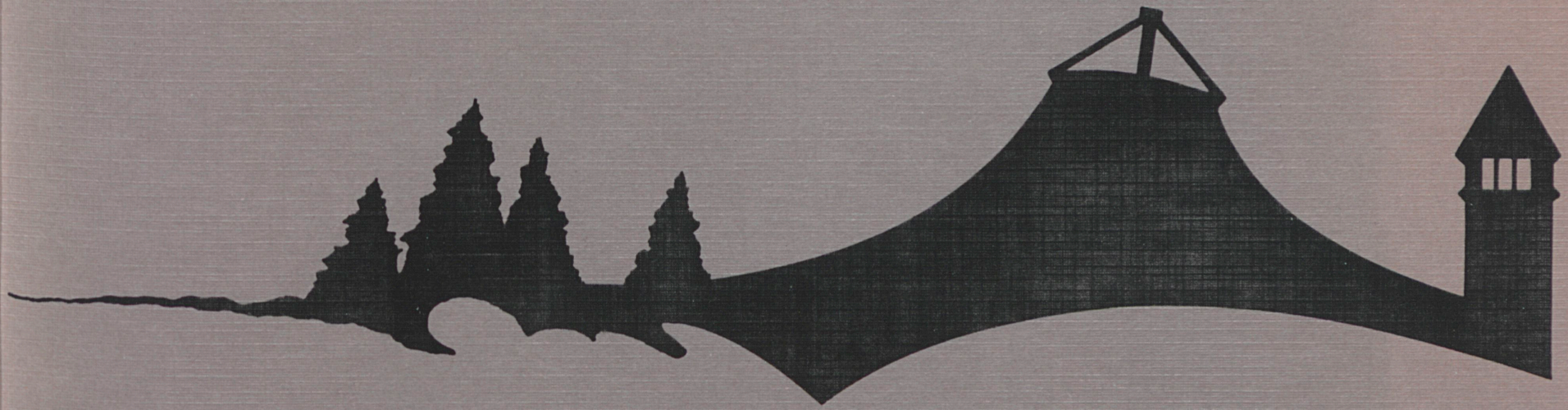
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LIVING...

reclaiming the urban landscape

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Signature Chris A. Hewitt

Date 9/11/90

I want to say here how important the love and understanding of my wife, Laura, has been in sustaining my energy and ambition for the last six years. My children, Erica and Aaron, have also shown unusual understanding while truly making sacrifices children should not have to make. I love them all very much.

LIVING...

Reclaiming the Urban Landscape

by
Chris A. Herath

A professional paper submitted in partial fulfillment
of the requirements for the degree of

BACHELOR OF ARCHITECTURE

Approved:

Jerry Bancroft, Advisor

Robert Utzinger, Director, School of Architecture

Montana State University
Bozeman, Montana

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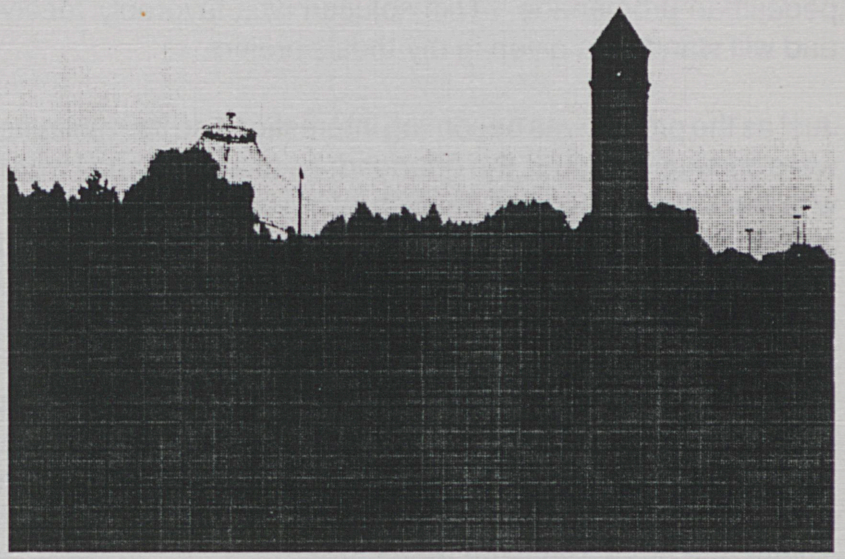
THE PROGRAM

CONCEPTUAL SCHEMES

INTRODUCTION

The origin of this thesis project goes back to our years in Coeur d'Alene, Idaho, 30 miles from Spokane, Washington. Our family spent nearly six years living near this city never really getting to know it. From the few brief glimpses we experienced, I recall images of an old, primarily industrial based city, experiencing broad planning problems and urban decay. Those were the early 80's.

Last fall in Design Studio we were asked to select a site in a nearby city which would permit us to experiment with, and develop ideas to improve the urban landscape. After some thought, it occured to me that despite all those years, I knew very little about Spokane. What I discovered was that this city is struggling to make a transformation, and in fact, in several areas has had great successes. The most striking visual evidence of this is the downtown Riverfront Park development. Originally the crossroads of trains meeting in Spokane, this area at the heart of the city and along the Spokane River was transformed for Spokane's hosting of Expo '74. This sudden thrust into the limelight was clearly perceived to be a step in the right direction by city leaders, and Spokane has since deliberately pursued a path of greater cultural and economic prosperity. After the World's Fair, the grounds were developed into Riverfront Park with the remnants of the U.S. Pavilion and the old train station clock tower standing as a proud reminder of this turning point in Spokane's history. The clock tower, symbolic of a rich heritage, and the Pavilion, representing a vision of progressive leadership for the region... two elements working together in complete and curious harmony emphasize the new cultural sensitivity Spokane is experiencing, and give the impression of timelessness, precisely the message the great cultural centers of the world convey. The analogy of changing from the inside out is especially fitting in this case, for Riverfront Park is clearly a jewel at the center of the city.



This extraordinary development has had a tremendously positive effect on Spokane's downtown business district on the south side of the river, while on the other hand, the beneficial effects have barely been felt on the opposite banks of the river. This area has generally remained stagnant or suffered from neglect. The problem from an urban standpoint became one of how to spread the beneficial effects of Riverfront Park beyond the river's edge - to create a connection

through which new development on the north bank could reap the beneficial effects of adjacency to the park on the opposite side. Just beyond the Post Street Bridge, which crosses just below the upper Spokane Falls and at the west end of the park, exist two blocks, one on either side of Lincoln Street. This site, primarily undeveloped except for a number of buildings which have very likely outlived their usefulness, was chosen as a location to establish this linkage. Based on this proposition then, the Post Street Bridge was expanded to accomodate a large pedestrian promenade. This solution was favorably received and will stand as a given in my thesis project.

Just as the project was becoming interesting and its implications were coming into focus the quarter drew to a close and I was left with the empty feeling of unfinished business. Encouraged to continue and carry the implications of my initial work forward, I decided to develop a thesis proposal based on this site. We had been asked to offer a conceptual interpertation of what might arise as a result of our proposed changes. It became clear that here was an ideal opportunity to develop housing which could take advantage of the natural amenities offered by the river and falls, and those of the park and the downtown district, while uniquely benefitting from the river acting as a naturally occuring divider and buffer between these areas.

My thesis proposes, therefore, to develop upscale housing offering various ammenities, including recreational facilities on the premises. This, in turn, will be the catalyst for a number of smaller projects on or adjacent to the site which will be suggested and developed to varying degrees, with the primary emphasis being the formation of an urban fabric projecting a sense of "wholeness".

EDUCATIONAL GOALS

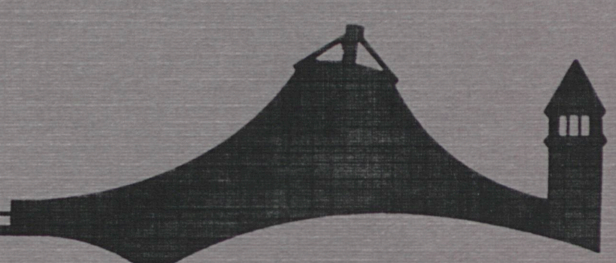
Upon embarking on my thesis experience, my advisor, Jerry Bancroft stressed the fact that this was a rare opportunity for me to explore those things which I felt not only held the greatest interest for me, but which could conceivably begin to prepare me for my entry into the field. After careful thought, I developed the following goals which I hope will help me gain the most from this experience.

• To be a truly meaningful challenge, I feel one must examine a scenario which brings with it the interplay of the full range of the forces possible in man's built environment. Therefore, the project should be an extension of an already existing and dynamic urban setting. In this way I hope to refine my skills, both rational and intuitive, to develop design solutions based on the concept of "critical regionalism".

• The thesis experience, based on its emphasis on individual intiative, should be a stepping stone into the professional environment. My project will attempt to hone those skills necessary for a clear, refined, and professional presentation. In the process, I will develop new expertise in media such as video taping/editing and desktop publishing.

• Finally, housing as the primary component of development on the chosen site poses a very special condition: the juxta position of the very private and intimate realm of dwelling against the urban setting. I hope to gain a better understanding of how the spirit of home, a basic human requirement, can be maximized in this context.

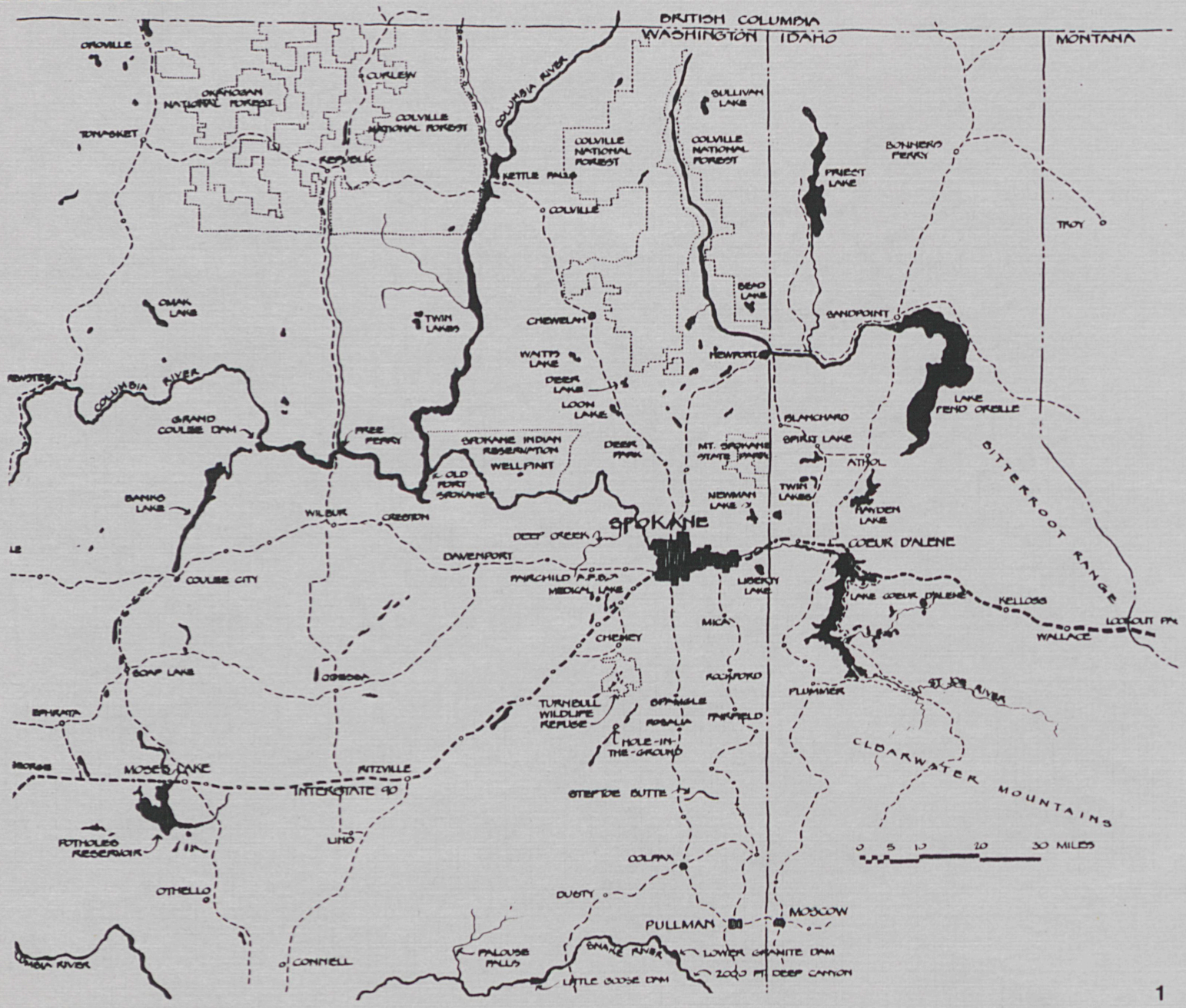
REGIONAL IDENTIFICATION



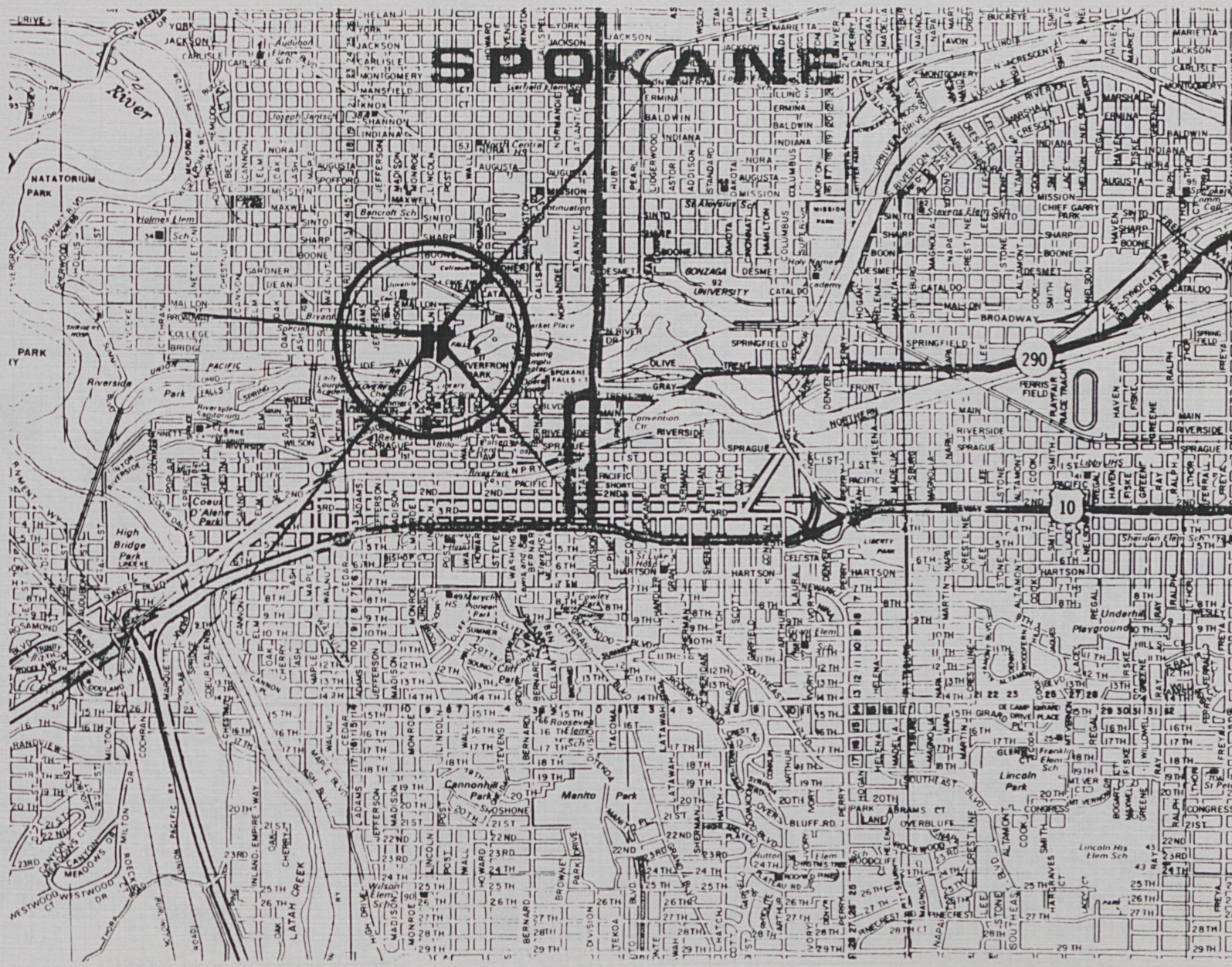
THE NORTHWESTERN UNITED STATES



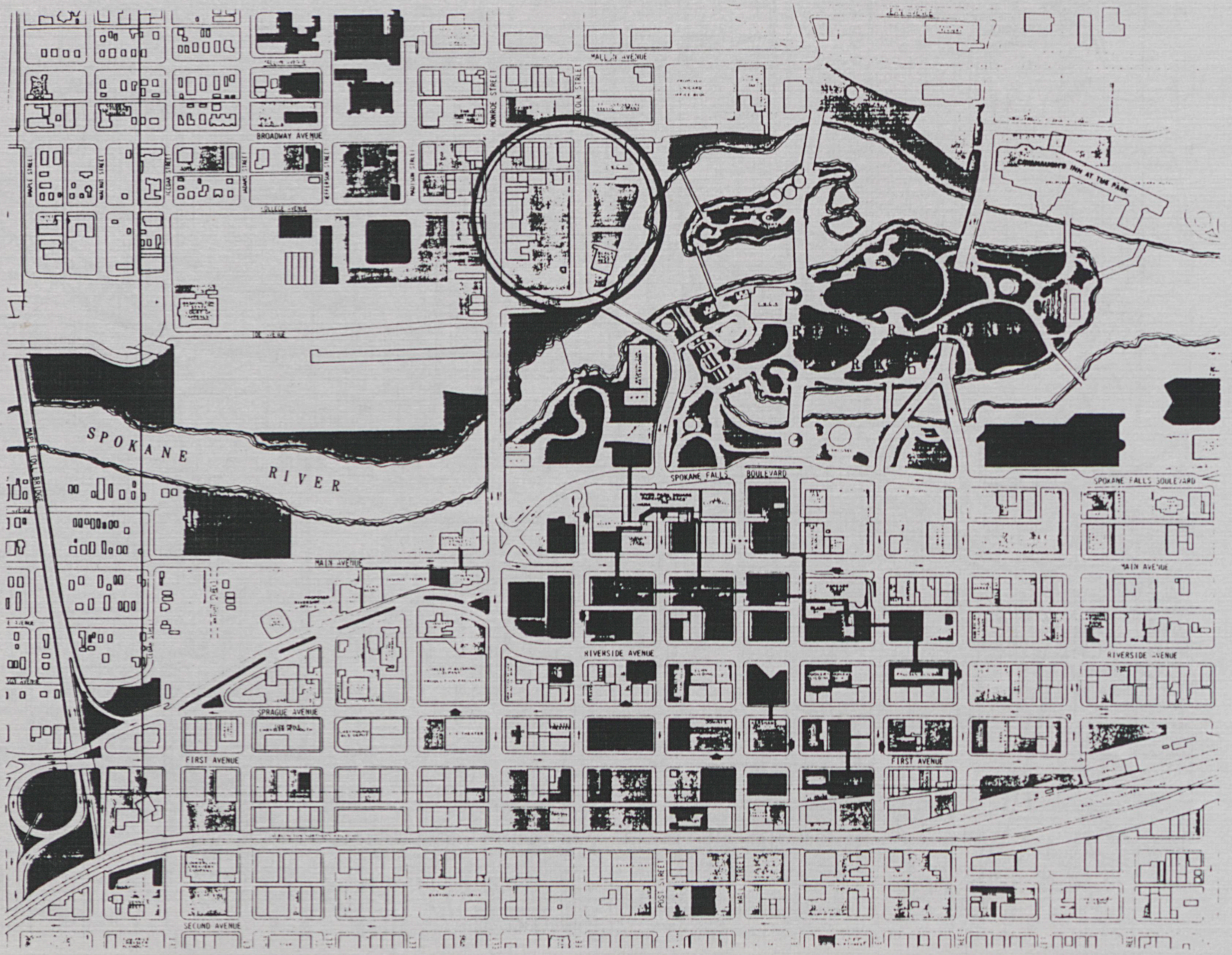
THE 'INLAND EMPIRE'

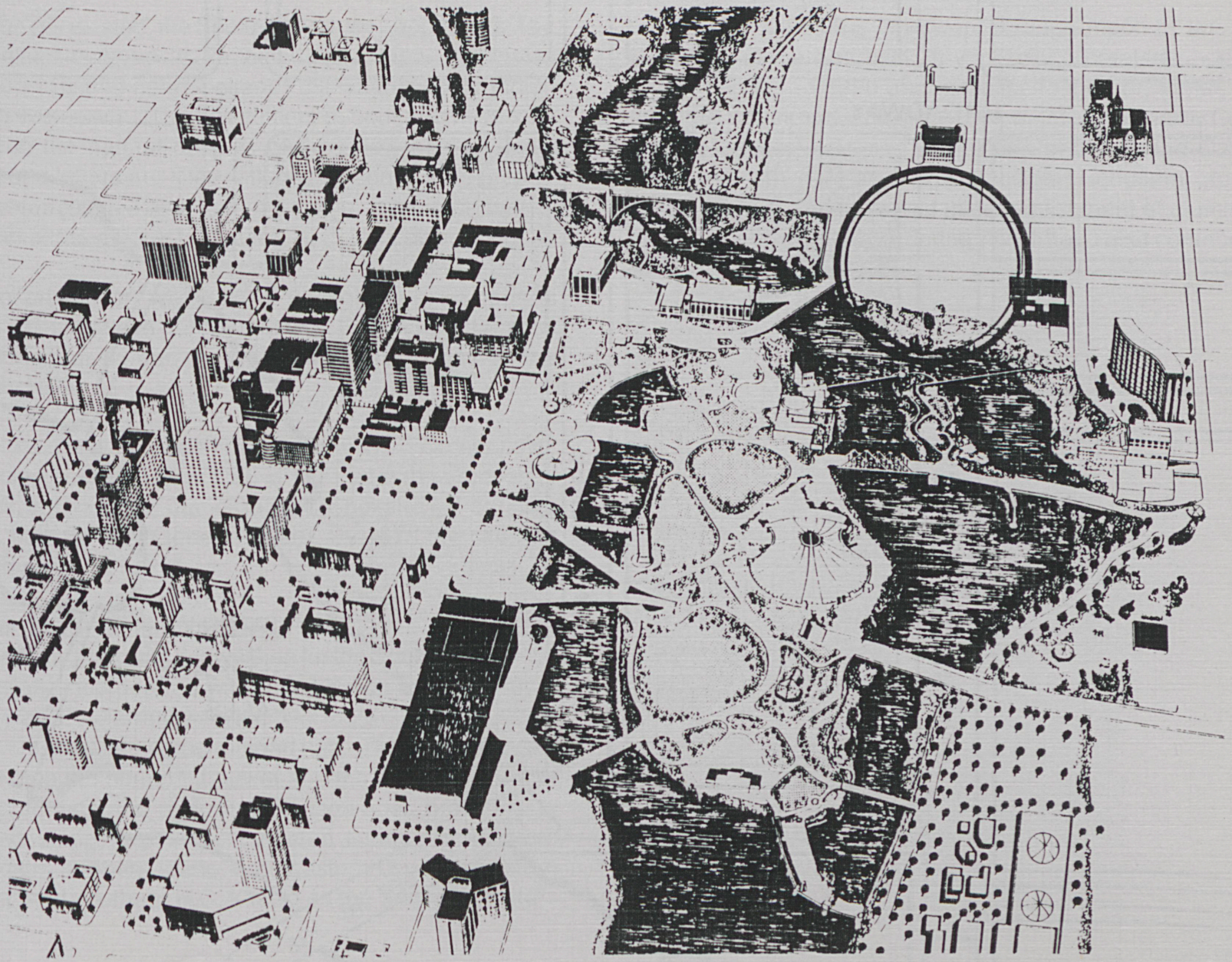


SPOKANE, WASHINGTON

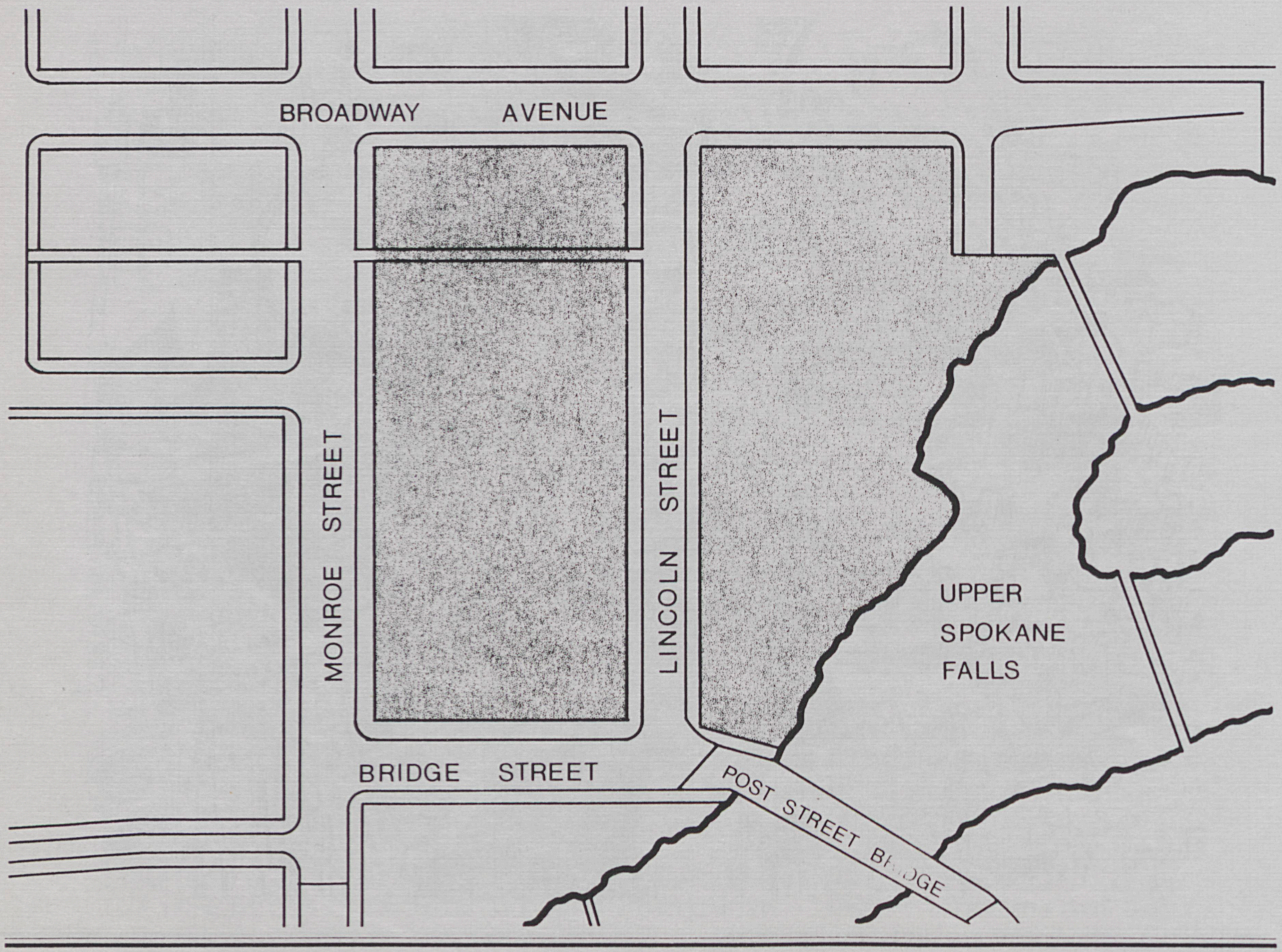

SPOKANE
Spokane River
NATATORIUM PARK
Riverside Park
High Bridge Park
Coeur d'Alene Park
Cannonhill Park
Manito Park
Liberty Park
Underhill Playground
Lincoln Park
Chief Garry Park
Ferris Field
Sheridan Elem Sch
Lincoln Hts Elem Sch
Wilson Elem Sch
Roosevelt Elem Sch
Gonzaga University
Spokane Falls
Convention Ctr
Riverfront Park
Latah Creek
Union Pacific RY
Inland Empire Way
Division
Monroe
Lincoln
Madison
Jefferson
Adams
Stevens
Bernard
Howard
Post
Wall
Main
Riverside
Sprague
First
Second
Third
Fourth
Fifth
Sixth
Seventh
Eighth
Ninth
Tenth
Eleventh
Twelfth
Thirteenth
Fourteenth
Fifteenth
Sixteenth
Seventeenth
Eighteenth
Nineteenth
Twentieth
Twenty-First
Twenty-Second
Twenty-Third
Twenty-Fourth
Twenty-Fifth
Twenty-Sixth
Twenty-Seventh
Twenty-Eighth
Twenty-Ninth
Spokane
Sprague
Trent
Boone
Sharp
Mallon
Broadway
Springfield
Olive
Gray
Front
Hartson
Cliff
Bluff Rd
Overbluff
Southeast Blvd
Altamont
Crestline
Cook
Smith
Lee
Perry
Helena
Magnolia
Martin
Regal
Ray
Ralph
Thor
Freya
Greene
Haven
Fiske
Pittsburg
Napa
Crestline
Woodlawn
Rockwood
Overhill
Westwood
Meadows
Canyon
Sunset Hwy
Maple
Walnut
Cedar
Ash
Oak
Elm
Cherry
Pine
Spruce
Willow
Hatch
Scott
Arthur
Ivory
Division
Itaska
Latawah
Manito Park Drive
Cliff Drive
Grand Blvd
Summit Blvd
Woodland
Randolph
Milton
Cannon
Coolidge
Cochran
Audubon
Gardner
Bancroft Sch
Holmes Elem Sch
Joseph Jarvis Sch
Audubon Elem Sch
Longfellow Elem Sch
Roosevelt Elem Sch
Marycliff HS
Pioneer Park
Cowley Park
Summer Park
Rocky Park NPR
Special Olympics
Expo '74
Falls
Spokane Falls
Riverside Sanitarium
Daily Lounge
Bldg
Walsh
Bivouac
Collonade
Carousel
Market Place
Opera House
Auditorium
Civic Theatre
Coliseum
Arena
Stadium
Ice Arena
Ice Palace
Ice Rink
Ice Skating
Ice Skating Rink
Ice Skating Rink
Ice Skating Rink

DOWNTOWN SPOKANE





THE SITE


BROADWAY AVENUE
MONROE STREET
LINCOLN STREET
UPPER
SPOKANE
FALLS
BRIDGE STREET
POST STREET BRIDGE

HISTORY OF SPOKANE

Before the city existed, the Spokane area was appealing. The early Indians camped in Peaceful Valley near downtown Spokane and fished near Spokane Falls where historic Indian meetings took place. The first settlers of Spokane were fond of praising the natural delights of their new home. Their journals and letters are filled with descriptions of the breath-taking waterfalls, plentiful fish and game, giant rock formations, and acres of forest, grasses, and wild flowers.

