception, know how to make something extraordinary come out of ordinary circumstances, because designers are so driven by their goal that they do the extra detailing (even though the fee won't cover it), they nudge the clients along, and they fiercely defend their design against the depredations of so-called value engineers. This way of doing things is often harrowing to witness, and it should not be so difficult, but in our era it is.

For whatever reason, such driven designers are working and building in Vancouver, where John and Patricia Patkau have emerged as among the most influential of North American architects on the basis of projects far more thankless than those many Seattle architects receive. And they are hardly alone. Peter Cardew, Henriquez Partners, and Busby & Associates are each—in highly individual ways—stretching the envelope of what architecture can be within very conventional programs and budgets.

If there is much here that is very good, but little that is great, why has the red carpet never been fully unfurled to architecture in Seattle? A key reason is what I call Seattle's culture of niceness. Don't merely accuse me of being an uncivil New Yorker. Consider how pernicious Seattle's vaunted civility can be in the context of making a city that is livable and unique. Most architects I speak with in Seattle trim their creative sails from the very beginning of a project, recognizing that few clients want to try something new for fear of upsetting neighbors, or seeming too assertive, or generating controversy.

Out of this culture of risk aversion comes what my late colleague Paul Sachner liked to call architectural Buicks—amiable, kind of competent, inoffensive, comfortable. Buick buildings are soft and squishy, predictable and attitude-free. A typical Buick is the Hewitt Isley redevelopment of the Bell Street pier. Initially it seems lively, even fun. On closer view, none of the parts quite come together and many of the gestures and details have been Seattle staples since the Forward Thrust era of the late 1960s and '70s. Buick buildings are not bad buildings, but they are pernicious in the way that they drain energy from older, more interesting prototypes and in the way that they fail to offer building blocks to a future that recognizes the kind of place Seattle is (or could) become. By not trying to stretch the envelope of what is possible, local firms don't develop the skills to take on new challenges.

Even the idea of a regionalist architecture has become a crutch, substituting for more substantive discussion. That is because Seattle-style regionalism has largely played itself out on a woodsy residential scale and has had little to say in an urban or public scale. Kenneth Frampton argues that a local style arises from explorations of the particularity of light and tectonics. It's very difficult to reconcile Frampton's focus on the making of buildings in a Northwest environment with such mute technologies as tilt-up concrete and out-of-the-catalog curtain walls. Also, in an era of rapid change, flexibility and malleability are prized, not the permanent or the finely wrought.

But there are ways to turn these seeming barriers to advantage. The same business imperatives that drive the desire for flexibility are opening possibilities for rethinking the way architecture is made.

Consider Zimmer Gunsul Frasca's "Red West" campus for Microsoft. The narrower floorplate (to give more people access to light and views), the internal gardens and the intense care devoted to the dining pavilion bespeak an important move away from the warren-like office spaces in the generic developer special that Microsoft and other office-park tenants have traditionally preferred. Instead, Microsoft sees an environment that regards natural light, landscaping, and views as encouraging essential collegiality and as part of a workforce-retaining amenities package. Such companies also seek a workplace that rewards the increasingly collaborative and decreasingly hierarchical way work needs to be done today. The imperatives of restructured work create a powerful impetus for clients and architects together to embark on a journey to find the true expression of what it means to be a business today in the Pacific Northwest.

Architects increasingly have at their fingertips the means to make what seems on paper to be a generic project into something much more expressive. Computer tools now permit complex analyses of building orientation and exposure at low cost, with the result that more sophisticated designs for overhangs, shading, glazing shape and type, and natural ventilation can be justified. Miller Hull's Federal Credit Union project in Northgate is a creditable beginning. Busby & Associates, in Vancouver, has pushed this trend much harder in its headquarters for the local Association of Professional Engineers and Geoscientists. In Germany, Switzerland, and other countries where daylight and natural ventilation are valued and encouraged by local regulations, extremely sophisticated buildings with "breathable" walls have been erected that give users individual control over daylighting and thermal comfort while saving energy.

Unprecedented growth in the region is both threat and opportunity. There are many who argue that growth has been handled as well as can be hoped. I fear this will prove to be naive; I think few in Seattle recognize the scale of growth currently under way. I've watched other cities attempt to shut the door on growth. It hasn't worked. They have simply diverted the flow, with the typical result that more far-flung, formerly non-urban areas fall to the bulldozer. In the Seattle area Los Angelization is rapidly becoming the norm. This means not only the strangled freeways everyone complains about but astronomical housing prices in desirable areas and growing gaps between haves and have nots. No-growth forces have saved a neighborhood here, revitalized a downtown there, but overall they have lost the war and quality of life continues to decline.

Without its vaunted quality of life, the Seattle area actually has little to offer the rest of the country. So reconciling the seemingly irreconcilable—growth versus quality of life—must occur, if for no other reason than to avoid falling back into what once seemed the perpetual Seattle cycles of tepid growth followed by deep recession. If Seattle is to create a sustainable environment that people actually want to live in rather than escape it will have to consider the consequences of "nice" culture and rewrite many of the development rules that apply throughout the nation.

If the metro area continues to follow Portland's lead by increasing density within defined urban boundaries, a considerable burden will fall on architects. When there is not space to "soften" simplistic massing and dumb elevations with landscaping, or when the building is simply too big for landscaping, the design has to be more publicly engaged and engaging. It means the designer must pay much closer attention to what is the front and what is the back, and to minimizing the deadening effect of windowless elevations and loading zones. In short, designers will have to think in new ways, not rely on the tried and true. In urban architecture, though, it is often out of such mundane ingredients that greatness has been made.

A higher level of creativity and tenacity will be needed to use growth in remaking the metro area more sustainably livable. Whether it is changing deadly regulations or simply looking for innovative approaches, an extensive designer—and citizen—consultative process must occur, though it need not produce lowest-common-denominator answers. Since most people can't read drawings or understand the implications of models, there must be an opportunity to build innovative trial-run projects. Seattle could learn from Berlin's 1980s International Building Exhibition which, through infill development, proposed to revitalize communities trapped within the capricious urban eddies left by the path of the Berlin Wall. Some 300 sites were rebuilt by dozens of internationally known architects. The results were not always salubrious, but the city learned so much in the process that when it was faced with the gigantic project of knitting the city together after 1989, it had many models to choose from. Seattle probably cannot realize the consensus needed to define a fundamentally different future for itself without building some trial-run projects.

The components for a period of extraordinary architectural wealth in Seattle have slid into place. This is the city's moment. How long it will last we can't know, but some cities have built the infrastructure of architectural greatness in just a decade or two (New Orleans, San Francisco, Charleston), and others have built on them over and over again (New York, Chicago, and now, possibly, Los Angeles). In this moment, not only could new styles be developed, but the Seattle area could become a pioneer in altering the increasingly pathological pattern of American urban development. The question yet to be answered is whether Seattle is up to the challenge.

In Canada, every child grows up knowing that moss grows on the north side of trees. They remember this in case they are ever lost in the woods and need a point of orientation, a way to locate themselves. The trees register a natural phenomenon and provide a calibration of sun, rain, and the resultant fertile growth. They provide a legible text.

Architecture also has the potential to provide registration. Fundamental intrinsic issues such as rain and gravity can be engaged by an architect to provide understanding and empathy. They become part of the architectural dialogue, potent sources of pragmatic necessity and poetic desire. Meaning accrues through the development of details that reach beyond merely satisfying their practical concerns. Rain enters into a critical theory of architecture. The architecture of the Pacific Northwest engages in the issue of shedding the rain as an inevitable condition of the region. We can remove the cedar rain forests, but we cannot remove the conditions that produced them. We must leave our buildings out in the rain.

Traditional theories of architectural tectonics emphasize structure and connection. They view the material condition as a contrasting movement from mass to frame, from ground to sky, with the roof representing a skin, a lower heaven. This viewpoint may be shifted by examining the language and function of the roof. The terms peak, ridge, valley, and slope identify the roof as a terrain. It is a watershed geography. The roof can be seen as a lifted fragment of the earth's crust, describing the falling path of collecting water.

Scuppers, gutters, and rainwater downspouts begin with the spatial diagram of the building. In the Surrey, British Columbia, Newton Library by the Patkau Architects, the visible galvanized gutters at each end of the building have their origins in a plan diagram generated by the library program. The linear building has an inverted ridge. The section is a V opening up to the sides, allowing daylight to penetrate, creating a resultant valley down the center of the building. Atop this V-shape, a peaked mechanical enclosure gradually diminishes as it moves from its source outward to the ends of the building.

Through this secondary roof a naturally tapering cross-slope is created, allowing the center of the valley to drain to the exposed scuppers at the ends. As the air duct size diminishes, the water volume increases. Plan, section, air distribution, water shedding, and daylighting come together in an integrated architectural expression. The park-like suburban setting for the building allows this deliberate, expressive shaping of the building.

The Belkin Art Gallery, by Peter Cardew Architects, presents a similar linear building with a central valley and scuppers at each end. Here, the University of British Columbia campus context sets a vocabulary of glazed white brick and concrete. The end elevations are composed with the highly articulated expression of central concrete scuppers. The surface of this concrete is left deliberately unsealed to bear witness to the weathering via accumulated patina. Rain and time complete the composition.

At the REI building in Seattle, by Mithun Partners Architects, the main roof becomes a watershed for a waterfall marking the entrance. In what might be seen as an appropriate language for an outdoor recreation outfitter, the shedding of rain becomes a metaphor for the natural landscape. Even more compelling than its artificial boulder landscape is the presence, felt and heard, of increased volume with increased rain runoff. A retention pond with an overflow drain at its base allows rain water, rather than city water, to fuel the falls, an actual benefit to the environment.

Donald Carlson Architects makes a virtue of necessity on many of their projects. Faced with tight budgets, they seek sources of expression in the essential requirements of the building. The drainage of roof water is brought to the surface of walls, providing relief and pragmatic ornamentation. By simple angled extensions of sloping roofs, a natural cross-slope to a downspout is created. This architectural imperative has grown and developed in their work to the urban street scale. They are now part of a team, with artists and landscape architects, proposing an entire rain water system collecting, pooling, and channeling the runoff into a greening of Seattle's Vine Street, inevitably flowing down to the waterfront.

The way a roof sheds the rain tells a story. It registers the seasons and the region's weather. It is a story about the geography of a roof and surface detail. It has the potential to be a text that reveals the critical conditions of the whole. Through the legibility of its commentary, it provides meaningful human connection to the material condition. The draining of rainwater is a physical response with conceptual implications and visual and haptic results. It is the practical in pursuit of the poetic.



Newton Library: Surrey, British Columbia, 1990-92 Client: Corporation of the District of Surrey.
Architect: Patkau Architects. Project team: Michael Cunningham, John Patkau, Patricia Patkau, David Shone,
Peter Suter. Model maker: Peter Wood.

Consultants: C.Y. Loh Associates Ltd., structural; D.W. Thomson Consultants Ltd., mechanical;
RA Duff & Associates Inc., electrical; BTY Group, costing; Brown Strachan Associates, acoustics. General contractor:
Farmer Construction Ltd. Photograph by James Dow.

Is it possible to discuss regional architecture and the Northwest without mentioning technology? If regional design is an expression of the culture of a place, it would seem that technology would be an important component in Seattle—home of Microsoft and its many spin-offs. The high-tech industry has already had a direct impact on architecture in the region. The wealth created by Microsoft has built homes for new millionaires and financed major city projects including the new football stadium, the Union Station development, and the Experience Music Project. So what role can technology play in architecture besides bankrolling it?

To most people, technology and the imagery associated with Northwest style appear to be inherently at odds. It's a clash between silicone and heavy timber, software and stone. This dichotomy seems to persist in theory, too. Kenneth Frampton suggests that one aim of critical regionalism is to resist the globalizing force wrought by technology. But rather than a reflex reaction against modernization, Frampton posits developing a critical stance toward technology. In this context, the term critical does not mean to find fault or be negative. Instead, to be critical—according to social and cultural historian Raymond Williams—means to develop an active and complex relationship with a situation and its context.

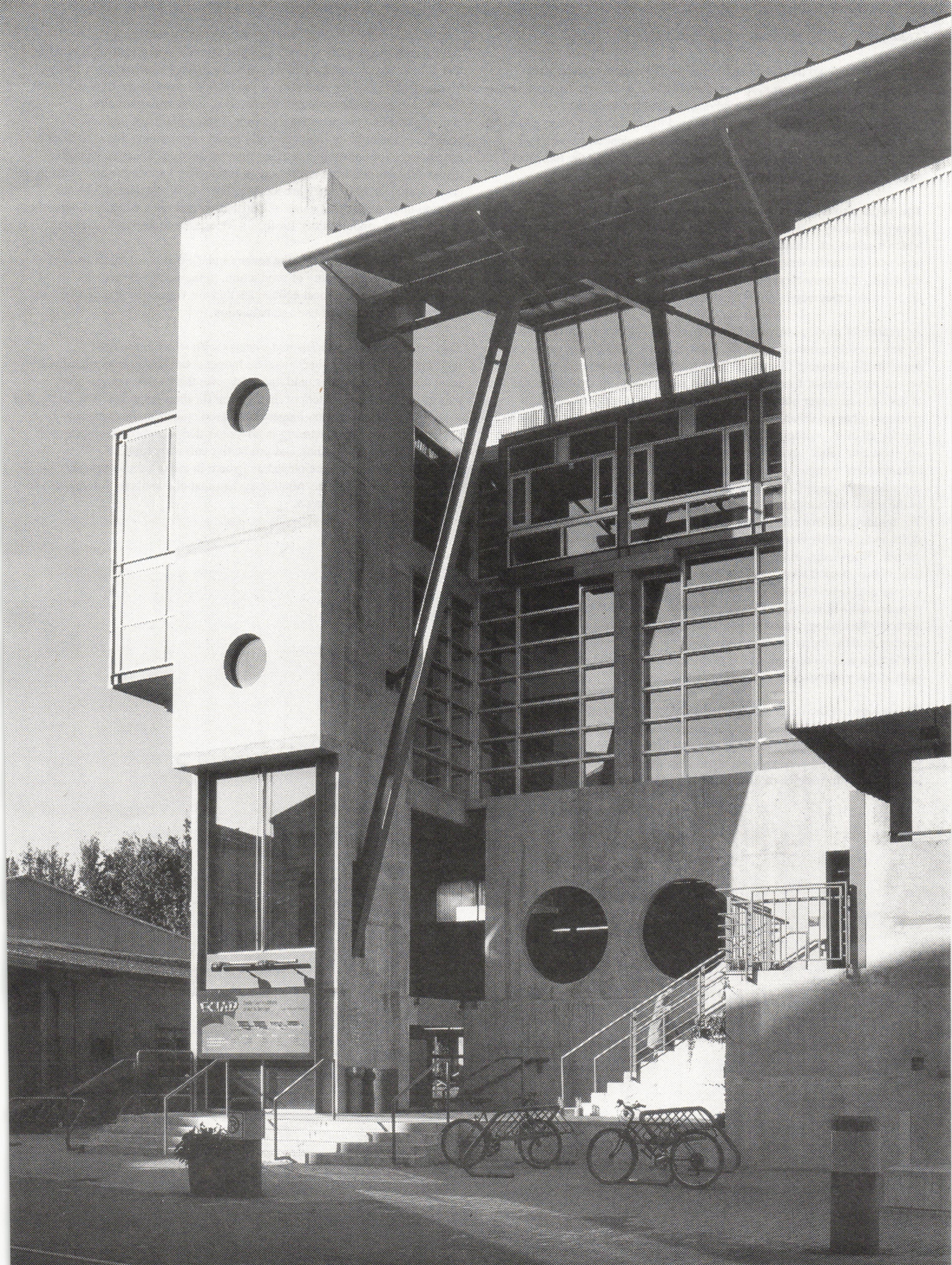
Surprisingly—or perhaps not—the attitude toward technology evidenced in Bill Gates' new residence is highly *uncritical*. According to Gates in *The Road Ahead*, the main purpose of technology is to make a house "easier to live in," but upon closer examination it is obvious that entertainment is the only function fulfilled by technology in his own home. High-definition monitors situated throughout the house display movies, television programming, and digital paintings. However, not a single system makes the house more livable by taking care of domestic chores such as cleaning, cooking, or making the bed. Instead, the latest technological advances are primarily used to allure, seduce, and shock. This is analogous to an expensive Hollywood production resorting to the latest special effects in order to entertain.

The Gates house automatically adjusts air temperature, lighting, music, and digital art as people move from room to room. This is based on personal data programmed into pins worn by family members and select guests. However, this technological application appears to diminish experience by inhibiting spontaneity and promoting the expected and mundane. In order for the system to function optimally, all deviations from the norm need to be eliminated and all activities need to be reduced to a set of predictable tasks that can easily be programmed. Something as unpredictable as a child can cause a glitch in the system. This leads to the inevitable question: will the system serve us or will we have to adjust to the system?

Although he may not be as savvy about architecture as he is about software, it still seems strange that Gates would feel the need to cloak technology in familiar forms. Rather than expressing the latest technological advances, the reverse is true: technology is cleverly concealed in the Gates residence. At one point in the design process there was a failed attempt to make the screens of the high-definition monitors disappear by electronically displaying a wood grain pattern. As a compromise, monitors are hidden behind sliding wood panels. Throughout the Gates house familiar forms and materials are used to soften the disruptions caused by the numerous technological interventions. The architecture of the house is seductive and can easily be mistaken for regional if evaluated exclusively on its use of heavy-timber, wood finishes, and stone. However, regional architecture should be more than formalism; it should draw on the specificity of the site and local socio-cultural conditions. This points to the irony of using a regional architectural vocabulary as the primary expressive mode for the founder of Microsoft: a company whose hallmark is globalism.

Another often cited component of Northwest architecture—and a stated goal for the design of the Gates house—is an image of harmony with the natural world. At first glance the huge complex appears to be subservient to the landscape by being dug into the side of the hill. Through technology, however, the house renders the site as simply another reference to the man-made. Banks of monitors conjure up idealized and exotic scenes more enticing than the views glimpsed through the windows. Consequently, one becomes insensitive to the natural beauty and idiosyncrasies of the site. By trying to be everywhere at all times it's possible to be nowhere at any particular time: site-less, therefore homeless.

