

# 2000(B)

AIA/IDP CHARETTE

**Design of a contemporary performing arts institute within Portland's post-Industrial core.**

**Fostering the enhancement of intellectual growth and experimentation.**



2000(B) - North Macadam

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**Objective:**

The AIA/IDP Competition is organized by the American Institute of Architects: Portland Chapter's Intern Development Program Committee. The purpose of the competition is to allow students, interns and artists a venue to express their ideas and create a critical discussion around current issues in the City of Portland.

For this competition, we are continuing an exploration from the 2000(A) competition, held in the Spring of 2000. From that competition, it was concluded that of the many potential sites within Portland's urban core, that the North Macadam district would both be best served and serve as the location for an Institute for the Performing Arts. This post-industrial area in Portland's urban core was heavily used for marine shipping and construction prior to the atrophy of their regional industries. While as there has been an on-going heated discussion about the development of this area, the grand scope has not yet been either codified or constructed. Therefore, we see this as a competition ripe with opportunities for young vibrant minds to cast their ideas into the mix and see what we can stir up.

**Type:**

Second part in a two stage competition revolving around a multi-disciplinary arts institute in Portland's urban core. The site selection from 2000(A) has become the impetus for 2000(B).

**Eligibility:**

Open to all students, artists and interns (individual or team).

**Fee:**

US\$40 per entry

**Schedule:**

Competition Packet Available:	02 October 2000	Noon	AIA Office; 315 S.W. 4th
Submission Date:	17 October 2000	4PM	Atelier Z; 328 N.W. Broadway
Jury Discussion:	20 October 2000	5PM	Wieden & Kennedy, Atrium; 224 NW 13th
Awards Dinner & Presentation:	21 October 2000	TBA	Portland Art Museum, 1219 S.W. Park
First Thursday Exhibition:	02 November 2000	7PM	Atelier Z; 328 N.W. Broadway

**Jury:**

Brian Borrello	Sculptor
John Cava	University of Oregon
Clive Knights	Portland State University
Bob Schatz	Bob Schatz, Architect
Jeff Schnabel	Fletcher Farr Ayotte p.c.

**Awards & Exhibition:**

\$400	First Prize
\$100	Honorable Mention (up to two at Jury's discretion)

A private awards ceremony will occur on Saturday, 21 October 2000 at the Portland Art Museum in conjunction with the American Institute of Architects, Portland Chapter Design Awards Gala and Architecture Week.

Atelier Z will host an exhibition of finalist boards for the month of November in their Gallery. There will be an opening reception on Thursday, 2 November 2000 @ 7:00 PM.; 328 N.W. Broadway.



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## Presentation Requirements:

Narrative Position:	100 words (min.)
Site Plan:	1" = 100'-0"
Building Section:	1" = 20'-0"
Building Plan:	1" = 20'-0"

Multiple Three-dimensional renderings or model photographs showing the proposal in its context.

All imagery should foster a creative solution to this urban planning charette.

Media that strongly conveys your ideas may compensate for the traditional drawing techniques listed above.

All 2D/3D media will be accepted. (i.e., painting, photography, collage, models, digital, etc.) If your media is abstract, please pay extra attention to your textual description. Text is required under all conditions.

## Submission Format:

One 32"x40" Board (indicate horizontal or vertical format)

Maximum depth 5", Maximum weight 15 lbs.

The back of competition boards must be free of projections and prepared for wall mounting or installation.

Attach registration form in a sealed blank envelope with entry number clearly displayed on the back of board.

Bottom line: If one person can carry it, it fits in a truck and it will not break, shatter or generally decompose, it will be accepted.

## Submission Deadline:

All submissions must be received at Atelier Z, 328 N.W. Broadway, #117 (@ N.W. Flanders Street) by no later than Tuesday, 17 October 2000 @ 4 PM (physical delivery, not just post-marked).

Late submissions will not be accepted. Don't take chances.