The Spokane River, which flows through the city, rises in Coeur d'Alene Lake in northern Idaho. Flowing west across the Washington border, it travels about 100 miles to the Columbia River.

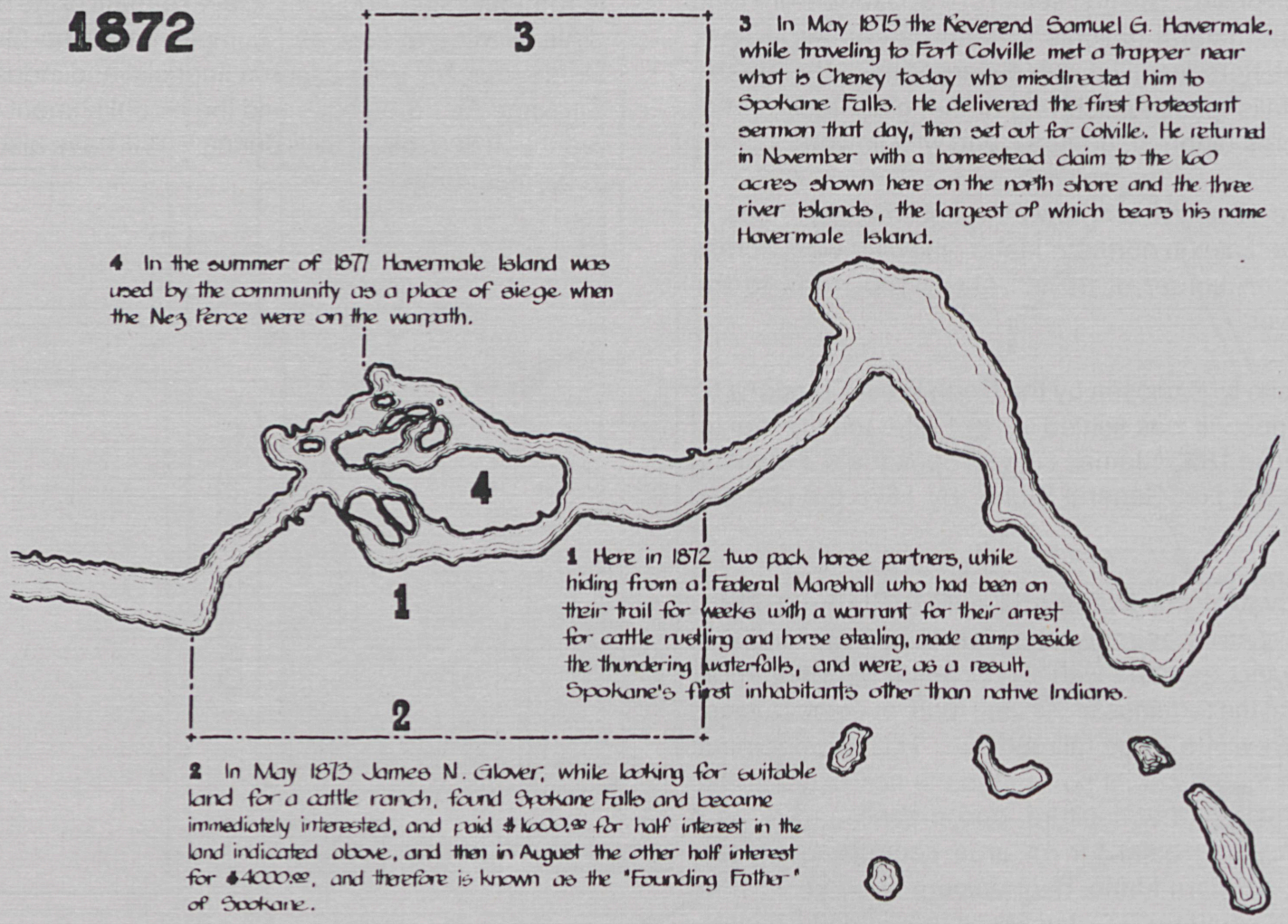
In 1810 the site was chosen by the North West Company as a fur trading post. It was settled in 1871 after the erection of a sawmill, and in 1873, James Glover, Spokane's "Founding Father", built the first General Store. By 1878 the site had been laid out.

With the arrival of the Northern Pacific Railway in 1881, Spokane Falls, as it was known then for the Spokane Indians, was officially incorporated with a population of about 1000. The city was at the terminus of the best route over the Rockies and quickly grew into a true railroad hub. This development, together with the abundant power and the rich hinterland of minerals, forests and agriculture, encouraged growth as a trade and shipping point for an area comprising eastern Washington, northern Idaho, northeastern Oregon, western Montana, and southern B.C. known as the "Inland Empire".

In 1889 a disastrous fire swept through much of the city. Rebuilt in stone and brick, it was reincorporated under its present name in 1900 and established lumber, metal, and food-processing industries. Development of the nearby Coeur d'Alene mineral field and completion of the Grand Coulee Dam project in 1941 assured financial and industrial growth. Spokane Air Force base and the establishment of aluminum reduction and rolling mills during WWII have also contributed to the economy.

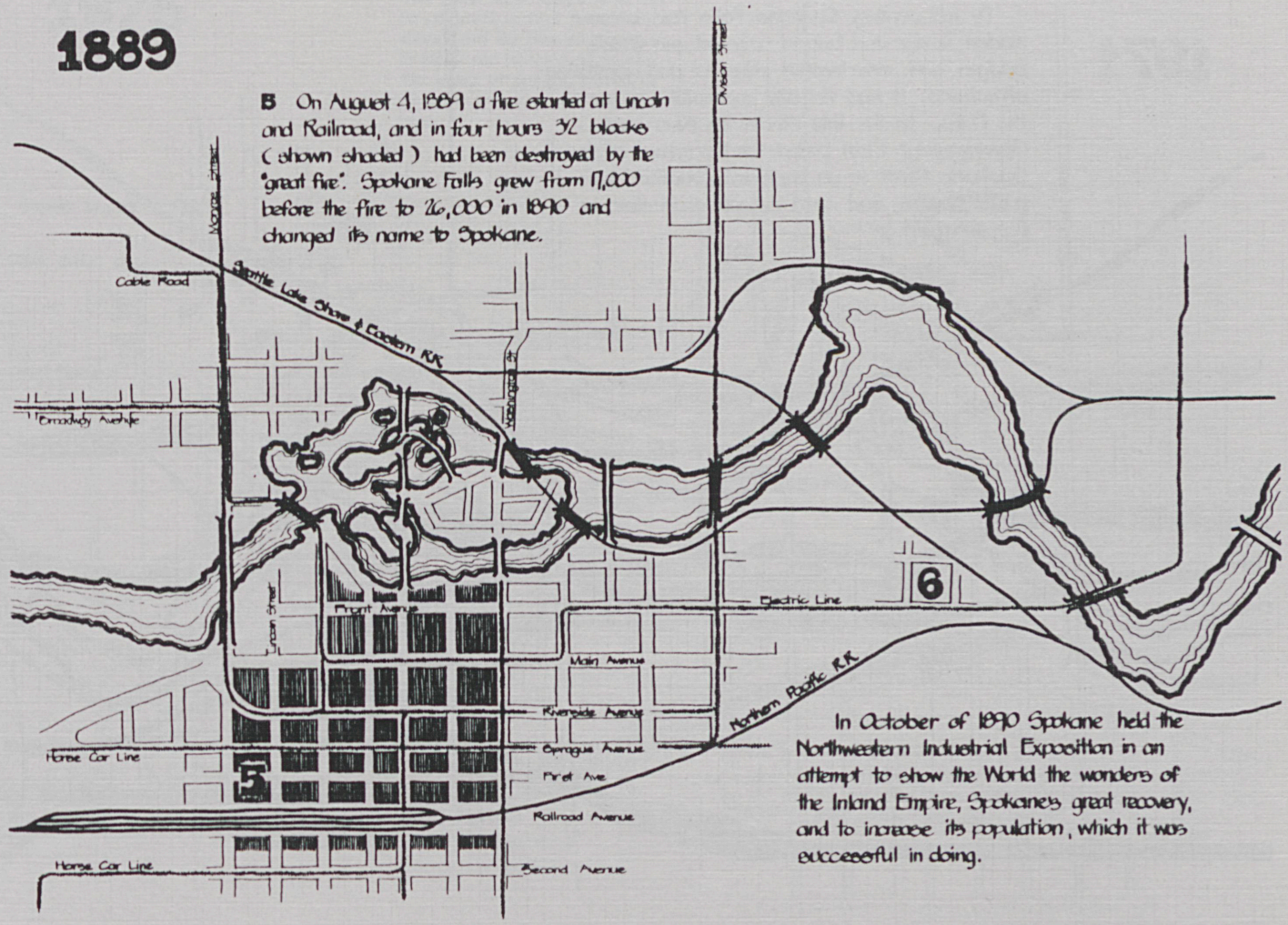
SITE HISTORY

The following maps describe graphically the colorful history surrounding the site on the north bank of the river.[2]

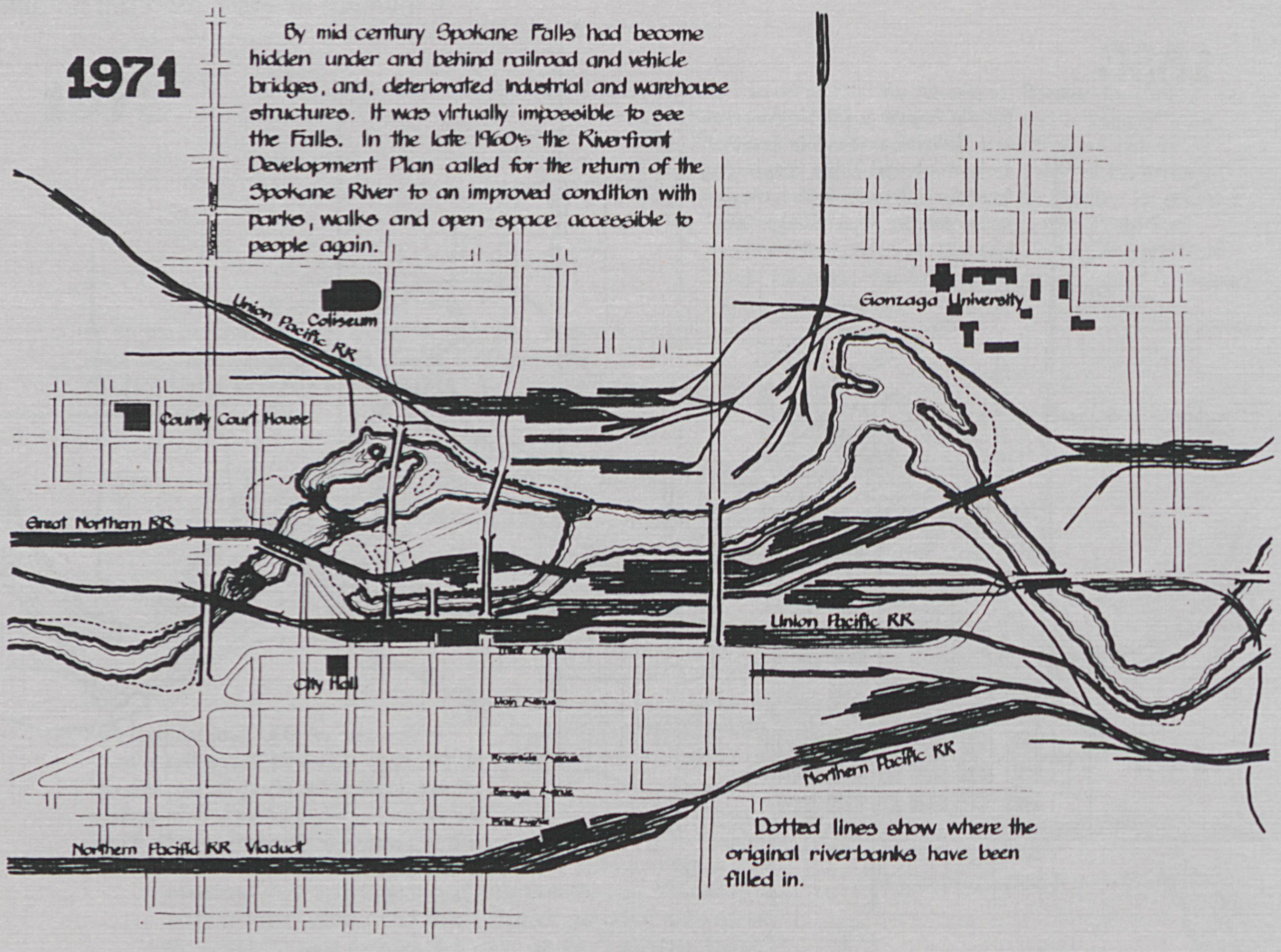


1889

B On August 4, 1889 a fire started at Lincoln and Railroad, and in four hours 32 blocks (shown shaded) had been destroyed by the "great fire". Spokane Falls grew from 11,000 before the fire to 26,000 in 1890 and changed its name to Spokane.

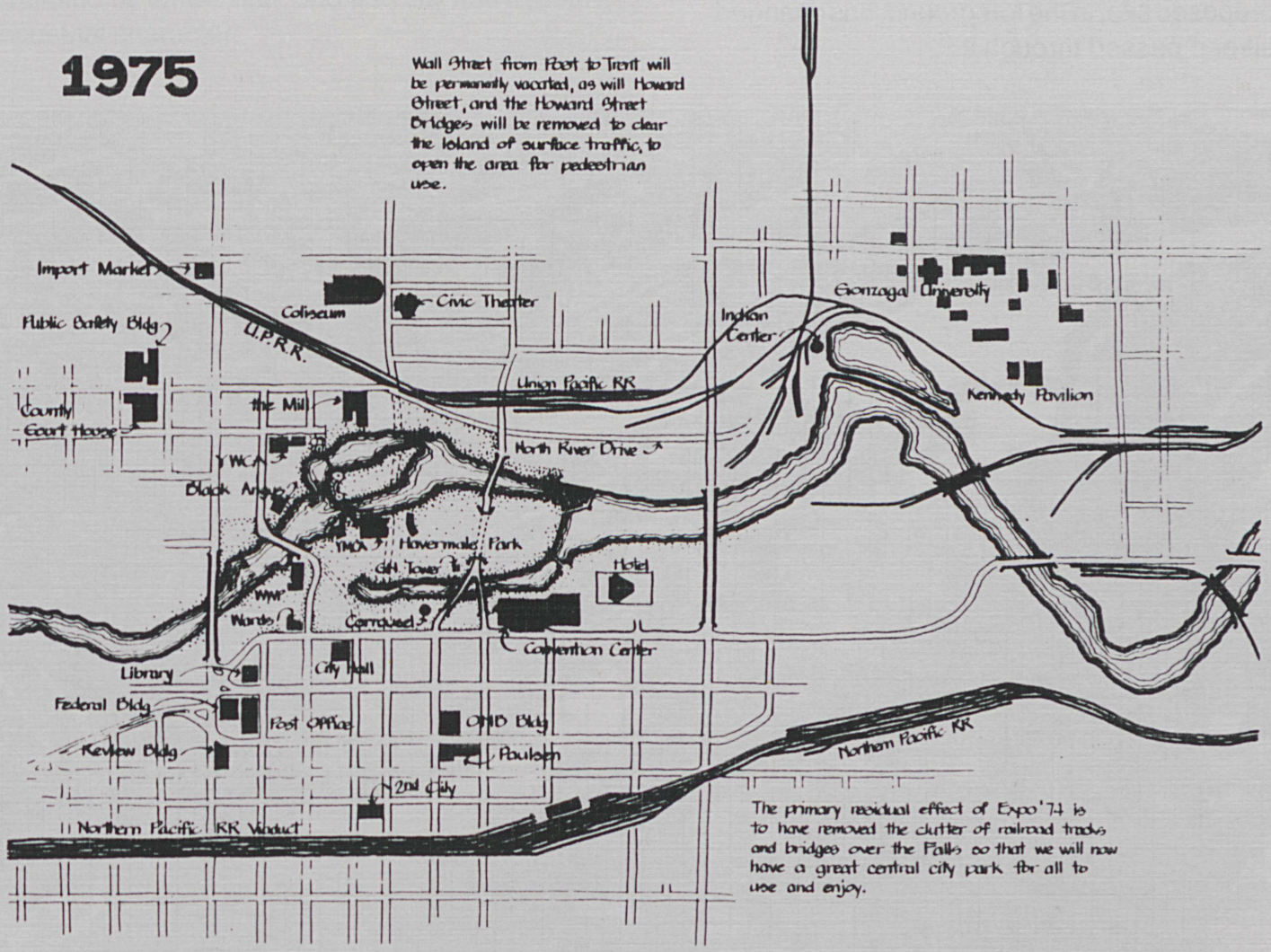


In October of 1890 Spokane held the Northwestern Industrial Exposition in an attempt to show the World the wonders of the Inland Empire, Spokane's great recovery, and to increase its population, which it was successful in doing.


1971
By mid century Spokane Falls had become hidden under and behind railroad and vehicle bridges, and, deteriorated industrial and warehouse structures. It was virtually impossible to see the Falls. In the late 1960's the Riverfront Development Plan called for the return of the Spokane River to an improved condition with parks, walks and open space accessible to people again.
Coliseum
Union Pacific RR
County Court House
Great Northern RR
City Hall
Gonzaga University
Union Pacific RR
Northern Pacific RR
Northern Pacific RR Viaduct
Dotted lines show where the original riverbanks have been filled in.

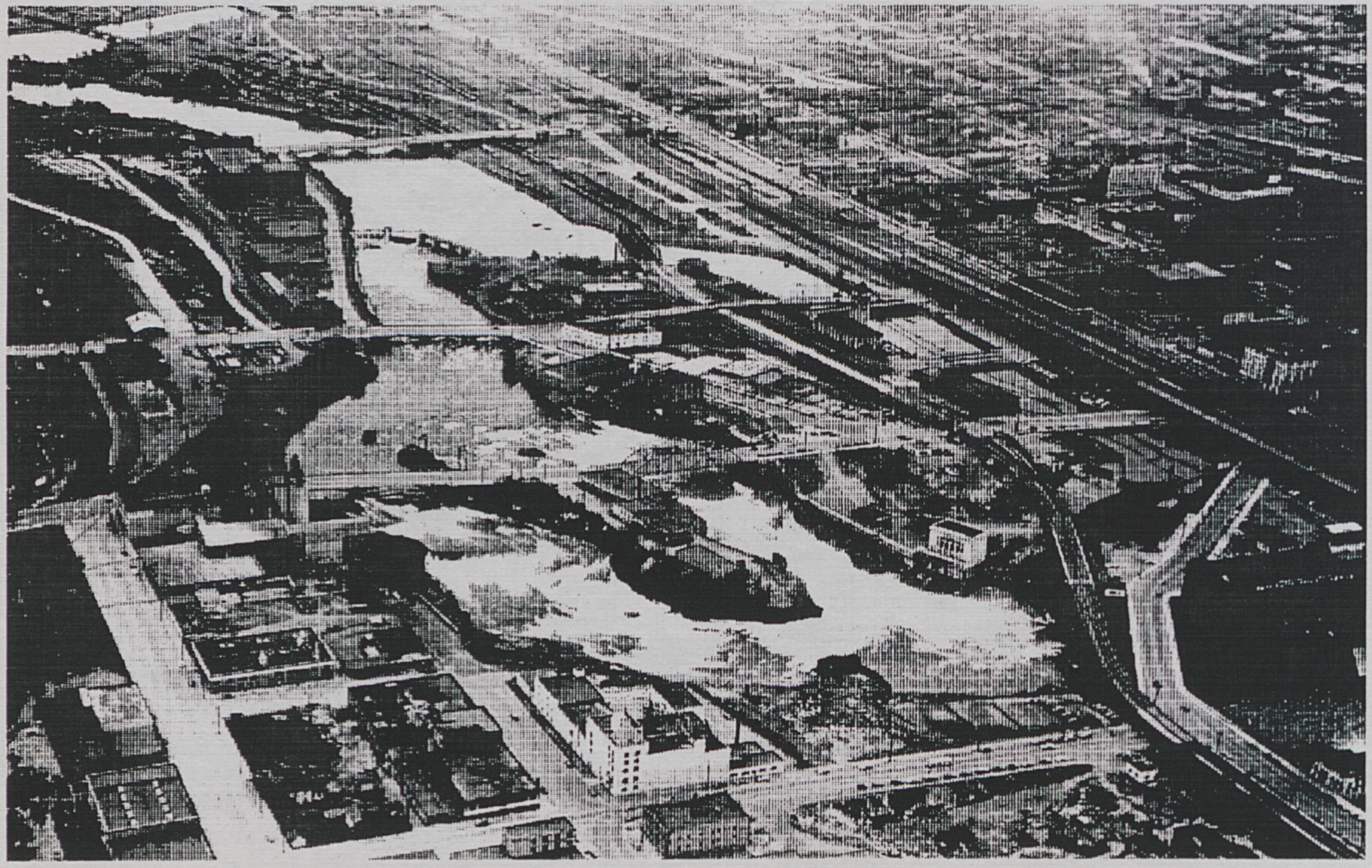
1975

Wall Street from Post to Trent will be permanently vacated, as will Howard Street, and the Howard Street Bridges will be removed to clear the Island of surface traffic, to open the area for pedestrian use.

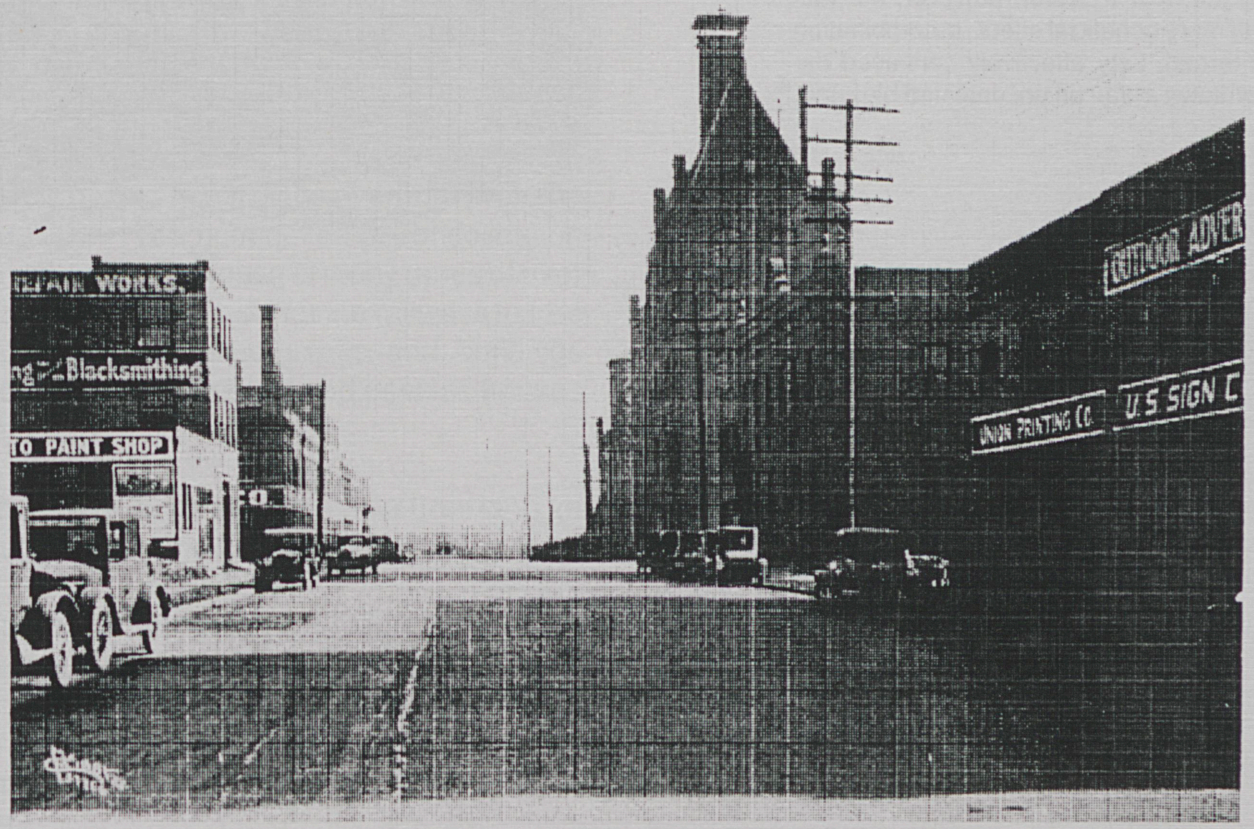


The primary residual effect of Expo '74 is to have removed the clutter of railroad tracks and bridges over the Falls so that we will now have a great central city park for all to use and enjoy.

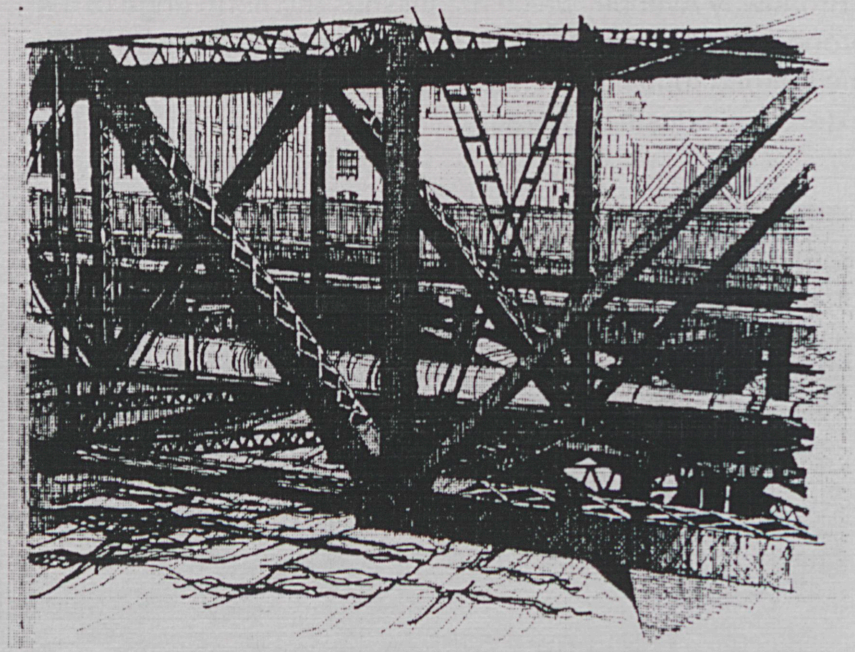
• This aerial photograph taken in 1938, clearly illustrates how completely the railroad had come to dominate the Spokane Falls area. The proposed site, in the foreground, has changed little since the railroad passed through it.[3]



• Broadway Avenue, which establishes the north edge of the proposed site, as it appeared in 1928. This part of town, with the railroad running by either side, had and still has to some extent, an industrial character.



• This view from the edge of the site towards the Post Street Bridge, sketched in 1973, shows the Great Northern Railroad trestle as it was dismantled.



For several weeks in the spring of 1973, large crowds gathered on the Post Street Bridge...some had come to catch their first unobstructed glimpse of the upper Spokane Falls spilling around Cannon Island. Early in its development Spokane had given up its view of the river for the privilege of running railroads through the center of town. Besides keeping the river a secret, however, the railroads had another more beneficial effect. In combination with the natural terrain, they effectively contained the sprawl of the downtown area - an uncontested blessing.[4]

SPOKANE'S RIVERFRONT PLAN

Recognizing the need for modernizing and an economic boost in the early 1970's, Spokane leaders formulated a daring plan to hold the 1974 World's Fair along the river in downtown Spokane. This required a city-wide plan to reclaim the river for the people and to establish it as a natural resource precious to the city.

Development of industry, the railroads, and housing lined the river edges. Railroad bridges and structures criss-crossed the river and hid it from view. The public lost its river and forgot its significance.

The railroads originally owned much of the riverfront property along the Spokane River. The economies of consolidation and modernization, as well as the reuse of many acres of river front land, were put forth as arguments for the railways to free river-bordering properties. Unused tracks and buildings which bordered the river were removed and useless houses and factories were demolished.