Even though individual architectural components of the Gates residence are impeccably conceived and executed, the overall design stops short of being successful since technology is treated autonomously. The design expresses a narcissistic view of architecture and technology by fetishizing each without adding significant value to either. Only by critically integrating architecture and technology can we begin to approach what Gilles Deleuze refers to as the *machinic phylum*: an overall set of self-organizing processes in which previously disconnected elements—man and machine or architecture and technology—reach a synchronous level of cooperation. While the Gates house may not have achieved its full potential, it is still a valuable addition to the discourse since successful experiments merely reinforce our beliefs, but unsuccessful ones force us to modify, to adjust, and to improve.



Emily Carr College of Art and Design: Vancouver, British Columbia, 1991-94 Client: Emily Carr College of Art and Design Architect: Patkau Architects in joint venture with Toby Russell Buckwell & Partners. Project team: Brad Cameron, Michael Cunningham, Tim Newton, John Patkau, Patricia Patkau, Tom Robertson, David Shone, Barry Stanton, Allan Teramura.

Consultants: Choukalos Woodburn McKenzie Maranda Ltd., structural; Reid Crowther & partners Ltd., mechanical and electrical; BTY Group, costing; Gabriel/design, lighting; Brown Strachan Associates, acoustics; Gage Babcock & Associates, code and fire protection. General contractor: Granwest Constructors. Photograph by James Dow.

During the past two decades, the United States has undergone a transformation from a production to a consumer-based economy. This is due in large part to the increased industrial output resulting from the automation of labor and the concurrent need to expand markets to accommodate surplus production. Industries must now be as concerned with the viability of their markets as they are with keeping up with the technical innovations of the automation process.

The media also play an important role in this industrial equation, acting as primary access to the global marketplace and the medium through which markets are maintained and developed. Through their ubiquitous presence, the media determine the ground for new patterns of consumption, shortening the connection between production and consumption to the point that they begin to influence most forms of cultural expression.

As a mode of production, architecture has been profoundly influenced by this transformation. Perhaps the most dramatic evidence of this change is found in the changing face of the American urban landscape. Here, we see vast tracts of land with buildings and factories in various stages of disuse, a reminder both of the extensive impact that the economy of production has on urban sites and of its painful decline. It is important to note that for all of its ecological and demographic abuses, the economy of production relied upon a close networking of local services and building infrastructure to organize its places of work. Architecture played an important role in this regard, enacting the civic art that symbolized the aspirations of the industrial age that extended through the first half of this century. The buildings of that time demonstrate the wide range of locally available skills and materials that were a natural outgrowth of the economy of production. Knowledge of building was widely distributed through the population, rising up, as it were, from the basic skills held by most workers: the ability to draw, a basic understanding of geometry and elementary physics, and a practical understanding of the productive manipulation of material. Technology and common knowledge were not as remote from one another as they appear today, a proximity that permitted the idea that production was synonymous with progress in human affairs: hence the faith in the positive, civic dimension of architecture.

The architect of the industrial age depended upon the availability of this knowledge for the design and construction of buildings. Architecture was understood in this sense as a discipline that brought a necessary refinement to an industrial and civic culture, organizing the plan of the city and rendering its facades with a degree of appropriateness and grace.

A brief look at the buildings and landscapes that are replacing these "landscapes of production" indicates that the relationship between buildings and culture has changed in recent years. To begin with, unlike the factory towns of the era of the economy of production, many of the new structures that we see today are no longer the result of local initiatives and economies. For example, today's regional shopping malls and office complexes are built by internationally based corporations that view localities as resources for consumption rather than production. These consumption-driven projects add little in the way of productive knowledge and skills to the communities in which they are located. Their service-oriented jobs are focused upon national systems of distribution and sales which in themselves do not provide opportunities for localized, construction-based activities.

This trend has further eroded the sense of place that was typical to each region during the economy of production, to the point where today one is hard put to find local economies that are vibrant enough to maintain their existing patterns of use and habitation.

This extends to the materials and systems with which these new buildings are built. Architects also no longer count upon the availability of local materials, industries, and knowledge for their work, relying upon a nationally organized system of distribution for their resources. The fact is that local infrastructures are no longer considered crucial to the economy of consumption. Manufacturing is no longer tied to a particular place with its own complex of building and productive infrastructures. Factories and malls can be placed anywhere in today's environment, operating on a national distribution system that allows them to remain independent of a specific locality.

Architectural education has found itself with a conflicting role in this transformation. Concerned that the erosion of place would begin to undermine architecture's function as bearer of history, educators began to emphasize the role of historical type in preserving an architecture's continuity with the past. It was hoped that such emphasis would provide a foil for the placelessness that international, consumer-based economies depend upon in order to function. Architecture would provide the local face to such concerns, adapting the malls to some notion of regional identity served up through a stylized rendering of indigenously based historic precedents. This tendency has been generally grouped under the title of "postmodernism." Its relative success in the U.S. was due to its adoption as the commonly accepted "style" of commercial development. But despite its self-proclaimed virtuous ends of attempting to reestablish place through the historical continuity of architectural styles, it became clear that appearance alone could not resist large-scale shifts in economy.

In its worst face, the "postmodern" style was seen as a cynical mask that hid the more intractable difficulties that architecture and building faced in light of the shift from production to consumption. It also became evident that the images of history could be consumed as rapidly as other products. The simulation of history proved to be as ephemeral as the mediated desires that supported it. The speed with which many of these commercial complexes were built also belied the historical precedents upon which their appearance depended. No amount of design could return a contemporary building to a previous age if the skills required to build it were no longer present. The knowledge of building itself is no longer bound to the slower traditions of a place but is now connected to systems of nationally distributed building products designed around portability and application efficiencies. Geometry, drawing, and building skills are no longer prime skills in the economy of consumption. Emphasis is now placed on highly specialized information and its manipulation through media networks. Building is now constructed by marginally skilled workers, with techniques that are easily learned and predetermined by building system manufacturers rather than by knowledge passed on by the traditional master-apprentice method.

Two approaches in architectural education have emerged in light of this understanding. The first, or deconstructive approach, sees the erosion of place and production-based skills in building as part of the inevitable, technological transformation of culture and economy. It differs, however, from the positivist attitude toward technology typical of the production economy in that it is understood as a necessarily ambiguous factor in human affairs, one that produces as many problems as it solves. This *critical* attitude toward technology is inclusive of media and the media's relationship to consumption, offering an understanding of how meaning is manipulated in the service of consumption and desire.

This first approach has invigorated the theoretical study of architecture in the schools, introducing discussion of the complex relationship that architecture has with the economy and culture. This critical attitude has also extended to design, where the structures of architectural notation have been examined in a way that seeks to liberate them from the linear, hierarchically formal organization that is the cornerstone of "traditional" building techniques. All this is done with the intention that the architectural work will not be consumed like a product, affording the possibility for more inventive and spontaneous ways of inhabiting a placeless world. Knowledge is provisional in this state of affairs since it is always open to critique and reevaluation. The skills that are needed to operate in this arena involve the ability to read and write as well as the ability to navigate through the various forms of electronic media. Little emphasis is placed upon building itself since it is assumed that this is now a specialized form of knowledge that the architect, as a critic, can no longer manipulate in a substantial manner. It is difficult to conceive of a practice that would seek to critique the very projects upon which it depends for economic support.

The second approach takes note of these difficulties though it too attempts to confront the problem of architecture in a consumer-based economy. In this case, attempts are made to reestablish the architect's relationship to the building process, as strained and distant as it now might be. These connections offer the possibility of a web of resistance against the speed and placelessness of the consumer economy. The very difficulty of building becomes an opportunity for creative actions which operate to keep alive the possibility of a cultural continuity. In education, this attitude is found in the renewed interest in making, which has students working directly with building materials on real sites. It is felt that through such activities and experiences, the slow knowledge of building (typical of the age of production) could be maintained by the architect and revived through its application of building projects. Here the "image" of a building is less important than the processes and materials through which it is designed and constructed. For all of its critical positioning, deconstruction has distanced the architect from the need to communicate an idea about building in a simple and direct manner. For all of its complexity, building remains a social act and building methods still have the potential to communicate meaning.

One of the interesting by-products of this latter approach is that it recognizes that the building process can provide the jobs, skills, and knowledge that are needed to maintain the quality of a place in the economy of consumption. Though it does not offer an overarching critical theory, this second approach can offer knowledge to architects that can be used in creative and practical ways.

As I have sought to demonstrate, developments in architectural education in the U.S. can be understood as responses to the economic shift from production to consumption. These have ranged from positions of accommodation to those of criticism and resistance. In light of these many choices it might be helpful to remember that the great educator and architect Mies van der Rohe preferred the word "building" to "architecture." For him, "building" expressed both the timeless activity of dwelling and the pragmatic attitude that one must adopt in the face of a large construction. We should keep this balance in mind as we attempt to find ways to educate architects of the next generation.

I've decided I'm not going to read architecture reviews any more. Enough, I say. Life is too short. Maybe it's because I grew up in the TV age and, according to my mother, preferred commercials to regular programming as a child, but the fact is I simply need more bang for my buck when it comes to reading criticism. Let's face it, we all know that a bad review can kill a restaurant, so there's a certain vicarious horror—like seeing an accident on the freeway—when someone gets slammed. But when was the last time an architect's career hung in the balance over something printed in *The Seattle Times*?

Now, my need to be entertained does not mean that I advocate nastiness just for the sake of amusement—I'd rather read a positive review, judiciously spiced, than a negative one any day. But let me be blunt: what passes for architectural criticism in the local papers is often insipid at best. This is not from a dearth of critics, but more likely points to a lack of commitment by publishers to real architectural criticism. Considering we can walk out on bad service in a restaurant but have to look at an ugly building for a long time, this seems like a problem.

So instead, I'd rather read restaurant reviews. Why? Because, like romance novels, pornography, and, on a more highbrow level, the works of writers like James Joyce and J.G. Ballard, restaurant reviews make you *feel* something, something visceral—principally, of course, hunger. And if reading them means embracing an element of shameless titillation? Big deal! Isn't that more fun? Do I have extra time in my life to wade through a pulse-slowing description of somebody's imperfectly realized homage to Le Corbusier? I do not.

Salivation isn't the only physical reaction even the most commonplace restaurant review can elicit; there are equally pleasurable responses such as laughter. Many of these little critical gems are positive ribticklers. When was the last time any review of a building made you laugh? Laughter requires a certain level of engagement in what you're reading, a level that most architecture reviews fail to reach.

Food and laughter go together, as everyone knows. A friend of mine who has waited tables most of his life told me that customers at a restaurant, even a swanky place, will often start laughing when the waiter brings over the dessert cart. It's almost surreal, how a group of otherwise sophisticated adults will erupt into giggles at the mere sight of a bowl of crème brûlée and a double-chocolate torte. There's something compelling about that. Now, I would be interested if, say, people routinely started guffawing when they reached the top of the Grand Staircase at the Seattle Art Museum, but as far as I know nothing like that happens in any of the buildings of our fair city. Maybe it should.

People hunker down and read restaurant reviews for the sheer pleasure of it. Their brevity and directness, the phenomenon of one's mouth watering, the slightly silly use of poetic, high-flown language, the fascination of reading about exotic or clever dishes, the thrill of thinking, "Maybe we should go there Saturday night"—let's face it: just *reading* about food and eating is a gustatory experience. Gets the juices flowing, so to speak. For sheer pleasure, architecture writing just does not deliver the goods.

Another thing I like about restaurant reviews: they frequently include references, sometimes copious references, to the eatery's architecture. I find that to be wise and sensible. After all, design is part of the overall experience of a restaurant and people appear to be more than willing to pay big bucks just to eat in an exciting new space. For some restaurants it's the primary focus—to the detriment, no doubt, of the food. Some of the most interesting new ideas about design first appear in restaurant dining rooms and are often snubbed by architecture critics.

So, I've decided to simplify life and get all of my news about architectural design through restaurant reviews. What's the harm? Pithy, evocative, emotional, and a comparative joyride to read: give me a discussion of Wolfgang Puck's latest hotspot over the Street of Dreams any day. If you'll excuse me now, I'm gonna go get something to eat.



Strawberry Vale Elementary School Victoria, British Columbia 1992-95 Client: Greater Victoria School District.
Architect: Patkau Architects. Project team: Grace Cheung, Michael Cunningham, Tim Newton, John Patkau, Patricia Patkau, David Shone, Peter Suter, Jacqueline Wang.

Consultants: C.Y. Loh Associates Ltd., structural; D.W. Thomson Consultants Ltd., mechanical; Reid Crowther & Partners Ltd., electrical; Moura Quayle/Lanark Consultants Ltd., landscape; Gage Babcock & Associates, fire protection; BTY Group, costing; Barron Kennedy Lyon & Associates, acoustics. Photograph by James Dow.

To draw a carp, the Chinese masters warn, it is not enough to know the animal's morphology, study its anatomy or understand the physiological functions vital to its existence. They tell us it is also necessary to consider the reed against which the carp brushes each morning while seeking its nourishment, the oblong stone behind which it conceals itself, or the rippling of water when it springs toward the surface. These elements should in no way be treated as the fish's environment, the milieu in which it evolves or the natural background against which it can be drawn. They belong to the carp itself, insofar as it is not defined as a distinct form capable of a set of movements or as a particular organism performing a series of functions. Instead, the carp must be apprehended as a certain power to affect and be affected by the world. In other words, rather than a formed and organized individual, the brush should sketch a life, since a life is constituted simply by traces left behind and imprints silently borne.
—Michel Feher and Sanford Kwinter, *Introduction, Zone 1*

Embedded in the firm's descriptive material for Strawberry Vale Elementary School, a project recently completed by Patkau Architects in Victoria, British Columbia, one finds this singularly evocative description of the symbiotic relationship shared by carp and pond. Evocative in that it makes explicit the importance of the environment in shaping, not simply the actions, but the very form of the carp. Indicative also of the subtle appreciation for the specificity of a place that the Patkaus bring to their work, most notably to Strawberry Vale. Here the building's form not only resonates with the latent qualities of its particular locale but engages in the further evolution of the physical and social history of the landscape and its secondary layers of intervention eloquently described by Vittorio Gregotti in *Inside Architecture* as "illuminating the terrain of reciprocal involvement."

The sensitivity to place in the evolution of the architectural project is one of the agendas advocated by Kenneth Frampton in his essay "Towards a Critical Regionalism." Arguing that modern cities have been overwhelmed by a universal civilization promulgated by modern architectural and urban design practices, with an attendant loss of any inflection of local culture, he proposes an alternative course that would seek "to mediate between the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place." A truly critical regionalism would thus mediate between the rational position of the universal and the experiential qualities of the local, denying neither but instead developing a discourse between the two. This process would necessarily develop a dialogue with nature, finding its inspiration through an indirect derivation of site conditions. In addition, Frampton argues that a more overt expression of the tectonics of the building and a greater investment in the tactile qualities of the fabric would invest the modern project with greater meaning. Work such as Strawberry Vale is compelling evidence of the potential of this form of mediation and makes explicit the nature of a critical resistance to the banality of universal civilization embodied in much of modern architecture. It also stands in contrast to the purely scenographic expressions of regionalism based on romantic notions of the vernacular.

From the broadest level of intervention, the design of Strawberry Vale engages in this process by collecting and informing the content of the place. Located on a suburban edge of Victoria, the site is a composite reconfiguration of the original school grounds, located by the main road to the north, with an undulating park land to the south bounded at its edge by small residential development. The new school organizes this varied context by its positioning at a point of mediation between the natural and the altered landscapes. Drawing both previous school buildings, one extant, the other a memory inscribed in foundations on the land, into dialogue with the new building is a linear path from the public roadway, which culminates with the attenuated form of the gymnasium reaching beyond the main facade to frame the principle entrance. This taut, albeit somewhat irregular, wall to the north, which addresses the built site and roadways, is contrasted by the amorphous and highly articulated southern edge. The organization of the classrooms along this edge bears inflections from the natural rock outcroppings and oak trees of the park land beyond while the roof forms acknowledge, through generous overhangs, both their southern exposure and the persistently wet climate of the northwest coast. These two very different conditions are to some measure resolved through a double-walled form that traverses the length of the building and extends upwards to provide a foil upon which these forms are played.

The tensions embodied in the highly ambiguous one-story form that results from these very localized responses becomes apparent at the extruded end conditions that resonate with the various site forces. Less apparent is that the organization of the school is in fact planned as a prototype, symptomatic of the aspirations for standardization in early modernism. The classrooms, conceived in clusters of four rooms to establish a more limited scale, and strung along the park edge, are organized with the administrative and collective spaces to the north by a central spine of circulation. The model has potential, as a diagram, for placement on any site but finds its identity through the deformations caused by the peculiarities of this particular place.