AIA/IDP assumes no responsibility for lost or damaged competition entries.

Competitors are advised to make record copies of their design solutions prior to submitting them.

## Rights:

In entering the design competition, entrants grant the American Institute of Architects: Portland Chapter unrestricted licence to exercise the contestants' rights regarding their design submissions including, but not limited to, reproduction, preparation of derivative works, and distribution of copies of the design submission, and the right to authorize such use by others.

## Information:

E-mail questions to the AIA/IDP Competition Committee:

Fredrick H. Zal <fzal@fhzal.com>

Matt Janssen <mjanssen@ffadesign.com>

Questions will be answered on Tuesday and Thursday evenings and posted to all contestants via e-mail only.

## Supportive Materials:

Drawings, Site Images and Aerial Photographs are available electronically.

FTP site: <www.fzal.com/ftp>

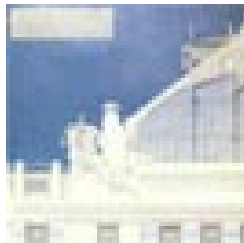
Log-in: <ftp-guest>

Password: <atelier\_z>

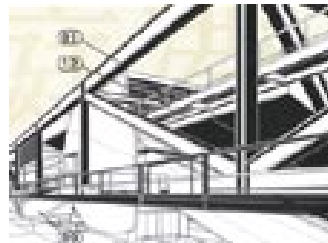
## Examples of Media



Diebenkorn: Painting



Wagner: Rendering



Jones: Drawing



Asymptote: Model



Novak: Digital



**Submission Deadline:**

Tuesday, 17 October 2000 @ 4PM  
Atelier Z  
328 N.W. Broadway, #117 (@ N.W. Flanders Street)  
Portland, Oregon 97209  
(physical delivery, not just postmarked)

**Acknowledgement / Notifications:**

All team members must sign and be listed on this form. Only those persons whose signatures appear on this form will be acknowledged or awarded prizes. The competition registrant will serve as the sole contact throughout the competition. Questions should be directed to <fzal@fhzal.com> and shall be answered via e-mail on Tuesday and Thursday evenings.

**Rights:**

In signing this form, entrants hereby agree to the terms of the competition set forth in the competition packet and on this form.

**Competition Registrant:**

_____		
First Name	Last Name	
_____		
E-mail address (This will be the primary means of communication with teams.)		
_____		
Mailing Address		
_____		
Daytime Telephone Number	Signature	Date

**Team Members:** (if applicable)

_____		
First Name	Last Name	
_____		
Daytime Telephone Number	Signature	Date
_____		
First Name	Last Name	
_____		
Daytime Telephone Number	Signature	Date
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First Name	Last Name	
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Daytime Telephone Number	Signature	Date
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First Name	Last Name	
_____		
Daytime Telephone Number	Signature	Date



# 2000(B) GOALS

AIA/IDP CHARETTE

## Catalyst

The proposition of this charette to create a dynamic symbiosis of uses within the birthing Macadam District. It is integral to this vision to either extrapolate from the existing context or to insert a new seed for future growth. From this evolutionary node a ripple effect must awaken the whole of Portland's urban fabric.

## History

All designs are meant to express the natural and cultural archaeology of the site, by making reference to the ever evolving form and character of the district over time. This site has a permeable irregular edge with many vertical and horizontal layers of built structures constantly in flux; shaping and reshaping the district to meet changing social needs and technologies. In form, material and use, the elements of all design entries should rigorously delve into history and extrapolate a future vision with their site interventions.

## Circulation

To appropriately graft this project into the urban fabric it will need to create a multi-modal traffic flow, with an emphasis upon a clear alternative to automotive transit. This should encourage a patronage of existing public transportation systems by the current automotive cult and serve as a model for the rest of the urban core. Provide a clear arrival, transition and dissemination to, through and from the site for pedestrian and non-motorized movement.