The plan calls for the city to own 71% of the river front land for public and semi-public use. The purpose of this land is as follows:

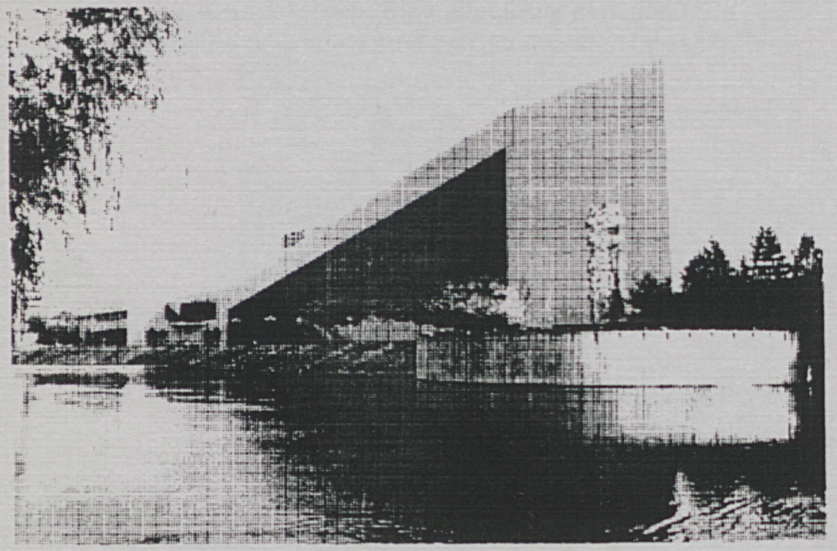
- Provide natural parks for the people of the city.
- Act as a flood plain for the river.
- Protect the river for future generations from overdevelopment of the city.
- Help develop the river as the central thread and theme for the city, giving it identity.

> The concept re-establishes the river as the thread of the city with Havermale Island (Riverfront Park) and the Spokane Falls as the central focus. It provides for recreational, aesthetic and economic development along the full length of the river in a feasible, planned program. [5]

Since this plan was put forth in the early 1970's, the city has steadily worked towards these objectives.

SPOKANE TODAY

The population of Spokane now stands at approximately 175,000 and occupies 57 square miles. The largest city between Seattle and Minneapolis, and between Calgary and Salt Lake City, Spokane is still the gateway to the Inland Pacific northwest. Always the economic center for the region, Spokane enjoys a growing reputation as a cultural center.



The Spokane Opera House, adjoining Riverfront Park.

The fact that Spokane is an inland city, isolated by great mountain ranges, may account for its rather home-grown character. "Spokane's style reflects the qualities of its neighborhood: The independence of the wheat farmers; the enterprise of the miners; the sense of frontier fostered by the pine forests; the tenacity of the rock-clinging plants; the conservatism of isolation; and, occasionally, the flamboyance of its dashing, glittery, early days."[6] Though some might say Spokane is too slow moving, many would argue that it is precisely this character which prevents the negative effects of too much progress. When Expo '74 was first proposed, in fact, many felt it was a step out of character. In retrospect the beneficial effects not only in terms of urban renewal, but in terms of self image are everywhere evident.

JOURNAL

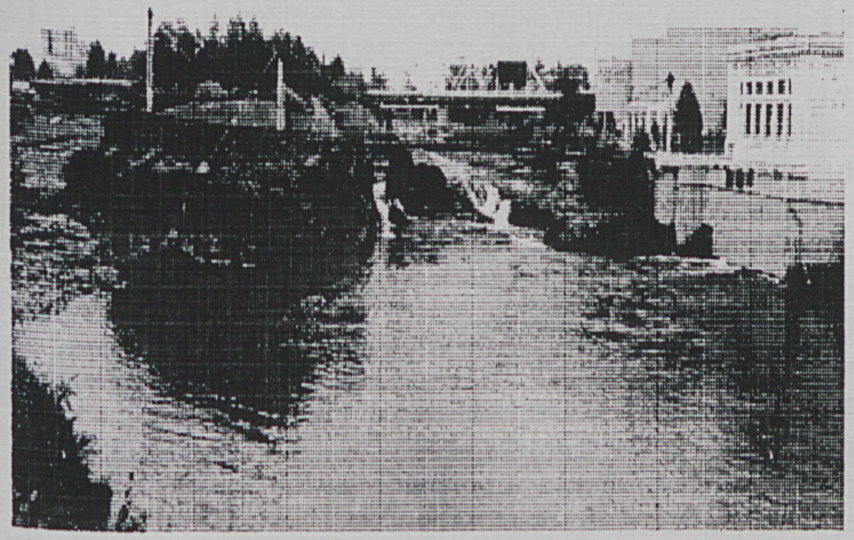


JOURNAL

The following records my four day visit to Spokane from January 30th through February 2nd:

1-30-90
It's 4:30 a.m. I haven't been up this early in a long time! I am truly excited and enthusiastic about this project. Having done some previous work in the same area, I feel like I have a good understanding of Spokane and my site on which to build.

We spent nearly six years as a family just 30 miles from the site on the Spokane River where it becomes a dramatic falls through downtown Spokane. Funny we never even saw the falls while we lived there.



The upper Spokane Falls from the sites edge.

J.B. told me to ask myself what I wanted out of this project. I keep asking myself that question, over and over. Here I have the opportunity to really explore those things which have drawn me to architectue. For me, architecture should inspire. Not only should it provide comfort and security, but also an opportunity to soften the "walls" people build around themselves. And yet so often these places where we have a chance to interact and congregate are so hostile, cold, and hard. Cities as gathering places for people should promote positive experiences. There exist fine examples of this, but they are rare indeed. It's almost as if there has been a deliberate plot to make some of these places as hostile to human nature as possible! Can it really be that difficult?

Living downtown in a city...must it be a dwelling standing as a stark insulator to the world outside? My site lends itself so well to living in downtown Spokane. The opportunities for a positive interaction with the city are there. Spokane River and Falls...they provide such a perfect natural buffer to the activity of the downtown district. Add to that a beautifully conceived adjacent park and the prospect of living here definitely begins to take on some positive overtones.

Later...
It was a miserable trip. It snowed all the way. I had planned to spend the drive over preparing myself mentally for the task at hand. Instead I got a stiff neck staring at the road!

1-31-90
I stayed in Coeur d'Alene last night with a friend. Charles "Chic" Burge grew up in Spokane. His father owned a

restaurant in downtown Spokane for many years. He volunteered to be my chauffeur for today while I attempted to put together a documentary video tape of Spokane and my site. We found some terrific spots along the southside hill to shoot panoramic shots of the city. Spokane is truly situated within a dynamic topographical zone. Unfortunately, the city's location at a low point surrounded by hills contribute to ocassional excessive build up of smog, a problem many cities burdened by excessive traffic downtown are having.

The main artery through town is I-90. Its entry into the city from the east is unimpressive, passing through a zone devoted to industrial development. On the other hand, the entry from the west is a perfect natural sequence of events culminating in a dramatic view of the Spokane skyline. The highway passes through an area near the Spokane Airport



7

characterized by formations of orderly basalt columns left here eons ago by the largest lava flow the world has ever known.[8] Very little development has occured through here and evidence of a city around the bend is scant. Suddenly the road begins a dramatic descent down Sunset Hill, then around a bend, and the Spokane skyline comes into view as if from an airplane. The sense of enclosure and security provided by the natural configuration of the land, is pleasing. Neatly tucked into this natural pocket I feel protected. It is these psychological impressions which help to form our feelings about a place.

Architecture , too, helps to create what are in many instances merely illusions. The state of "feeling good" about a place relies on these illusions and are important to a healthy state of mind. Simply providing what is adequate for physical survival can't begin to satisfy our human needs. Emotional/psychological health can be greatly enhanced by sensitive interpretation and development of the built environment. This is really the fundamental responsibility of architecture. Cities as the primary expression of architecture have in many ways oddly ignored this basic need leaving a universal distaste for their blatant disregard for people.

This is the basis for my proposed housing development in downtown Spokane. My hope is to define a solution which not only satisfies human emotional/psychological needs from within, but which also does so from without, taking advantage of those positive elements already in place. Can there be any greater compliment to a city than to say that living there can provide a truly meaningful experience?

Turns out that shooting out the window from a moving vehicle this time of year is not a great idea. It's amazing how much

crap trucks can throw up! And then, just when I was beginning to figure out how to use this thing, the battery light came on. Oh well, maybe tomorrow. Instead, Chic and I drove down to the site. I was anxious to get his impressions of my ideas. Though I knew the general area, the site I had looked at for my previous work was confined to a small plot along the river. Now I had to examine the confines of my new boundaries. I made a surprising discovery. My original impression of Broadway Avenue, which defines the north edge of the site, was distorted by a romantic preconception of what it could provide for my project. In retrospect, my original walkthrough and picture taking provided some substance to my image of



The site: crumbling buildings and muddy parking

this. But my mind's eye filled in the rest. There are unquestionably elements of merit on and around my site, but they are surrounded by what can only be characterized as severe urban decay. I was also surprised at how such a premium site is still primarily devoted to parking. I've yet to find out why this is. Nevertheless, I know instinctively that Broadway Avenue will become a major reinforcing element for this area.

Chic and I walked the streets two or three times; each time I tried to take the position of devil's advocate and bring to light some tangible hint of worth in the buildings. Chic acknowledged that some of the things I pointed out might at some time had some worth, but were now so lost in the midst of decay that to attempt to salvage whole buildings to highlight these things not only would be costly, but would probably in the end be an artificial representation of the utilitarian character of these buildings. We ultimately agreed that my proposals were an attempt to break away from the industrial nature for which these were originally developed, and to develop a character more conducive to city living and sensitive to the refreshing new direction downtown Spokane is pursueing.

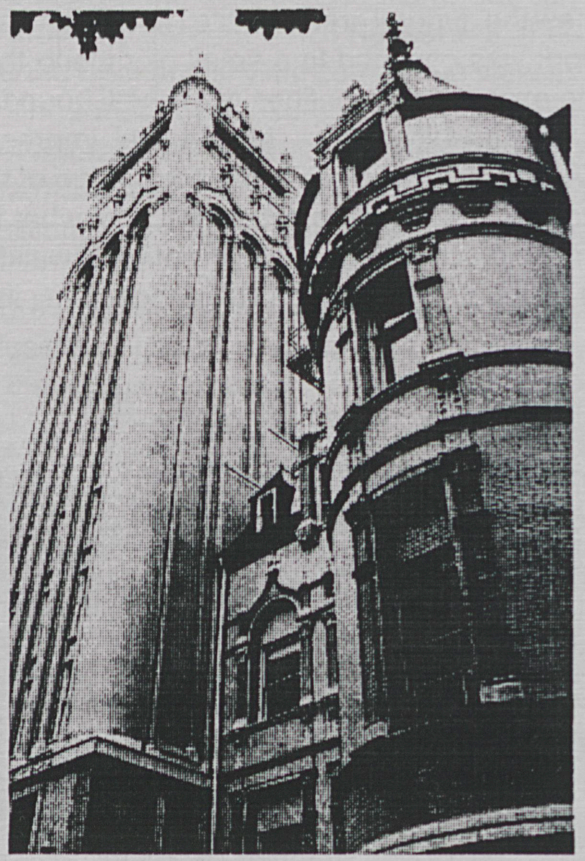
My experience has been that there is a tendency to either preserve everything and require new construction to match too literally what is already there, or to take the opposite extreme, wiping the slate clean and avoiding confrontation with the past. My own position is based on the feeling that our existence in time is not static, but has clear ties to past, present, and future. Our present is inevitably shaped by our past and ultimately guides us into the future. Looking to the past, in its various manifestations, including urban design, is a fundamental characteristic of humanity. We not only should look back, we must. Ask anyone to describe their experiences cleaning out the attic or a forgotten corner closet. This excersize can become a time consuming process as they

relive long forgotten memories. The sifting through of knick knacks and mementos is literally the unearthing of our personal history which provides us with a strong sense of where we have been and where we are going...our identity in time. Existence is not merely an isolated daily occurence, but a host of past memories and experiences acting synergistically with the events of a day to produce a much more profound experience. Somehow one must find a way of permitting representation of all these realities without overemphasizing one.

On my first visit to this site in September of '89, I felt that all of Broadway Avenue had potential for preservation and that certainly something could be done to restore parts of Monroe Street, the western edge of the site. Now I'm not so sure. With Chic's help, I think I've identified a realistic understanding of those elements which can help to compliment and enhance a new development, and those which have outlived their usefulness. More on this later.

There was a lot of snow in the mountains yesterday. With the warmer temperatures today, the falls is truly magnificent. It's really hard to believe that these falls were virtually hidden by railroad operations here until 1974 when the area was reclaimed to host the World's Fair. The sound of the falls with this much water is evident virtually throughout the entire site. That's nice!

We had lunch at a little place around the corner from my site and one block from the county courthouse, which is on Broadway Avenue. It was filled with secretaries, clerks, and lawyers all associated with the courthouse. On my first visit here, the courthouse held the most fascination for me of all of Spokane's historic buildings. Located just one block west of my site it is a truly magnificent structure built in 1894 in the



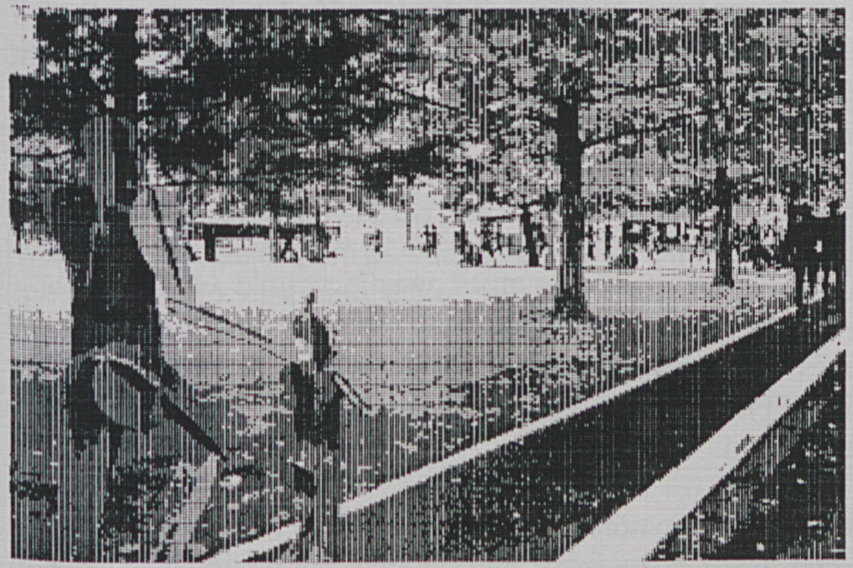
The Spokane County Courthouse tower

French Renaissance style. Its central tower dominates the skyline looking north from downtown. I can't quite understand how the dichotomy between the courthouse and what later developed around it came to be. Even now it seems terribly out of place there in the midst of urban blight. There is no

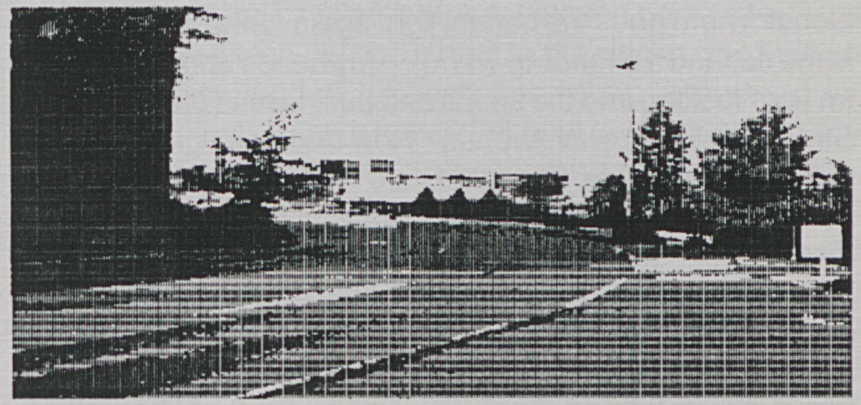
question in my mind that consideration for the courthouse will have a clear effect on the orientation of my proposed development.

2-01-90

Today I had lots of success with the video camera. I attempted to capture the essence of entry to my site from I-90. Division Street is the primary exit to the downtown area and Riverfront Park. You follow it north until it meets Spokane Falls Boulevard going one way west past the Convention Center and Opera House. The irony here is that across the street from this major cultural center for Spokane exists the most popular hangout for Spokane's homeless. I met three of them as I walked by and was surprised at my uneasiness in their presence. They clearly were anxious to speak to anyone who was willing to listen to them talk of their plight and the city's general lack of consideration for them. This brief encounter confirmed the bewildering contrast we read about which is so prevalent in cities today. Here, across the street from a truly inspiring park and cultural center exists the worst of what cities have become. I was told later by Chic, that several years ago the park was becoming a popular place for the homeless. The police eventually resorted to chasing them out with dogs. Who wants to be reminded that a problem exists right under our noses?



The Bloomsday "runners".



Entry to the site past the WWP building.

Past the Opera House, Spokane Falls Boulevard goes to the end of the park past the famous carousel and the fascinating sculpture done in steel of runners commemorating the spirit of the Bloomsday Run, now one of the largest in the country. A right turn here takes you past city hall, under the gondola which passes over the lower Spokane Falls, and finally to the Post Street Bridge. Here, at the foot of the bridge stands what I think represents one of the finest pieces of utilitarian architecture in all of Spokane. Originally a generating plant for Washington Water Power, it was on the threshold of being

torn down, according to the city planning office. Washington Water Power interceded and entered it into the National Historic Register. To me, this building represents an irreplaceable feature of the Spokane landscape strongly rooted in time and defining an important part of its identity. Its location is such that it blocks the view of the site as the road curves by it and on to the bridge. Its monumental character conveys a strong sense of entry, not only arriving at, but also in leaving the site.

Oops! There goes the battery light again. After a quick lunch in the car and a chance to warm up my hands and feet, I spent an hour looking into the shops and businesses along Monroe Street and Broadway Avenue. How depressing! Half of the buildings are empty. The others are mostly apartments on the second and third floors and businesses on the ground floor, ranging from an antique shop to a janitorial supply service. I also spent some time making observations of the traffic patterns. Monroe Street is the busiest in the area serving as the main artery directly into town from the north side. Lincoln Street, which splits the site in two, is a close second. Crossing these streets in general, wasn't a problem. However, during rush hour Monroe Street was virtually impassable by pedestrians. Broadway Avenue has relatively little traffic because it more or less dead ends at the eastern edge of my site, and on the west, enters a residential area just beyond the courthouse. Bridge Street acting as the border on the south edge of the west block, is virtually unused, except for parking to view the falls. The traffic on Lincoln Street will clearly be my primary concern. By splitting the site in two, it will hinder my plans to develop the site as a coherent whole.

On my way back downtown to visit city hall, I stopped to examine the location of a proposed multi-story condominium development on the south bank of the lower Spokane Falls. I would make a point of asking about these . As one walks into city hall, on display is a master plan completed in 1987 suggesting how the downtown area is expected to develop. I was particularly interested to see how city planners foresaw the development of my site and the area around it. All that appeared intact was the YWCA in the northeastern corner of the site. The empty lot just northeast of the site, now serving as a parking lot for The Flour Mill shopping center, has been proposed as the new location for a multi-story office tower. I spoke to Marion Hess in the planning department about these things. With regard to my site, he said that several proposals had been put forward hinging on the leveling of many of the buildings. According to him, at this time the expense of buying out those owners has yet to become economically viable for the proposed developments. He certainly was in agreement with me that something needed to be done to that area and that it had great potential. The other point he made was that city planners had developed criteria for development in that area to protect the view corridor to the courthouse from downtown. I was happy to hear this. I asked him about the proposed condo development across the river. He explained that a local architect had conceived the project, but the delay in its construction was due to the necessity of selling a set number of units before financing for construction could go forward. I'm still waiting for information from the architect in an effort to determine what the feasibility of their project is based on.

I took a few minutes and walked over to the Sheraton Hotel just east of Riverfront Park hoping to get a bird's eye view of the area. The doorman happily arranged for me to visit an

empty room on the 14th floor. I was curious to see how development of my site would affect various view corridors and to get a feel for how new relationships might evolve with my addition to the downtown matrix. This was the first time I had seen the park and downtown from above. Photographs just don't do it justice. This setting, as it is now developed, is truly unique in its urban context. I also confirmed my feeling that the hierarchy of development from downtown to the proposed site is perfectly arranged for housing to create a necessary buffer consisting of the park and river between the two extremes.

After coming back later in the evening to experience the area at night, I felt I had confirmed what I had instinctively known all along. The night time experience in the park, even in the dead of winter, can only be described as positive. The walks are kept clean and lighting is excellent. Looking across the south of the river channel from the park to the skyline is a particularly pleasing vista at night with its reflection off the water. Even at night, the park, with its proposed linkage to the site would become an attractive amenity to downtown housing. From the site, the Pavillion and Clocktower with their night lighting are clearly visible. At the end of the bridge, the Washington Water Power building is crowned with green neon signage stating simply "Washington Water Power". Oddly enough it seems particularly appropriate. Below, the lower Spokane Falls is brightly illuminated at night, bringing to life, even more vividly than daytime, the excitement inherent in falling water.

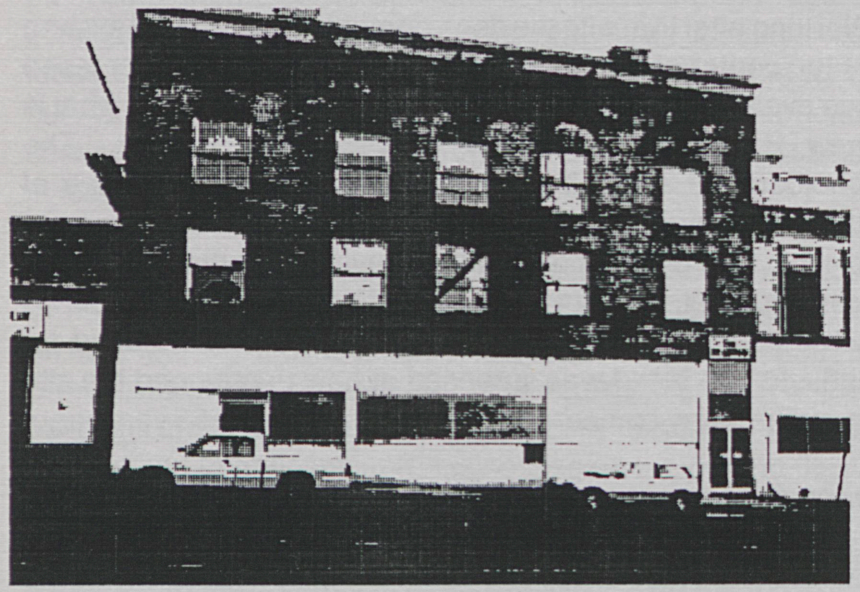
2-02-90

Today I decided to go to the museum in Spokane, operated by the Eastern Washington State Historical Society. Specifically I was looking for historical photographs which would shed some light on the development of my site. The courthouse was virtually the first structure of any significance built on the north side of the river in what was then an open field. Not long after that with the development of the railroad system in the center of town, the tracks leading out of town crossed the river next to the Post Street Bridge and then down what is now, Bridge Street, continuing west along the river. The photographs made it quite apparent that the presence of these heavily used tracks prevented the further development of what it today still a relatively undeveloped prime site. That development which did occur next to the tracks was built on what was then land of relatively low value; land suited for industry. In fact, I was surprised at how unchanged the site appears today compared to a photograph taken 55 years ago.

I convinced the maintenance department of city hall to let me have access to the roof of the building this afternoon. Looking around, it seemed to be the best vantage point from which to document the context of the site through video and photos. It turned out to be an excellent location, though the wind was howling. Asside from the falls, the most striking characteristic of the site is how clearly Broadway is defined. The courthouse at the west end and The Flour Mill shopping center at the termination of Broadway at the east end, serve as prominent anchor points. In between, the IIT Baking Company running an entire block on the north side of Broadway, defines a strong edge connecting the ends.

I devoted the rest of the afternoon to finalizing video clips and photos on the site serving only to convince me further of how badly most of the buildings, especially on Monroe Street, need to be replaced. Yikes! They're awful! I also made

deliberate observations with reference to view corridors from the site. What surprised me most was the fact that the south



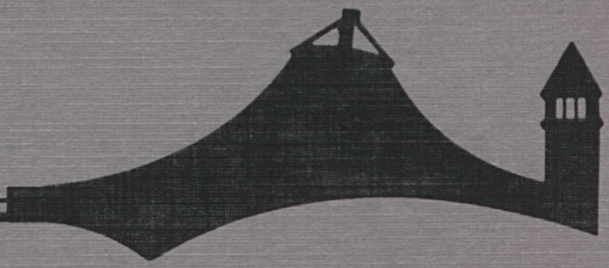
Monroe Street: empty buildings in disrepair.

channel of the upper Spokane Falls is visible from over half of the site.

2-3-90

Driving home, my thoughts lingered on how I would approach the problem if in fact I chose to clear most of the site. This would necessarily expand the scope of the project beyond mere housing. To correctly address the problem from an urban standpoint I will have to suggest what is important in this area and show how these elements will work to redefine the identity of this place through a variety of incremental growth beginning with housing as the primary generator.

SITE ANALYSIS



CLIMATE OVERVIEW

Spokane lies on the eastern edge of the broad Columbia Basin area of Washington which is bounded by the Cascade Range on the west and the Rocky Mountains on the east, and is located on the upper plateau area where the long gradual slope from the Columbia River meets the sharp rise of the Rocky Mountain Ranges.

Much of the urban area of Spokane lies along both sides of the Spokane River at an elevation of approximately 2,000 feet, but the residential areas have spread to the crests of the plateaus on either side of the river with elevations up to 2,500 feet above sea level.

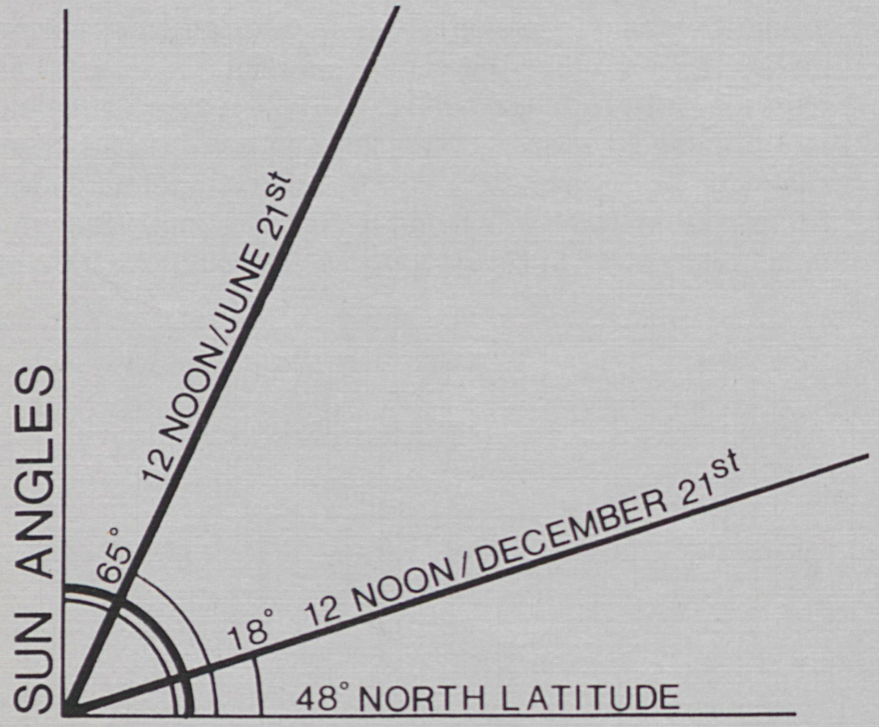
Spokane's climate combines some of the characteristics of damp coastal type weather and arid interior conditions. Most of the air masses which reach Spokane are brought in by the prevailing westerly and southwesterly circulations. Frequently, much of the moisture in the storms that move eastward and southeastward from the Gulf of Alaska and the eastern Pacific Ocean is precipitated out as the storms are lifted across the Coast and Cascade Ranges. Annual precipitation totals in the Spokane area are generally less than twenty inches, and less than 50 percent of the amounts received west of the Cascades. However, the precipitation and total cloudiness in the Spokane vicinity is greater than that of the desert areas of south-central Washington. The lifting action of the air masses as they move up the east slope of the Columbia Basin, frequently produces the cooling and condensation necessary for formation of clouds and precipitation.

Infrequently, the Spokane area comes under the influence of dry continental air masses from the north or east. On occasions when these air masses penetrate into eastern Washington the result is high temperatures and very low humidity in the summer and sub-zero temperatures in the winter. In the winter, most of the severe arctic outbursts of cold air move southward on the east side of the Continental Divide and do not affect Spokane.