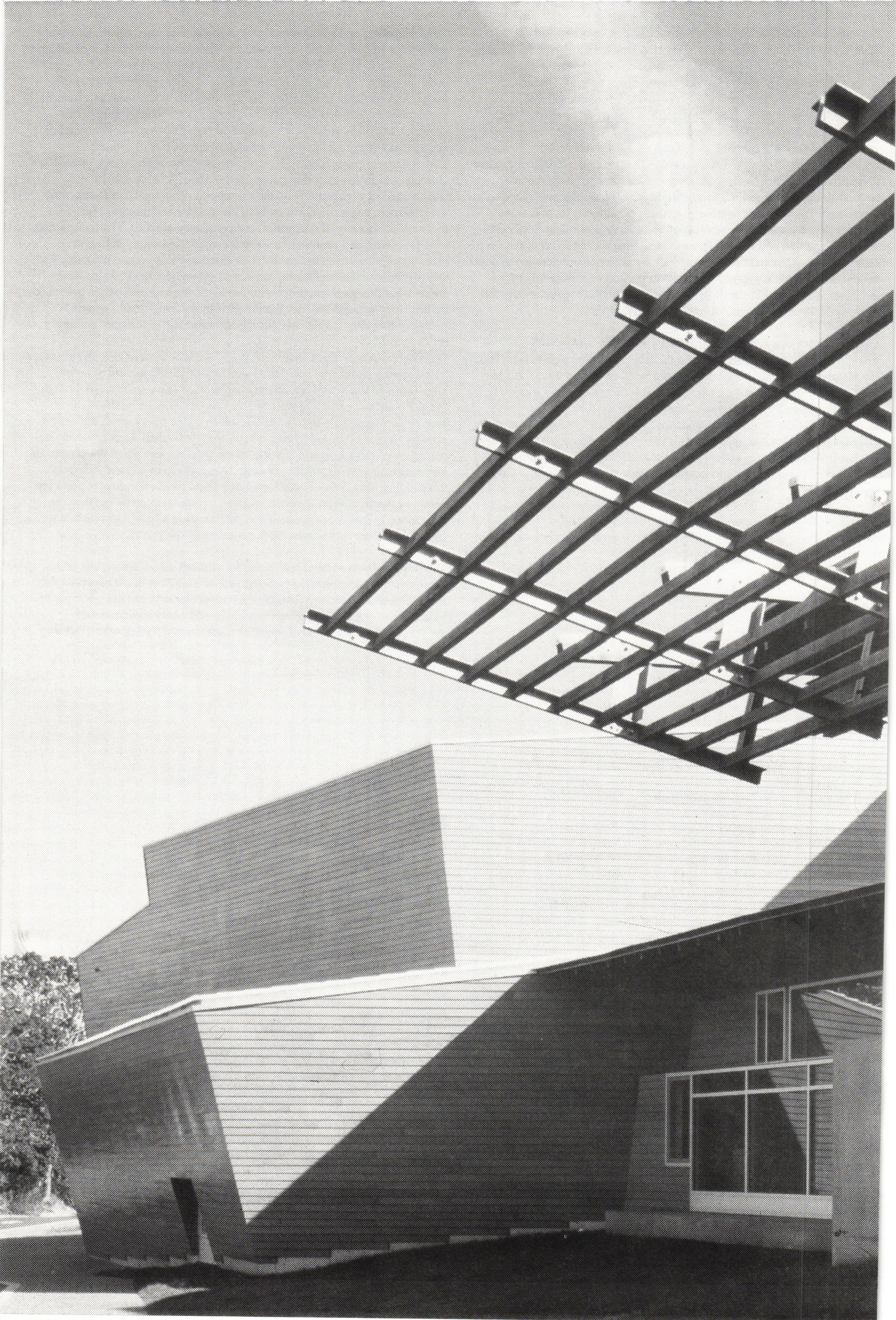
The qualities that inform the exterior configuration of the school are appropriated in equal measure in the interior, where the spine of the building follows the contours of the land and warps in response to the shifting pattern of classrooms and hence rock outcroppings beyond. The spatial consequence of this direct registration is an internal landscape that evokes the memory of the site. This quality is further embroidered with exposed steel frames and wood stud walls layered with strapping, representing what Frampton would describe as discreet recourse to universal technique, but modified to more expressive purpose both through a tectonic representation of building systems and a metaphoric evocation of the spatial and textural complexity of natural forms. Light is also carefully modulated within this interior landscape through the placement of skylights located at the junction between classroom and spine. While serving to balance the lighting in the classrooms, in some measure compensating for the effect of the overhangs, it also allows light to filter through the layers of structure to the double height of the building's spine. Thus land form, structure, material articulation, and the manipulation of light are orchestrated to engage overtly and metaphorically in a dialogue with the local conditions.

Despite the obvious sympathies that Strawberry Vale shares with Frampton's agenda, the Patkaus resist the label of critical regionalism, believing that their work represents more than what is embodied within this particular theory. Justifiably so, as to characterize this project as a manifestation of critical regionalism is to ignore the context of the firm's broader body of work. While the work of the Patkaus is quite genuinely responsive to the physical qualities of site, much of their architectural strategy is not contingent on the specificity of each endeavor but rather represents formal devices which have been developing in range and depth throughout their practice.

The fragmented and ambiguous forms of Strawberry Vale, for instance, while intimately related to the immediate landscape, reflect a considered strategy common to much of the Patkau's work. In both their rural and urban projects, this approach is used to give identity to different programmatic elements and, through their juxtaposition, to imply a spatial extension and continuity between built form and surrounding context. Within this project, these ideas are further explored through the means of transparency and spatial ambiguity. In addition to its function of circulation, the central spine accommodates a reading area and also appropriates, through the ambiguity of its edge condition, the library, administrative offices, and shared areas of occupation with the classrooms. This spatial elaboration of the classroom edges, manifest on both the exterior and interior, enhance this multiple reading of occupation and continuity of space. The transparency of these rooms, and resulting views to the interior, exterior, and between classrooms, also serves to establish this extension and overlap of space. The articulation of detail and texture consistent throughout the Patkaus' work embellishes this spatial appropriation, as in the implied occupation generated by the finely wrought exterior metalwork canopy hung from the north facade of Strawberry Vale, which suggests a passage to the front entrance.

One could as easily argue that the Patkaus' work be classed as a manifestation of baroque, a movement that shared similar attitudes to the use of incomplete forms to imply movement and continuity of space, reinforced through the elaborate articulation of wall surfaces and detailing. Classifications such as these may help to frame a discussion of the firm's work, but only as a starting point, as they fail to address any truly individual agendas which are neither rooted in a geographic sense of the word regional or in the conceptual sense regarding the expression of collective customs or cultural values in the building form. What is most troubling about these classifications is a tendency by the architectural media, and hence profession, to co-opt them as easy forms to use in categorizing and summarizing a firm's approach, thereby curtailing further insight into the peculiarities of their work.

To misquote Gregotti from his discussion of simplicity, theories, like fables, aid in the "illumination of a brief fragment of truth" but by no means explore the full range of meanings found in each particular circumstance, or body of work. At its best, critical regionalism can provide only a glimpse into the many and varied levels of intention manifest in the work of the Patkaus.





Strawberry Vale Elementary School
Victoria, British Columbia. Architect: Patkau Architects.
Photograph by James Dow.

Over the past three months, I have travelled over-land from Istanbul to Cairo, crisscrossing the Middle East to discover the architectural and cultural undercurrents of five millennia. Following the footsteps of Alexander the Great, the Roman Emperor Hadrian, and the Ottoman Suleyman the Magnificent, my itinerary traced their routes of succession and the quilt-work of contemporary Middle East that is their legacy. It is within the region's architecture that the developments and historic periods have attained their most lasting presence, most of which escape the interest of our western history surveys.

I was awestruck by the unity exhibited architecturally by previous generations of this region that had been fraught with tension and division during my lifetime. Ephesus, Palmyra, Jerash, Petra... all intact examples of Hellenistic and Roman urbanity that rival Pompeii and Ostia in their preserved and renovated state. Each of these cities prospered under their Roman rule due in large part to a level of autonomy that was granted each. These cities therefore provide a unique opportunity to witness firsthand how geographical location and cultural independence influenced Roman urban planning.

Ephesus, also known as Efes, situated on a bay long since silted up on the Mediterranean in Turkey, was founded by Greeks who sailed here to escape the Dorians. Ephesus became the capitol of the Ionian League of Nations, excelling in sculpture and trade. In the eastern Syrian desert, an oasis grew into Palmyra, which played a strategic role on the silk route offering protection to caravans. In Jordan, Jerash, one of the Decapolis cities spread throughout the Arabian Peninsula incorporates an oval forum to manage a difficult site. Perhaps the most known of all, Petra was home to the Nabateans who carved eternal shrines to their gods in the richly colored sandstone that is native to the region. To understand how interwoven the Mediterranean Middle East was with that of Europe was most aptly summarized by a Danish geographer and historian I met in Syria, "Today we think of the Mediterranean as a vast sea that serves to separate Western Europe from Mediterranean Asia and Northern Africa, whereas the Romans viewed it as a large lake encompassed by its boundaries serving to unify its vast empire through shipping lanes and commerce. The Mediterranean played a key role in future civilizations ranging from the Umayyads, Fatamids, Mamluks, all the way to the Ottomans at the beginning of this century."

One architect in particular reappeared throughout my journey having a tremendous impact upon an extensive region spanning Algeria to Iraq and Greece to the Arabian Peninsula. Under the golden age reign of Suleyman the Magnificent, the court architect Sinan wielded unparalleled influence in the shaping of an Ottoman presence in the lands it controlled. Born in 1497 to Christian parents, Sinan apprenticed with a carpenter before entering into compulsive duty in the Ottoman army. He trained as a military engineer fighting in seven major campaigns which offered him the opportunity of seeing firsthand the monuments of Islamic and Christian architecture throughout the Middle East. Only at the age of 46 did he embark on his profession as an architect which would witness the construction of nearly 500 structures and cement his influence for generations to come.

In old Istanbul, Turkey the skyline is dominated by minarets standing tall, performing their function of calling all devout to prayer. Sinan's four minarets that distinguish the Suleyman Mosque stand apart from all the rest as Istanbul's grandest example of mosque architecture. Sinan viewed mosques as vast prayer rooms devoid of all decoration and as a part of a larger complex that included courtyards, tombs, as well as accommodations, hospitals, and kitchens for pilgrims. So the mosque became a single component of a larger whole woven into an urban fabric, an idea that was then perpetuated throughout the Ottoman empire. In Damascus, Syria along the former banks of the Barada river, Sinan furthered this principle in the mosque complex Suleyman II built 1560 to be used by pilgrims on their way to Mecca. The complex includes a large open courtyard with a reflecting pool (Persian influence), two minarets indicating royal patronage, and contrasting stripes of white marble and black basalt a nod to the Mamluk heritage which is so pronounced in the Damascus region.

To equate his accomplishments in Western terms, two architects come to mind. The prolific Christopher Wren, who through hundreds of parish churches and St. Paul's Cathedral, imprinted his signature on England as Sinan had done in Istanbul and throughout the Ottoman empire. The attention given to detail and proportion throughout the work of Andrea Palladio finds its standard bearer in Sinan for the Near East. To be fair, Sinan did have an entire empire behind him and was witness and purveyor to its height. Today, walking the halls of Mimar Sinan University on the Golden Horn of Istanbul, one can trace the tremendous impact and social identity one architect had for the Turkish people.

Travel into these countries takes some getting accustomed to, but the rewards are innumerable. To walk undisturbed upon a Roman ruin in the middle of a farmer's field in Syria will remain an experience that I hope to draw inspiration from as an architect.

Neighborhood Planning in South Park by Mark Travers

If the City of Seattle is an eight-hundred-pound gorilla, then South Park is a pack of Rat Terriers nipping at its heels. For those of you that do not know it, South Park is a neighborhood located on the "left bank of the Duwamish river," south and west of Georgetown. The community is characterized by its gritty industrial appearance. A small grid of tree-lined streets comprise a core of residential and multi-family housing. The rest of the neighborhood is a mix of small to medium-sized light industrial businesses. A commercial district aligns itself along 14th Avenue South; it features several taverns and a mix of ethnic restaurants, small services, and a health care provider.

Historically, South Park was home to many of the truck farmers that served the Pike Place Market. Some of the names such as Desimone, Ferrucci, and Colello that existed back then are still present within the neighborhood. I became involved in South Park by virtue of a tree-planting project sponsored by the City of Seattle and Seattle City Light. The idea was simple. The trees were supplied free of charge and the members of the community provided the necessary labor to plant them. We planted over 300 trees on a cold, clear November morning in 1994. The community loved it. A small but effective shot in the arm was delivered to a cynical but hard-working community.

Buoyed by the success of the tree-planting project, it was decided that South Park could benefit from some sort of planning. Georgetown had just completed a planning document and was setting its sites on the then-proposed Neighborhood Planning (NPO) office for a more thorough methodology. The NPO was set up as an alternative to the very unpopular notion of "urban villages" as a planning ideology. Based on discussions with the folks in Georgetown, it was decided that the city pursue a similar agenda with the NPO for South Park.

As things governmental sometimes happen, it became necessary to wait about four months until the NPO was ready to serve the public, so we waited and prepared ourselves as best as possible. The small group of volunteers that we had at that time were holdovers from the success of the tree-planting project. Meanwhile, Georgetown had started its NPO-sponsored process which was defined in three parts: Phase I (outreach), Phase II (physical planning), and the unspoken Phase III, which we have come to know as implementation.

After many meetings and discussions in the fall of 1995 we applied for Phase I funding and were granted approximately \$10,000. We were assigned an NPO Project Manager and went through a tedious interview process necessary to secure the services of a consultant. The purpose of Phase I, we were told, was to "build consensus" by asking area "Stakeholders" what sort of improvements within the community they would like to see. Everyone agreed prior to and during Phase I that we needed less crime, better streets with less traffic, and a viable business district. A library and more activities for kids were also common requests. The NPO wanted us to verify that these things were necessary for South Park and that all of the "Stakeholders" were represented. We mailed out surveys, had dinners, called people, went door to door, sponsored a booth at the annual community festival and so forth. When that was not enough we repeated it, over and over.

By the summer of 1996, Phase I was a bit long in the tooth. Work products from our consultant were non-existent and the volunteers were feeling spent. The NPO project manager was lacking interpersonal skills and we responded in the only manner available. We dismissed the consultant team and asked that they not darken our door again.

We managed to secure the services of another consultant who was willing to pick up the pieces and move us through this difficult time. The NPO told us that we would not be allowed to plan for the north industrial area of South Park due to our lack of participation from manufacturing and industrial "Stakeholders."

The business community within South Park resents the NPO-based planning process due to the failure of previous planning efforts (1972 and 1984). The reminder of the tax revenue that businesses generate for the City, in contrast to the level of services delivered, gives many business owners heartburn. Therefore, we started a business association to inform the City, in an ad hoc manner, of needs within the north industrial area. The first order of business was to generate a list of concerns: Crime, streets, viable business district, and improved storm drainage were the main concerns, very similar to our Phase I findings. In the fullness of time (January 1997), and after much process, we completed Phase I to the satisfaction of all concerned. The inertia of processes, paperwork, validation, and such was threatening our little volunteer planning group. NPO's representative, our project manager, was bearing down on us with pedantic requirements. We sat through meetings with glazed eyes and heavy hearts. We realized that we, as a group, were filling the credibility gap that the City had created in the neighborhood; unfortunately, we were losing credibility as well.

My co-chair, Grace Tsujikawa Boyd, and I discussed the terms under which we would continue on through Phase II. We made NPO an offer. We requested that a different project manager be assigned to South Park as a condition to continue on in Phase II. Secretly we were hoping that they would refuse, but they did not.

We lurched forward into Phase II with fear and trepidation. We were assigned a new project manager and hired another consultant team following a long and tedious process of interviewing and contract negotiation. We had meetings, dinners, and community forums; we formed committees and testified in front of the City Council. NPO provided manuals, publications, and a Geographic Information Services CD-ROM, replete with training. Regardless of all this support, we still maintained that all we need is better public safety, better streets and traffic control, a viable business district, and activities for kids. The process took little notice of us and marched on relentlessly, dragging us with it. At present, we are reviewing the fourth, and hopefully, final version of our completed document for Phase II. We have one more round of "validation" meetings, mailings, and so forth. Our document will be presented to the City Council for adoption this summer. Unfortunately, that will not be the last of it. There will continue to be more machinations within the City departments that will require our review and interaction.

The commitment to completing this planning document has been very revealing. The process that NPO caused us to follow was a bit like describing a great elliptical construction when a point-to-point relationship would have been sufficient. Thousands of hours were expended by volunteers and consultants to get to this point. The citizens of South Park expect a return for their efforts, and after the previous planning processes were completed (1972 and 1984), the citizens felt that the City let South Park's needs slide. Many of those same citizens are currently involved. They are wary, and quick to announce to anyone the results of their previous work, which was nothing. Perhaps this time will be different.

Regardless of the perceived futility, the positive result of this exercise is manifold. South Park is a stronger and more cohesive community. The new business association has become very successful, at least in the short term, and has actually been more effective than the Planning Committee at getting the City to respond to South Park's needs. At present, South Park is on the City's radar screen; hopefully it will remain there. In light of this, I submit that the manner in which planning occurs and is implemented has more to do with persistence, persuasion, and political alacrity than all of the theories that we as design professionals carry around as baggage... Ultimately, the citizens of South Park are responsible for their destiny; as each moment passes, that realization collectively sinks in, while another Rat Terrier is born.

"It has neither name nor place. I shall repeat the reason why I was describing it to you: From the number of imaginable cities we must exclude those whose elements are assembled without a connecting thread, an inner rule, a perspective, a discourse. With cities, it is as with dreams: everything imaginable can be dreamed, but even the most unexpected dream is a rebus that conceals desire and fears, even if the thread of their discourse is secret, their rules are absurd, their perspective deceitful and everything conceals something else."¹

Do we as a community have the imagination and will to create a civic center that represents the traditions and the diversity of our citizens? Further, can the design of our civic institutions represent the unique topography, geology, climate and views our site represents? As Seattle matures (we must now think of Seattle as post-adolescent) and takes on prominence not just for the Pacific Northwest, but globally, it must have a civic center that represents its uniqueness of place. Currently, Seattle seems most defined by its steady stream of visitors and those commentators outside of the city. These visitors flock here to enjoy the proximity of water and the mountains, and to visit the islands in Puget Sound and the San Juans, for why else would they come here in such numbers? Certainly not for the urbanity of the city. The indigenous population may well take for granted the abundance of resources that surround us. The great technological resources—software, aerospace, medical sciences all represent elegance, refinement and of course power—these technological industries have come to represent the personality of our city. I believe this passivity is also expressed in what little interest we Seattleites take in the design of civic buildings that have any design prominence.

Why? Because there is an abundance of activities minutes away? At least that's what I was always told. Is it for a lack of design talent in this city? I am assured that there are nearly as many architects per capita here as elsewhere, many of whom are extremely talented. So then why are our civic buildings of such poor architectural quality. If not for lack of resource or creativity, could it be leadership? Do our elected representatives lack the leadership, the vision, or the conceptual ability to lead the community to create a vital place—to create the conceptual framework from which a civic center will emerge, something that represents enduring values? I hope emotional attachment to what was a good deal, the purchase of Key Tower for instance, doesn't cloud that vision.

Conceptually, the civic center aside from housing the various city departments, the council and mayor, should represent our neighborhoods. The urban design issues must address the larger issues presented by our citizens. Both exterior and interior space must be of a size and scale that is appropriate to its significance and role within the city. These are places for ceremony, political forum and gathering, festivity or protest, whether it be for the individual citizen or groups; spaces that should be generous in scale and design.