## Extroversion

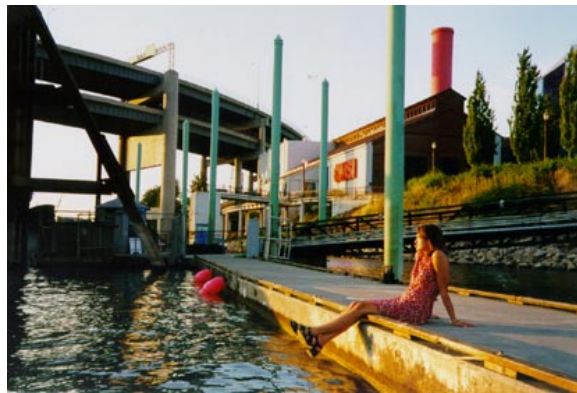
In an effort to both engage and awaken the critical dialogue within Portland, the Institute for Performing Arts will have scheduled and impromptu performance in both their formal auditoria and in their outdoor stadia. The outdoor environment of the IPA should refer to the grand lineage of piazza and festival grounds, such as our own urban 'living room'; Pioneer Courthouse Square. It will be a flexible space for such activities as; lunchtime discussions, public debate forums, performance arts series and national skateboard exhibitions.

## X-Fertilization

Through a multi-disciplinary exchange of ideas, all members of the IPA will gain in their breadth of knowledge. To foster this evolution, both internally and on the urban scale, the IPA will host an Honors Commons, where thesis students and visiting professors may collaborate on research, while living in close proximity to each other.



Salvaging relics of the industrial past



Connecting to and across the Willamette River

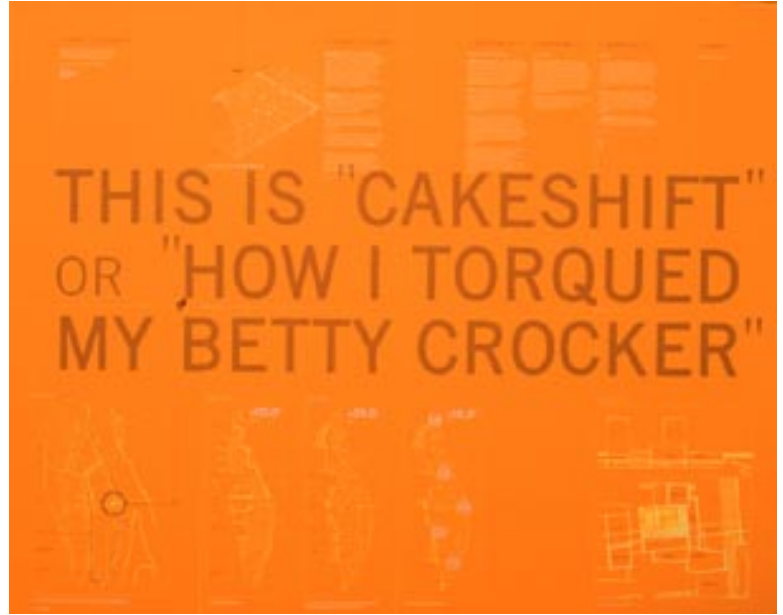


Bringing art from detritus





**First Place**  
 Entry # 53  
 Rachel Silbert  
 Garrett Martin



**Honorable Mention**  
 Entry # 63  
 Joseph Chaijaroen



**Honorable Merit**  
 Entry # 46  
 Jennifer Marsicek  
 Jason Roberts

Other Participants:

- |                    |                          |
|--------------------|--------------------------|
| Anastasia Alto     | Samarong Loeung          |
| Stephen Black      | Eric McDaniel            |
| Heather Church     | Michael McHugh           |
| Carol Collier      | Chris Maykut             |
| Midhat Delic       | Jim Moore                |
| Ken Dixon          | Michelle Mueller         |
| Adin Dunning       | Spencer Noland           |
| Jay-E S. Emmingham | Craig Rice               |
| Zachery Emmingham  | Brandon Sanchez          |
| Jill Enomoto       | S.K. Saskill             |
| Jim Fitzpatrick    | Erik Scholtes            |
| Richard Grace      | Hope Telford             |
| Jess Graden        | Jeff Thierfelder         |
| Sonia Kasparian    | Vrin Thomas              |
| Ali Keyhan         | Jason Wandersee          |
| Oliver Kuchne      | Stephen Weeks            |
| Fumie Kudo         | Ben Whiting              |
| Hiroyasu Kudo      | Robin Wilcox             |
| Michael Lehner     | David Wood               |
| Robert Lochner     | Jennifer Wright-Dykhouse |

# 2000(A) AIA/IDP CHARETTE

## FINALIST - 53

**First Place**  
Rachel Silbert  
Garrett Martin

Portland, Oregon 2000

### Proposal

This scheme addresses the convergence of three normally discordant urban conditions: the banks of a major river, the traditional 200-foot-square city grid and a concentration of freeway infrastructure. It proposes to blur classical boundaries between building and riverfront, park and institution, the serial repetition of the urban grid and the fluid elements of river and freeway, and the automotive and pedestrian experience. The confluence of river, grid, and freeway becomes an enabling device for linking previously disconnected neighborhoods, institutions and footpaths, and creating a vibrant and enriching new public space in the city.

### Site

This scheme places the hybrid public-institutional program of an Institute for Performing Arts at the north end of the North Macadam district just south of the Marquam (I-5) bridge crossing, at the edge of the Willamette River. The present proposal assumes the implementation of the Portland Development Commission Development Plan in its street layout south to the Ross Island Bridge. The specific site assumes the resurrection of Tri-Met's North-South Light Rail crossing along the grid line and occupies a wedge of land along the river between this crossing and the Marquam Bridge, and between PDC's proposed "River Parkway" and the western bank of the river.

### Elements

Marquam Porch

Space underneath the freeway acts as a portico to the public lobby and auditorium of the Institute.

I-5 Footbridge

Walking bridge within the piers of the Marquam bridge links OMSI to the West Side and extends pedestrian loop of the river.

Sound Screen

Panels from lobby roof past upper deck of freeway contain traffic noise while acting as marquee billboards announcing presence and program of the Institution.

Rooftop Riverbank

Riverside Park continues over roof of the Institute, erasing boundaries between city fabric and river, while fostering an intimate link between the life of the Institution and public activity at and along river's edge.

Performance Courtyard

Outdoor performance area acts as academic quad for the Institution while bringing the city sidewalk through to the riverbank while opening the riverside park to the heart of the Institution.

Floating Commons

Student and Professor accommodation occur on floating housing, extending the academic quad out into the river.

Parking Tower

Public and private parking for the institution fills a void between and under freeway ramps, framing the portico at north end of the site.



## < north macadam >

Charette 2000A with site selection optimized and rationalized then beaten with a smartass stick at 2000A2 aka north macadam pdx. Why oh why did I choose this locale? Big site Big potential Big cake

## < urban\_concept >

Inspiration: when I was a wee lad of 6, a breakdance spin I was executing accidentally knocked over my triple-layer birthday cake one the floor. My mother had spent days making it for me. Concerned, I hastily recomposed the fallen layers and frosting onto a dish and jammed the candles every which way. It was ugly, yet inspirational in that rarified architectural sense; baked layers bent and shifted upon one another, scattered candles piercing. You know, "cakeshift."

Implication: Within the urban plan parameters, systems of vehicular movement and pedestrian movement exist on distinct planar yet undulating stacked layers. They collide and repel at points, grid weft and yaw. A torque upon the Cartesian.

Bridging these layers, Simple Space towers create vertical nodes and points of interstices from which all the systems connect, penetrate and interact.

The Institute for Performing Arts is zoned within an Urban Benefit location, a public zone type intended to foster adjacent development. UB zones are scattered throughout cakeshift.