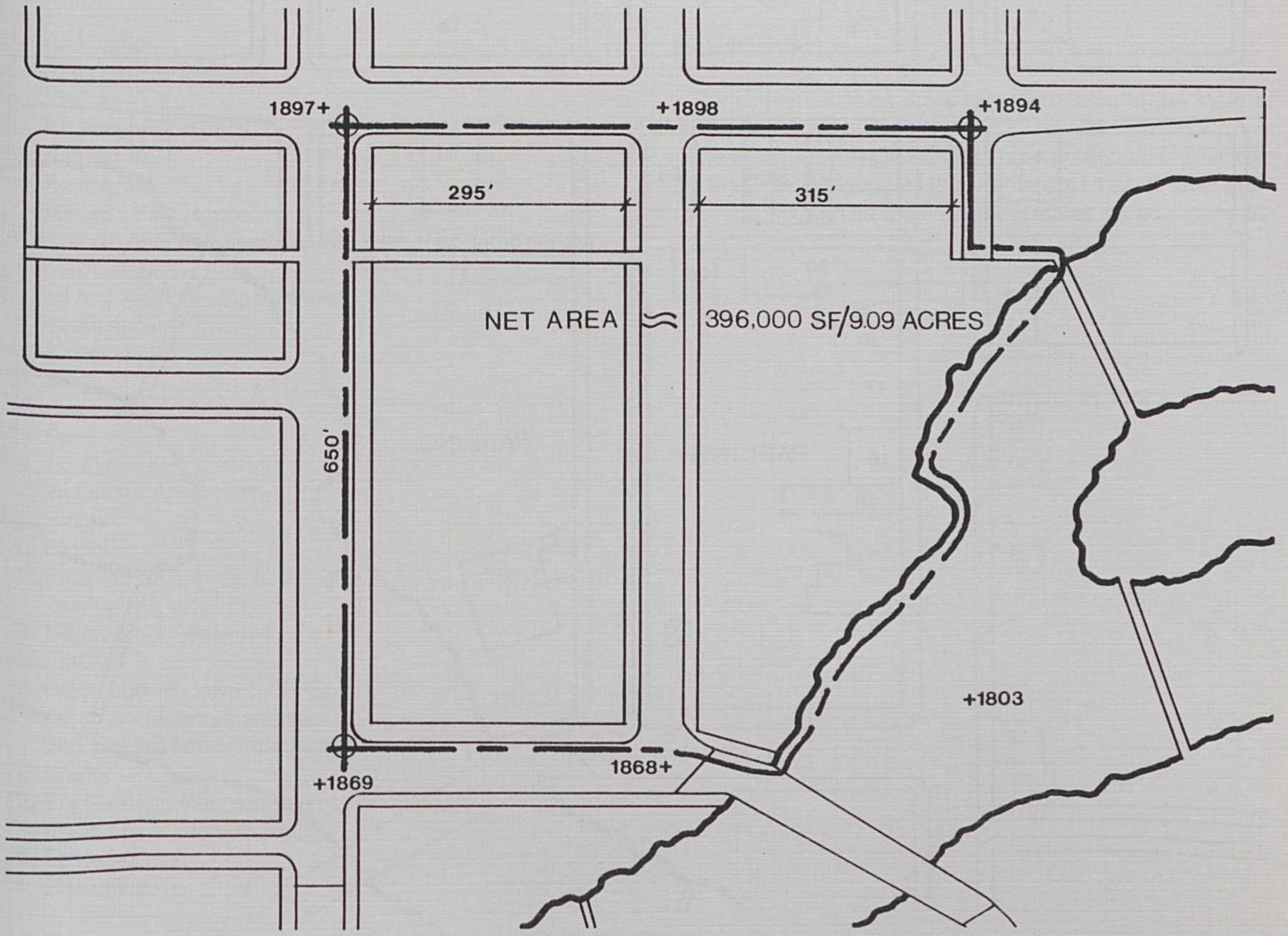
In general, Spokane weather has the characteristics of a mild, arid climate during the summer months and a cold, coastal type in the winter. Approximately 70% of the total annual precipitation falls between the first of October and the end of March and about half of that falls as snow. The growing season usually extends over nearly six months from mid-April to mid-October. Irrigation is required for all crops except dryland type grains. The summer weather is ideal for full enjoyment of the many mountain and lake recreational areas in the immediate vicinity. Winter weather includes many cloudy or foggy days and below freezing temperatures with occasional snowfall of several inches in depth. Sub-zero temperatures and traffic-stopping snowfalls are infrequent.[9]

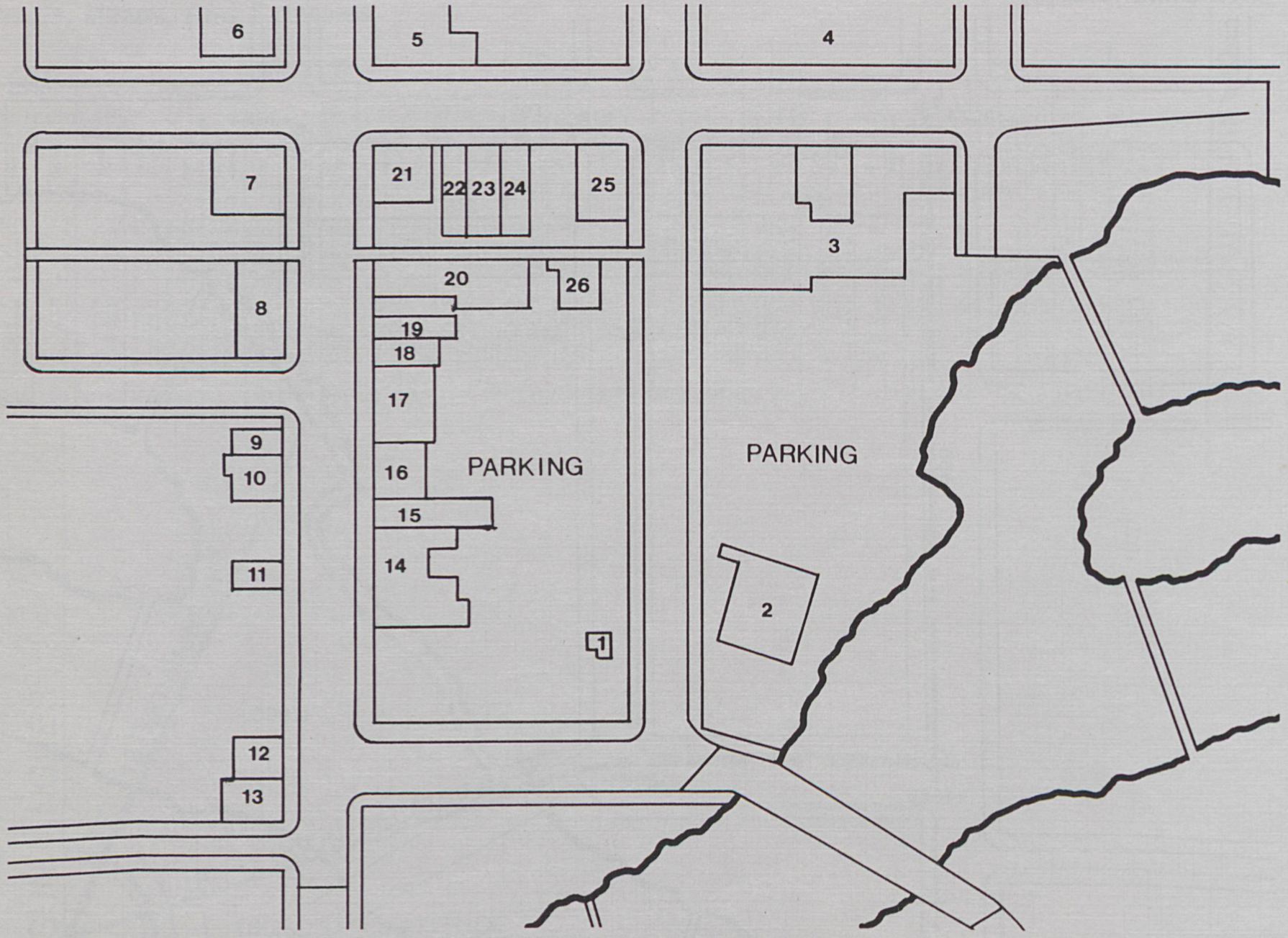
Normals, Means, And Extremes

Month	Normal Degree days Base 65 °F		Precipitation in inches											Relative humidity pct.				Wind					Pct. of possible sunshine	Mean sky cover, tenths, sunrise to sunset	Mean number of days												Average station pressure mb
			Water equivalent							Snow, Ice pellets				Hour	Hour	Hour	Hour	Mean speed m.p.h.	Prevailing direction	Fastest mile					Sunrise to sunset							Temperatures °F				
																			thru 1963	Speed m.p.h.	Direction											Max.		Min.		
	Heating	Cooling	Normal	Maximum monthly	Year	Minimum monthly	Year	Maximum in 24 hrs.	Year	Maximum monthly	Year	Maximum in 24 hrs.	Year	04 (Local time)	10 (Local time)	16 (Local time)	22 (Local time)								Clear	Partly cloudy	Cloudy	Precipitation .01 inch or more	Snow, Ice pellets 1.0 inch or more	Thunderstorms	Heavy fog, visibility ¼ mile or less	(b) 90° and above	32° and below	32° and below	0° and below	Elev. 2365 feet m.s.l.
a				36		36		36		36		36		24	24	24	24	36	15	36	36		35	36	36	36	36	36	36	36	24	24	24	24	10
JAN	1218	6	2.47	4.96	1959	0.50	1949	1.48	1954	56.9	1950	13.0	1950	84	82	77	82	8.7	NE	59	SW	1972	26	8.3	3	4	24	15	6	•	9	0	15	27	3	932.9
FEB	913	0	1.61	3.99	1961	0.40	1967	1.11	1963	28.5	1975	8.9	1975	83	79	69	80	9.2	SSW	54	SW	1949	38	8.0	3	5	20	12	3	•	7	0	4	22	•	932.0
MAR	849	6	1.36	3.75	1950	0.31	1965	0.91	1950	15.3	1962	5.3	1970	80	68	55	73	9.6	SSW	54	SW	1971	53	7.4	4	8	19	11	2	•	3	0	1	21	0	928.5
APR	576	0	1.08	3.08	1948	0.08	1956	1.01	1982	6.6	1964	4.9	1964	76	57	44	65	9.8	SW	50	SW	1962	60	7.1	5	8	17	8	•	1	1	•	0	12	0	931.0
MAY	339	8	1.38	5.71	1948	0.20	1982	1.67	1948	3.5	1967	3.5	1967	76	52	41	63	8.9	SSW	49	W	1957	63	6.6	6	10	15	9		1	1	•	0	2	0	930.7
JUN	140	41	1.23	3.06	1964	0.16	1960	2.07	1964	T	1959	T	1959	74	49	36	57	8.9	SSW	39	W	1983	65	6.1	7	11	12	8	0	1	1	2	0	0	0	930.7
JUL	17	162	0.50	1.85	1983	T	1973	0.96	1983	0.0		0.0		63	40	27	45	8.3	SW	43	SW	1970	80	3.7	17	8	6	4	0	2	•	9	0	0	0	931.7
AUG	63	159	0.74	1.83	1976	T	1969	1.09	1959	0.0		0.0		62	44	28	46	8.1	SW	50	SW	1982	77	4.1	15	9	7	5	0	2	•	8	0	0	0	931.2
SEP	209	41	0.71	2.05	1959	0.03	1975	1.12	1973	0.0		0.0		71	51	35	56	8.1	NE	38	SW	1961	70	4.9	12	8	10	6	0	1	1	1	0	1	0	932.7
OCT	539	0	1.08	4.05	1950	0.05	1965	0.98	1955	6.1	1957	6.1	1957	79	66	49	71	8.0	SSW	56	SW	1950	53	6.4	8	7	16	8	•	•	5	0	•	9	0	934.0
NOV	903	0	2.06	5.10	1973	0.22	1976	1.41	1960	24.7	1955	9.0	1973	87	82	75	84	8.3	NE	54	SW	1949	28	8.0	3	5	22	12	2	•	9	0	4	20	0	932.5
DEC	1116	0	2.49	5.13	1964	0.60	1976	1.60	1951	42.0	1964	12.1	1951	87	85	81	86	8.7	NE	51	SW	1956	21	8.5	3	4	24	16	5	0	12	0	13	26	2	933.1
YEAR	6882	411	16.71	5.71	MAY 1948	T	JUL 1973	2.07	JUN 1964	56.9	JAN 1950	13.0	JAN 1950	77	63	51	67	8.7	SSW	59	SW	JAN 1972	57	6.6	86	87	192	114	17	11	48	20	37	139	5	931.8



SITE DIMENSIONS




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EXISTING BUILDING USES

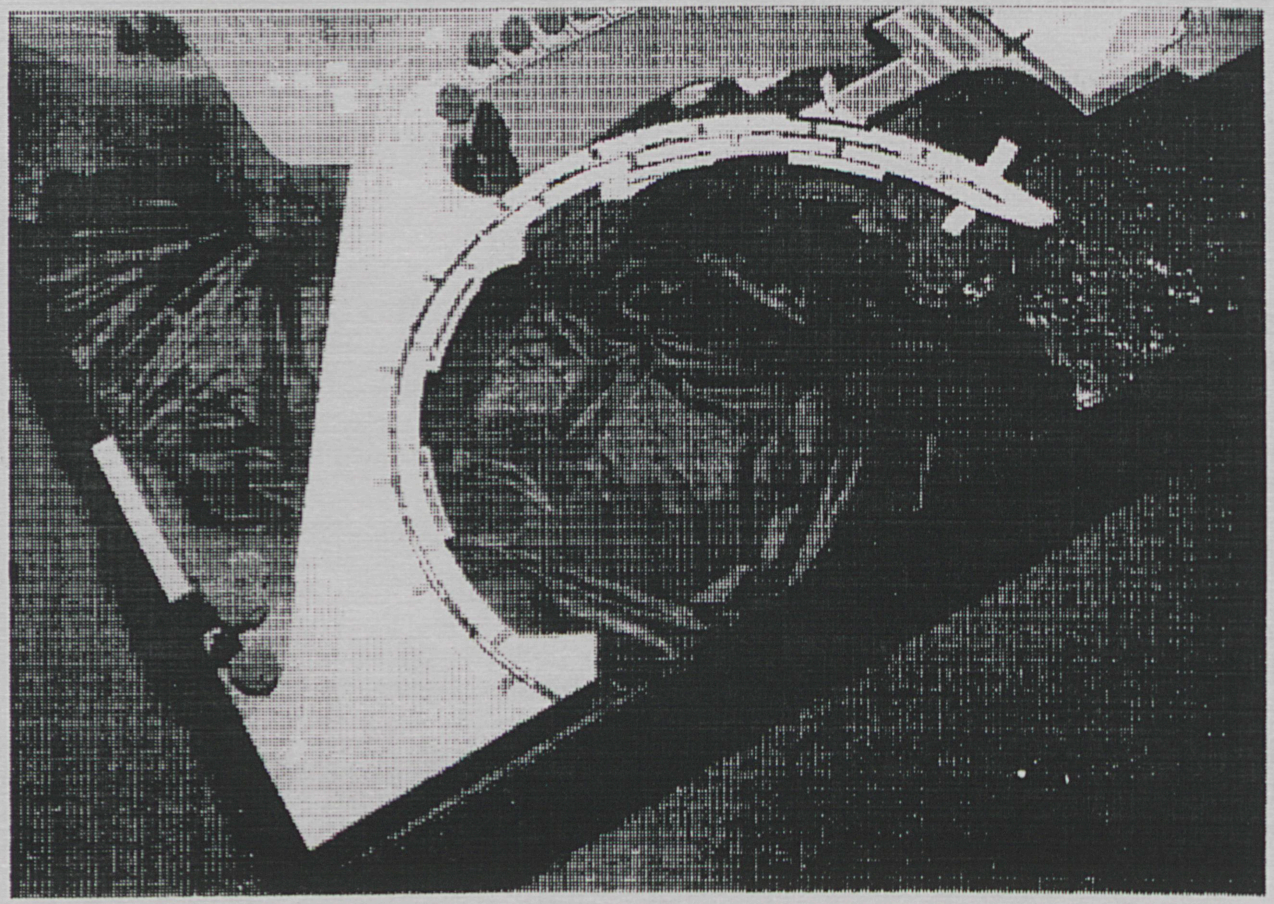
1. Gas station
2. Empty
3. YWCA
4. IIT Bakery Company
5. Seafirst Bank
6. Restaurant
7. Milford's Fish House
8. 1st floor - Antiques, sports cards, pawn shop, tatoo parlour, music store
   2nd and 3rd floor - Apartments
9. Brake service
10. Empty
11. Bar
12. Law office
13. Bar
14. 1st floor - Antiques
    2nd floor - Apartments
15. Empty
16. Empty
17. Pest control service, janitorial supply, sign shop, used books
18. Mighty Rock Ministries
19. Empty
20. Glass and windows
21. 1st floor - Financial services
    2nd and 3rd floor - Apartments
22. Empty
23. Engine parts manufacturing
24. Engine parts manufacturing
25. Office building
26. Law office

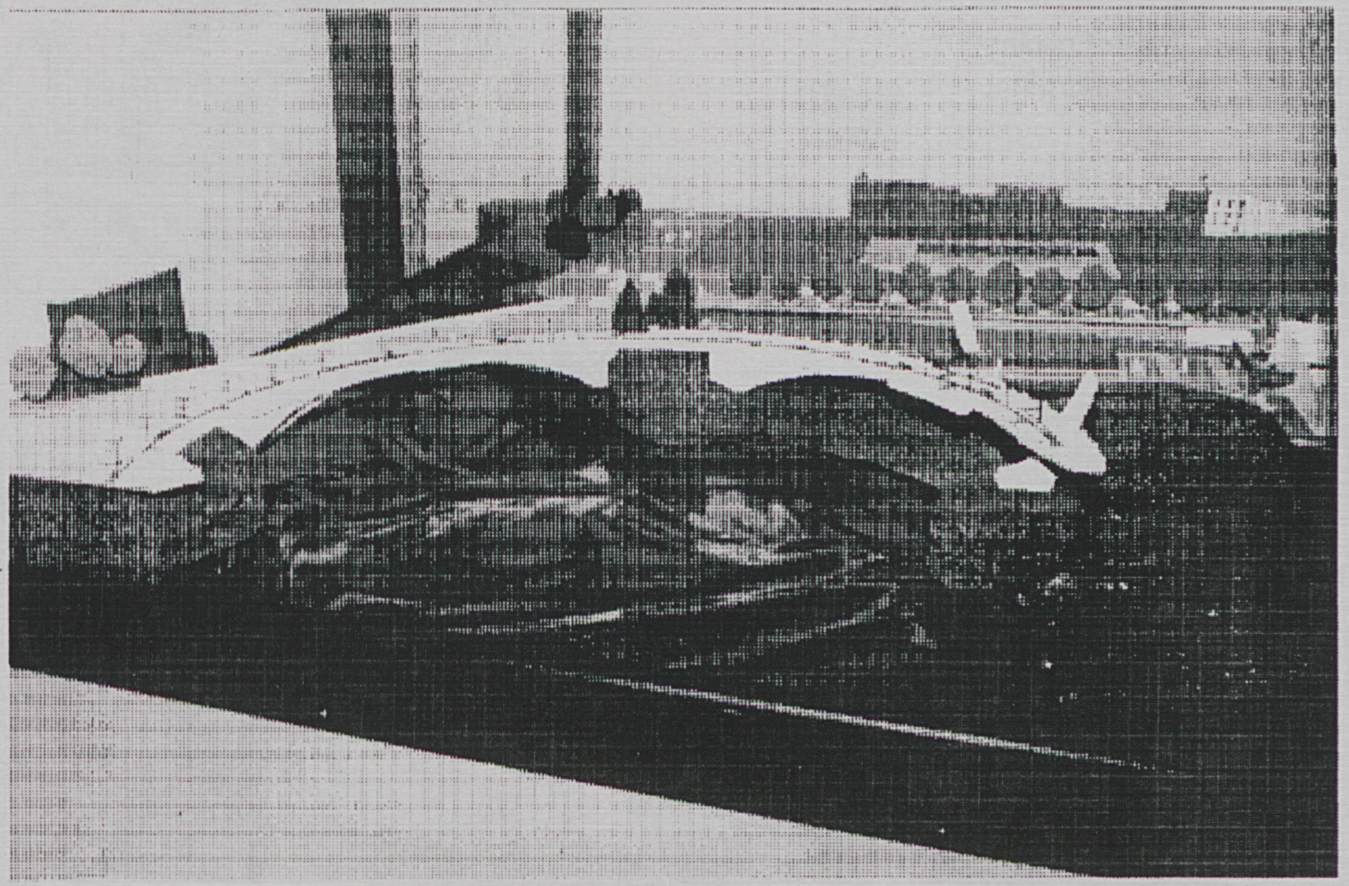
Implications:

• The empty buildings are a clear indication of the state of disrepair of the area.
• The wide range of uses indicates no specialized activity for the area. It does suggest the character of a small town main street district with its wide range of smaller shops with apart-

PROPOSED PEDESTRIAN PROMENADE

• Formal in design, this promenade becomes a part of the Post Street Bridge and attaches itself to the rock outcropping on the edge of the site. As suggested, the purpose is to develop a stronger linkage from Riverfront Park to the area across the bridge and thereby extend the positive influence of the park.



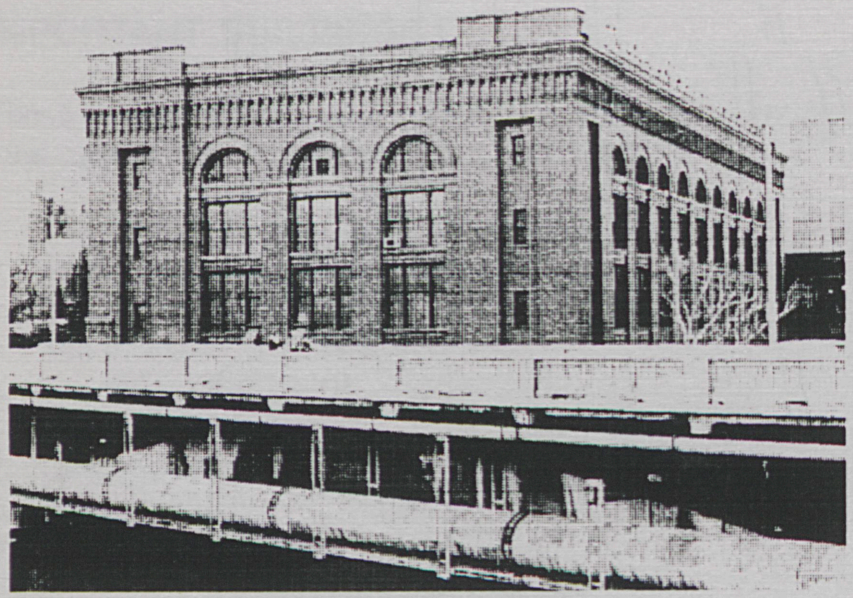


IMPORTANT BUILDINGS

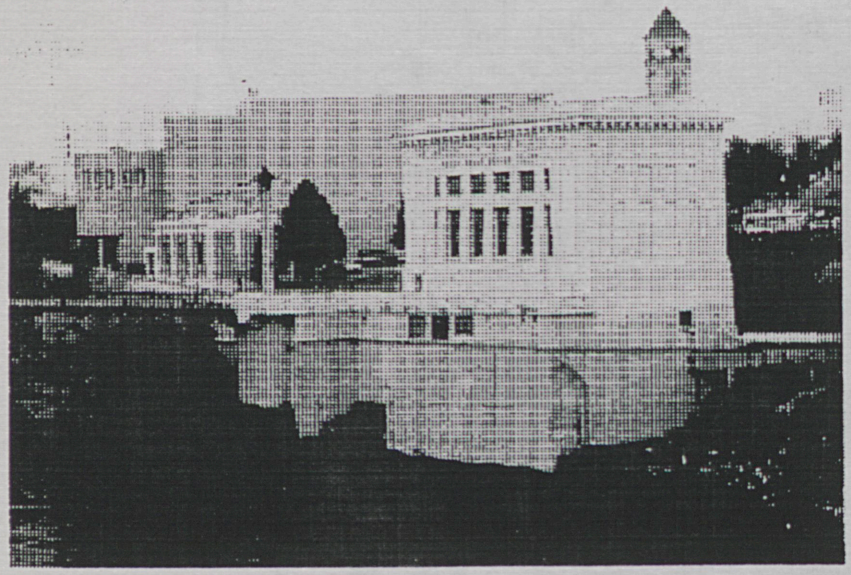
These were selected based on their "imageability", architectural significance, and beauty.

1. The Washington Water Power Building
2. Washington Water Power power plant
3. The Clocktower
4. The Pavilion
5. The Flour Mill
6. IIT Baking Company
7. Office building
8. Seafirst Bank
9. Milford's Fish House
10. Spokane County Courthouse
11. Spokane County Health Department

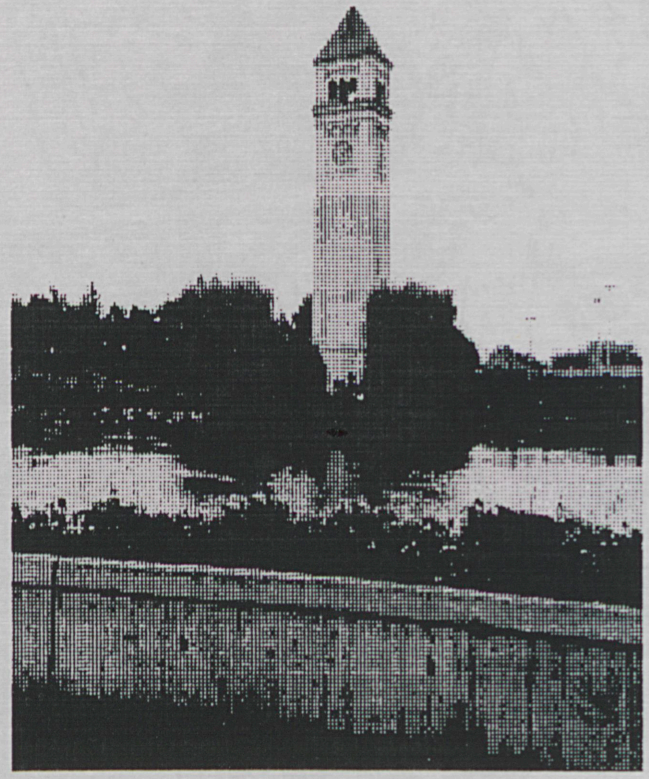

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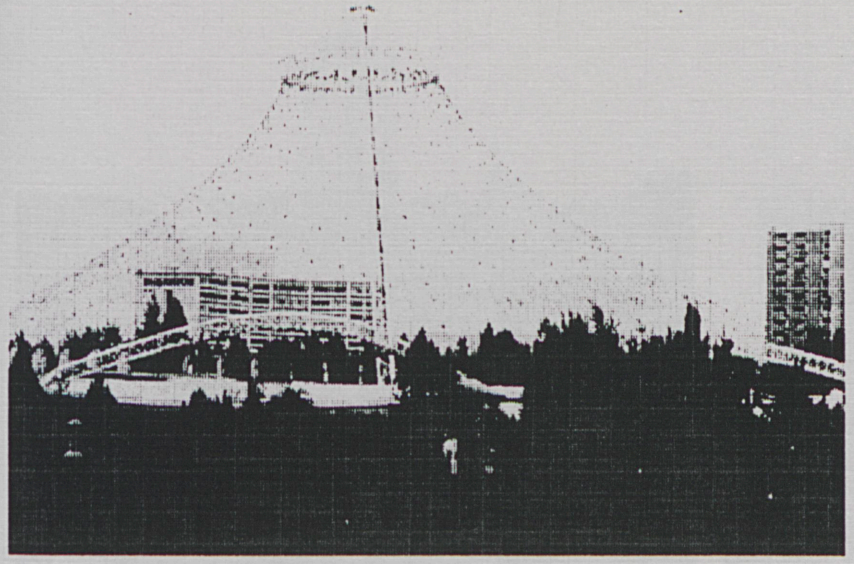
1 *The Washington Water Power Building*