A new civic center as a conceptual idea must consider the framework, the texture of this city, not just the site specific. As an idea, it should be grand. It should extend beyond its property lines and engage the entire downtown as the site and take advantage of opportunities for connecting the north, south, east and west axes of the city. It seems to me that our built assets should parallel the grandeur of our natural assets and bring meaning and significance to our everyday lives. The civic campus is an opportunity to create a lasting vision, not just for the civic center, but to provide the impetus for the coherent development of the entire downtown. To create a truly beautiful plan based on ideas that will provide direction for generations, rather than the piecemeal project-by-project approach—the new symphony hall, the art museum and the addition to the convention center and Westlake mall, our "great" urban park. All mentioned developed without the benefit of a plan and represent a more or less haphazard approach to urban design. Let's create an architecture of permanence without pandering to fashion or history. Let's create a plan that has the conceptual scale to age gracefully and accommodate changes that we all know will happen. There is an urgency to the creation of this urban design for the downtown. The municipal courts are being planned as I write, without benefit of formal guidance of this master plan. The city council is about the study of the location of a new building for the mayor and council. A new downtown library is soon to be designed, its location already determined. These three projects can be the genesis of a magnificent, new comprehensive urban design.

"The great piazza in Siena was developed from a statute written in 1262 AD. That statute, consisted of nineteen articles by which the Campo would be developed over the following 200 years. The piazza gradually developed following the principles outlined by the statute. Siena managed this with a republican form of government. The piazza's composition of nine segments is evocative of the social-political idea of the relationship of government and the citizenry. It has been said the nine segments represent a model unity built on diversity, yet all nine to converge at a single point and become one."²

The planning and design of the new downtown and civic center must embrace the dignity and aspirations of all of our citizens. It must represent and take advantage of the unique physical qualities of our place. It must thrill and inspire visitors and citizens alike.



The following exchange, edited from e-mail messages, was a free-form conversation about the Municipal Campus debate.

April 11, 18:32 Don F. Padelford

Watching the Mayor/Council debate on (potentially) selling Key Tower, it occurred to me....What if the city said to potential developer/owners, "We won't sell you Key Tower. But we will trade you for it straight across the board for a building that meets our needs better. Here are those needs. You build a structure meeting those needs and specifications, and we will swap you it for Key Tower?" Draw your specs tight. Present it to half a dozen firms capable of performing. Then see what the market can come up with.

April 14, 18:32 Peter Staten

Some of these correspondents may not recall that back in the 1950's the city hall we now have was considered a triumph of fiscal responsibility. After a nationwide invitation to turnkey developers, the winning bidder was a Texas design-builder (whose name escapes me just now). Just as today, this was imagined to be an innovative breakthrough, brought to us by Councilmen Bramen and Levine who, figuratively speaking, were known to bite all revenue coins before they sent them off to the City Treasurer—and received much applause for doing so. The result is what you see and what's our problem—quite apart from appearance, city hall became a by-word for elevators that didn't get you where you needed to go ("Do we have time to take the elevator or should we walk?"), and for mechanical systems that didn't work and weren't adaptable to the perpetual modifications that any office building (and new-broom mayors) demanded. So why should you think that we have all evolved to the point that this is no longer a problem? Do any of you familiar with public contracts really believe that a turnkey developer will really give us what the city tells us—with celebratory quotes from mayors and councilmembers on the front pages of our daily papers—he's agreed to give us? Do you really believe that, once a week has gone by, the change orders, the weather delays, the nit-picked imperfections of plans and specifications, and all the rest he and his attorney write us letters about, won't send the public cost through the roof? Is there a city employee remotely qualified to run a job like this and bring it in under the budget? (If so, refer him or her to the ferry system and the University of Washington.) And do you really believe that, once that begins, our city fathers and mothers won't agree to settle for less (all at increased cost.) just because it's too late to back out? Gimme a break!!!!

April 14, 19:14 Don Padelford

Remember, as proposed we're not talking about a new city hall, but rather a municipal office building. If the city can't muster the expertise to write and administer the specs for that, then we are worse off than I thought. Personally, I think the city can easily round up the talent to do so. But if not, then, obviously keeping Key Tower is the better move.

April 14, 21:31 David Sucher

More seriously, Peter, neither Padelford (I think) nor I are saying that the City should do anything at all. I think that the basic point is that there are a variety of ways to use the increment of value which the market seems to have bestowed on Key Tower. Or not use it. And I certainly agree with you about the difficulty of public works. That's the whole point of Allied Arts current interest in the 'good client' issue: until the City has established an institutional capability to do good building, the kind of proposal DFP (Padelford) makes will meet the same kind of more-or-less plausible criticism you make... We have the problem of forming an intent and communicating it clearly in plans and specifications. The political process, by its very structure, by the push-and-pull of interest groups, makes clear statements rare.

April 15, 10:38 Vince Slupski

Gee David (and others), I have never quite been able to figure out just what the problem is with Key Tower. Perhaps because the story changes, depending on who's telling it. One opinion seems to be that Key Tower is too good for the City—"a symbol of corporate power" as The Mayor called it. I guess the mayor and council don't like the Swiftian image of the cloud people ruling the citizenry from high in the sky. Well, as someone who worked in that building for two years, I can tell you it's nothing special—not nearly as architecturally distinctive and well appointed as Pacific First Center/US Bank Center, the WAMU Tower, or even Two Union. It's just a big office building for pencil pushers and Dilbert cubicle drones, perfect for civil servants. Which leads to the flip side of the argument, that Key Tower isn't good enough for the City, or at least The Mayor and council—doesn't present the right ceremonial gravitas. So it seems that in any case, they (Mayor and council) are stuck on building on a nice minipalace and public piazza for themselves. Hey, downtown clearly does not have enough public plazas in which street alcoholics and transients can congregate...

April 16, 13:51 David Sucher

The problem with many of the public initiatives of the past few years in Seattle—aspects of the Commons and the Parking Garage entirely, I believe—is that they were based on gimmicks: something for nothing. Many liberals—I used to be one so I know—seem to have an extreme distrust for the buying-and-selling of the marketplace. They therefore think that virtually every market transaction is somehow tainted and sleazy. They are thus easy prey to such gimcracks as Tax-increment Financing and other paraphernalia of the world of Public-Private 'Partnerships' because they think that the whole market system is innately corrupt. So if We-the-Public hear a 'sounds good' offer that sounds too good, and we still take it, we have no one to blame but our own cynical naivete.

April 16, 15:26 Doug Kelbaugh

Finally jumping in this crazy-legged conversation with a couple of observations: 1. I see no particular harm (or benefit) to leaving the overwhelming bulk of the city employees already in Key Tower. It's good office space at a windfall rate that's near the government center of gravity. 2. Ironically, a small, honorific city hall housing primarily ceremonial and deliberative functions may have a greater civic presence than the mid-rise complex that Schell was proposing. Per exemplo, Independence Hall in Philly, any number of small Colonial buildings tucked in amongst the highrises of Boston, countless county courthouses that are later overshadowed by office towers, etc. I like the towers as backdrop rather than as commercial architectural monuments. Our lack of legibly civic buildings in Seattle has foregrounded our highrises at street level... A small building can be more figural, more substantially built and more handsomely appointed. Importantly, it also allows for more horizontal open space adjacent to it. Level or near level floors in good, spatially contained outdoor rooms is at even greater premium in downtown than good civic architecture. Westlake is level but mediocre as a civic living room, a sizeable, level podium/piazza for an architecturally potent, small city hall is What Seattle Needs. Let's put the "hall" back in City Hall. It's not a municipal office building. We've already got several of them. A design competition might be a good way to figure out what architecturally potent means in Seattle at the millennium. Last thought: the design competition could be a design/build (turnkey) one...But I tend to agree with Staten and Sucher that these package deals are problematic, esp. in matters of design and construction quality. It's hard enough to get a good bldg. With an enlightened, deep-pocketed client, a first rate architect and a top notch builder, even when there's lots of time and no prying politicians and suspicious citizens. A two-stage, pure design competition with both invited (and paid) architects and an open category would probably produce the best design result. As would competitive bidding, if the bidders are (seriously) pre-qualified. It's the difficult, old fashioned way to do it: one careful step at a time with committed strong players.

April 16, 19:18 Clint Pehrson

What Doug Kelbaugh describes is EXACTLY what I have been advocating for two years... I know that Gordon Walker and Paul Schell don't think such a small honorific building is big enough to hold its own in the given context, but I am convinced that the whole object of this exercise should be to establish a physical presence and identity which does the following three things well: 1. Convey the value that we are willing to invest in enduring public facilities which can poetically express the unique culture of this community. Doug's term "architecturally potent" hits the nail on the head. 2. Create fine architecture and open space in which the entire community can feel pride of ownership. 3. Express the conviction that our elected public officials are here among us, that City Hall is the seat of OUR power, not theirs. None of these ideas derive from a particular scale. Doug's suggestion that small public buildings work well among a backdrop of larger, more anonymous commercial structures is dead on. It's time we shook the monkey off our backs about our inability to build well as a city. This project is ripe with opportunity in that regard.

April 16, 15:49 Peter Staten

Now I'll confess what my true fears are about all this, despite what I think has been a truly illuminating exchange. And that is my expectation that, once a Key Tower trade happens, creeping monumentalism will set in—that the discussion will then go on to how much nicer it would be to have a park across the street from the new City Hall, leading to bond proposals to replace the Public Safety Building (no doubt necessary), public debates over scattering the downtown police precinct, and so on until the balloon is full. And of course, since we're talking a trophy building here, we'll no doubt move on to a search for a trophy architect (world class, of course); arguments over whether we should fund an international competition; and who should be the winner's local stringer. Pardon my cynicism, if that's what's showing, but especially with the present administration showing a Sixtus V complex, I'd say that none of the above is particularly remote. And if I'm right, then here is where the cost overruns begin, and all the rest I mentioned. Rather than take the old Municipal Building as model, think of the Art Museum experiences instead.

April 17, 7:27 David Sucher

You know it's funny but one of the determinants (I think) of how one views this whole issue is whether one gets downtown very much. Now don't get me wrong: I have nothing against downtown; some of my best friends work downtown. But I don't. In fact I hardly spend any time there because my office is out in The Neighborhood. Maybe I'm missing something...but since I so rarely do anything downtown...I don't share the emotional involvement that Clint, as an example, clearly seems to have with the Central Core. This is not a right/wrong thing...just a matter of how our daily actions influence our ideas on where we should spend public money...

April 17, 9:30 Vince Slupski

Absolutely right David. That's what motivated my involvement in The Civic Foundation (and, I believe, most other Civic Foundation members)...In any case, like you, I live and work in the Neighborhood and come downtown only a few times a month. And I would guess a majority of Seattle residents do likewise. My quality of life issues are my neighborhood parks, congestion and condition of neighborhood streets, neighborhood crime, neighborhood schools, etc... Seattle's downtown is a lot like Denver or Atlanta—office buildings, chain stores and restaurants, a festival shopping center, convention hotels, etc. Nothing special except Pike Place Market. The charm of the city is in the neighborhoods, no question. Fremont, Capitol Hill, Green Lake, Fisherman's Terminal...I was doing some appraisal work in the U District and found that a neighborhood plan had recommended repairing and widening the sidewalks there. In 1969. Perhaps we should hold a 30-year anniversary observance. Yes, it's the neighborhoods' turn.

April 17, 11:16 Jeff Angus

Way out of the box: I'd like to see a combination of inexpensive (subsidized?) apartments reserved for singles and couples under 30 without kids where singles and at least one of the couple has a 4-year college degree and several small business incubators. This puts young strugglers right in the face of the city gov, provides a great worker pool for downtown business and creates a lively, small business (this is capitalist) culture as a leavening. Perhaps they'd find it convenient to pop in on city council meetings and ask pesky questions. Sooner or later, we're going to have to turn over the reins to these folk—I think it'd be great to amp up their democracy skills early.

April 18, 13:11 Clint Pehrson

I continue to advocate the Public Safety Block over the Muni. Building Block for the following reasons: 1. The Public Safety Block is surrounded on three sides by very fine, relatively low historic buildings, which would provide a lovely setting for a small building set in their midst. On the other hand, the Municipal Building is adjacent to the base of Columbia Center (oppressive scale), the site of the new Municipal Courts Building, the King County Jail (enough said), and the King County Administration Building, which someone recently quoted Victor Steinbrueck as having described as "the most aggressively ugly building in Seattle." 2. The Public Safety Block enjoys direct access to the metro tunnel, soon to be home to RTA trains. 3. The Public Safety Block is between Third and Fourth Avenues, which means it is much better located for access to downtown pedestrians than the Muni Building Block. Plus, the grade from Third to Fourth is not nearly as steep as the grade from Fourth to Fifth. 4. The City can require a good hillclimb assist within whatever private development goes onto its property at the Muni Building Block. Due to the steep grade on that block, it's probably a foregone conclusion that future development there will include mechanical hillclimb assistance anyway. Zoning also provides incentives for this. 5. The Public Safety Building is the first to go. It's a life-safety disaster waiting to happen, and the City is pulling out all the stops to vacate it ASAP. The Muni Building has less severe problems, and won't be vacated as quickly. It is conceivable that construction for a new City Hall could begin at the Public Safety Block as soon as the existing building is empty, which will happen when the new Municipal Courts building at the Cordes Block is finished. All of which means no temporary relocation for the Council, Mayor and others. They could move directly from the Muni Building to the new City Hall across the street. 6. If we assume highrise development on the block not taken for City Hall, the Public Safety Block offers much better light and air exposure for the City Hall building and grounds than the Muni Block does. Historic buildings to the south and west of the Public Safety Building aren't going to get any taller. And putting City Hall on the Public Safety Block is like grandfathering the views for the private development on the Muni Block. Everybody wins.

April 19, 16:39 Doug Kelbaugh

I agree with most of Clint's observations about the merits of the public safety block. The steepness of the grade on the Muni Building. site is a real demerit for me. Having a level area for a reasonably large crowd of people to assemble is key. It's so awkward having public plazas with lots of grade change, whether stepped or sloped (sorta like conversation pits in living rooms). Any revolutionary rabble needs a decent foothold! Either site will of course have to have stairs and/or escalators and/or elevators, but they would be less egregious on the Public Safety site. And the elevators, escalators could be tied into the RTA stop. (I'm not, however, bothered by the adjacency of high rises and, as I said, I rather like the contrast, as long as the southern flank is open to the sky.) The added distance from Key Tower to the Public Safety site is not a big deal in my opinion.

Some of the participants are members of Forward Seattle, a discussion group examining the ingredients of new urban politics for Seattle; some are not; and the views expressed do not represent those of Forward Seattle.

Devil's Workshop by Susan Piedmont-Palladino and Mark Branch, Princeton Architectural Press, 1997. The only sentence in *Devil's Workshop* that captures the spirit of Jersey Devil's architecture is on the cover: "They put the funk back in functionalism"—Michael Sorkin. His assessment is serious, playful, American, disrespectful and caring—also my summary of Steve Badanes—Jersey Devil co-founder and UW design-build teacher.

For those of us who follow the creative yet anti-intellectual thread of American architecture or modern Expressionism world wide, this compressive set of photographs and descriptions of ALL eleven buildings by Jersey Devil and friends since 1973 is required ownership. You know who you are (and you know who you are not). Buy it.

Unfortunately, the "apologies" for the architecture by Piedmont-Palladino and Branch are unsatisfying. Neither presents a passion for the buildings or the architects. Piedmont-Palladino gives a well-written straightforward essay on the concept of "design-build," sustainability and other ideas as practiced by the collaborative. Branch shoots lazily from the hip, tying various buildings to the history of American organic architecture, most frequently, Bruce Goff. Jersey Devil deserves a detailed comparison with others of their generation such as Bart Prince in New Mexico or Imre Makovecz in Hungary.

What the Jersey Devil apology needs is Badanes. Some artists cannot be separated from who they are without losing what they make. Badanes is not an architect seeking to invent our seminal images. He makes with his hands something special for those who ask. He gives authority, power and credit to everyone creatively involved, assuming the best "spirit" will come out of the effort.

My wife, Peggy Weiss, Director of the Seafirst Gallery in Seattle, noted the book shows a marvelous nomadic life: living, working, and making in beautiful places like the Florida shore, Mexican beach, California hilltop, and New England forest. Coordinating the effort of students, Badanes works with grateful clients building structures in a Chinese community vegetable garden, a low-income neighborhood day-care, a farmer's market and a Mexican city.

Unlike the oeuvre of all other architects, each work is really different, almost without a linking thread. Here the devil emerges in his finest, tempting the liberal spirit of the American psyche and, pointing at each architect's dream long buried in his/her suburban mediocrity. The devil whispered, "beautiful places, grateful clients, joyful workers and the freedom to follow your architectural inspiration each and every day."

Jersey Devil is not that pure, but that promise is hidden in the *Devil's Workshop*. Give yourself a vacation from manufacturers' catalogues, specification writing and bid documents, and imagine the road less traveled.

For the curious, the following projects by Steve Badanes and/or the design-build studio at the University of Washington are publicly assessable and can be visited most anytime: Fremont Troll; concrete sculpture and icon under the north end of the Highway 99 Aurora Bridge; Danny Woo Community Garden; Wooden garden structures; Stairway to Nowhere, architectural folly at Architecture Hall, University of Washington; Denise Louie Dragon, pre-school play structure at 6230 Beacon Avenue South.

The Expeditors International Headquarters by Weinstein Copeland Architects is a project which is representative of an increasingly common architectural project type—the renovation and updating of well-located, but aesthetically, functionally and economically obsolete 1950's office towers. The Expeditors International Headquarters is the total renovation and expansion of the former City Light Headquarters office building located on Third Avenue, between Madison and Spring Streets, in downtown Seattle. The existing nine-story office structure totals 140,000 gross square feet. It is being expanded to 225,000 gross square feet by increasing the existing floor plates 3500 gsf and adding four 15,000 gsf floors at the top of the building. The new owner, an international cargo conveyor, will immediately occupy 50% of the building and will expand to occupy the remainder of the office space over time.

The existing structure was composed of two parts: a two-story concrete base element and parking garage constructed in 1934, and a seven-story steel-framed tower constructed in 1957. The existing tower possessed significant architectural liabilities including the misalignment of the tower to its base, as well as a deteriorating skin. Recognizing these liabilities, the existing aluminum curtain-wall tower cladding and the aging marblecrete base cladding were demolished back to the essential structural frame. The existing core locations and column grid severely limited the opportunities for significant recomposition of the building elements. However, with the addition of more floor area to each floor, a more proper alignment between the tower and the base was possible. The tower is currently being clad with an aluminum and glass curtain-wall system. The base structure is being re-clad with granite panels, a new storefront glazing system and painted steel channels. The geometry and composition of the tower's curtain wall is woven into the granite clad base by stainless steel feature strips which unify the building's elevations.

New mechanical and electrical systems, new elevators, new bathroom cores and new public spaces will complete the enhancements to the building's shell and core. Along the Third Avenue facade, a series of new storefronts as well as a continuous steel and glass canopy will introduce pedestrian-oriented activities and pedestrian-scaled elements to the previously hostile street front.



UW and RTA Light Rail and the West/Southwest Campus. UW Spring 1998 Design Charrette. From March 30 to April 2, 1998, nearly 60 design professionals, faculty and students worked together as participants in the 1998 Spring Quarter Design Charrette of the UW Department of Architecture and College of Architecture & Urban Planning. This year's Charrette was titled "Making the Connection: UW and the RTA" and dealt with the implications of a proposed light rail station for the future development of the UW campus plan. It was co-sponsored by the RTA and the University.

The 1998 Charrette was actually the sixteenth in a series of UW charrettes which have addressed design issues in Seattle, in the Puget Sound region, and elsewhere. Begun in 1985, under the chairmanship of Doug Kelbaugh, the annual charrette has developed as an intense design workshop where students, faculty and professionals (both local and out-of-town) work in teams to create design solutions focusing on specific sites, neighborhoods or policy ideas, and, as Kelbaugh suggested in his introductory remarks, "increase the 'gene pool' of ideas." Previous UW charrettes have addressed everything from the potential of the Kingdome parking lots to public restrooms in downtown Seattle to the design of new communities in the Puget Sound region; two special charrettes even took place in Italy. The charrette program has become an important component of the design education offered in the Department of Architecture; not only do students have the opportunity to work directly with professionals and faculty, but the results of the charrette can also provide useful information and design options that the larger community can consider. In recent years charrettes have addressed Seattle's University District, Pike/Pine Corridor, and Belltown areas. Thus, the charrettes are part of the public service mission of UW as a taxpayer-supported state institution.

The Spring 1998 Charrette, "Making the Connection: The UW and the RTA," focused on the implications for campus planning of a potential light rail subway station near the intersection of 15th Avenue N.E. and N.E. Pacific Street.** In one of the light rail alignment alternatives now under consideration by the RTA, the proposed light rail line from downtown will cross Portage Bay in a tunnel and continue north in a subway under 15th Avenue N.E. In this alternative, stations would be located near the intersections of 15th and Pacific and 15th and N.E. 45th. Because previous planning for the UW campus has not taken the light rail subway stations into account, the 1998 Charrette was intended to help in considering where station entrances may be located and how the future planning of the southwest and west campus might respond to the new transit station at Pacific.

Four teams led by professionals and faculty together with students developed schemes. Team leaders included out-of-town professionals and faculty Peter Hasselman (from Orinda CA), John Kaliski (from Los Angeles) and Kathryn Albright (formerly Dan Solomon's partner, now on the faculty of Virginia Polytechnic Institute); local professionals Gordon Walker, Susan Boyle and Mark Spitzer; and UW faculty Doug Kelbaugh, Ron Kasprisin, Kristina Hill, Sergio Palleroni, Vikram Prakash, and Jeffrey Ochsner. Participants included students from the Departments of Architecture, Landscape Architecture and Urban Design & Planning.

The Charrette focused on the area of the UW campus roughly south from West Campus Parkway, east from 12th, west from Stevens Way, and north from the Portage Bay waterfront. Within this area the permanent buildings existing and under construction were accepted as "givens" as were the general street alignments of 15th, Pacific, Brooklyn, Boat Street, and others. The challenge was to work within the framework already existing to develop a new plan in the west campus area with a system of linkages to accommodate the large number of pedestrians that will be generated by the RTA station. Other aspects of the problem included the depth and location of the station, the placement of station entrances and the interface with the Burke-Gilman Trail.

The 1998 Charrette began on Monday afternoon March 30, with informational briefings by Norm Johnston on campus history, Lee Copeland and William Talley on campus planning, Ron Endlich on the RTA station, Stephen Antupit on issues from the city point-of-view, and Patricia Whisler on concerns of the University District community. The deadline was Thursday morning; each team presented its scheme Thursday evening April 2 in the Architecture Hall Auditorium.

All four schemes had certain features in common, but significant differences as well. For each team, questions of use for the west campus revolved around mixed-use rather than traditional single-use campus buildings. As the schemes were developed, every team advocated a significant housing component be included. The four teams also advocated that the west campus be developed in a way that reflects its origin as a part of the city; thus, each team proposed that the campus be organized around the streets rather than around traditional campus greens and/or quads. But the teams offered several different positions for the RTA station and its entrances.

The red team was led by Doug Kelbaugh, Pete Hasselman, and Virkam Prakash. They noted that the 15th/Pacific intersection is a place where four different campus sectors meet—central (the traditional campus), south (the medical campus), southwest (the new oceanography and fisheries campus) and west (the next campus area to be planned).

Their RTA station had one entrance in each of these four sectors. This team proposed a densely developed mixed-use west campus with housing, campus buildings, a hotel and some retail and even entertainment facilities, arguing that the campus should support walking and bicycling, and should reduce the need for auto use.

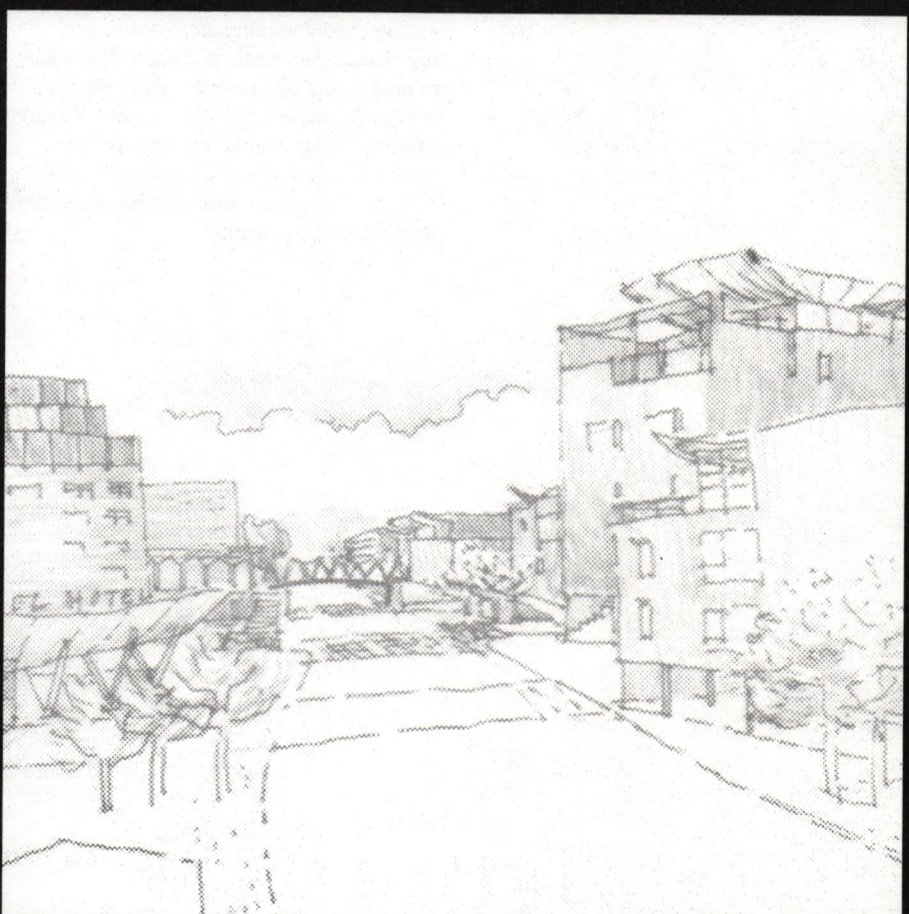
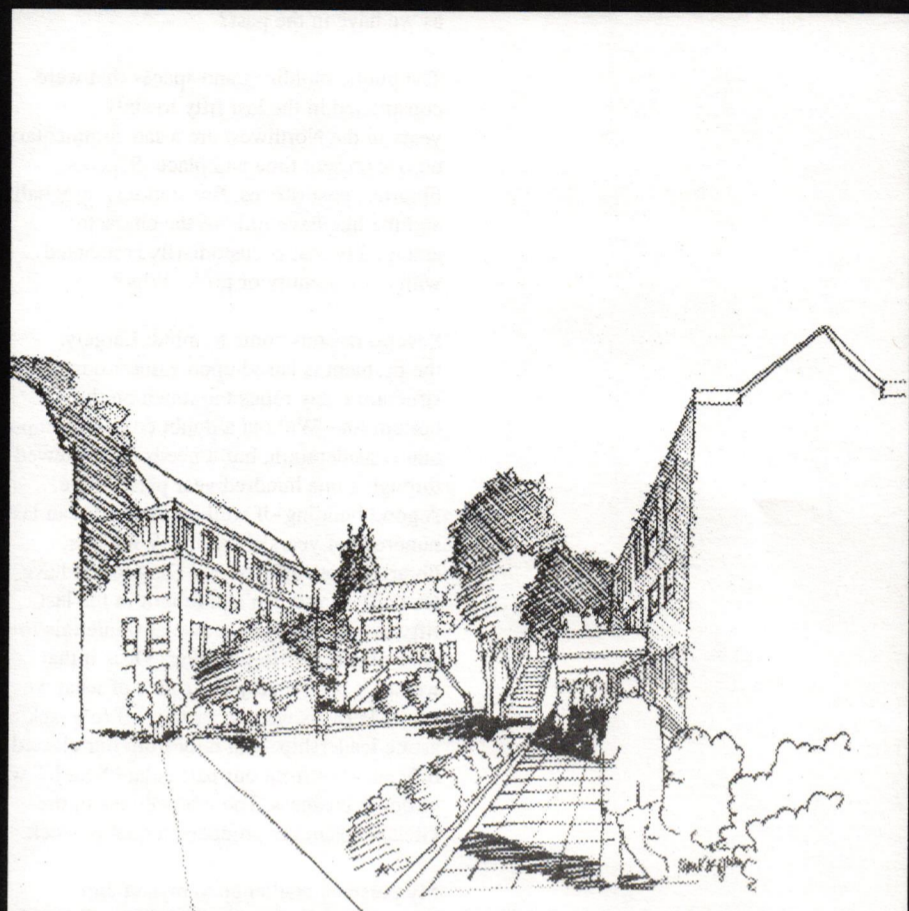
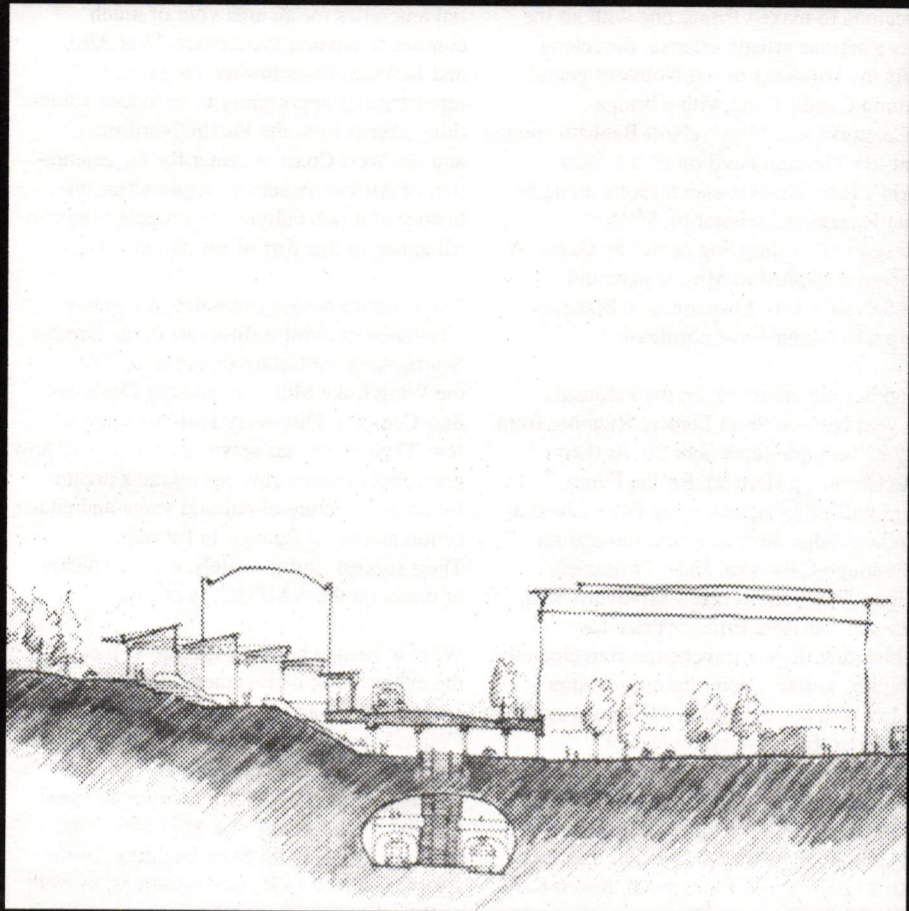
The yellow team was led by Gordon Walker, Susan Boyle and Jeffrey Ochsner. They called their scheme "Bridging," and discussed their approach in terms of linkages and vistas. Their approach accepted the RTA's preferred station placement south of Pacific, with station entrances linking to the south end of University Avenue and the southwest campus, and to the bridge from Physics and Astronomy across Pacific and the Medical Center; these entrances were to be identified by towers and/or canopies located on axis with 15th and with University. This team's scheme also included housing along Brooklyn and mixed use housing with campus services and classrooms along University extending the "Ave" retail district.

The green team was led by Kathryn Albright, Ron Kasprisin and Mark Spitzer. Their scheme focused on extending the network of pedestrian ways that are found on the central campus into the west campus area as a way to break down the block size and to create a fine-grained mixed-use/housing district that scaled up from relatively low density near the University bridge to higher densities closer to University and 15th. This team proposed that the RTA station be located north of Pacific, with entrances in the spaces in front of Physics/Astronomy and south of the new Henry Gallery addition. They plotted destinations within a five minute and a ten minute walking distance of their proposed station entrances such that denser development was located closer to the station. This team also proposed the reconfiguration of West Campus Parkway for more open space; they argued that the Parkway has now lost its original character as a grand entrance to the campus.

The blue team was led by John Kaliski, Sergio Palleroni and Kristina Hill. This team proposed that the boundaries between the city and the west and southwest campus would best be overcome by an interweaving of the fabric of the city and the campus. They accepted the RTA station south of Pacific, but proposed that mixed use buildings extending the urban character of the "Ave" should extend all the way south of Pacific to the station entrances. This team questioned the redundancy of the southwest campus plan with both the new 15th Avenue and a campus mall extending to the water. Since their scheme focused on the interweaving of the campus and the city around the streets, they proposed focusing the southwest campus on the new 15th Avenue "city center street" by building much more densely, eliminating the proposed large green, and making the streets sources of activity. This team also explored the issue of sustainability in the west and southwest campus area, and developed a proposal to handle ground water runoff, street flooding and water quality. Their scheme included a bio-swale in the southwest and west campus area. Don Miles, of Zimmer Gunsul Frasca, and Jerry Finrow, Dean of the College of Architecture & Urban Planning, presented responses to the four schemes.

The work of the charrette will be used by the RTA and the UW as a starting point as they begin to develop their plans for the station and the west and southwest campus. A follow-up studio led by Doug Kelbaugh will further develop some ideas from these schemes. The final results of the charrette and the follow-up studio will be presented in a booklet to be published in early summer.

Footnote: The RTA is currently studying two alignments through the university District. At present the RTA has not selected which of these as a preferred alignment and the university has not expressed a preference. For the Charrette, we have chosen to focus on the implications of the possible station at 15th and Pacific, but we recognize the final selection might not include this station.



Column of Many Orders features ideas, reactions, news, opinions from all sectors of the design community. It welcomes suggestions or submittals. Contact Jason Lear, e-mail arcade00@msn.com.

Today, the citizens of Seattle have the opportunity to help shape a vision for the future of our built environment. A vision that reflects the image of where we are—as a city—have been, and where we want to go. This opportunity is unparalleled in the history of our city. Like New York in the 1880s and San Francisco in the early 1900s, Seattle is standing on the brink of an urban renaissance; will the citizens, their elected officials and the design community lead the revival, or will we continue as we have in the past?

The public buildings and spaces that were constructed in the last fifty to sixty years in the Northwest are a sad commentary on our present time and place. Schools, libraries, post offices, fire stations, “city halls,” and the like have little of the character and quality that is customarily associated with civic identity or pride. Why?

Several reasons come to mind. Largely, the problem is based upon values; our value structure today relies too much on the bottom line. Without a doubt cost is an important consideration, but it needs to be viewed through a one hundred year perspective. A good building—if well maintained—can last hundreds of years! How many schools, libraries, post offices, and Kingdoms have we built, torn down and rebuilt in the last fifty to sixty years? Can we attribute this to poor planning? No planning? Or is it that we don't have a very clear idea of what we want? Perhaps we can write it off to a lack of astute leadership—not only from our elected officials—but from our particular “Seattle” way of doing business. Too many cooks in the kitchen has never produced a quality stock.

My personal challenge to myself and other design professionals is to step up to the plate and take an articulate and decisive stand for our built environment. One that has a vision and commitment to our future, one that evokes pride, and one that speaks to quality and permanence. The collective effect of a consistently clear voice will surely help the leaders of our city understand the importance of becoming a good client. Indeed, we all know that it is the good client who builds great works.