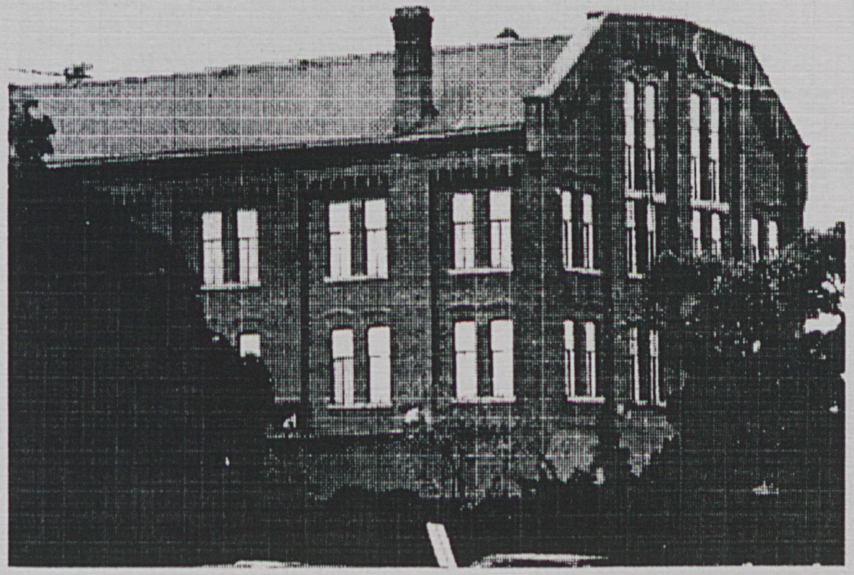
2 *Washington Water Power power plant*



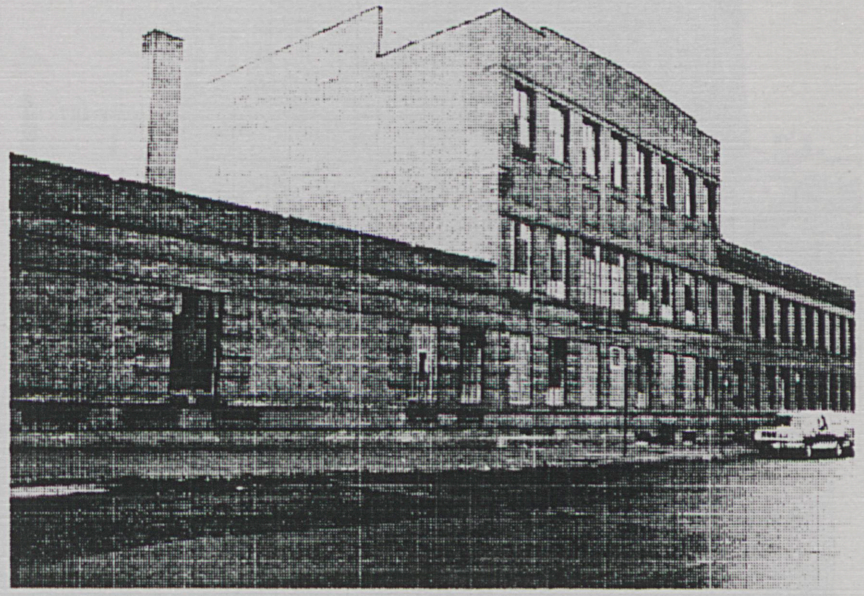
3 *The Clocktower*



4 *The Pavilion*



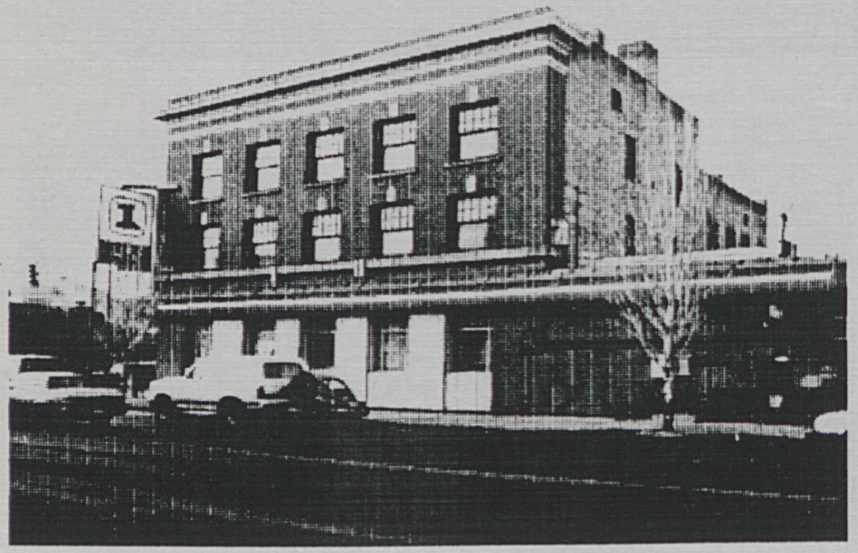
5 *The Flour Mill*



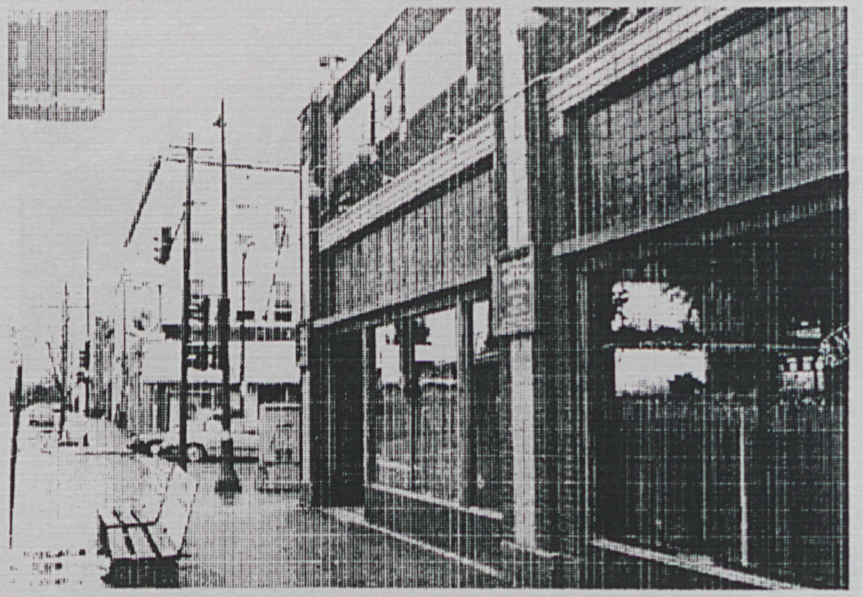
6 *The IIT Baking Company*



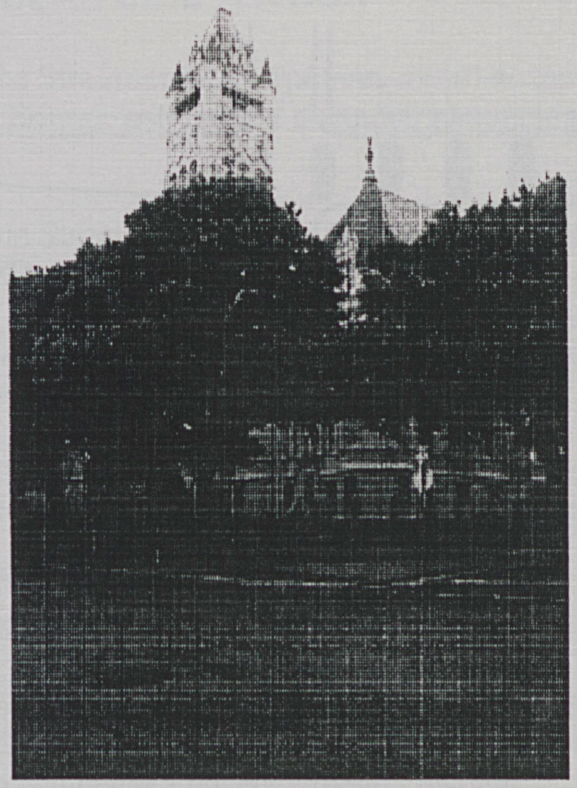
7 *Office Building*



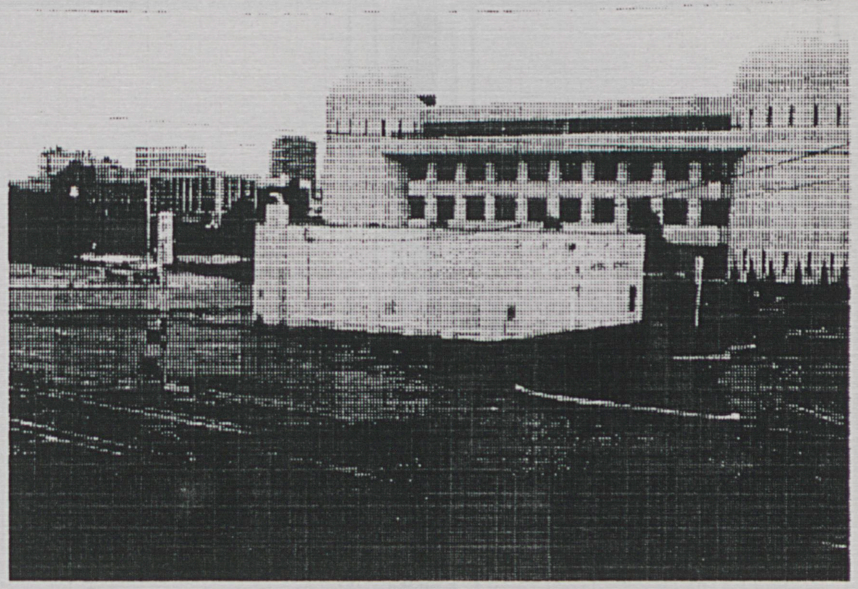
8 *Seafirst Bank*



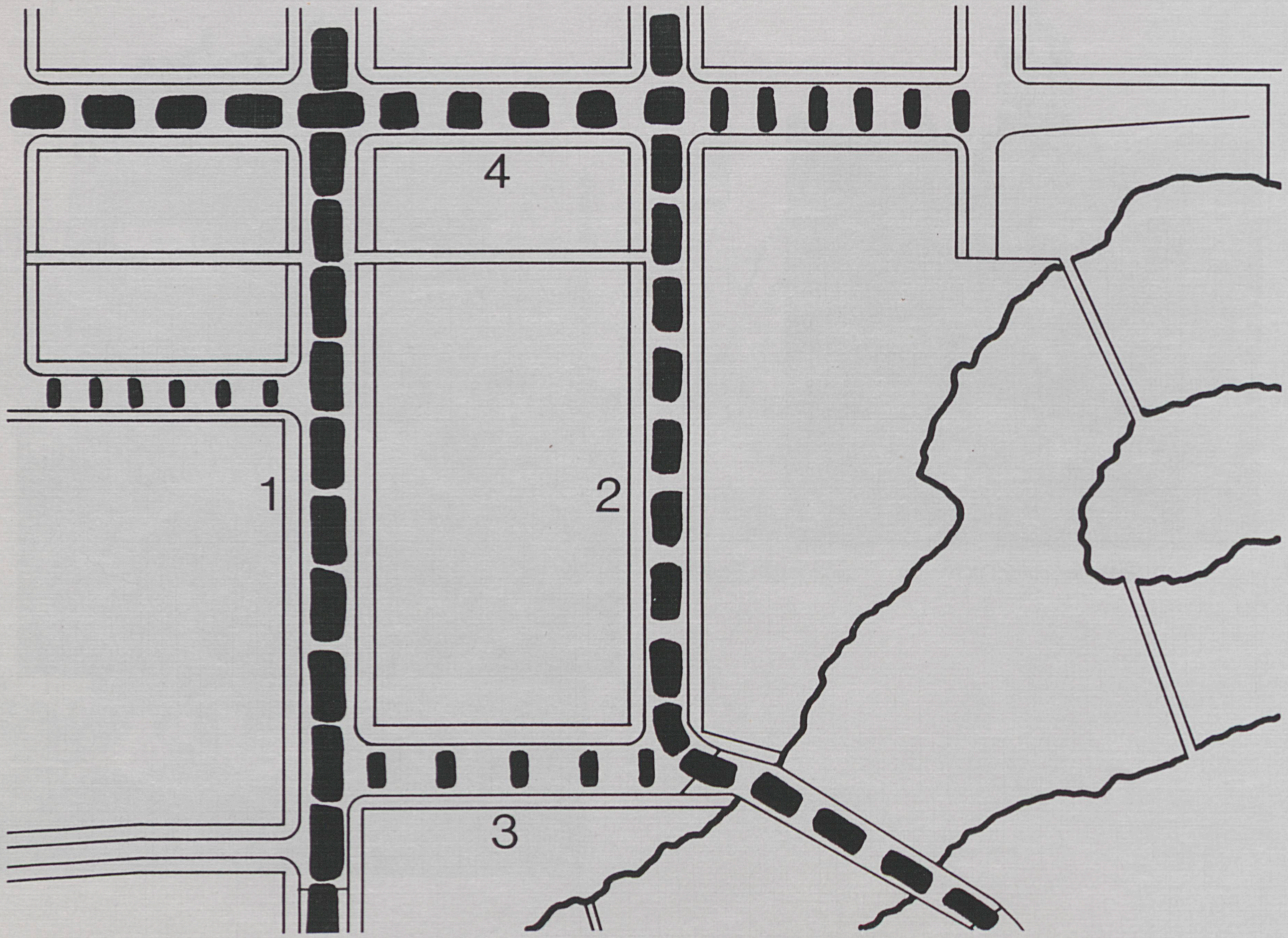
9 *Milford's Fish House*



10 *Spokane County Courthouse*



11 *Spokane County Health Department*


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VEHICULAR CIRCULATION

1. Monroe Street serves as a primary route into the downtown district. During rush hour, it becomes almost impossible to cross.

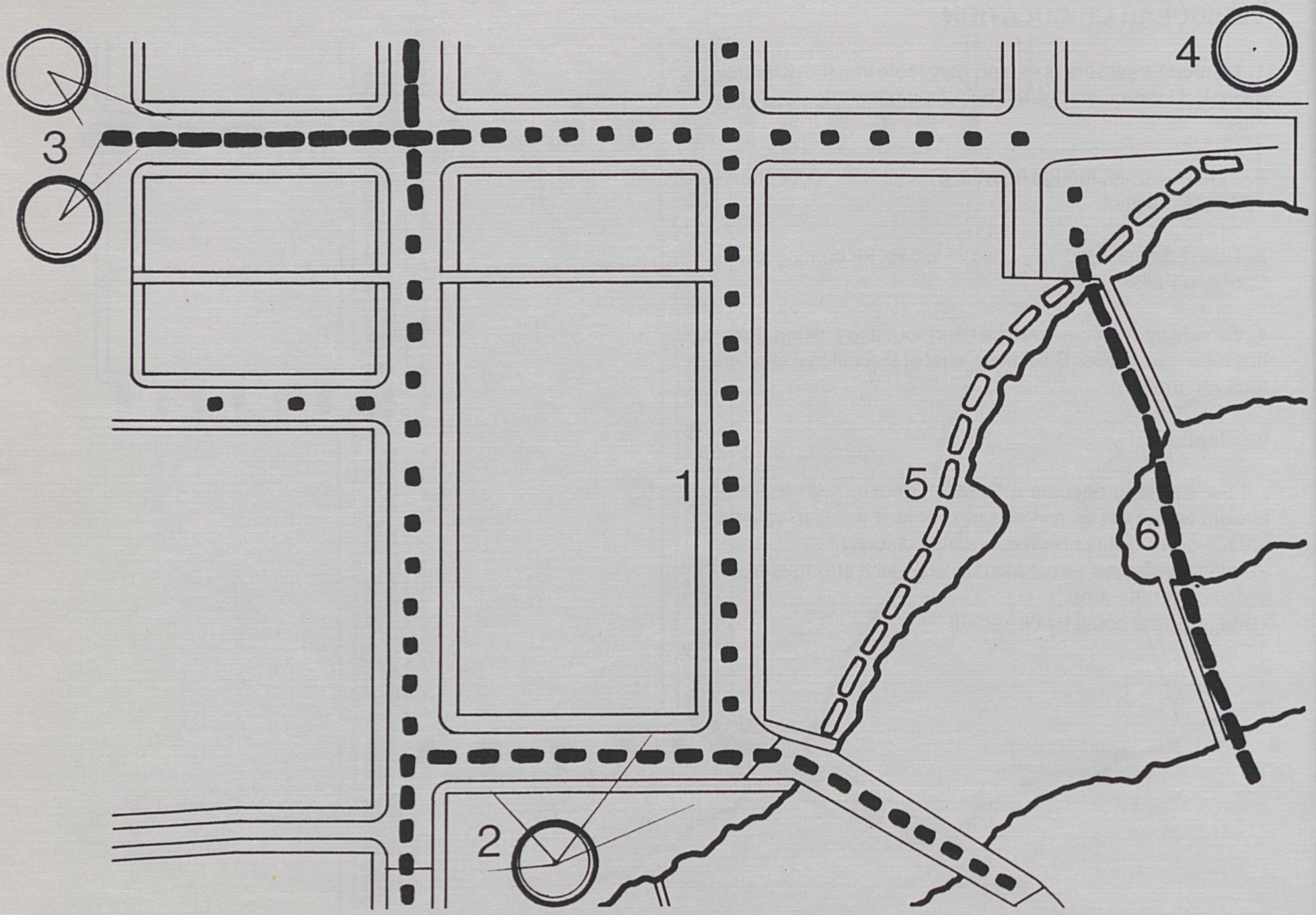
2. Lincoln Street, though busy, is a secondary route into the downtown district.

3. Bridge Street is virtually unused except for parking to view Spokane Falls.

4. Broadway Avenue, from the courthouse to Linclon Street, has moderate traffic. Broadway, east of Lincoln has very little through traffic.

Implications:

- If the site is to become a "center", dealing with traffic on Lincoln Street will be a vital issue. Now it tends to split this area into two distinct halves, creating disunity.
- Traffic on Monroe Street actually creates a strong sense of definition for the area.
- Bridge Street could be closed off.


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PEDESTRIAN CIRCULATION

In general, there is little pedestrian traffic in and around the site.

1. Lincoln Street, passing through the site, has the least pedestrian traffic due to the non-existence of any activity.

2. The Post Street Bridge and Monroe Street Bridge attract some pedestrians from downtown, mostly to visit the viewing platform for the lower Spokane Falls.

3. The county courthouse, sheriff's department and the county health building are pedestrian generators primarily during the lunch hour when many can be seen dining out on Broadway Avenue and beyond.

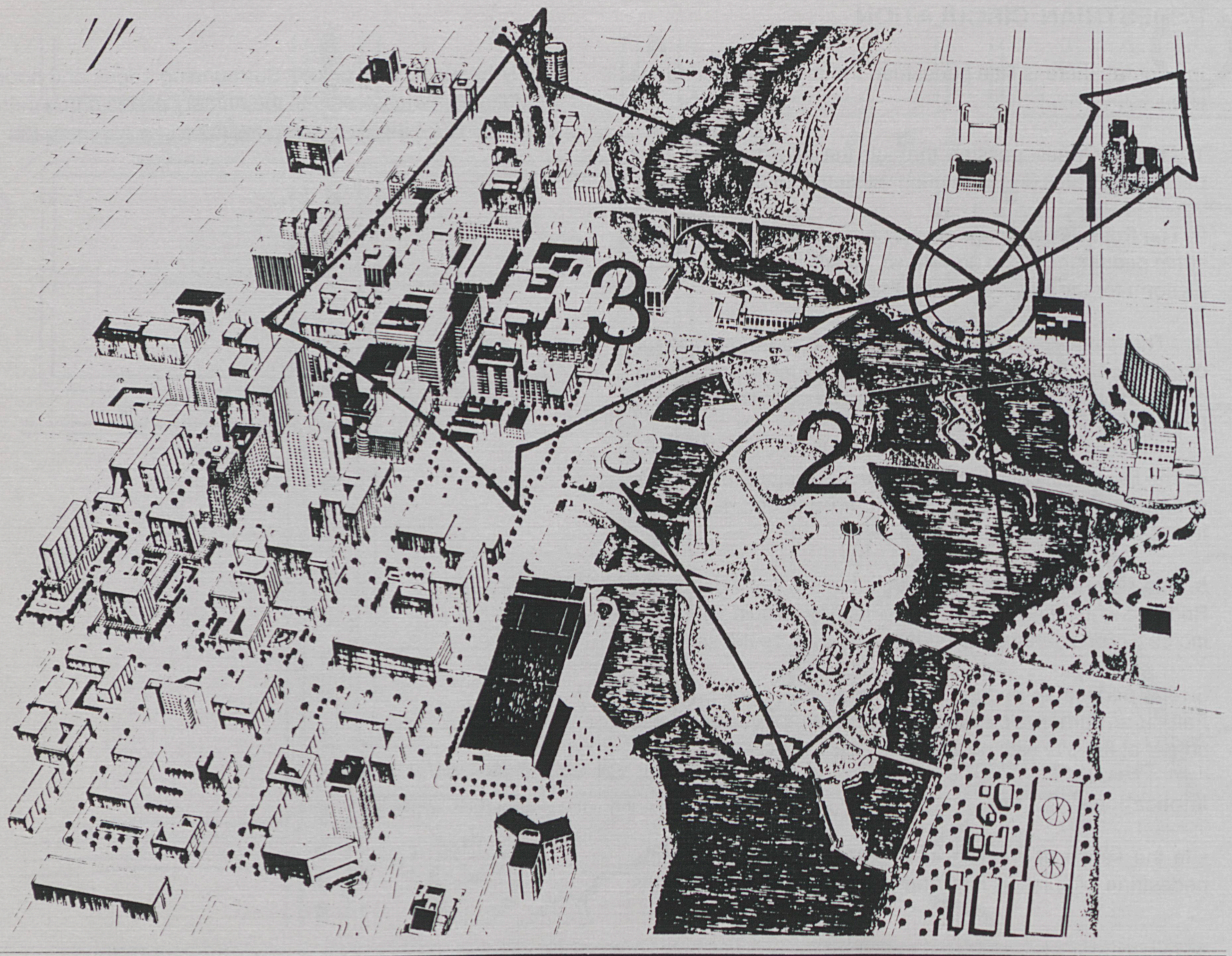
4. The Flour Mill, converted for retail and restaurant use, is a strong generator of pedestrian traffic, but only as a destination from downtown and through the park.

5. The proposed pedestrian promenade at the Post Street Bridge and its continuation to the Flour Mill would very likely increase considerably the pedestrian traffic by the site.

6. The pedestrian bridge, directly over the upper Spokane Falls, is an attractive pathway, but terminates at the northeast corner of the site with no apparent place to go.

Implications:

• In the sense of creating a "whole" centered on the site, pedestrian circulation indicates how a transformation has clearly begun to take place. Surrounding edges and nodes are defining themselves with the primary pedestrian generators forming a triangle around the site.


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VIEWS OUT OF THE SITE

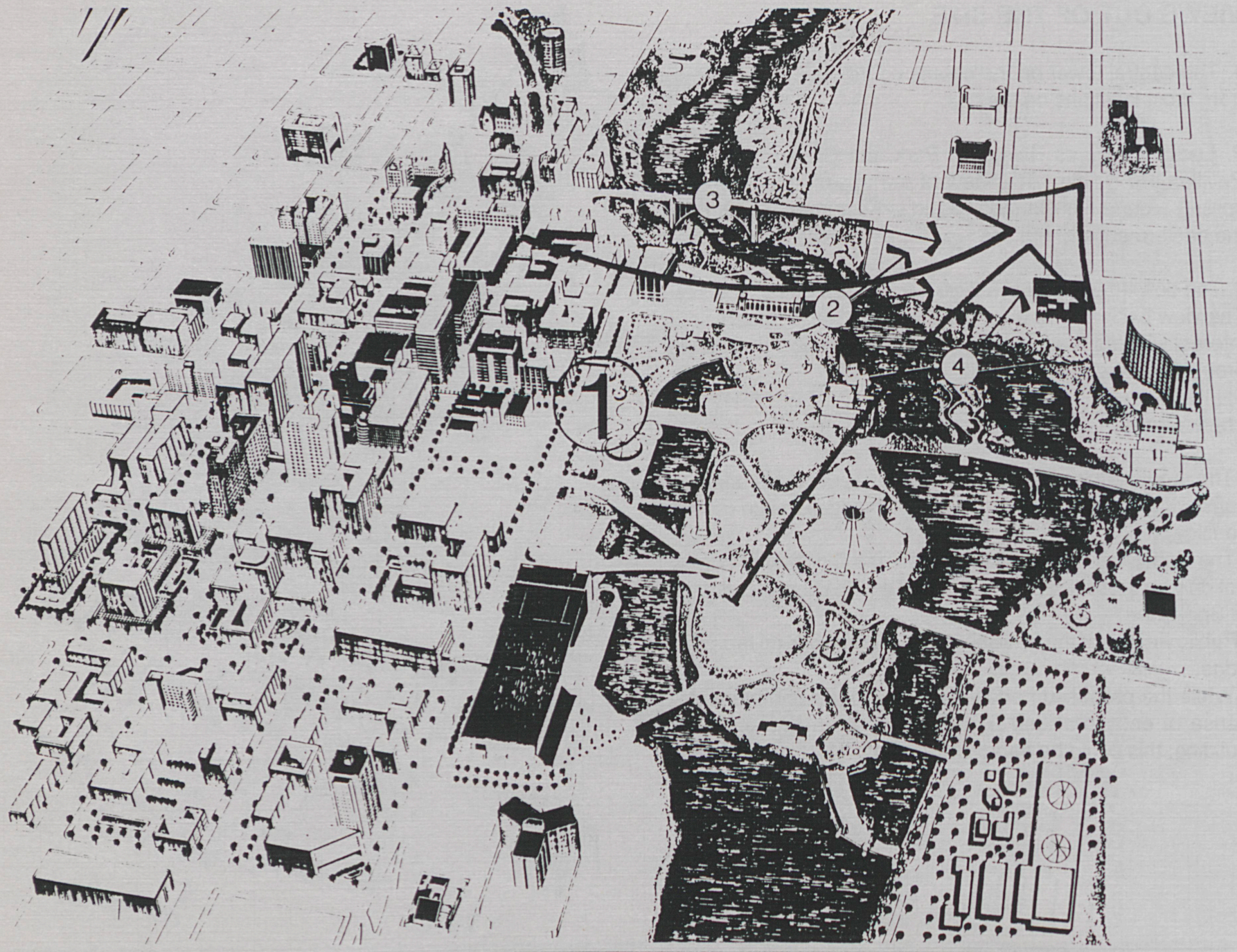
1. The central tower on the county courthouse can be seen from most locations on the site.

2. Looking towards Riverfront Park, the Clock Tower and Pavilion are visible. The view of the upper Spokane Falls spilling around tiny Canada Island is best appreciated from the eastern edge of the site.

3. The downtown skyline is visible from all points on the site. The view back across the Post Street Bridge is of particular interest with the Washington Water Power building standing proudly at the end suggesting an entry.

Implications:

- The prominence of the courthouse tower provides a strong sense of orientation and place. This should be given careful consideration.
- The sight lines towards the Pavilion and Clocktower should not only be preserved, but reinforced as the symbolic identity of Spokane.
- Public viewing of the falls should be encouraged on the site's edge.
- While the proposed pedestrian promenade reinforces the sense of entry provided by the Washington Water Power building, this could be enhanced further.


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VIEWS INTO AND THROUGH THE SITE

1. Planners at city hall expressed the importance of maintaining a view corridor to the county courthouse tower from downtown.

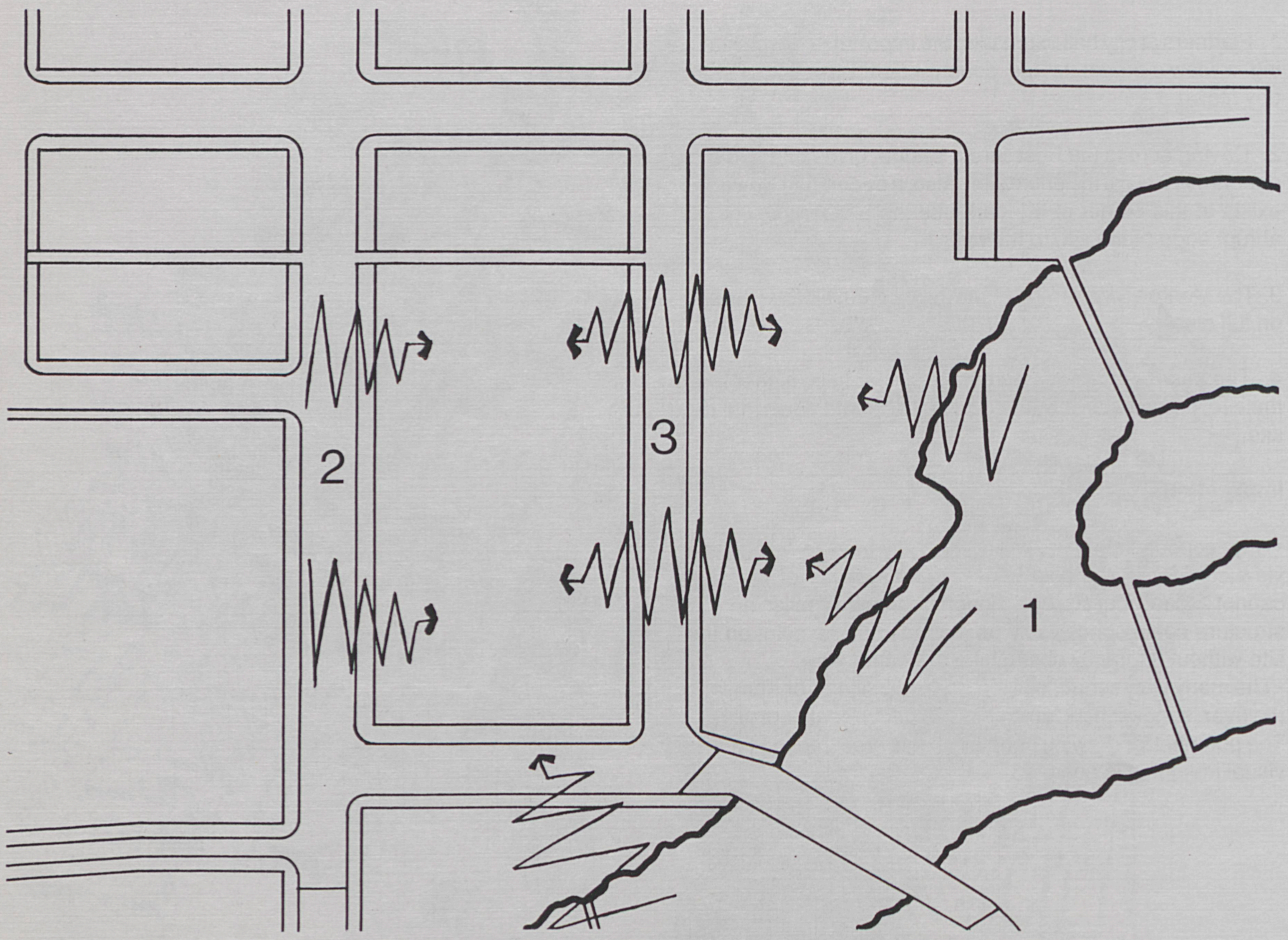
2. Driving across the Post Street Bridge, gives one a direct panoramic view of the entire site. Also, a pedestrian viewpoint exists at this corner of the park offering a clear view of the abrupt edge of the site to the river.

3. The Monroe Street Bridge puts the western block of the site on full display.

4. The pedestrian bridge across the upper falls, higher than the site, provides a view along its entire length down into the site.

Implications:

• Any proposed structure will necessarily have to respect the view corridor to the courthouse. The majority of massing cannot exceed four storeys, though a somewhat taller, narrow structure could conceivably be placed at some point on the site without flagrantly obstructing the entire view.
• The many view sequences leading to the site as one crosses the river, suggest how "on display" development here will be. The potential for drawing people into this area through careful visual imageing is good.