If you are traveling to the Iberian Peninsula this summer, remember that the Guggenheim in Bilbao is only part of a major redevelopment in that largest city of the Basque region. A new subway system designed by Sir Norman Foster and a new bridge by organic engineer/architect/artist Santiago Calatrava will soon be joined by a Cesar Pelli waterfront complex.

Near the narrowest part of the Iberian Peninsula, Bilbao is close enough to Barcelona to make visiting one without the other a serious artistic offense. Barcelona offers the buildings of Art Nouveau genius Antonio Gaudi, along with a bridge by Calatrava and Mies' rebuilt Bauhaus monument—the German Pavilion of the 1929 World's Fair. There is also a sports arena by Arata Isozaki and a hotel by SOM Chicago with a shopping center by Gehry. A museum dedicated to Miró is here and The Salvador Dali Museum is in Figueres, about a two-hour drive northeast.

The other big attraction on the Peninsula this year is Expo '98 in Lisbon. Running from May 22 through September 30, its theme is “The Oceans, a Heritage for the Future.” There will be an aquarium by Peter Chermayeff (Cambridge Seven), a new rail station by Santiago Calatrava, and a Portuguese National Pavilion designed by Alvaro Siza, winner of the 1992 Pritzker Prize for Architecture. If you travel from Barcelona to Lisbon by surface, you might try to stop in Merida to see the extensive Roman ruins and a beautiful museum by Rafael Moneo, the 1996 Laureate of the Pritzker Architecture Prize. Tours designed for fans of architecture going to Bilbao, Barcelona, and Lisbon are available from Architectour (800) 272 8808 and Tours d'Art, Karen Kane (800) 822 3789.

A small community of activists has been seeking the means to found an African American Heritage Museum and Cultural Center (AAHMCC) in Seattle for the past thirteen years. The site, the Colman School on 23rd Avenue and Massachusetts Street, overlooks the I-90 Lid park in the Central Area. The project represents an opportunity to heal the tear in the urban fabric wrought by the expansion of the interstate, to reunite Judkins Park and Rainier Valley neighborhoods while providing potential amenities for an area void of much commerce beyond Promenade 23 at 23rd and Jackson. Even further, the project represents an opportunity to introduce something absent from the Pacific Northwest and the West Coast, a center for the celebration of African-American regionalism, the history of a rich culture, its struggles and contributions to this part of the nation.

There are numerous examples of community-based cultural institutions in the Greater Seattle Area: El Centro de la Raza, the Wing Luke Museum, and the Daybreak Star Center in Discovery Park, to name a few. Their successes serve as examples of how grass roots movements can create a dream for an architecture of cultural value and education and see it through to fruition. Their success, unfortunately, casts a shadow of doubt on the AAHMCC's efforts.

What is needed here is a change in focus, the evolution of a movement into a creative focal point for action. From the City Council approval of \$25,000 to study the AAHMCC site and funding needs in 1986, to a Neighborhood Matching grant of \$65,000 in 1994, to the award of a \$175,000 grant from the Washington State Building for the Arts Council in 1996, city resources, as well as the resources of countless private institutions and individuals, have gone into a project that still cannot move beyond feasibility studies and preliminary schematic design. The City of Seattle has an opportunity to use the AAHMCC as a catalyst for change in one of its poorest least thriving neighborhoods. It has many examples to follow: the Hammond House in Atlanta, the African American Museum in Dallas, the Museum of African American History in Detroit, and the Studio Museum in Harlem.

In its Final Report, published in February 1994, the strongest recommendation of the Mayor's AAHMCC Committee was the creation of both a public and a nonprofit corporation. A public corporation would serve the legal needs of the project and develop a plan for the renovation of the Colman School property. The nonprofit corporation would continue the grass roots foundation of the project and bring together African American artists, historians, and youth as well as persons with museum development.

In the healing center of Vidarkliniken, Swedish architect Erik Asmussen offers an anthro-posophical model for architecture, an architecture that serves to transform, rebalance and renew the human soul. The AAHMCC has the potential to be an architecture of social change and cultural meaning, while serving the financial growth of a city and its neighborhoods, if only it can transcend the boundaries it currently set for itself.

Tacoma Picks Predock
by Victoria Reed

Antoine Predock has been selected as the architect for the new Tacoma Art Museum from a short list of Richard Meier, Olson Sundberg, and Richard Gluckman with Miller/Hull. The project is a 50,000-square-foot building on the north side of Warren and Wetmore's historic Union Station, joining an architectural dialogue which includes Moore-Yudell's Washington State History Museum and the proposed International Glass Museum by Arthur Erickson, as well as the University of Washington Tacoma Campus.

Antoine Predock, born in Missouri, educated at Columbia, practices in New Mexico. Many people think of him as an architect of the Southwest. In fact he opens his essay in the Rizzoli monograph with "New Mexico has formed my experience in an all-pervasive sense. I don't think of New Mexico as a region. I think of it as a force that has entered my system, a force that is composed of many things."

His work has received honors since its inception, including the AIA National Honor Award for the Fuller House (1987) the Nelson Fine Arts Center (1989) and the Las Vegas Library (1990).

Although he has not built in the Northwest before, Predock has taken his sensibility north. He won the competition for the American Heritage Center and Art Museum, University of Wyoming (1986); he designed the Santa Fe Hotel for EuroDisney just outside of Paris (1988), and The Clarendon Baths in Ketchum, Idaho. He was a finalist in the St. John the Divine South Transept Competition, New York (1991). His Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, New York will open in 1999.

Antoine Predock has studied painting with Elaine DeKooning and also was co-director of a modern dance company. He includes in his monograph "...we remind ourselves that we are involved in a timeless encounter with another place, not just a little piece of land. All of the readings that have accumulated and been assimilated there, that are imagined there, that may happen there in the future—all of these collapse in time and become the raw material with which we interact." We look forward to it.

What Is a Design?
by Lara Eve Feltin

The five-six-and seven-year-old students enrolled in my printmaking workshops have been coined "artistic" by their parents. Actually it's more that they are willing to take the class and they possess an instinct for design reflected in their selection of subject and choice of color. Like all children, they lack inhibition. They are without self-concept of what they can and cannot do creatively and they experiment freely. I introduced basic design elements to them. Among the many at our disposal, we concentrated on line and form, texture and pattern, value and color. We discussed negative and positive space, and the meaning of foreground and background.

Assignment no. 1: Copying from a still-life I asked the students to use line, form, color and pattern to create a picture of a bowl of apples. The result: tiny little fruit bowls centered on the page, placed upon bare tables against large monochrome backdrops. A design is an arrangement of elements within a space. The children had arranged a number of elements at random, and their prints were reflections of poorly thought-out design. The prints felt unbalanced, lacked rhythm; the subject seemed ill-proportioned to the background.

Thus my task became showing the children that the rules prescribed for the arrangement of the elements are crucial to a successful design. I asked them to think of their pictures, their designs, not as a subject in a space, but as a whole organism in which every element needed to work together. I showed them how important it was that every element appear to be in relation to every other element; that the positive space have a relationship to the negative space; that the arrangement of the apples work in relation to the patterns in the background. And I pointed out ways to make a design more intriguing through variations in the repetition of elements. Then we repeated the project.

Assignment no. 2: Can the picture of the bowl of apples be made more interesting if we consider a few design principles? What if we introduced a pattern to help unify the background with the foreground? What if we created a relationship between the subject and the supporting elements by altering the proportion between them. We could make the fruit bowl larger, the table smaller or break the backdrop into quadrants. Or how about if we varied the organization of some of the elements.

The result: a whole new way of seeing. One student added polka dots to the background and stripes to the table top. Another filled her page with the fruit bowl. Two others varied the elements inside—one placed a few apples on the table next to the bowl, another colored two red and left the other half dozen green.

A design is an arrangement of elements within a space. A successful design incorporates basic design principles. On their second attempt, demonstrating a grasp of some basic design principles, the children created a more pleasing work of art. Even a five-year-old can arrange design elements within a space pleasingly.

Green Seattle: P-Patches
by Rachel Berney

Seattle is one of several cities in the US that sponsors a community gardening program. Our program, a network of P-Patches, is administered through the Department of Neighborhoods. Seattle currently has 38 of these public gardens, which range in size from a few plots to the two-and-a-half-acre spread at Picardo Farms at NE 80th and 25th NE. These gardens are usually owned by the City or are leased from the owners, often for less than market rate. Gardeners rent their spaces yearly and a scholarship fund is available for those who need assistance. In addition to the rental fee, gardeners agree to garden organically and volunteer a certain number of hours towards the upkeep of their P-Patch.

The P-Patch Program got its start in Seattle in the early '70s. As the Picardo Family Farm was utilized less, a volunteer children's gardening program was begun on site to support Neighbors in Need, a forerunner of today's food assistance programs. The parents who helped out were offered spaces to grow their own vegetables and the idea of community gardening spread from there. The idea of community gardening wasn't new and it wasn't limited to Seattle. Community gardening gained momentum throughout the country during this time from several communal gardening and property traditions: village commons, European allotment gardens, family gardens, and wartime victory gardens.

The P-Patch Program has grown substantially in the intervening decades. There are currently over 4,500 people gardening communally. They are stewards of our land, drawn to a place where they can grow flowers, herbs and vegetables and share their experiences with others. The individual plots become knitted together by green plants as the planting season progresses, and while each maintains its uniqueness, they blend as well. If you would like more information about P-Patches in your area, or would like to be placed on a waiting list for a plot, call P-Patch Program, (206) 684 0264.

Experience Music Project
by Hal Tangen

This time it's about more than just architecture. It's about celebrity. The spotlight will shine a bit brighter in Seattle next summer with the completion of a new public attraction, the Experience Music Project (EMP). Paid for by Paul Allen and designed by Frank O. Gehry, this 130,000-square-foot museum and interactive center is hoping to entertain and educate an estimated 750,000 people in the first year. But for some of us here in Seattle it's not just another building, it's a Gehry building.

Around the world Frank O. Gehry has become known as one of the most inspired American architects working today. His recently completed Guggenheim Museum in Bilbao, Spain, has brought high acclaim and could possibly be added to the list of the century's finest buildings. His style is rooted in artistic expression rather than the rigidity of standard building practices. His shapes are more like nature than that of steel and concrete. Because of its unusual appearance, the only way to really understand the work is to experience it.

As seen from the architectural drawings and models, the outside of the EMP building challenges our senses with color and form. Clad in four different metal panels of blue, red, silver and gold, the building literally wraps itself around the Monorail. The panels overlap themselves and curve in every direction. There isn't a 90° angle in sight. At first it looks as though the building was once all puffed up and someone let the air out, but after looking closely it becomes more apparent that the forms are intentional. But like fine art, the sometimes-ambiguous nature of artistic expression may not be all that clear. The artist's explanations for a particular shape may be as simple as what the artist feels is appropriate. This concept of architecture as individual expression may be more difficult to accept and to appreciate. The complexity of this building should be viewed in person before any reasonable opinion is made.

Within the museum are a number of areas that are both interactive and experiential. It will be much more than the expected cut-up jeans inside glass cabinets. There is the Sky Church, a gathering place and multimedia performance area. Crossroads is an area devoted to exhibits and historical context. Guests can have active participation in the Sound Lab, a hands-on recording studio with real recording equipment for performance and demonstrations. There is a workshop as a learning center and an information library with a database and research center. The most technologically advanced area, besides the building itself, will be the Artist's Journey, a multimedia ride experience that will give insight into the life stories and musicians. A New Jersey-based exhibit/design firm is designing the interiors and it remains to be seen how the building's dynamic expression will be carried out in the exhibit spaces.

Seattle is growing and becoming more and more global, and with the addition of a highly visible world-class architect, the image of Seattle around the world will grow. The question remains: Are we, here in Seattle, willing to accept Frank O. Gehry as a great American architect or just another crazy Californian.

Victoria Reed
s managing editor of *Arcade*.

Lara Eve Feltin is a professional photographer, designer and printmaker. She offers workshops in printmaking to the students at the Eton School in Bellevue.

Rachel Berney works at Weisman Design Group and gardens avidly at the Thomas Street Gardens on Capitol Hill.

Hal Tangen is an interior designer working in Seattle and is a roaming iconoclast and historical futurist.

IDSA Northwest Design Invitational
by David Ryan

Every two years, the Northwest Chapter of the Industrial Designer's Society of America has an invitational to all design professionals and students living in Alaska, British Columbia, Idaho, Montana, Oregon, and Washington. As a tradition, three noted design professionals from outside the region are invited as jurors. The distinguished jurors this year were Dr. Robert Blaich, FIDSA, Patricia Moore, IDSA, and Cooper Woodring, FIDSA.

Describing what made the winning designs stand out, Cooper Woodring explains, "Back a few years ago in advertising there was what they called 'emotional content advertising.' The theory was that if advertising doesn't get your attention, it is ineffective. In other words, it needs to get to you emotionally. These [winning] designs had high-emotional content. Sometimes the reaction of the jurors was very properly, 'I love it.' What it does is almost secondary. The appearance is so powerful that it supersedes all the technical and pragmatic aspects of the product." Robert Blaich adds, "You solve usability, you solve price, you solve a whole series of things everyone must solve or they are not going to have a salable product. What's left is the 'I want it.' And that's emotional, that's the kick."

Blaich concludes with praise for the entrants, stating, "I had a high degree of respect for the fact that designers in this area are working so globally. It says a lot about the quality level of design here in the Northwest."

The following Best of Category Awards were presented: Consumer Products, ZIBA Design for Progressive International; Business, ZIBA Design; Medical, ZIBA Design for Modo, Inc.; Equipment, ZIBA Design for Modo, Inc.; Transportation, Walter Dorwin Teague Associates for The Neighborhood Electric Vehicle Co.; Furniture, David Ryan /& Associates; Environments, Koryn Rolstad Studios; Packaging and Graphics, Nike and Soma Inc.; Concepts, Fiori Product Development; Student Work, Rhandy F. Gines

A new award, Best of Show, was created as a special honor for Fluke Corporation to acknowledge their superior commitment to excellence in design.

For more information on this event and the Northwest IDSA chapter, please contact Wendie Siverts (541) 302 2978 and at wendie@pond.net, or Tom Boozer (425) 266 5086.

Lecture Review: Consuming Architecture
by Tracy Desrosiers

Sarah Caplin and Eric Holding are practicing architects and academics who head their own design and research firm, Esprit d'escalier, as well as a Master's program in Digital Architecture at Middlesex University, London UK. They have recently edited an entire issue of AD on "Consuming Architecture" which looks at the ways in which architecture and the urban environment are being produced and marketed for consumption. The lecture they presented at the University of Washington on April 8 focused on one such way consumption occurs in the Post-urban city: the appropriation of space by tourists. Caplin and Holding, in a critique of commodification, attempted to transcend the narrow boundaries of taste which traditionally limit discourse on architecture as they spoke of the homogenization of space through practices originating in the principles of McDonald's and Disneyland with no desire to lament. Rather, recognizing the contingency of such phenomena upon the emerging identity of the Post-urban city, their goal was simply to summarize the principles behind the commodification of urban space. The lecture outlined the ways in which the Post-urban city is marketed toward and experienced by tourists.

Marketing begins with the conception of an image of a city. A postcard photograph provides an ideal view of a city to be obtained. Photographic images are elaborated upon by television and movies through which the viewer is provided once more with highlights and intense fragments that, when placed against a storyline, create associations between a city and a cinematic experience that elicit the anticipation of a lived experience. In this way, the marketing of a city seeks to create a collective mental image through which the city can be perceived as a commodity for consumption. Architecture plays a role toward this end as it is increasingly employed as a representational commodity to increase the visibility of a city. Such use of architecture exemplifies the "Disneyfication" of the Post-urban city. "McDonaldification" is a response to the need of the Post-urban city to provide accessibility of those experiences which have become its commodities. It seeks to "exorcise risk from experience" by employing calculability, predictability, efficiency and controlability to create the kind of consistent satisfaction that facilitates consumption.

Caplin and Holding conclude that people's response to place has changed with commodification. The Post-urban city responds to this change at the same time that it perpetuates it. While identity of place is no longer achieved through production, but rather through consumption, the Post-urban city, as a place to be consumed, becomes increasingly the representation of a place rather than a lived place.

Congratulations, DCLU
by Jason Lear

On May 5 the DCLU, the Mayor and councilmember Jan Drago announced a new fast-track approval system at DCLU. The goal for the end of 1998 is to review 65% of permits within 24 hours. Last year the DCLU issued nearly 6000 construction permits for more than a billion dollars of construction in Seattle, setting an all-time high. The department is currently ahead of that pace, issuing permits worth \$319 million in the first quarter of 1998. The new streamlined program targets new homes, smaller apartment buildings and alterations to homes and small businesses. Under the new program, the intake appointment begins with a review team, already assembled, and coordinated by a DCLU Crew Leader. The team can reference reviewers from the Fire, Utilities, and Health Departments as needed. Such streamlining of the process is a great step in refining permitting. It is the beginning of what we need to do to build our city the way we imagine it.

Endangered Building List
by Andrew Phillips

In an attempt to develop stronger community advocacy. Historic Seattle Public Development Authority has initiated an Endangered Buildings List for the Seattle/King County area. This list is meant to be on going and submissions are welcome. A variety of buildings have been submitted since Historic Seattle solicited for ideas in March 1998. Some, such as the Kingdome, Waldorf Towers and the Hudson Arms and Northcliffe Apartments, present a dilemma to the list. With their fate already well along in the process, it is doubtful that any advocacy will cause change. However, many buildings could benefit from the public attention.

At the top of the list is the last underdeveloped property on Pacific Highway East in Sea-Tac referred to as the Hughes Property. Built as a summer retreat for Albert Ham-bach, the estate was originally called Belmont Farms. Now owned by the City of Sea-Tac, the buildings, on Angle Lake, include Craftsmen era residences, garage, pumphouse, and outbuildings in nearly original condition. Funds for demolition were voted in March.

Residents at the Belltown Cottages on Western and Vine were served eviction notices in December. These are the only remnants of early worker housing.

Three ca. 1890 Victorian Residences at 1100 Eastlake Ave. E are practically all that remain of a residential neighborhood of homes that defined the Cascade community.

Pigeon Hill Military Base in West Seattle, used during WWII, includes a house, outbuildings and large underground bomb shelter. The City of Seattle and King County have acquired the 14 acres and all buildings are being demolished, except the house.

The demise of the dairy industry in East King County has rendered most Snoqualmie Dairy Barns obsolete. Disappearing at a quick pace, only a handful of these reminders of this once thriving vocation remain.

The three story apartment building, Villa Costella, was built in 1928 on Queen Anne Hill with timber ceiling beams, red tile and slate. The building will be converted to condominiums and its appearance could be further altered.

While the school district is in the process of renovating some of its historic schools, Whittier Elementary, Lincoln High and Latona Elementary (1917 brick building) are a few examples slated for full or partial demolition.

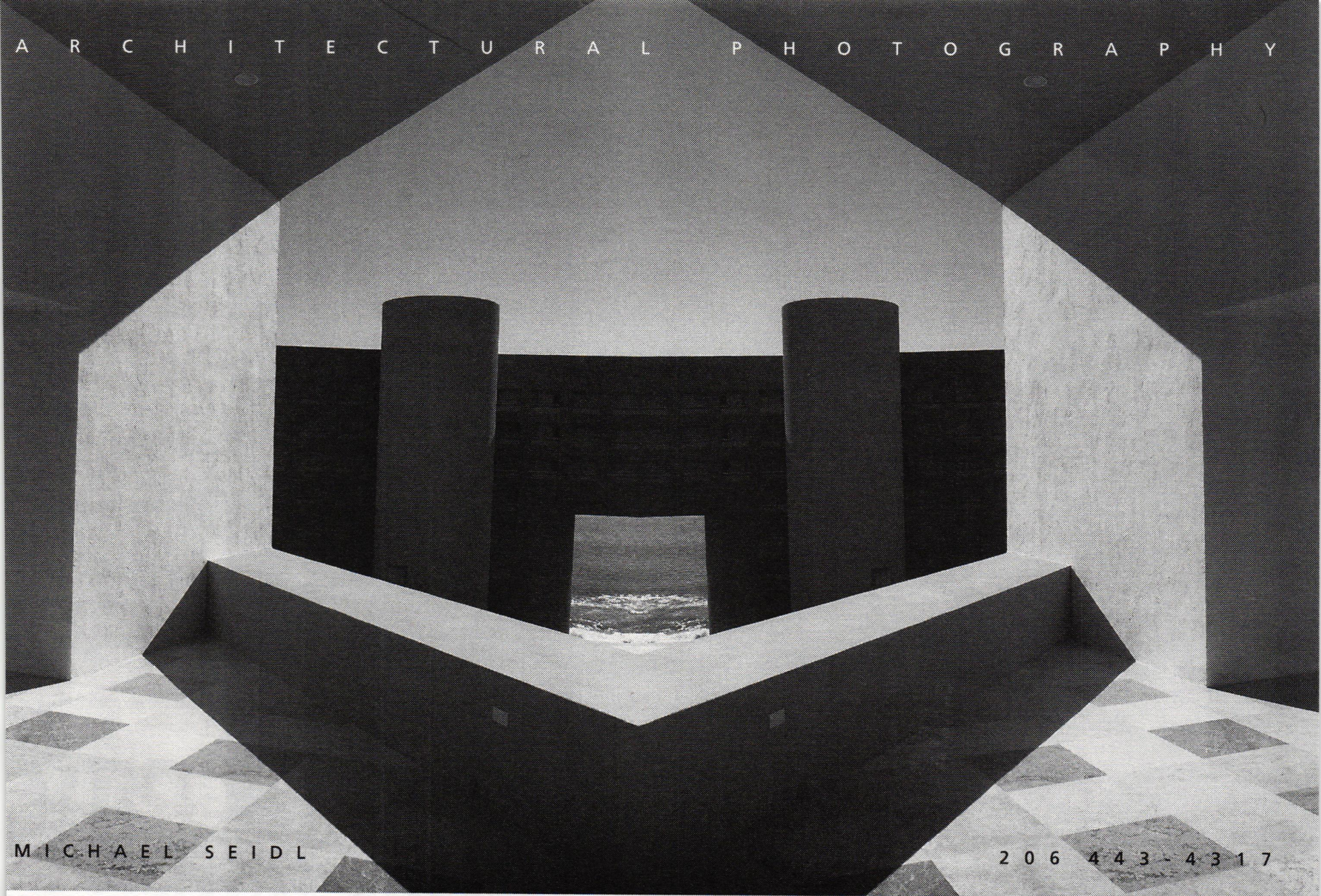
Any inquiries about the Endangered Buildings List should be directed to Historic Seattle: 1117 Minor Ave., Seattle, WA 98101. To submit, send the property's name, address, and short description.

David Ryan is principal in David Ryan and Associates, Industrial Design Consultants. His clients include Herman Miller, FreeForm and Metro. He also teaches at Cornish College of Fine Arts.

Tracy Desrosiers has a MArc from the University of Washington and is currently interested in the initial stage of conceptual development of the philosophy of commonality and standardization. This biography was created with assistance from the Archispeak guideline worksheet available at great cost from Arcade.

Jason Lear has a BA in architecture from Yale University and is currently working at Saltaire. He is editor of Column of Many Orders.

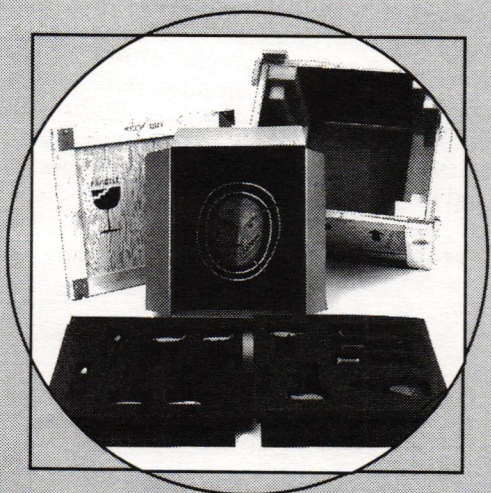
Andrew Phillips holds a MArch from the University of Washington. He works at Stickney/Murphy/Romine/Stock and Associates.



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arc *adj* [arc sine arc cosine] (of so many degrees)] (ca. 1909) : INVERSE 2 — used with the trigonometric functions and hyperbolic functions
arcade \är-'kād\ *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
arcaded \-'kād-æd\ *adj* (1805) : formed in or furnished or decorated with arches or arcades
archaeology or **archeology** \är-kê-'al-æ-jê\ *n* [*archéologie*, fr. LL *archaeologia* antiquarian lore, fr. C *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
archaeological \är-kê-æ-'laj-i-kæl\ *adj* — **archaeologically** \-k(æ-)lê\ *adv* — **archaeologically**

earthwise, inc. \ürth-wiz\ *pro* [NL *earth* : Seattle, WA and *wise* fr. English *wise* lit *recycle building materials*] 1: hand demolition specialists 2: used building material sales — FULLY LICENSED, BONDED, INSURED (#earth*066JM) — earthwise, of Seattle \ä-tæ\ come visit our new location: 707 S. Lane (1998) : hours 10-5, Tuesday through Saturday (206-624-4510)

Archaeopteryx *n* [Gk *pteryx* wing; *arkhē* primitive bird] (1868) : a primitive bird (genus *Archaeopteryx*) of the Upper Jurassic period of Europe with reptilian characteristics
architectural \är-kæ-,tek-chæ-ræ\ *adj* (1762) relating to, or conforming to the rules of architecture having or conceived of as having a single unified design, form, or structure — **architecturally**
architecture \är-kæ-,tek-chær\ *n* (1555) 1: the science of building; *specif*: the art or practice of designing and building structures and esp. habitable ones 2 **a**: a building or structure if as the result of conscious

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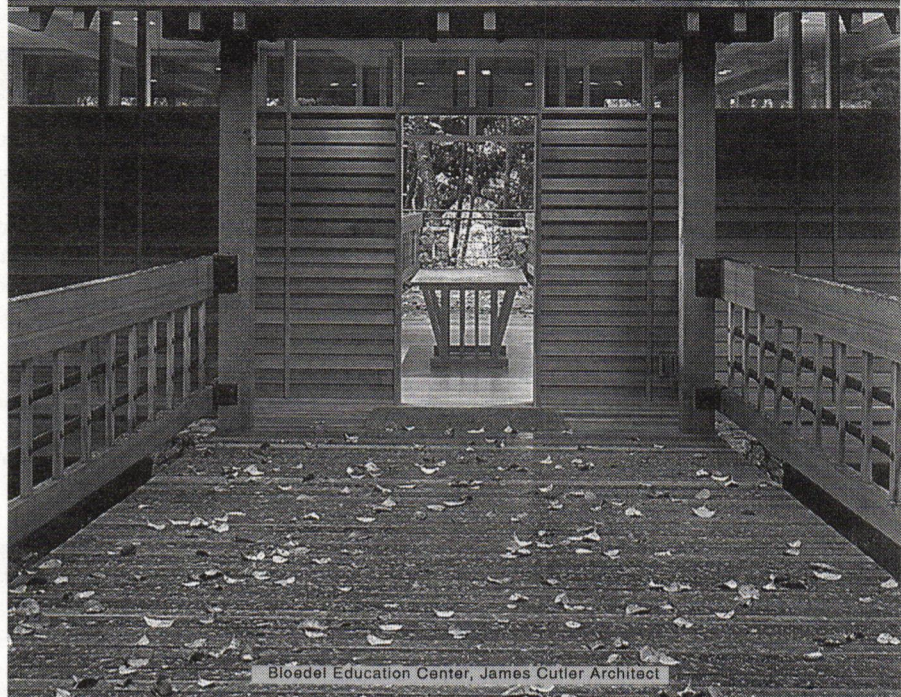
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6/98 Project ideas sought for an evolving exhibition: Encounters with Place (May 7 to August 6) presented by Radio Djinn. Desired work includes sculptural constructions or environmental works, as opposed to studio-based ideas in need of a location. Whether conceived for an indoor or outdoor setting, projects must be rooted in the primitive character of one's "encounter with place." Radio Djinn, a collective of artists, designers, and technicians, is working in collaboration with Seattle Artists Guild Administration (SAGA). To submit an idea, contact Pedro Alexander, (206) 917 2167 or (206) 749 9409.

6/7 Seattle Times/AIA Housing Northwest '98, Multi-Family Housing Tour: Open houses throughout the city demonstrating solutions to high-density multi-family housing. For information call AIA, (206) 448 4938.

6/17 Housing Seattle Design Demonstration Project—Intent to Submit Deadline: This demonstration project will stimulate entries that offer creative solutions but which current regulation, zoning, and financing restrictions make impossible. The intent is to celebrate the possibility of density-friendly projects. The Office of the Mayor and AIA Seattle will endorse up to ten DDP projects selected by the interdisciplinary jury for submission to Design Review, to facilitate their realization. Entry packets available from AIA Seattle. Submittal deadline August 20. Exhibit of entries August 23, awards and publication in September.

6/6 Sustainable Design Symposium. Jurors for the 4th Annual International Design Resource Awards Competition present comments. Jurors include: Mary Jarret, Amazing Recycled Products, Denver; Russel Johnson, Environmental Direct, IKEA, Sweden; Julie Lewis, deep e company, Portland; Joel Macower, The Greener Business Letter, Washington, D.C.; John Pickard, environmental consultant, Los Angeles; and Colin Reedy, meta morf, Seattle. Seattle Art Museum, Plestcheeff Auditorium.

Viewpoints: Architectural Walking Tours. 6/6 First Hill. 6/20 Northeast Capitol Hill. 7/1 Microsoft Red-West. 7/8 Frye Art Museum. 7/11 Ballard Historic District. 7/15 REI. 7/25 West Seattle/The Admiral District. 7/29 Surprise Hard Hat Tour. 8/22 Belltown. Seattle Architectural Foundation. Call 206 667 9186.

5/7-7/6 Encounters with Place: a Three-Month Exploration of Art, Architecture and Media Technology. 94 University (Harbor Steps). A collaborative project with the Seattle Arts Guild Administration (SAGA) and Radio Djinn Material Research. Curated by Pedro Alexander. For information call (206) 749 9409 or (206) 917 2167.

5/13 The Paving of Paradise: A Century of Photographs of the Western Landscape. Photographs reflect differing views of the West. Photographs by Frank Jay Henry, Frank LaRouch, Imogen Cunningham, Ansel Adams, Robert Adams, and Joe Deal will be featured. Seattle Art Museum.

5/20 Kenji Yanobe: Survival System Train and other Sculpture. Using abandoned machinery and industrial materials, Yanobe creates a tongue-in-cheek wardrobe. Center on Contemporary Art, Seattle.

6/20 Thomas Moran: First-ever retrospective. Featuring 100 of Moran's finest works, including his three most famous oil paintings Canyon of the Yellowstone 1872, Chasm of the Colorado 1873-1874, and Mountain of the Holy Cross 1874. Seattle Art Museum.

7/3 Another Look Series featuring artists once active in the Northwest—Pieter van Veen (1875-1961) Dutch post-impressionist who painted Eastern and Western American landscapes and lived his later years in Tacoma. Frye Art Museum.

7/11 Stieglitz and Photography as Modern Art: Tacoma Art Museum

8/20 George Tsutakawa: Small retrospective exhibit. Seattle Art Museum.

9/27 Major Picasso Exhibition: Rarely seen art of Pablo Picasso, including ceramics form the Marina Picasso Collection, and paintings, drawings, and prints from the Reina Sofia Museum in Madrid. Tacoma Art Museum.

These listings are reprinted from the *Artistic Traveler*. Los Angeles: The California Science Center opened last summer across the street from the Coliseum. It replaces the earthquake-damaged Museum of Science and Industry, part of which was built in 1913. Only the Beaux-Arts façade of the original was preserved. Portland's Zimmer Gunsul Frasca designed the facility, which includes a new IMAX 3-D theater.

Kalamazoo, Michigan: In 1959, Kalamazoo started a national trend by closing off its main street and making it into a pedestrian mall. Many of the towns that followed suit have since opened their streets back up to traffic. People felt at risk far from the relative safety of passing traffic. Last year, Kalamazoo returned its mall to automobile access.

Kyoto (Shigaraki) Japan: High in a mountain nature preserve is the \$215.5 million Miho Museum designed by I.M. Pei to house the Shumei Family art collection of more than a thousand Western and Asian pieces. An hour from Kyoto, visitors go through a tunnel and over a suspension bridge to reach the building, most of which is buried in the mountain.

Pittsburgh: An Architecture of Independence: The Making of Modern South Asia. Features the works of four of the area's pioneering architects, Charles Correa, Achyutt Kanvinde and Balkrishna Doshi of India, and Muzharul Islam of Bangladesh. The confrontation between modernity and tradition is shown through photos, models and drawings. The Carnegie thru 7.19.

Washington, D.C.: Building Culture Downtown: New Ways of Revitalizing the American City. This exhibit focuses on the idea that cities are now capitalizing on the arts to revive their downtowns. This is illustrated through the following six examples: Arizona Science Center, Phoenix, AZ (Antoine Predock Architect); Aronoff Center for the Arts, Cincinnati, OH (Cesar Pelli & Associates); Nancy Lee and Perry R. Bass Performance Hall, Fort Worth, TX (David Schwarz/ Architectural Services); New Jersey Performing Arts Center, Newark, NJ (Barton Myers Associates); San Jose Repertory Theater, San Jose, CA (Holt Hinshaw Architects); Science City at Union Station, Kansas City, MO (Ehrenkrantz Eckstut & Kuhn/KCF-SHC Architects).

This completes Volume 16 of Arcade. As planned, every volume will be the work of another graphic designer. It is continually impressive to watch the application of design on the raw materials. We, the Arcade staff, bring words and some images, the magazine you hold in your hand is what Andrew Weed, the graphic designer of Volume 16 has made of them. Weed is a person who is committed to the fragile but essential arena where risk is ventured and by this he has inspired all of us. He has articulated clarity, silence and the value of an idea. We thank Andrew Weed. Volume 16 shown opposite is for sale as a set at Peter Miller Books.

We would also like to thank the guest editors, Jim Nicholls and Louise St Pierre, who edited "Objects of Thought"; Iole Alessandrini, who edited "The Architect as Artist"; Ellen Sollod, who edited "Spirit of Place"; and Sheri Olson, who has edited this issue "Critical Regionalism." It is a great deal of hard work and we are all lucky that these members of our community have been so generous with themselves and their ideas. And we would like to thank the people who work to make the magazine: the Working Editorial Committee, the Editorial Advisory Committee, Board of Directors, listed on pages 2 and 3, and all those who have supported us financially, listed below.