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NOISE

1. The sound of the falls changes significantly with the seasons. During heavy runoff the pleasant sound of falling water can be heard throughout the site, especially at night when the streets are quiet.

2. The sound of traffic on Monroe Street can be quite loud, especially at rush hour.

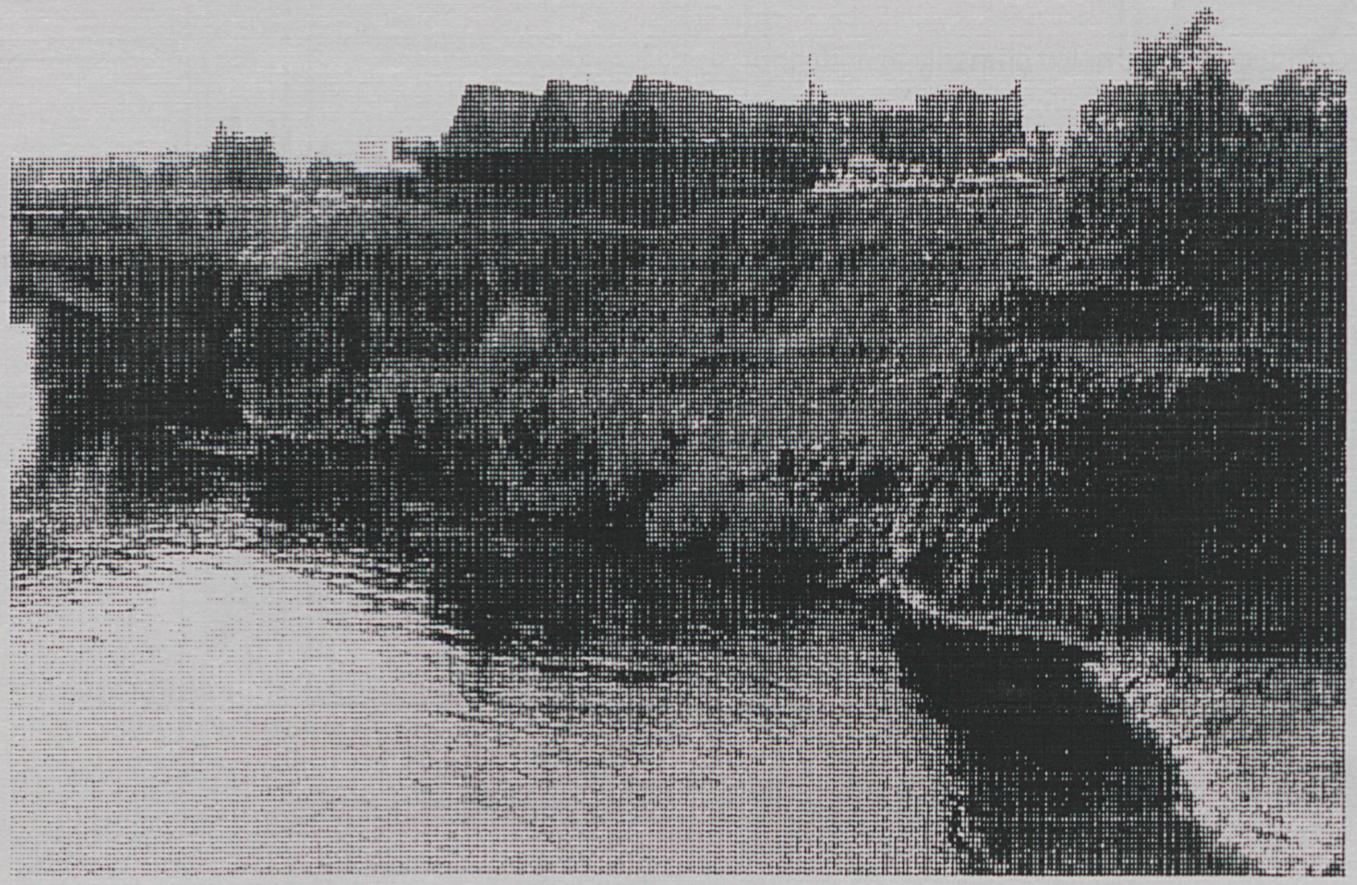
3. Lincoln Street produces traffic noise primarily at rush hour.

Implications:

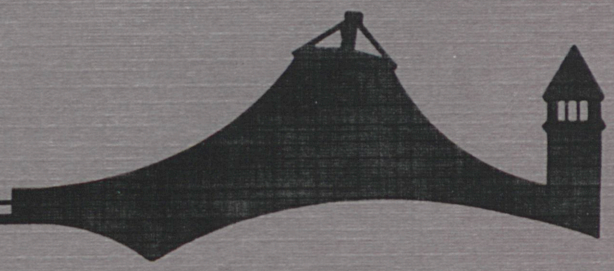
• In consideration for those who might choose to live in the area, thought should be given to maintaining a prominent buffer between proposed housing and Monroe Street.
• Enhancing not only the view of the falls, but also the potentially soothing background sound it makes will be important.

MAJOR LAND FEATURES

• The edge of the site drops off abruptly to the river and falls, and features a distinctive penninsula on which the proposed pedestrian promenade rests. Attention will need to be given to protecting the public from these edges.



MEANING



MEANING

My understanding of the derivation of architecture has always been strongly based in acknowledging very meticulously all those outside influences which should, in the end, play a major roll in formulating a solution. As we all know, for a variety of reasons, architecture and architects have strayed from this basic notion. The concept of universal civilization with all its implications including maximizing efficiency through mass production and applying it to all problems, is a primary culprit. This project will make every effort to acknowledge those outside forces. But beyond that is an issue of even greater importance. We must understand what constitutes influencing factors. Too often, important peculiarities are forgotten with our tendency towards rational categorization of everything into neat, orderly columns. "Perception functions in a way which is basically different from scientific analysis. The experience has a 'synthetic' nature, it grasps complex wholes where components which have no logical relationship are nevertheless completely integrated."[10] Using solely a rational approach stifles our natural intuitive sense and robs us of a broad range of experience. In a society where greater emphasis is put on rational solutions, we must work to create a greater balance between scientific analysis and perception.

Kenneth Frampton speaks of this in his essay "Towards a Critical Regionalism: Six Points for an Arhitecture of Resistance". It is interpreted here and forms a basis for the "meaning" of this project. His discussion revolves around this very idea of the rational and intuitive and attaining a balanced approach to their application. The phenomenon of universalization on a global scale makes perfect sense from a rational point of view. Science and technology have devised methods of maximizing production and distribution to the extent that regardless of where we go in the world, the tendency is towards universal placelessness. "In modern cities throughout the world our sense of orientation, knowing where and who we are, is damagingly compromised. Offices, apartments, and stores are piled together in ways which owe more to filing-cabinet systems or the price of land than to a concern for human existence or experience."[11] The result is the loss of a meaningful totality of experience and our gradual loss of identity as expressed through culture and its many manifestations, prominently among them architecture.

> The phenomenon of universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures which might not be an irreparable wrong, but also of what I shall call...the creative nucleus on the basis of which we interpret life, what I shall call the ethical and mythical nucleus of mankind...We have the feeling that this single world civilization at the same time exerts a sort of attrition or wearing away at the expense of the cultural resources which have made the great civilizations of the past...to take part in a modern civiilization, it is necessary at the same time to take part in scientific, technical, and political rationality, something which very often requires the pure and simple abandon of a whole cultural past.[12]

A rational existence, then, is only part of the story. Without the acknowledgement that there is inherent value in the intuitive interpretation of our culture, the sense of identity and meaning begins to deteriorate.

First we must recognize this imbalance in the world order; we must come to grips with the reality that culture and the

individuality and creativity spawned thereof are not only beneficial to a fuller existence, but in fact, are essential for a healthy existence.[13] Utility established as a meaning, generates meaninglessness. The result, in terms of architecture, has tended to be a so called "hi-tech" approach predicated exclusively upon universal production, or the provision of a "compensatory facade" to cover up the harsh realities of this universal system.

Architecture, historically the most conspicuous expression of culture, is losing its meaning. Architecture, like art, is becoming shallow as it serves only to entertain the eye. Lost is the reality that in the places we live, architecture has the ability to create a meaningful and regional urban fabric.

The main problem frequently seen in our attempts to develop an architecture of "meaning" is the inclination towards reactionary solutions.

> Architecture can only be sustained today as a critical practice if it assumes an arrièr-garde position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of the preindustrial past. A critical arrièr-garde has to remove itself from both the optimization of advanced technology and the ever present tendency to regress into nostalgic historicism or the glibly decorative.[14]

"Critical regionalism", therefore, attempts to mediate the impact of universal civilization with elements derived perceptually from the peculiarities of a particular place. The mindset of universal civilization necessarily rejects imposing limits on the optimization of industrial and post-industrial technology, and yet, this is what must happen to maintain a balanced approach. Herein lies the problem.

Culture as the vehicle for the meaningful expression of our individual existence is not the only victim of universal civilization. On a much more fundamental level, culture as expressed through place, has virtually ceased to exist. There was a time when architecture was intimately related to nature - its topography, context, climate, light, and techtonic form. Not so anymore. Hereto, at this level, the onslaught of universality is apparent. Climate and light are simply closed out. "The way in which openings (windows) provide for appropriate ventilation constitutes an unsentimental element reflecting the nature of local culture. Here, clearly, the main antagonist of rooted culture is the ubiquitous airconditioner, applied in all times and in all places..."[15] For architecture to truly reflect place and identity, it must respond to nature. Topography is the result of the natural elements working away at the land. It embodies a special history and meaning for that place which the work of a bulldozer can quickly destroy.

An existing urban fabric can become the "topography" to which we must adapt. Architecture has lost its organic character in terms of urban development. What we tend to experience is an array of unrelated architectural increments translated from a universal pattern book. All those qualities which make a "place" no longer exist. When a new element of architecture is added to the array, no thought is given to how it will benefit the whole and heal the wounds around it. Instead of looking outward, it tends to only look inward. Borders which delineate a "whole" of synergistic relationships in urban space cease to exist. Instead we see endless, unrelated, sprawl.[16]

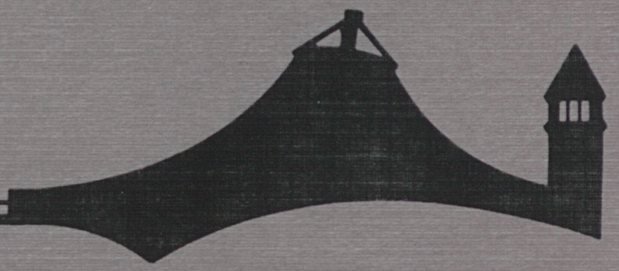
In developing a strategy for resisting the domination of univer-

sal technology, it is apparent that we must strive to confront this placelessness from every possible front. Too often, our pervasive rationality forgets that our bodies and minds are capable of reading our environment in terms other than sight alone.

> One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall. Luchino Visconti was well aware of these factors when making the film "The Damned", for he insisted that the main set of the Altona mansion should be paved in real wooden parquet. It was his belief that without a solid floor under foot the actors would be incapable of assuming appropriate and convincing postures.[17]

The expression of the tactile becomes an experience. It cannot be reduced to mere information. Here again lies the essential emphasis of critical regionalism; the importance of the participation of our intuitive vision. This emphasis, then, on a holistic approach to architecture will help to guide this project. It will serve as the essential guiding philosophy to the derivation of my result.

METHODOLOGY

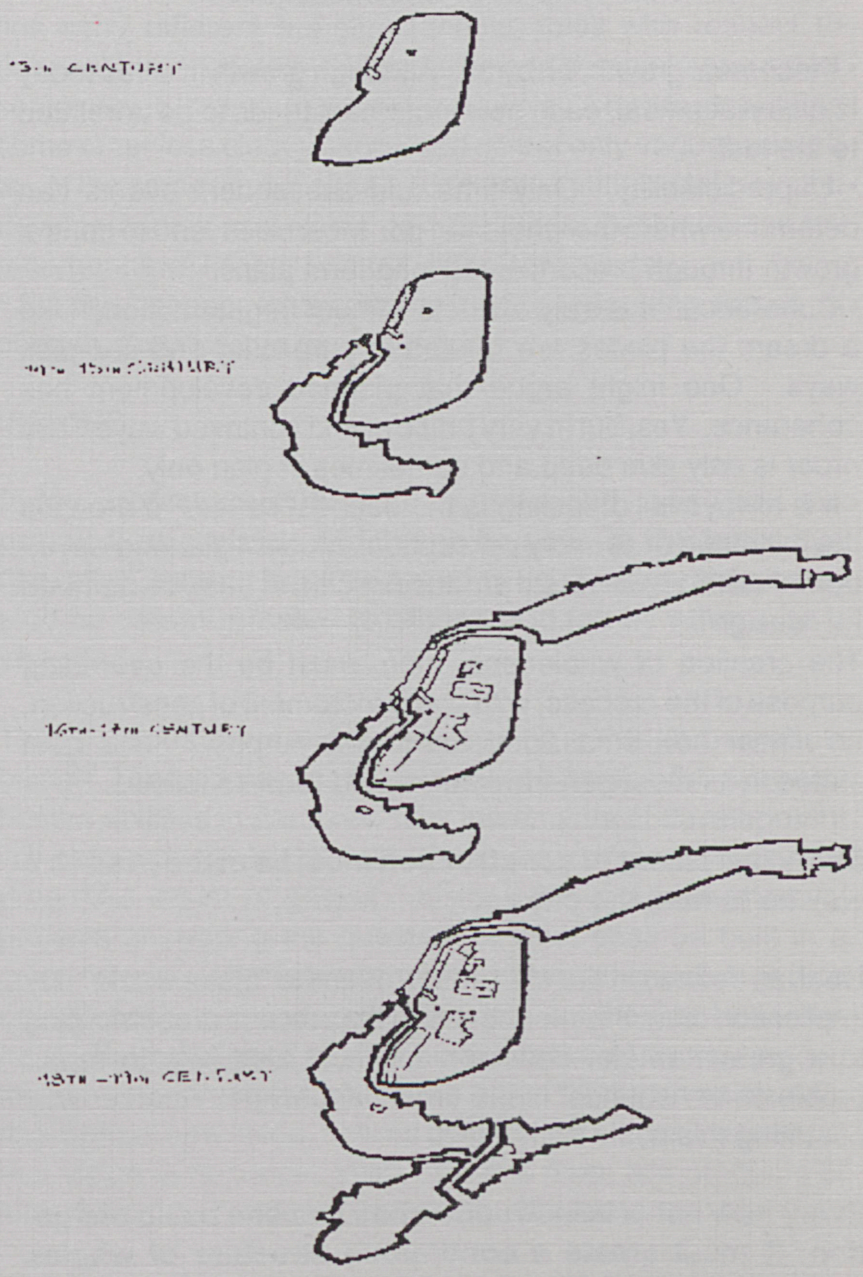


METHODOLOGY

While the philosophy of critical regionalism is in itself the framework of a methodology for architecture and urban design, it is interesting to find that work has been done recently which attempts to formulate a step by step procedure by which one might attain the quality of "wholeness" in urban development. Christopher Alexander addresses this issue in his book, "A New Theory of Urban Design".[18] His reasoning is that while it is easy to talk about what needs to be done in an abstract format, those thousands ultimately responsible for performing the myriad tasks of city development require explicit guidelines. Providing only an abstract process inevitably leads to faulty interpretations. That is why design alone cannot solve the problems facing cities. The hit and miss nature of design invariably produces a crop of failures. Instead, a fundamentally changed process by which the city gets its form, is needed.

The most beautiful cities and towns of the past convey a sense of "organicness"; a specific structural quality. These towns grew as a whole under their own individual criteria for wholeness. This wholeness is felt not only at the largest scale, but in every detail, from houses and restaurants to balconies and ornaments.

> When we say that something grows as a whole, we mean its own wholeness is the birthplace, the origin, and the continuous creator of its ongoing growth. That its new growth emerges from the specific, peculiar structural nature of its past. That it is an autonomous whole, whose internal laws, and whose emergence, govern its continuation, govern what emerges next.[19]



Growth of a hill town

The fundamental features of wholeness are:[21]

• Piecemeal growth, bit by bit. Although growth in cities today is also piecemeal, each new increment tends to be unrelated to the last.
• Unpredictability. Only time and subsequent events can determine where the whole will go. Most cities tend to control growth through preconceived long term plans.
• Coherence. It is truly a whole without fragmentation. Like a dream the pieces are related in surprising and complex ways. One might argue that planned development has coherence. Yes, but in very artificial and contrived ways. The order is only skin deep and sometimes in plan only.
• It is always full of feeling in the deepest sense. It arouses the full range of sensory perception. Modern planned development with its universal production can, at best, be admired for "design".

The creation of wholeness, then, must be the overriding purpose of the process, with every increment of construction, no matter how small, devoted to this purpose. This goal stated in its most general form, would read as follows:[22]

Every increment of construction must be made in such a way as to heal the city.

Heal, as defined in the old sense, means to "make whole". By implication then, this means that in the process of contributing to a greater whole, development must also help to repair problems or "wounds" in the urban landscape. Another way of stating this could be:

Every new act of construction has just one basic obligation: It must create a continuous structure of wholes around itself.

The abstract nature of this all encompassing rule, however, needs further explanation and clarification. Alexander attempts to define this strategy through seven rules of a more precise and methodological nature.

PIECEMEAL GROWTH

The development of wholeness occurs in piecemeal increments.

• No single increment is excessively large, overwhelming the whole.
• A reasonable, well balanced mixture of increment sizes exist.
• A reasonable mixed use distribution is desired.

FORMATION OF CENTERS

Every whole must be a center in itself, and must also produce a system of centers around it.

These following points characterize the notion of "center":
• A center is a "thing" not a point. It takes the form of a building, outdoor space, promenade, or any combination of these increments.
• In general it describes some form of elementary symmetry, often bilateral.
• It is a whole in itself with its own symmetries.
• Its main parts are themselves whole.
• The whole is always part of some still larger whole, which is itself a center possesing certain symmetries, abstract as

they may be.
• In the process of centering, each new center endeavors to introduce symmetry into this field, never quite making it, thus we may see the creation of the field of centers, as the creation of a loosely connected system of local symmetries, always relaxed, always allowing necessity to guide it, in such a way as to produce the deepest possible structure of centers, at every scale.

THE GROWTH OF LARGER WHOLES

Every building increment must help to form at least one larger whole in the city, which is both larger and more significant than itself. Everyone managing a project must clearly identify which of the larger wholes this project is trying to help, and how it will help to generate them.

The following points can be made about this rule in actual practice:
• The groupings of buildings, in the process of growth tend to create larger structures or centers. They are essentially the entities of public space such as the main square, park, and pedestrian pathways.
• These larger centers emerge slowly over a period of time.
• These larger centers are never planned, they evolve spontaneously, sometimes in very peculiar ways.
• Awareness of the inevitable emergence of these centers is important to their guidance through the process.
• Each center evolves through definite stages. The development of an increment will first create a hint of a new large center, after which one or more additional increments begin to define its borders. Finally, a series of increments completes the center.
• Since centers tend to be intertwined, increments of construction carry different but simultaneous roles with respect to different larger centers. While helping to complete one major center which is clearly defined, it may play a role in identifying some other less clearly expressed center only vaguely hinted at. At the same time, it often becomes the initial catalyst in the development of an entirely new and larger center whose full emergence will occur in much later increments.
• Finally, because of the intertwined, overlapping nature of centers, they exist in large numbers.

VISIONS

Every project must first be experienced, and then expressed, as a vision which can be seen in the inner eye (literally). It must have this quality so strongly that it can also be communicated to others, and felt by others, as a vision.

These visions are a product of "seeing" through our whole being. The process is intuitive relying on the full range of human abilities to perceive. The increments of development will not produce wholeness, unless they originate from this dreamlike realm of gestalt. Visions are the generators of projects answering the question of what shall be built in a given place. The intellectual and rational process which usually answers this question seldom contributes to wholeness. But most of all, a vision is the result of input provided to you in a precise moment in time. This vision is only appropriate now in that special place. If the whole is modified, that vision is no longer valid. Visions then, are products of interpreting the totality of the whole. "To the extent that your

inner ear is accurate, to the extent that you can listen to what the project in its totality is calling for, you will produce something far more wonderful than anything you could dream of by trying to be original."

THE BASIC RULE OF POSITIVE URBAN SPACE

Every building must create coherent and well shaped public space next to it.

• Building increments must be shaped and placed in such a way that it creates well shaped pedestrian space. In other words, buildings surround space, not vice versa. Nodes and streets must be created as part of these spaces like the various building increments, these spaces vary in size over the entire range.
• Buildings with simple compact volumes, work best. They should feature a highly visible and centrally located entrance. Pierced with gardens, courtyards, and light wells, no wing should be thicker than 40 feet. If possible, its placement should make contact with at least one other building, therefore, buildings should be left with at least one wall without windows.
• If possible, the configuration of the building should provide for a compact, simple, and intimate garden, offering greater solitude than pedestrian space. Generally, these should occur on the sunny side and never next to roads or parking lots.
• Roads should be fitted to the building after its conception and, therefore, are built incrementally as they are needed. Following this pattern, pedestrians are considered first, then buildings, and finally roads, not the other way around.
• As parking is required, garages are built within 500 feet of the new building, which helps to shield it from view. They should be large enough to provide surplus parking to fulfill future needs. In general, parking garages consist of 60 foot wide strips with total widths multiples thereof. Two cars fit in every 10 foot increment of 60 foot wide strips. Finally, when leaving a parking garage, entrances to buildings being served must be clearly visible.

LAYOUT OF LARGE BUILDINGS

The entrances, the main circulation, the main division of the building into parts, its interior open spaces, its daylight, and the movement within the building, are all coherent and consistent with the position of the building in the street and in the neighborhood.

The following guidelines suggest how this might be accomplished. They are quoted directly:
• As part of the public space process, determine the site of the building, its frontage, and its appoximate ground plan.
• With knowledge of the total square footage needed in the building, and the height of neighboring buildings, decide the number of storeys.
• If the building has a main part, identify the location and height (and therefore the volume) of the main mass of the building.
• Determine the position of the main courtyard (if there is one) and any other courtyards.
• Determine the position of any major gardens, and make sure that their position is such that they will get a reasonable amount of sunlight.
• Identify the subsidiary parts of the building as subsidiary masses.
• Determine the main direction of approach to the building

from nearby pedestrian streets, and fix the position of the main entrance.

• Locate the entrance lobby as a major space inside the entrance. This lobby may be very large, and more than one storey high.

• Locate indoor streets, if there are any, as major streets at least two storeys high inside the building. In general, these indoor streets must be top-lit, and therefore glazed.

• If there are now any volumes of the buildling left, which are more than 40 feet wide, introduce light wells in appropriate places, so that the building is made up of wings, lit from both sides, and never more than 40 feet wide.

• Locate all other major interior spaces, which have the same order of magnitude as the lobby. This would include, for instance, auditoria, main meeting rooms, gymnasia, major waiting rooms, etc. In general, after this stage, all major public spaces have been located.

• Place the main staricase (and elevator if there is one) in the building. Remember that this stair is essentially a volume of space several storeys high, not merely a diagonal line...so treat the staircase as an open room with a stair around the edge of it.

• Place windowed galleries of open arcades around those courtyards which are to serve major circulation spaces, or leave circulation on the ground, but always arrange access to these courtyards so that the main lobby leads to all of them in a clear manner.

• If parts of the ground floor are to be used for shops or public functions, with direct access to the street, identify the parts which are to be used this way.

• Within the building, identify certain "nodes of intensity" at key points in the circulation system. This means, certain natural gathering spots (coffee shops, tobacco shops, gifts shops, food stores, bars, garden seats) should be placed at spots where all paths in the building come together, so that they naturally invite gathering, and activity.

• Determine relative size of all the different departments (or apartments...whatever natural subunits are expected in the building), and distribute them in the different parts of the building. If these departments belong to identifiable groups of users, then allow them to choose locations in the building. Units do not have to be confined to one floor. Often it will be very good to have units occupying vertical swaths of three-dimensional chunks of space in the building.

• If any department or apartment has its own roof terrace, and therefore, opens out onto the roof of a lower part of the building, define these terraces clearly now, so that variations in the heights of the building are fully understood at this stage.

• Wherever vertical seams exist between departments, make it clear how these seams will become visible in the finished building. It is probably useful to imagine that a well-defined, and at least partially visible structural entity, should coincide with each department...and you should begin to know how the traces of these various structural entities will be visible on the outside of the building. Apartments, for example, should be visible as entities from the outside, and from the direction of approach. If the departments are vertical departments, the buildings should be visible as slender high buildings (the Amsterdam solution).

• Now locate the secondary stairs and elevators which serve the departments. These stairs must connect with the main lobby, via the system of galleries which has already been created. For the apartments, the stairs may be exterior to the building. For some offices, the stairs may give access to the ground in such a way that they are directly accessible from the outside...but the stairs must always be easily explained to a

person who goes first to the main entrance of the building, without having to backtrack.

• Locate the entrance of each department so that it can be seen from the stairs, and make this entrance a major volume, easily identifiable, and leading to a clear sense of orientation within the department, as one enters it. This entrance should always lead one to a position looking out over an outdoor area, so that one moves naturally towards the light.

• Within each department, define the largest and most important room, or rooms, and place these rooms with great care, so that they have beautiful light, and are in a suitable position with respect to access, views out, sunlight, and the natural hierarchy of space in the department. In many cases, these "large" rooms may have higher ceilings than other rooms.

• Define the major chains of rooms, next in importance to the large rooms. Again, place these chains with special care for the light. Do not worry too much about space for circulation. Instead allow these rooms to provide circulation leading from one room to the next. If these rooms are to have lower ceilings than the largest rooms, then begin to consider possible ways in which the structure of the department (seen as a load-bearing system) can produce the necessary variations in height.

• If the department has more than one floor, now place its internal stairs.

• Place any small passages necessary to give access to rooms within the department.

• Finally place small rooms, individual rooms, bathrooms, storerooms etc. in the small spaces left by previous decisions.

Alexander, by his own admission, suggests in his conclusion that the above guidelines are probably too explicit and are not as critical to the successful development of a whole. They are included here to suggest the extent to which this thinking can be taken.

CONSTRUCTION

The structure of every building must generate smaller wholes in the physical fabric of the building, in its structural bays, columns, walls, windows, building base, etc - in short, in its entire physical construction and appearance.

In terms of its global structure:

• A three-dimensional structural bay bounded by columns, beams, and walls makes up the configuration.

• Structural translucency should be considered throughout.

• Primary structure located within a bay should bound the largest spaces.

In terms of details:

• The base storey should be higher, larger, and of a grander structure.

• Roofline should be distinctive.

• Floors are differentiated by level with a gradient of window size, floor height, or spacing of structural elements.

• Distinct windows with visible window frames should predominate.

• Thirty to fifty percent of the total wall area should be windows.

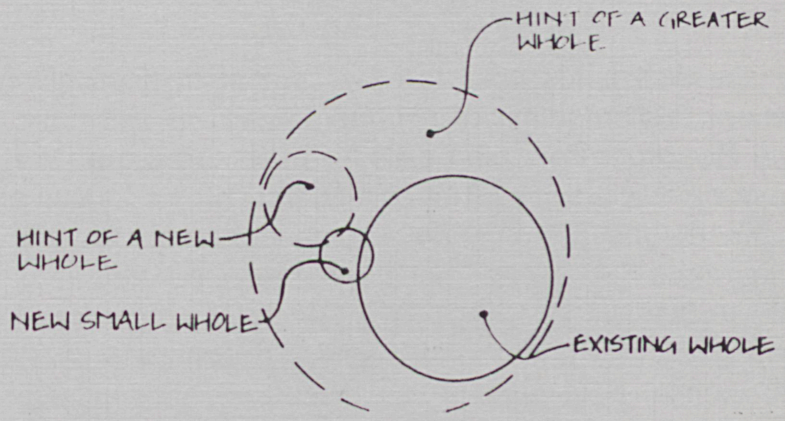
• An element of the same scale should compliment the window frames.

• Blocks or beams are the largest prefabricated elements.

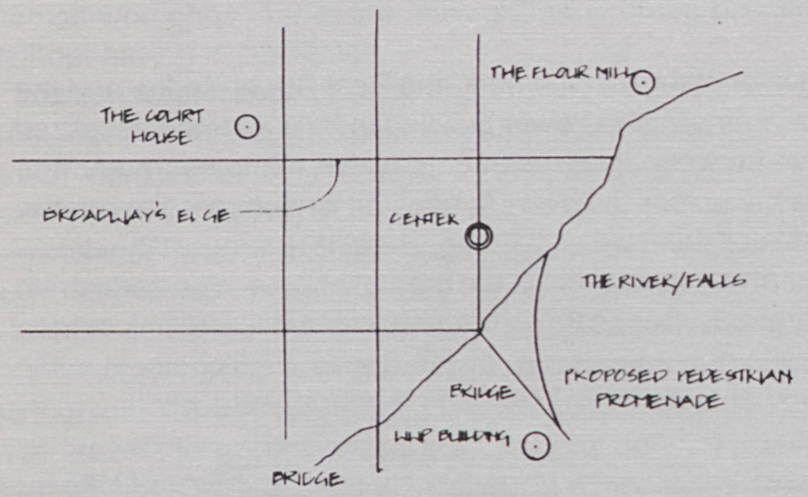
METHODOLOGY APPLICATION

The question of applicability to this particular project must be addressed. Really, the central issue becomes whether a project of my scope can adequately address this methodology and illustrate how it works in practice. If I had started with a completely unresponsive location in terms of its inherent "wholeness", the scope of this project would have had trouble expressing the methodology. However, there exists already enough wholes and hints of wholes and centers that the urge to somehow add to this to create not only new wholes, but to enhance the greater whole becomes quite powerful. Let me explain.

Five months ago when I first tackled the problem, I had what I now characterize as a "vision" of what needed to happen to make my site succeed. I expressed then the obvious dichotomy between the successful development of Riverfront Park and its positive influence on further development and improvements on downtown, and the deteriorated, fragmented character of my site and the area around it. The vision consisted of extending a "formal" invitation in the form of a pedestrian promenade from the park to my area. In this way the spirit of the park could be extended across the river. This then became a key "increment" in the development of wholes. The park, with its symbolic center of the city denoted by the Pavilion and Clocktower, represents a distinctive and coherent centered whole not only for downtown, but in a larger sense, for the entire city. However, this greater whole is distinctly moving in the direction of imbalance. The development around this center is only moving in one direction: away from the river instead of encompassing the river, which is a strong ingredient of this center. The pedestrian promenade works together with the park, the Post Street Bridge and the Washington Water Power building to form a greater localized whole between these elements which reinforces entry and passage across the river. In addition it reinforces the greater whole of downtown and strongly begins to suggest the development of a new whole in the area of my site. The pedestrian promenade then, satifies the requirement to not only add to the whole, but to also establish a new smaller whole while hinting at a greater whole and an entirely new whole.



The emphasis then, is to examine the "hint" of a new whole across the river and identify the elements which begin to define it. With the establishment of the pedestrian promenade, a distinct point of reference to a greater whole is established and a clear sense of center and wholeness begins to emerge. Given this interpretation, a center is emerging in what is essentially an empty site. This creates the opportunity for more realistic application of this methodology which derives much of its force from subtle responses which only a real scenario can provide.



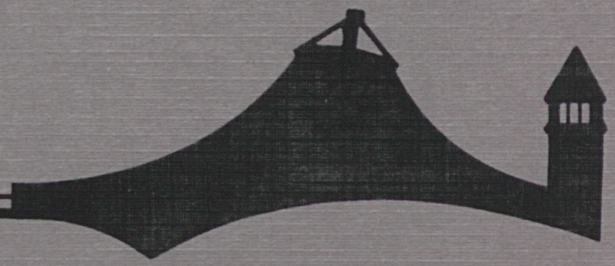
The site also lends itself to development of a variety of functions and broad mix of increment sizes.

- The Riverfront Park plan calls for maintaining the river's edge for public access. The continuation of the pedestrian promenade upstream and development of a park like edge are therefore not only appropriate, but required.
- The site is now primarily used for parking. Development of new buildings will necessarily require a parking garage.
- Residential development, as discussed, is particularly appropriate at this location and would become the largest increment of development.
- Given the location in the midst of a high density of office workers, and its picturesque location, developments such as a health club and eating establishments would be expected.
- Retail business and offices would, given the proximity to the successful downtown district, inevitably spring up.

The opportunity for the development of "positive urban space" is great and almost inevitable with any degree of consideration for the value of the river. In addition, those existing increments hinting at the development of a whole are of appropriate scale and form.

Finally, given my own inclination towards the tenets of "critical regionalism", this methodology is particularly applicable as each new increment attempts to respond sensitively to what already exists at that moment in time and to contribute to a greater sense of identity...or wholeness.

PROJECT STATEMENT



PROJECT SCOPE

Based on my analysis of the project area, I have drawn the conclusion that while a drastic change will be required to convert my site to a positive and dynamic addition to the area's urban fabric, this solution cannot be conceived based on maintaining and/or renovating the existing buildings within the site boundaries. I feel that only one building on the site has the necessary qualities to permit this area to grow in the direction of "wholeness"; that being the office building on the corner of Monroe and Broadway. The others, with one possible exception, have outlived their usefulness and should be removed. The traditional economic argument certainly supports this conclusion. While economically, the elimination of the YWCA is perhaps questionable, in my view, its location and character disrupts completely the natural balance of the site.

Based on the strategy of "critical regionalism" and the urban design methodology of promoting "wholeness", the assumption for this project will necessarily be the elimination of those buildings described. In addition, the inevitable removal of all buildings on the west side of Monroe Street - with the exception of Milford's Fish House, on the corner of Monroe and Broadway - will be assumed.

The scope of the project, then, will be as follows:

• The pedestrian promenade previously proposed as the linkage solution between Riverfront Park and the site will be modified to continue the pedestrian path along the river to the pedestrian bridges farther upstream and The Flour Mill shopping center.

• Housing of medium to high density will be developed to include recreational activities.
• A restaurant/cafe will be developed.
• Retail businesses and offices will be represented.
• A health club.
• A plaza and park celebrating the significance of the river and falls and expanding Riverfront Park to the north side of the river will be developed.
• A parkade serving the needs of lost parking space will be developed.
• Development on the west side of Monroe Street will be represented.

PROJECT FOCUS

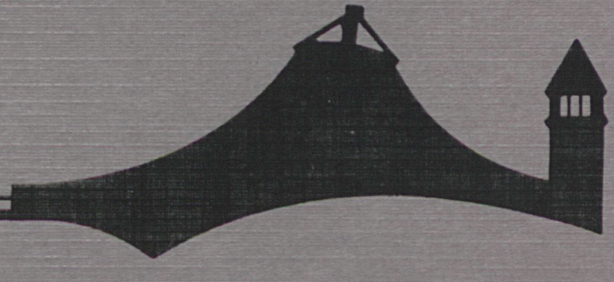
The primary concern of this project, as stated, is the evolution of an urban "wholeness". Consequently, the emphasis will be more outward oriented. Development of this wholeness, while generally adhering to the format outlined in the Methodology, will specifically focus on the following major issues:

- Identification and application of those elements and qualities representative of the identity of Spokane as a whole.
- Emphasis on appropriate connections and transition between the public and/or private realm: plazas, parks, pedestrian walkways, streets, and buildings.
- Careful consideration for the importance of the Spokane River and Falls as an extension of the site and focus for the city.
- Careful consideration for the importance of Broadway Avenue as a distinctive urban edge and border helping to define a new "whole".
- Understanding and application of those elements and qualities which enhance the spirit of home in the urban setting.

The project will not be concerned with the following:

- Detailed design of interior spaces beyond volumetric representation unless there exists a distinct relationship to the transition from outside.
- Detailed design of floor plans for the individual residential units, health club, retail businesses and offices, and restaurant/cafe.
- Structural or mechanical design.

ISSUE EVALUATION



ISSUE EVALUATION

Understanding and application of those elements and qualities which enhance the spirit of home in the urban setting.

Personal identity is the content of private dwelling.

> To understand its symbolism, expressed through the ages by poets and sages of many cultures, let us consider the first men's attitude. Then the house is seen as the fullest and oldest manifestation of the psyche. Like dance, like song, it represents a necessity of expression, with the added funciton of protecting a vulnerable creature in the course of his development. Its reality is tangible and durable: the place whence all human acitivities have emerged. It provides the necessary base from which consciousness is formed, consolidated and expanded, and the self defined. The house is the hearth, the common ground of the psyche's growth and transformation.[23]

Beyond protection from man and nature, home is where we develop a sense of place and rootedness; a place where we can express our creativity and develop a wholesome self concept; a place to fulfill our values. However, it must serve a broader function as well. Dwelling must be capable of providing the opportunity to relate to others, to satisfy the need for social and psychological stimulation.[24] Herein lies a common problem: how to provide the opportunity for personal identity, while engendering a sense of community.

In the urban setting, where economics frequently requires housing of higher densities, personal identity has often all but disappeared and a sense of community is lost with buildings far removed from the land.

> A survey of any city in the world (as far as we know) would produce a discouraging affirmation that, however wonderful individual dwelling may be, there are no schemes for multi-family housing...that satisfy all the senses of the body, and nurture the memory as well.[25]

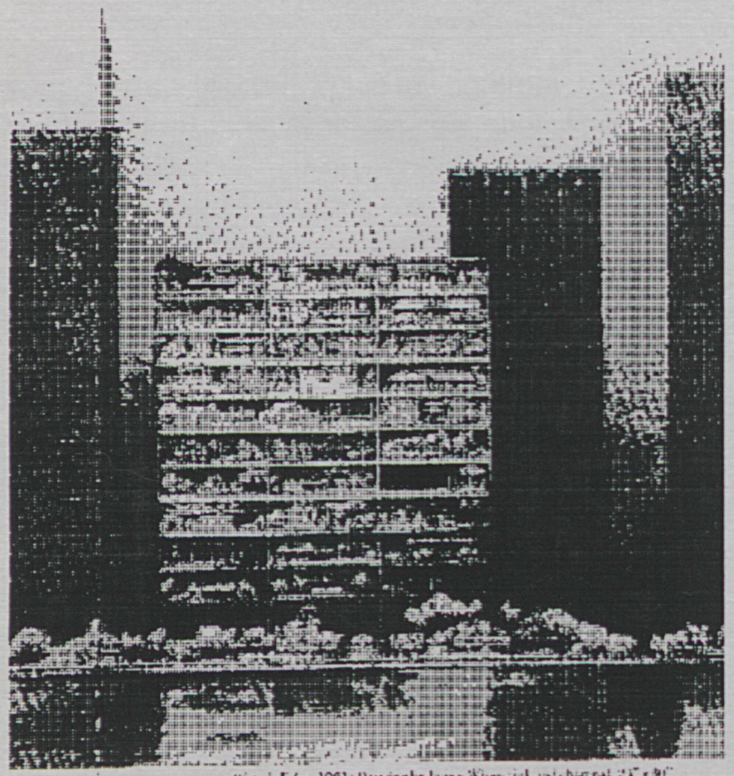
What then is needed to fulfill the requirements for a sense of home in a higher density setting?

• We all need our territory, not only internally, but externally as well. Though it need not be large, this territory must be perceived as offering privacy through the use of elements such as fencing, planting screens, berm, change of level, party wall, or the house forms.[26] Human privacy is fundamental to the psychological development, and well being and functioning of the individual.[27] "In overcrowded housing, the lack of definition of personal space - individual territory - is the source of many social problems.[28]" It must also be within our control. In higher density housing, this might take the form of a patio or terrace. However, care must be taken to maximize ground orientation by not going too high, and preventing possible overview from terraces above.[29]

• The house as an architectural form and symbol is the one artifice where private worlds and public domain converge. Therefore, development of a clear hierarchy of spaces from private to public is necessary to preserve the spirit of home while enhancing the sense of community.[30]

• The opportunity, not only for internal personalization, but for

external as well must be provided in some way. "This desire to personalize one's environment may be seen as a way of giving meaning to that environment. As the other areas of life and work become increasingly more remote from the personal control of the individual, and more depersonalized, this need becomes greater in the house."[31] Theoretical work on this subject has been done by SITE. Taken to the extreme , "The Highrise of Homes" poses some interesting questions with regard to how far this idea could be taken. It is collage



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architecture to be created by the inhabitants' infinite variety of personal decisions. The problem evident in their excersize is the question of how to translate people's instinctive desire for personalized housing into terms which accomodate this need and satisfy the designer's "elevated aesthetic sensibilities" at the same time.[32]

To develop both privacy and the true advantages of living in a community, an entirely new anatomy of urbanism is needed, built of many hierarchies of clearly articulated domains. Such an urban anatomy must provide special domains for all degrees of privacy and all degrees of community living, ranging from the most intimately private to the most intensely communal.

• A strong sense of home requires a good environmental image: the possibilities to relate to images identifying the landscape must be enhanced. "To dwell in the qualitative sense, is a basic condition of humanity. When we identify with a place, we dedicate ourselves to a way of being in the world. Therefore, dwelling demands something from us, as well as from our places. We have to have an open mind, and the places have to offer rich possibilities for identification."[33] Visual events and focal points must be reinforced.

• Cluster housing, the most enduring form of human settlement, is probably most capable of satisfying all these requirements.[34]

• Even at higher densities, cluster housing has the flexibility of configuration and scale to provide an adequate sense of ground orientation.

• Cluster housing offers the possibility to organize a hierarchy

of private, semi-private , and public spaces. This offers the community benefit of shared open space while providing possibilities for reasonable privacy and private outdoor space.
• Form and building alignments, particularly terracing, lend themselves to permitting some degree of personalization on the exterior, while protecting overall aesthetic coherence.

In addition:

• Cost reduction techniques of mass housing can be properly applied to low rise medium density housing developments.
• Cluster housing has the flexibility to fit into the methodology of enhancing "wholeness".

The most effective method for providing the benefits of higher density while maintaining the advantages of cluster housing is terracing.

Identification and application of those elements and qualities representative of Spokane.

The previous discussion on the philosophy of "critical regionalism" alludes to many of the elements and qualities of a place which help to enhance its identity. Kevin Lynch in his "Managing the Sense of a Region", attempts to suggest more explicitly what we should look for to identify these things. "Place character in everyday surroundings is hardly thought possible; it is considered to be a special concern reserved for unique or historic localities. Place identity and image structure at the regional scale are looked upon as esoteric matters. Yet for many people the region, or a large sector of it, is their true life space."[35]

• Care must be taken to remember that places exist in time and hence events and specific periods of time during the year will help to establish the identity of place.
• These elements and qualities exist at various levels including the local scale, public domain at the regional scale, and major elements of a region.
• A continuity with the past, however commonplace, can help establish this identity.
• Keep in mind that while our experience is regional, our full sensory perception is local.
• Develop an environment which enhances orientation through imageable structures. Familiar features of a landscape should be emphasized and fully legible: the main centers, roots, districts, and landmarks that structure the full extent of the area. Remember that identifiable character is a quality of interaction between observer and observed.
• Experience can frequently be a sequence of events working together which, individually lose their imageability.
• Finally, many qualities of identity are in the realm of perception and not of a concrete nature.

Some of these elements and qualities to consider for Spokane could be:
• Its sense of culture and formal cultivation. I strongly sensed this on my first visit which helped to create the formal expression of a pedestrian promenade.
• The Washington Water Power building acting as a strong image of entry and guardian over the site. Also, its symbolic representation of the historic use of the river as a generator of power.
• The Spokane River and Falls (see more under this issue) .
• The Riverfront Park development and its strong symbolism for drawing from the past, but looking to the future repre-

sented in the Pavilion and Clock Tower.
• Spokane's supportive attitude towards the development of public parks. They exist in abundance throughout the city.
• Historically, the symbolic importance of the railroad in the area of the site and in terms of the economic development of Spokane.
• Balanced mix of conservative and progressive thought inherent in the people of the Inland Empire.
• The Bloomsday Run as a symbol of community cohesiveness. The run ends on the south side of the Post Street Bridge after passing down Lincoln Street through the site.
• The general lack of hostility and friendliness of Spokane's people.
• The sense of being close to the land engendered by the distinctive natural setting of the site, and the hills and mountains surrounding the city.
• The basalt formations highlighted on the sheer edges of the river, evidence of the largest lava flow the earth has ever known.
• Spokane's Indian heritage, particularly the historical events which occurred on or near the site.
• The industrial and agricultural economic foundations of the region.
• The importance of Spokane as the leader of the Inland Empire.
• The county courthouse, The Flour Mill, and Broadway Avenue as a distinctive edge and boundary for the site. (see more under this issue)
• The IIT Baking Company as a historical reference to the industrial roots of the site.
• The abundant use of brick.
• The lower elevation and smaller scale of buildings around the site.

This is only the beginning of the possible sources to draw from. The important point here is the heightened awareness which considers all these things.

Emphasis on appropriate connections and transition between the public and/or private realm: plazas, parks, pedestrian walkways, streets and buildings.

This issue is of particlar interest on this site because of the broad range of connections and transitions. Knowing these areas can lead to an understanding of how they can uniquely promote interest and interaction. "...transitional areas are often the most interesting places to be in as any door leaner will testify."[36] Suffice it to say that the study of this problem has been a fundamental issue examined in many projects through the course of our studies in architecture. Transition and connections can be delineated with changes in elevation, barriers, railways, changes in paving, reduction or increase in scale, gateways...and the list goes on and on. Following is a list of those areas in this development which will be of particular interest with regard to this issue:

• Transition from housing to the public realm. As explained, the primary consideration here is providing an adequate degree of privacy and territoriality for the individual while enhancing the sense of community.
• Connection between the "existing" pedestrian promenade and its continuation on the site. This might be very touchy. As one observer noted, the pure form of the promenade does not lend itself easily to a connection.
• Transition from the river's abrupt edge to a pedestrian walkway and park. It seems that careful thought will need to

be given to prevent an artificial transition at this edge. The dramatic effect of this rocky edge can best be expressed by carefully maintaining and preserving its natural and untamed character.

• Connections between the parking garage and those facilities using it. Particular emphasis will be put on visual connections to entries.

• Connections to streets will hinge on decisions of what type of activity would benefit most from adjacency to the various streets.

• Connection between the blocks on either side of Lincoln Street. Given the existing viewpoint for the lower falls and the proposed continuation of a pedestrian walkway across the street, access across the street needs to be improved. In addition, with the likelihood of housing being on the opposite side of the street as the park, some form of safe access needs to be considered.

• Transition from formal plaza to park, and connections to buildings fronting the plaza.

Careful consideration for the importance of Broadway Avenue as a distinctive urban edge and border helping to define a new "whole".

My identification of this as an issue began with a vision of what this edge should be. At several junctures in my investigation, the subject has come up. To reiterate, Broadway Avenue has many distinctive qualities. Between the county courthouse and where it terminates at the eastern tip of the site, it is broad. The county courthouse with its distinctive character and presence from all over town gives identity to Broadway as the pathway to this magnificent building whose formal arrangement of trees and lawns reinforces its distinction. On the other end, Broadway terminates at the edge of the river exactly at the upper falls, certainly a cause worth celebrating. Across the street stands the block long IIT Baking Company with its length and rhythm strengthening the sense of edge which draws one to this point. Slightly beyond, stands the old converted flour mill, a fitting reminder of the origins of settlement at this place. This section of Broadway runs for only three and a half blocks, and in truth, is highly fragmented inbetween. Each intermediate intersection, however, does have at least one distinctive building. The office building at Lincoln and Milford's Fish House at Monroe are most prominent and help to lend strength and credence to Broadway as an important edge. Those elements which do exist begin to establish a developing sense of a whole with Broadway as its north edge.



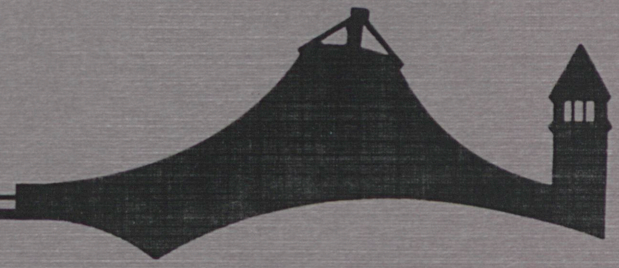
The distinct qualities of Broadway Avenue.

Careful consideration for the importance of the Spokane River and Falls as an extension of the site.

• Before anything, the river was there. It is the common thread which ties the history of Spokane's settlement together. It stands as the ultimate symbol of identity; it is the center for the city around which everything has happened. Given the site's adjacency then, it becomes particularly important to recognize this, and provide an appropriate response.
• The dynamics of the river communicates a plethora of information. Information about the natural history of the area can be observed on the edges carved by the river. The natural cycle of seasons is readily communicated with the increased or decreased flow of the river and the subsequent change in the sound of the falls. The continual movement of water always excites the senses.
• Conveying a sense of the history of the river and its use for power to drive flour mills first, then later, some of the first electrical generating plants in the world.

The deepest meaning of any place is intimately tied to its sense of connection to the land; to the whole web of living things. In the city, the connections are frequently lost. When they do exist, their presence must be dealt with sensitively.

THE PROGRAM



THE PROGRAM

Given the strategy of developing an urban "wholeness" and the reality of incremental growth through time, it becomes unrealistic to determine to any exact degree what the space allocation for the various components would be. This is particularily true when we understand that each subsequent increment responds to those already in existence. Generalizations of spatial requirements for the purpose of developing possible schemes or patterns are made. As increments are proposed and developed, more exact spatial allocations are made. The development of medium density cluster housing will be assumed to be the first building increment. Therefore, we can make more exact assumptions about this component of the project.

• Continuation of the pedestrian path from the Post Street Bridge to The Flour Mill. This component is virtually a given.
Spatial Requirement: Roughly 25' wide X 400' long.
User: General public.
Description: It should provide a safe walking surface and plenty of seating. Plantings are desireable. My inclination is to give it a freer more naturally flowing character in tune with the topography along the river's edge. A boardwalk?

• Layout of a green park strip along the river as a continuation of Riverfront Park.
Spatial Requirement: This component is envisioned to extend back from the river roughly 100' to 150'. This affects an area about 600' long or roughly 90,000 square feet.
User: General public.
Description: It should follow the natural contours of the river's edge. Plantings and grass should be freely used and interspersed with naturally occuring rocky basalt accents.

• The plaza as now perceived, would be located in the northeast corner of the site.
Spatial Requirements: Approximately 200' X 200' or 40,000 square feet.
User: General public
Description: Formal, with a lively color and pattern in the paving. Incorporation of plantings, seating and lighting with one or two "centering" elements would be desireable.

• The housing component will probably be located somewhere in the southwestern quadrant of the site. Protection of the view corridor to the courthouse and my own preferences for this form of housing (see Issues Evaluation) will necessarily limit the height of this complex from four to five floors.
Spatial Requirements: A total of approximately 60,000 square feet will serve this use including the various ammenities such as recreational facilities. Roughly 56 dwelling units averaging 1,350 square feet will be clustered.
User: Occupants can be assumed to be upper middle class to upper class. Singles, young couples, and older couples without children will make up the majority.
Description: Terraced cluster housing.

• Approximately 95,000 square feet of parking on the site will be sacrificed for development. Therefore, a parking garage is required.
Spatial Requirement: Allowing 50% more parking for future development requires a parking garage occupying a total of 36,000 square feet on the site. Assuming four levels, the

required 150,000 square feet is satisfied.
User: Primarily commuters to downtown.
Description: It should be sensitive in character to the adjoining buildings as it will likely act as a buffer protecting various activities in the residential development from exposure to traffic and its inherent problems

These components will provide the project with a foundation and starting point additional increments will follow.

CONCEPTUAL SCHEMES



CONCEPTUAL SCHEMES

The object here is to develop some rough conceptual ideas of how the methodology might work in the incremental growth of a "whole". The increments shown were added piecemeal based on the existing development at that stage. They are numbered to show the sequence in which they were added to the whole. Emphasis is given to the consideration of pedestrians first, buildings second, and then streets.

1. The proposed pedestrian promenade overlooking the falls expands the sphere of positive influence of Riverfront Park across the river. The whole is expanding.

2. A "vision" of a stepped pedestrian path diagonally across the site, from the bridge to the courthouse begins to evolve. The purpose is to not only provide a path to this natural point of interest and orientation, but to reinforce its presence.

3. The proposed pedestrian promenade and the pedestrian bridge upriver both effectively dead end. The vision is to connect these two along the edge of the river to create continuity.

4. Due to the newly established linkage to the amenities across the river and the river itself, a housing development is proposed. It should be as close to the river as possible while not interfering with the city's aim to preserve the river's edge for public use. Care should be taken to avoid adjacency to Monroe Street. It can begin to delineate the edge of a diagonal path across the site.

5. A park is developed adjacent to the pedestrian walkway to enhance the sense of passage and delineate public space.

6. The housing development would benefit from a connection across Lincoln Street to the park. A pedestrian bridge linking the housing to the park is proposed. Its form could become a viewing platform to view the Bloomsday Run and symbolize its end. This would also provide linkage across the street to the diagonal walkway.

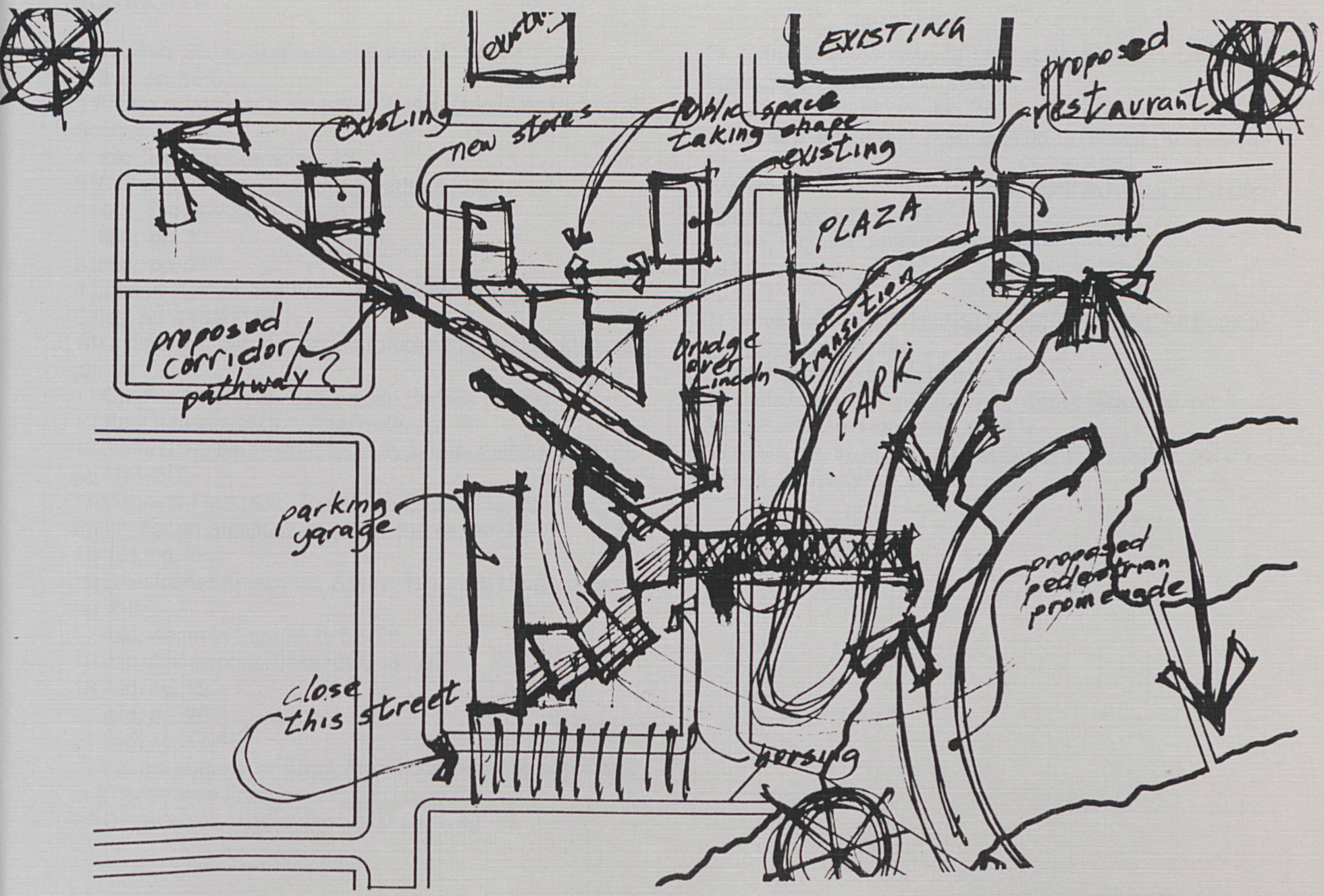
7. A restaurant/cafe is proposed at the northeast corner of the site where it can benefit from the view to the falls and downtown, as well as adjacency to the pedestrian walkway, park and Broadway Avenue.

8. The development of the restaurant/cafe begins to suggest a rectangular space reinforced by the IIT Baking Company, providing a continuous and rhythmic edge, and the office building on the corner of Lincoln and Broadway. It not only serves to celebrate formally, the significance of the falls here, but acts as an effective transition stage from the street to the park.

9. The loss of parking space on the site requires the addition of a parking garage. It should be located on the busiest street for convenience and in such a way as to provide a buffer between Monroe Street and the housing development.

10. The developing walkway between the bridge and the courthouse is encouraging positive activity and several retail business increments are added along the walkway and around the corner onto Monroe Street.

By this time the area's amenities are encouraging activity which defines it as a distinctive whole in itself. As described in the Program, these are some of the areas which suggest themselves for development. Precisely how the whole takes form will be a step by step process.


existing
EXISTING
proposed restaurant
existing
new stairs
public space taking shape
existing
PLAZA
proposed corridor pathway?
bridge over lincoln
transition
PARK
parking garage
proposed pedestrian promenade
close this street
parking

FOOTNOTES

1 Thomas Stone, Spokane Sketchbook, pp. 23.
2 Ibid, pp. 86-87.
3 Photos courtesy of the Eastern Washington State Historical Society.
4 Ibid, Thomas Stone, pp. 83.
5 City of Spokane, Spokane Riverfront Plan, pp. 27.
6 Ibid, Thomas Stone, pp. 3.
7 Ibid, pp. 33.
8 Ibid, pp. 24.
9 James Ruffner and Frank Bair, editors, Weather of U.S. Cities, pp. 1151-1157.
10 Christian Norberg-Schulz, Architecture: Meaning and Place, pp. 19.
11 Charles Moore, In High-Rise of Homes, pp. 27.
12 Paul Ricoeur, History and Truth, pp. 16.
13 Barrie Greenbie, In Humanscape: Environments for People, pp. 211-212.
14 Kenneth Frampton, Towards a Critical Regionalism: Six Points For an Architecture of Resistance, pp. 20.
15 Ibid, pp. 27.
16 Christopher Alexander, A New Theory of Urban Design, pp. 2-3.
17 Ibid, Kenneth Frampton, pp. 28.
18 Ibid, Christopher Alexander, pp. 32.
19 Ibid, pp. 10.
20 Ibid, pp. 20.
21 Ibid, pp. 14-15.
22 For the purpose of study, Alexander's work appears here in a condensed form.
23 Olivier Marc, In High-Rise of Homes, pp. 15.
24 James Montgomery, In Human Needs in Housing: An Ecological Approach, pp. 49-50.
25 Ibid, Charles Moore, pp. 27.
26 Richard Untermann, Site Planning for Cluster Housing, pp. 40.
27 Harold Proshansky, In Human Needs in Housing: An Ecological Approach, pp. 22.
28 Ibid, Richard Untermann, pp. 40.
29 Ibid, pp. 42.
30 Ibid.
31 Amos Rapoport, In Human Needs in Housing: An Ecological Approach, pp. 180.
32 SITE, High-Rise of Homes, pp. 71.
33 Christian Norberg-Schulz, Concept of Dwelling, pp. 1.
34 Ibid, Richard Unterman, pp. 41.
35 Kevin Lynch, Managing the Sense of a Region, pp. 23.
36 Ibid, Kevin Lynch, pp.28.