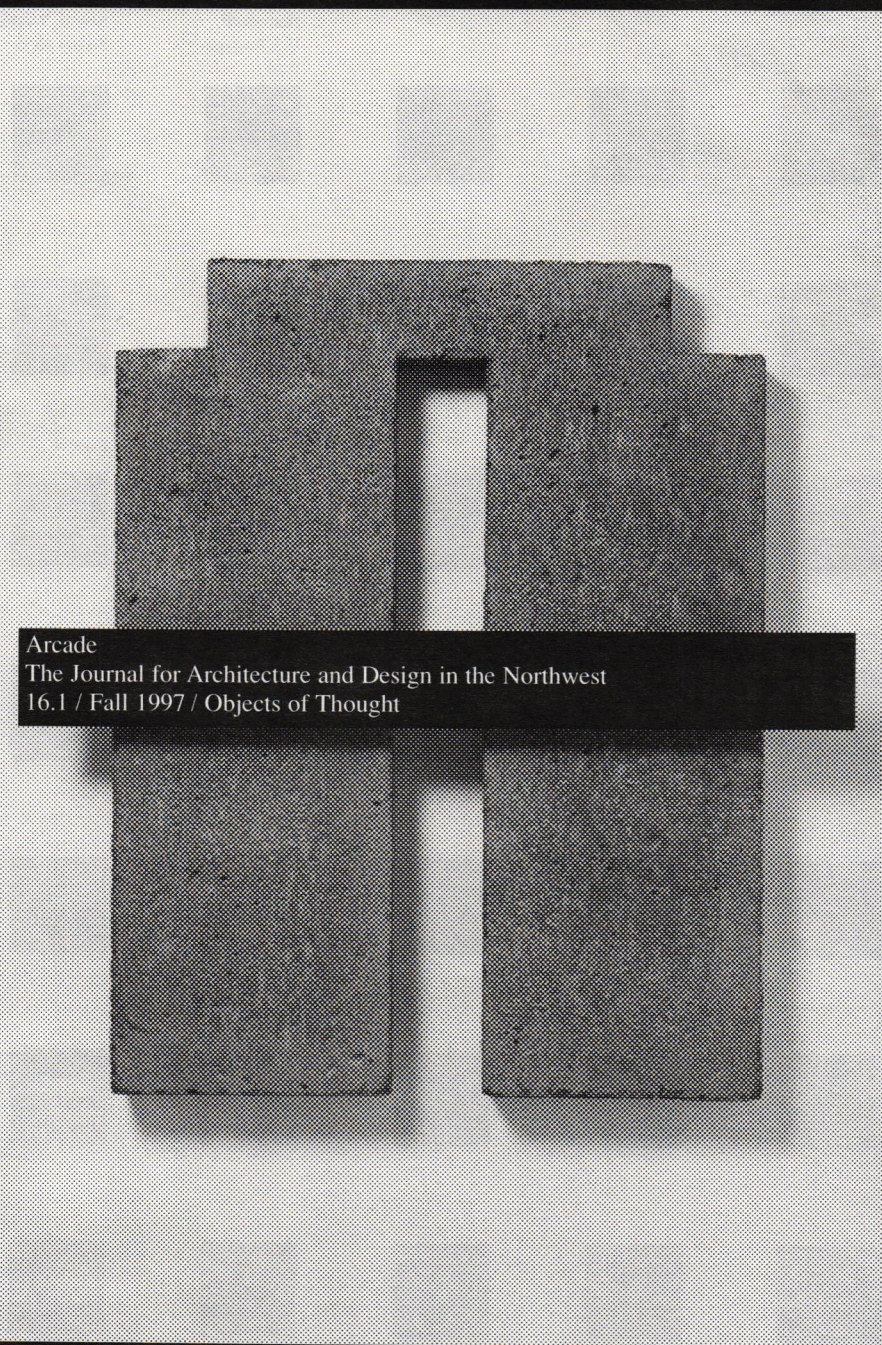
So on to the next. Volume 17 will be designed by Ray Ueno of the Leonhardt Group and various talents within the Leonhardt Group. Ray is a graduate of the University of Washington and has worked for the Leonhardt Group for 8 years. Our Guest Editors for Volume 17 will be 17.1 Elizabeth Bumpas and Becca Hanson "Invisible Structure"; 17.2 Andrew Phillips "Is Preservation Dead"; 17.3 Jennifer Donnelly, "Neighborhoods"; and 17.4 The Rectifiers: Anjali Grant, Prentice Hale, Rob Hutchison, Rob Kiber, Tom Maul, Paul Stefanski, and Michelle Wang. We are looking forward to it. As always we welcome your participation—send your ideas, your reactions (or if your too busy, just send money).

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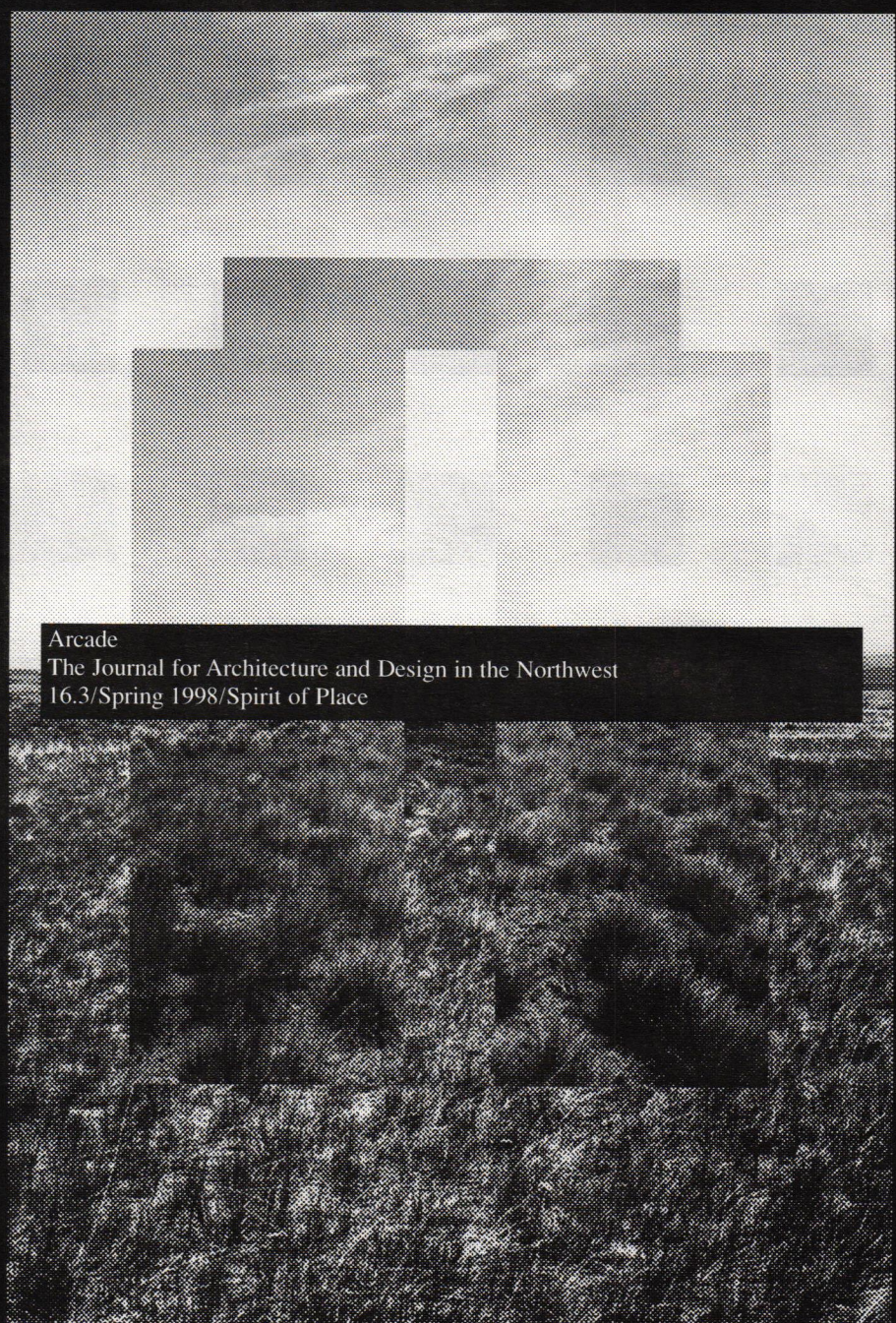
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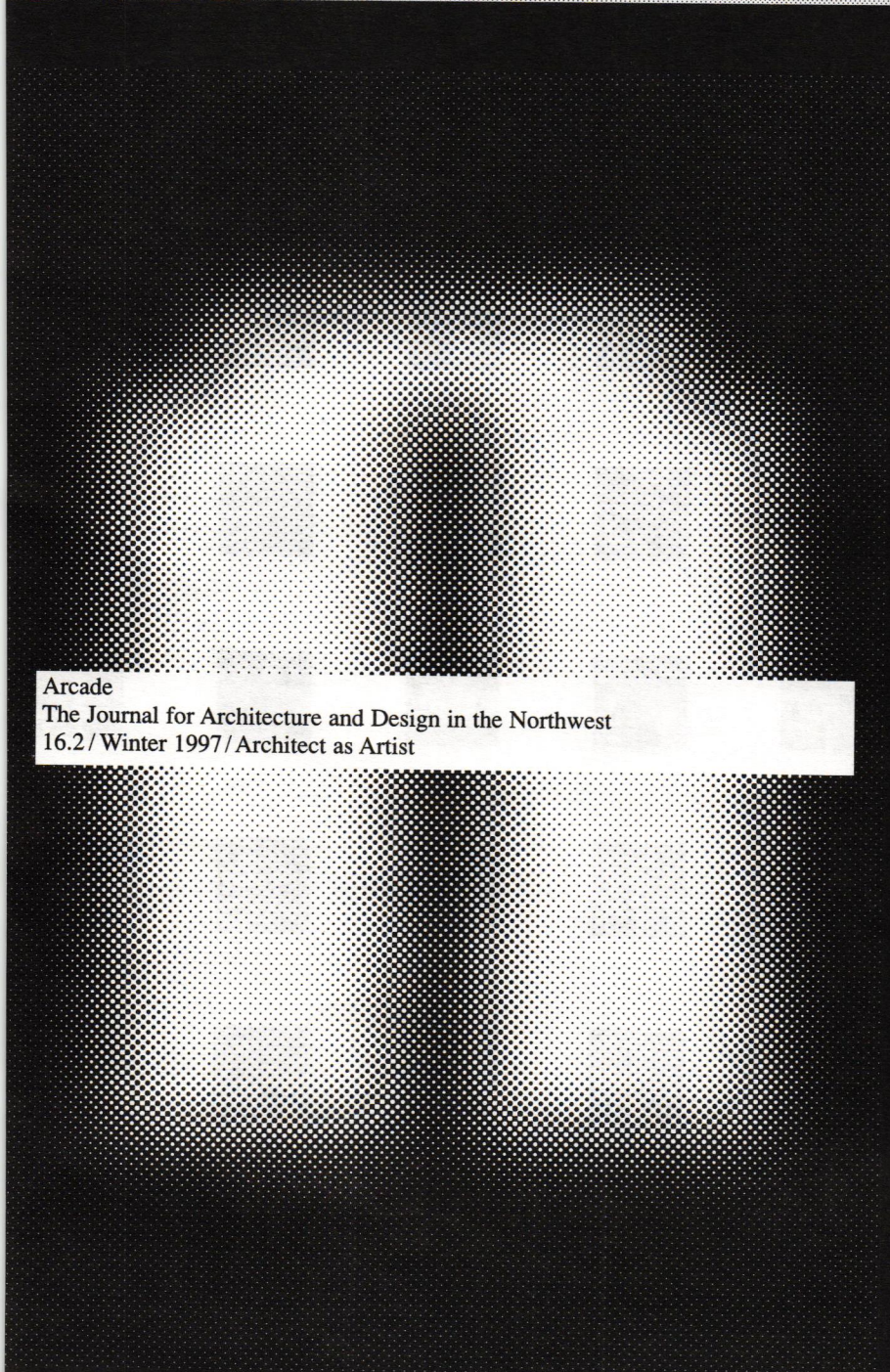
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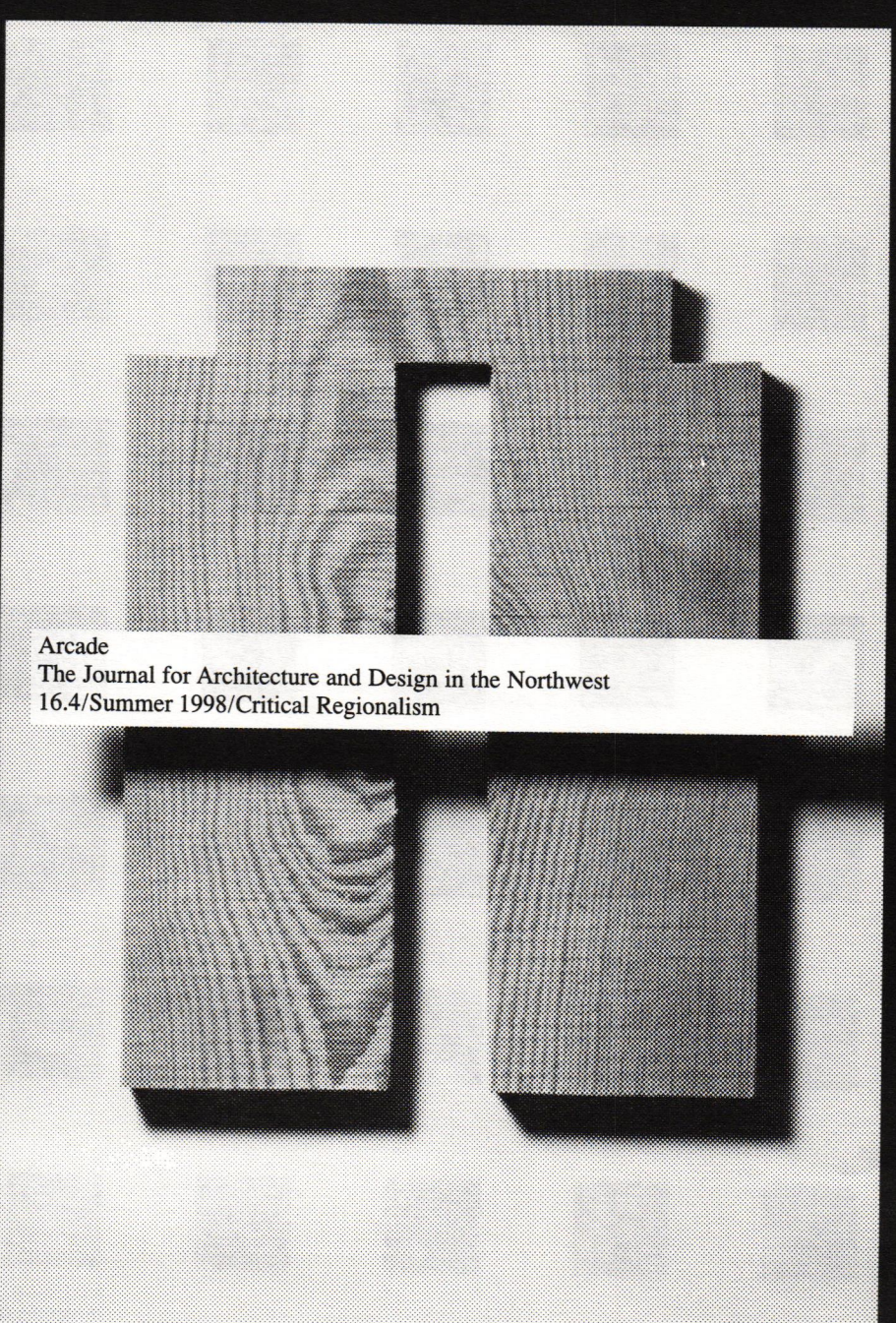
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16.1 / Fall 1997 / Objects of Thought



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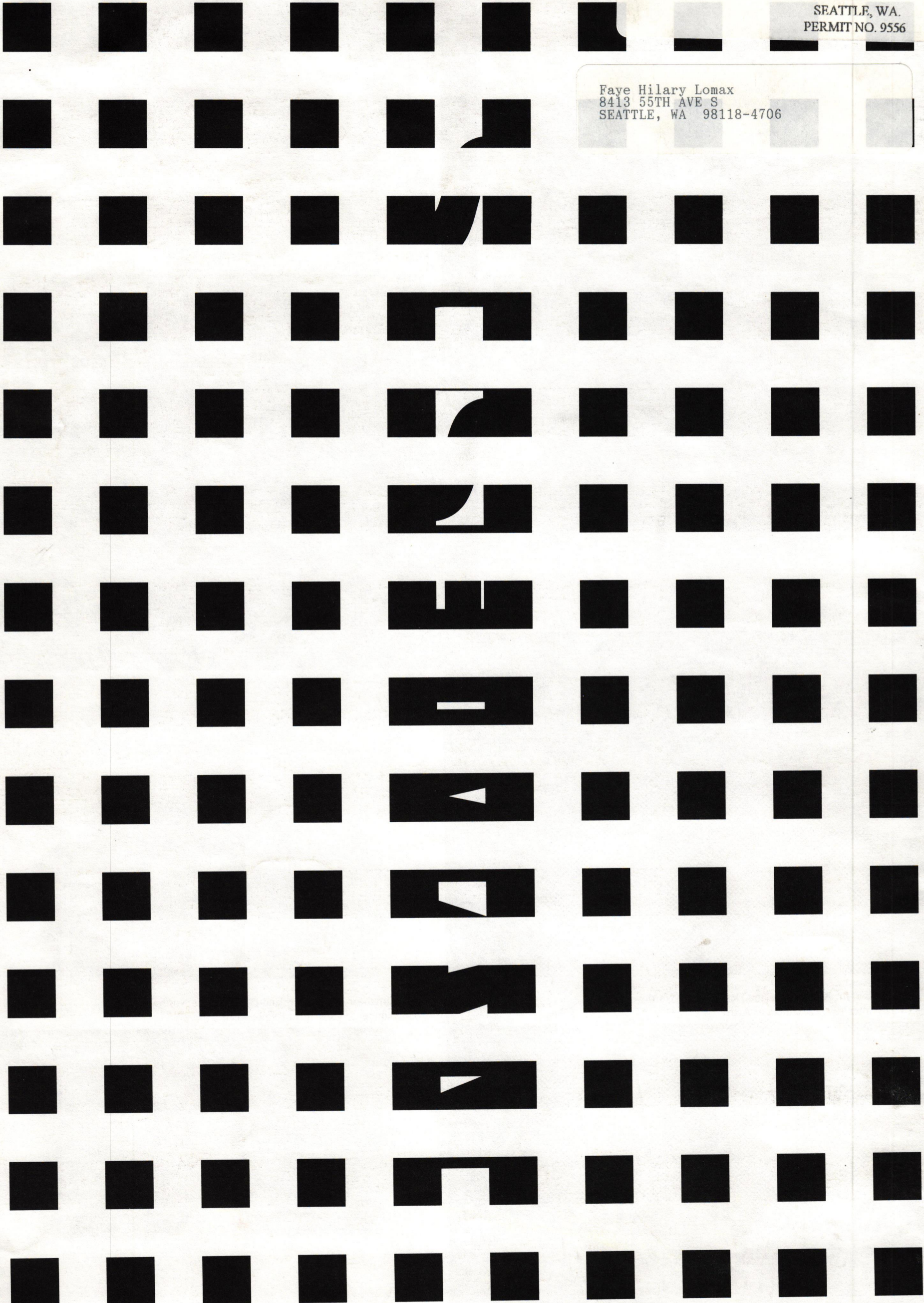


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