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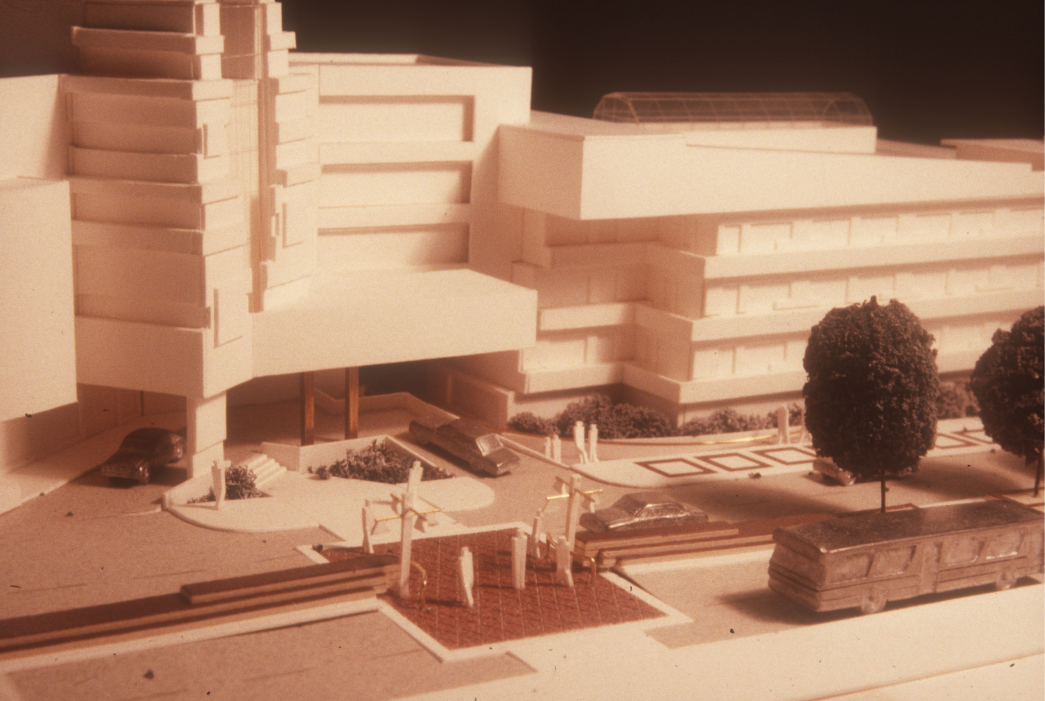
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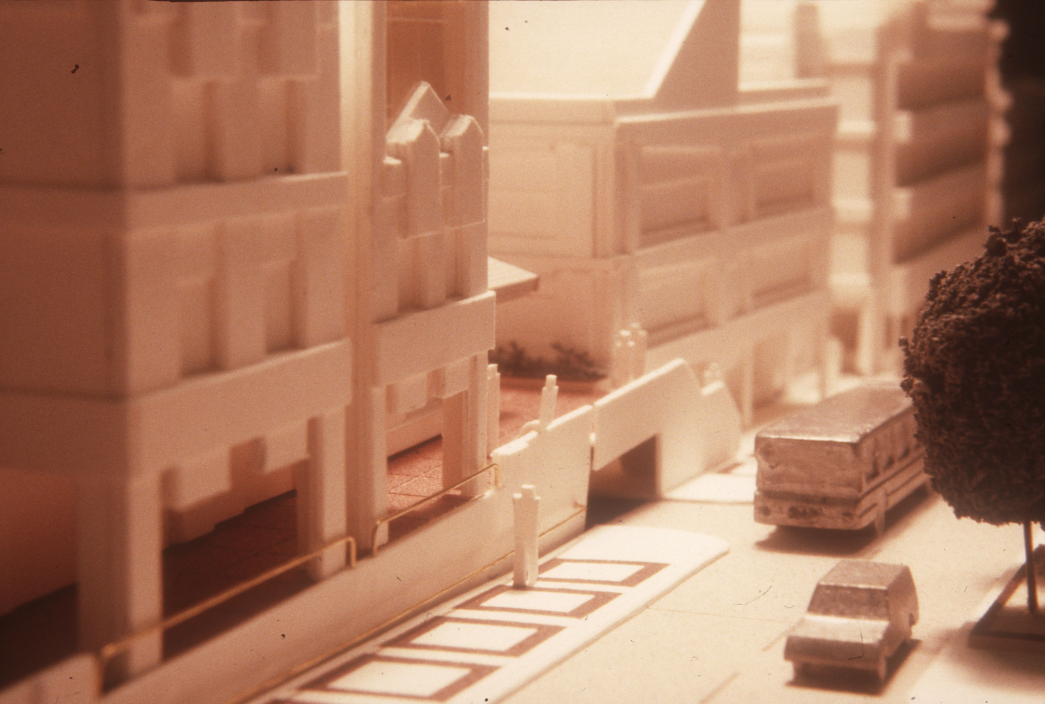
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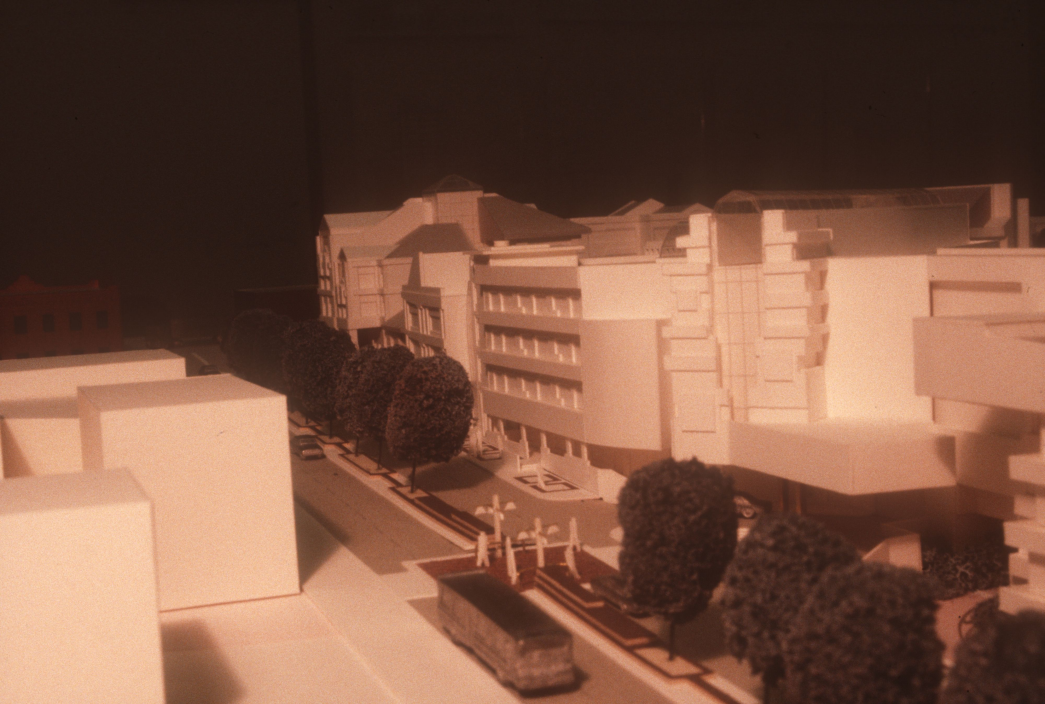
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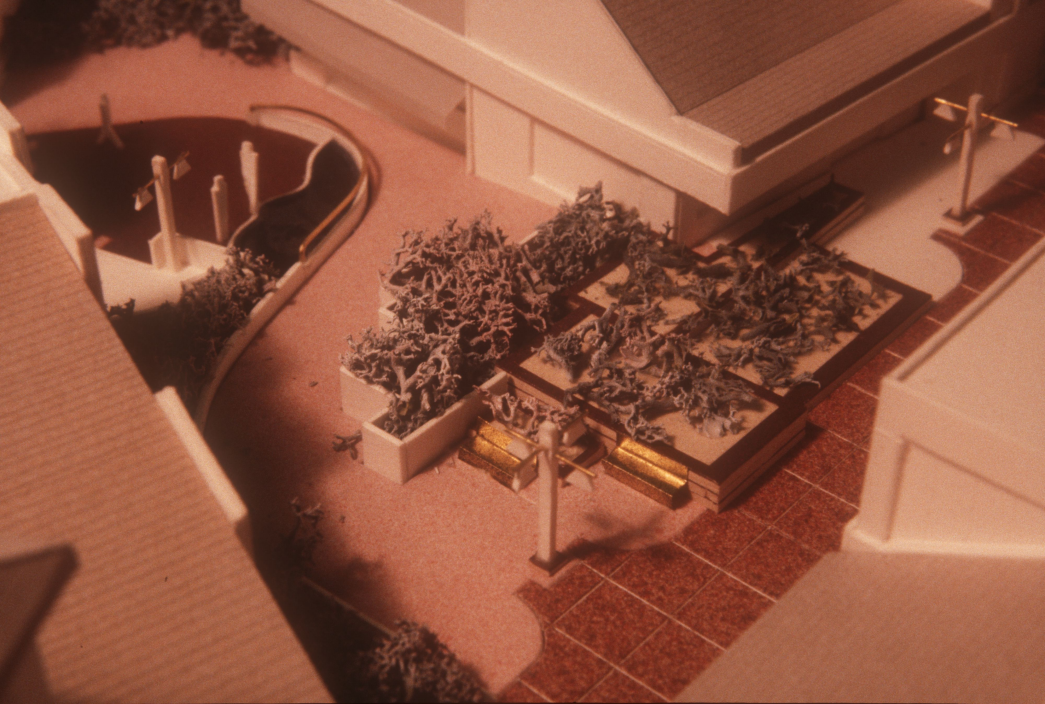
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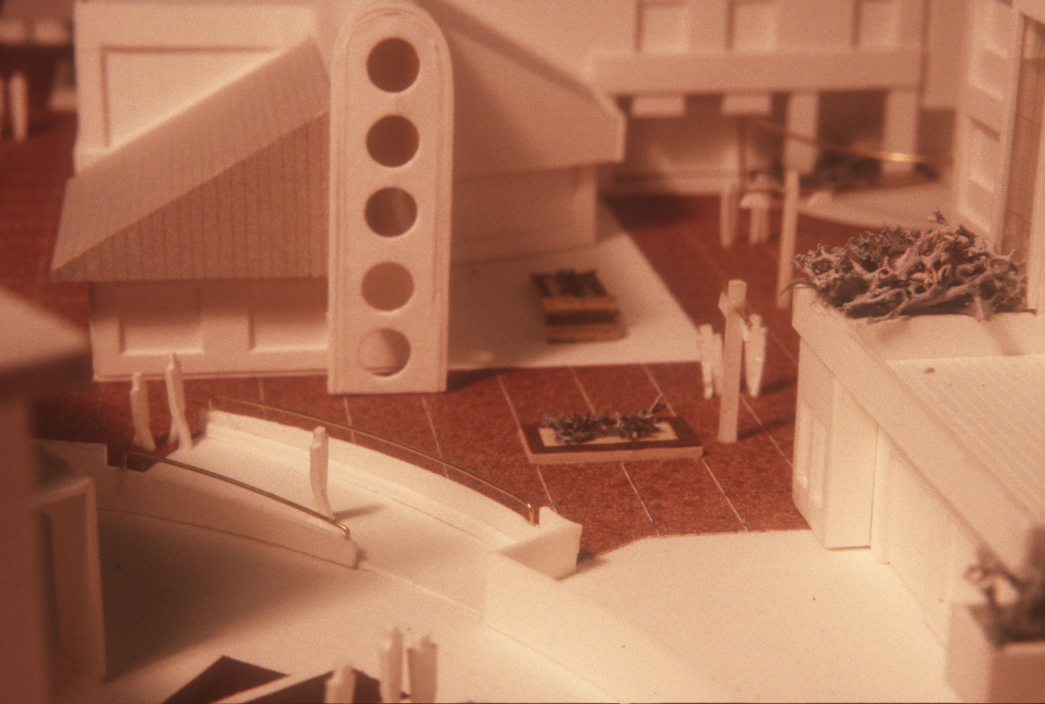


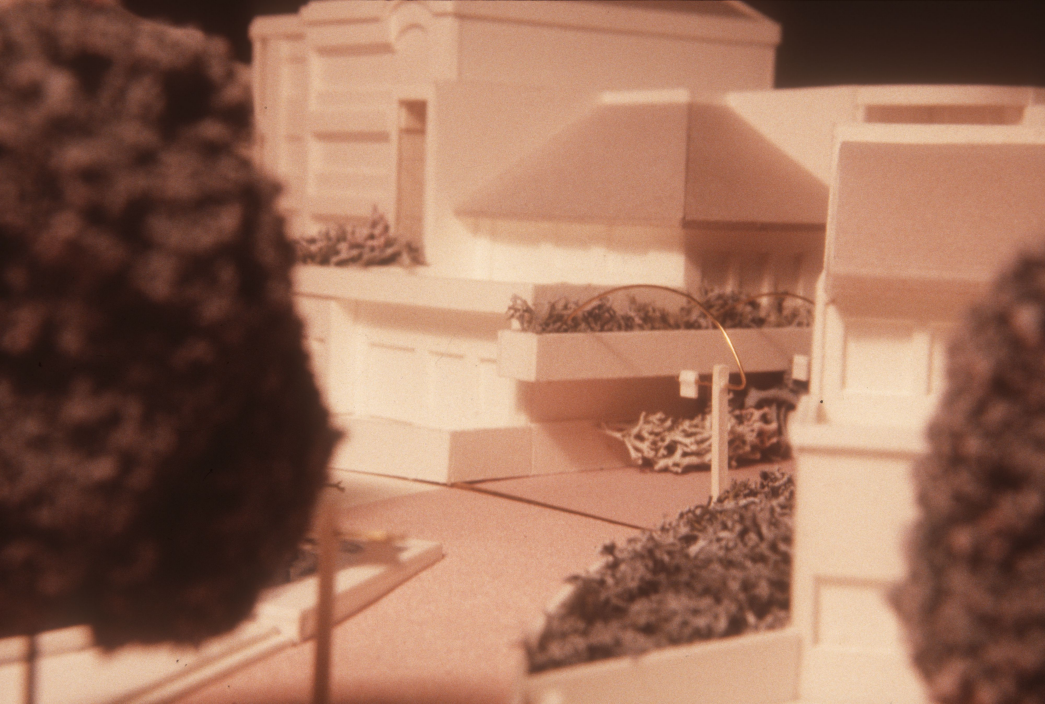


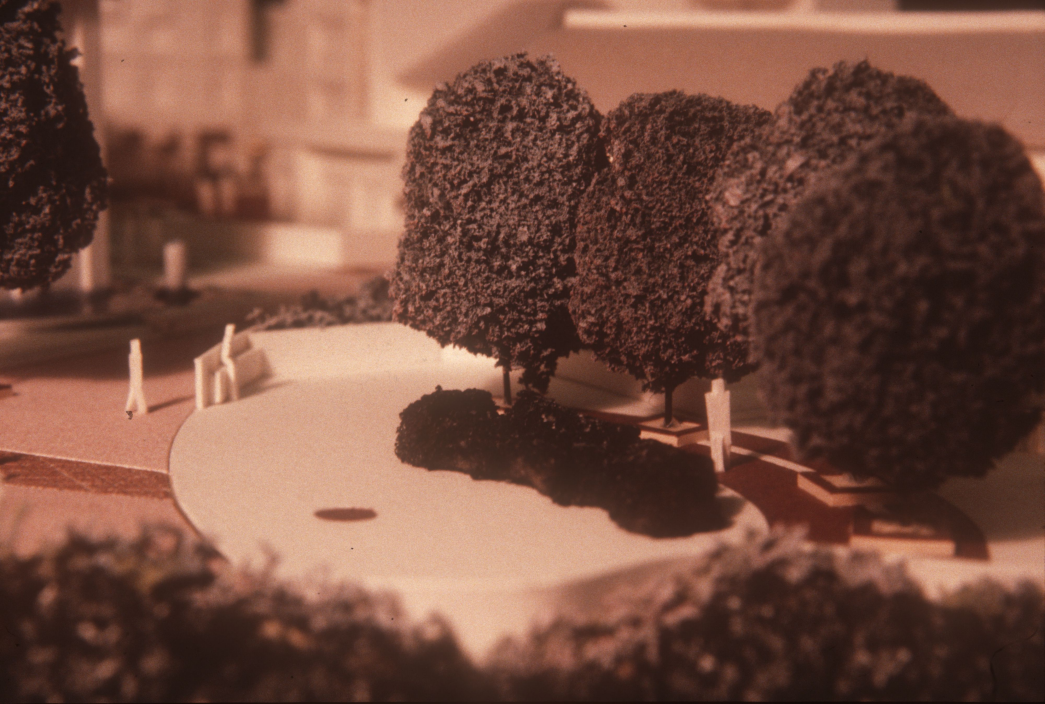


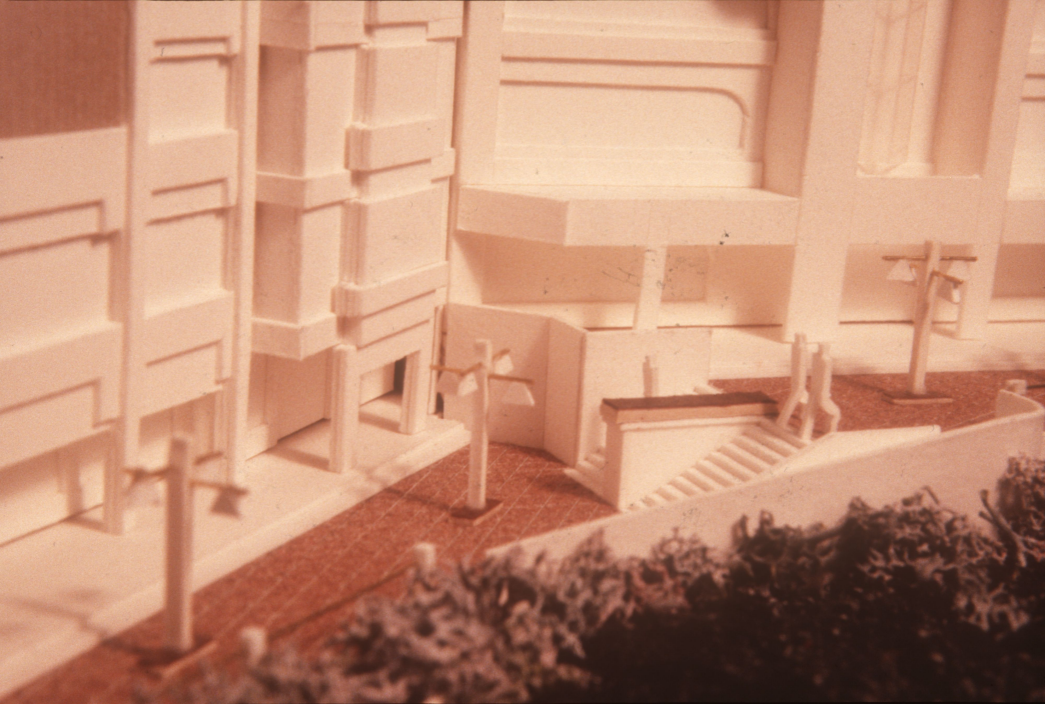


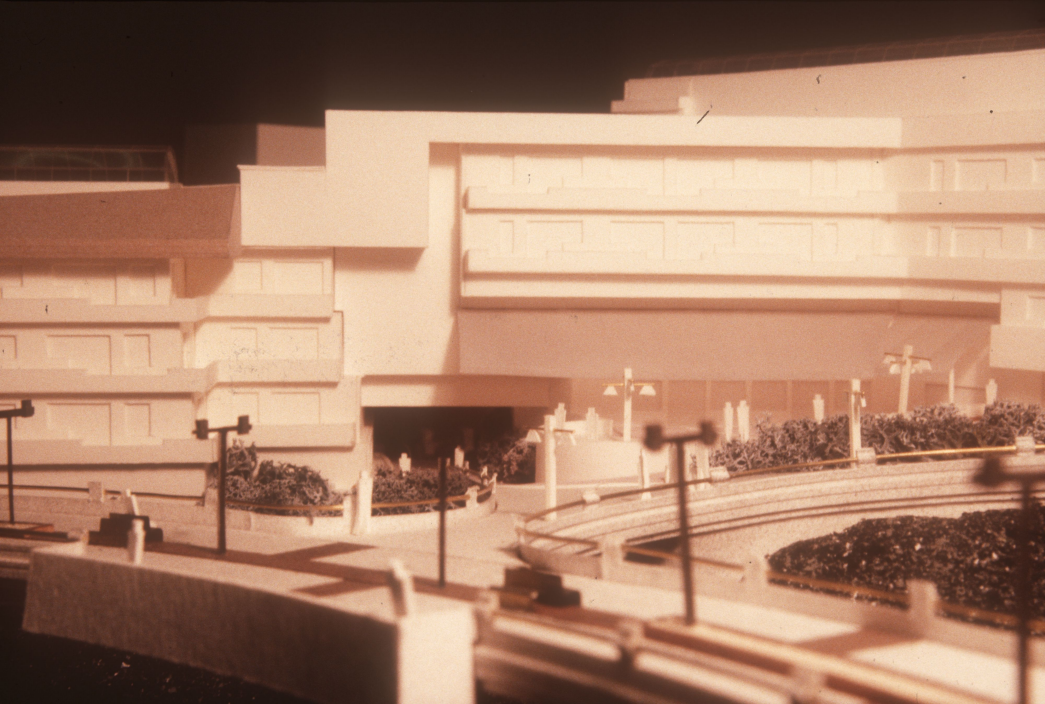




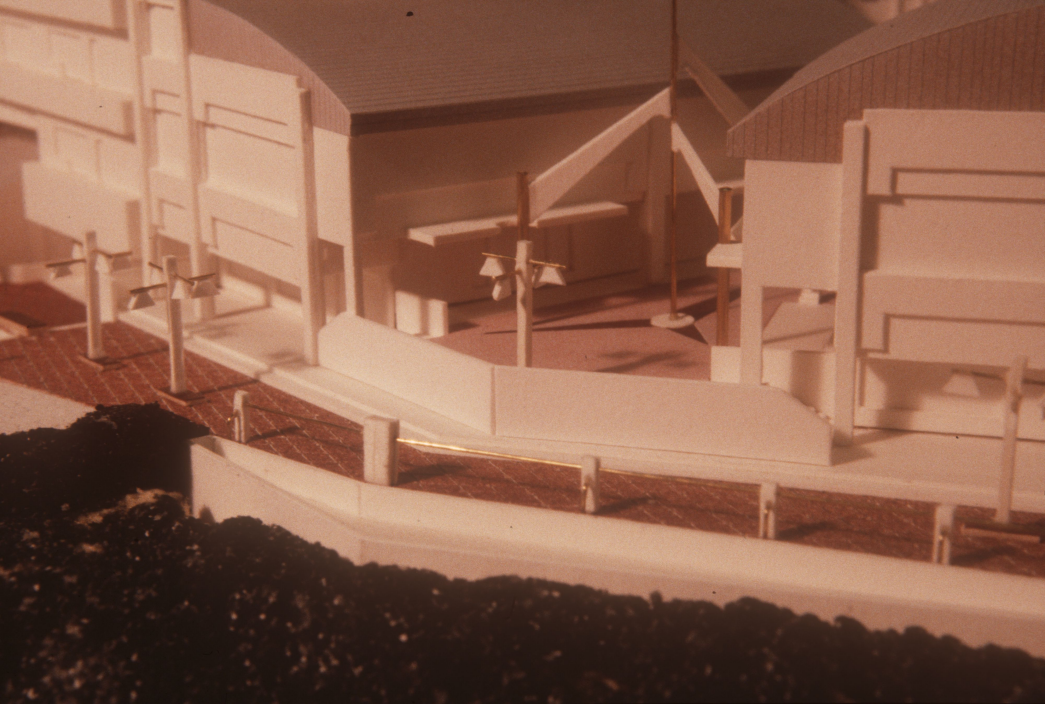


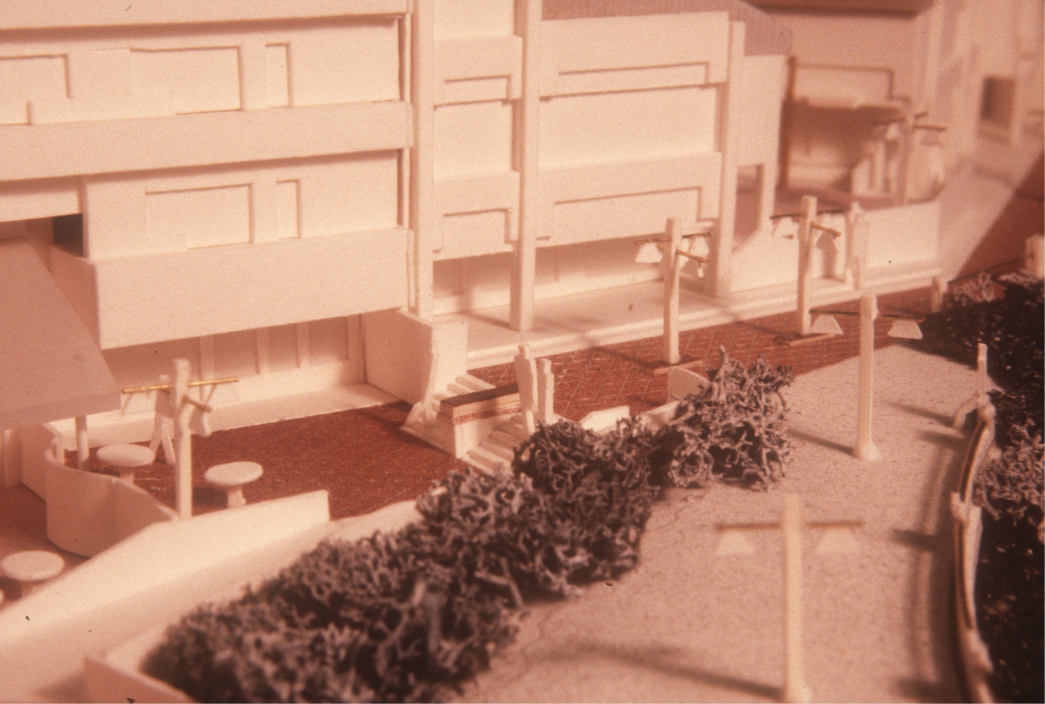




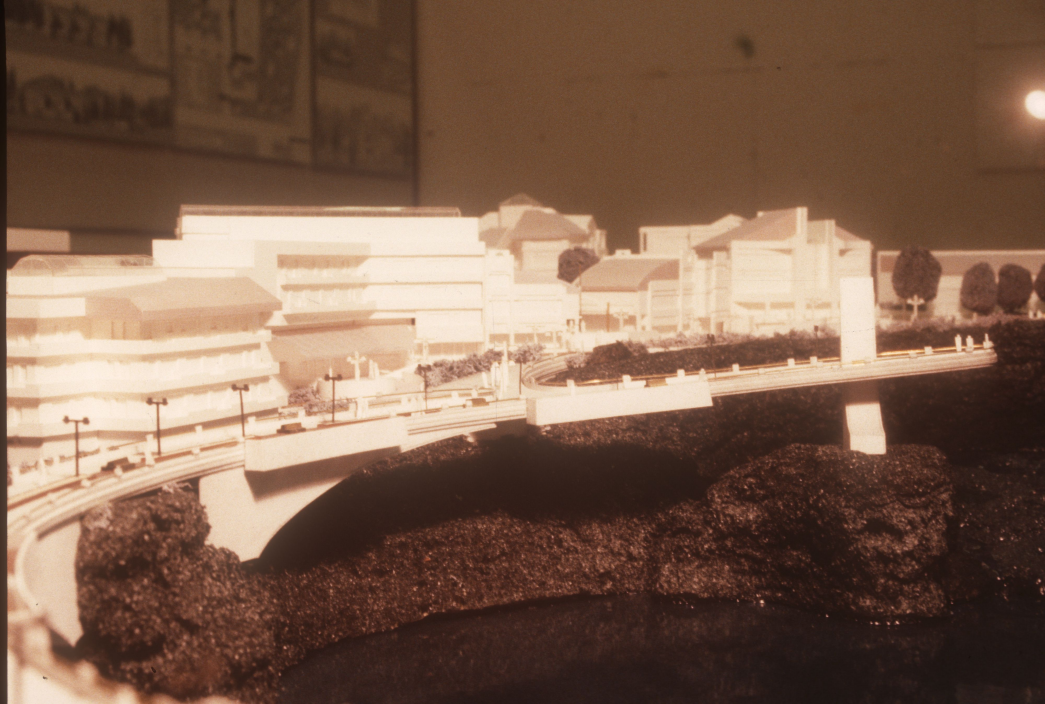












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