Intent: The experience of cause and effect. Cause? A Shellyian grafting between mid-eighties breakdancing and architectural disenchantment. The result? Movement and form coalescing into an urban plan ripe for an undefined performing arts institute. Dance baby, dance.

## < premise\_x >

Move horizontal. Three layers

+00.0' At relative elevation +0.00' would be vehicular roadways and parking. A vast parking garage punctuated from above by program and vertical access, this essentially allows access to any structure from below. The roadways have skylit sections to bring in light and fresh air. More populated areas have multi-layered parking zones descending deeper.

+20.0' At relative elevation +20.00' would be the primary pedestrian circulation. Not as a Modernist flat field concept but a hybrid between gridded Venitian serpentine and a Corning Glass wet dream. This is a very dynamic layer form dense with space and natural elements.

The notion of street here eliminates all emission-polluting vehicles. Instead, a small number of hydrogen fuel-celled or electric vehicles would shuttle people back and forth over the longer distance spans. Lots of lobbies, arcades and entry points would be on this level which seamlessly flows into the surrounding context.

+35.0' At relative elevation +35.00' would be primary occupancy. Here simple almost androgynous structures cast a lean profile to allow light to reach the lower levels. Transparency and translucency are givens. Like a treehouse, occupants at this datum in many sections are surrounded by the plumage of vast groves.

## < premise\_y >

Live vertical.

Structures for habitation and work occur as tower-like insertions with ancillary habitable extensions brancing laterally. These Simple Space towers, penned by their multivalent use ability, would become localized seed structures fostering adjacent development. Varying in height depending upon location and use, each tower has direct access to the parking layer below and has a distinct open connection to the pedestrian level.

Other vertically inspired structure forms include skylight volumes for the lower levels, hvac vent towers, gradual ramping systems, and standalone stair/elevator cores.

## < premise\_z >

Zoning

Throughout cakeshift is a diverse blend of Residential, Commercial, Mixed-Use and Low-Impact High-Tech. Their placement within the urban plan though is varied and unsystematic. Zoning segregation is frowned upon here. A block or area has a rich allotment of these zones, effecting and visible in both plan and section.

Within the urban plan are varying UB (urban benefit) public structures or uses which share a commonality in their vastness of space, be it enclosed or exterior. These UB zoned spaces serve as foci for a given area, similar to the Simple Space towers except more civic in nature.

In cakeshift, a developed focus upon the planning of a performing arts illustrates its implication and effect onto the urban plan. See below.

## < note >

Always pronounce the f



## History

Encompassing an area running north of Broadway to the Columbia River and east of the Willamette to 26<sup>th</sup> and 42<sup>nd</sup>, the Albina Community is comprised of fifteen neighborhoods, each with a rich history of people and cultures. From its roots housing the areas German and Eastern European immigrants through time where it became a settlement area for Vanport flood victims, to today where the population has become more diverse than ever before, Albina has evolved into one of the most culturally and historically diverse areas in the city. Its growth and evolution through time have not always been easy. Urban renewal hit areas of the community quite hard, knocking out people's homes and businesses to make way for new hospitals and sports arenas. The automobile has done its share to disturb the balance of things as well, as it took the place of several area streetcars. For these reasons and many others, Albina experienced a "loss of its employment base, disinvestments and dilapidation (p.Albina Community Plan).

The Albina Community Plan, adopted in 1993 has attempted to turn that trend around. Adopted after four years of planning with involvement from neighbors, business owners and city staff, the plan represents a major commitment by the city to improve the quality of life in the area. The plan implemented land use, transportation and public service strategies as well as policies relating to community image and character. These policies contained specific goals to strengthen and promote the area art, history and culture.

## Goal

To strengthen and give focus to an existing and emerging pocket of art, culture and history within the city.

## Site

NE Alberta/MLK Jr. and NE Killingsworth/MLK Jr. were identified as key intersections in the Albina Community Plan.

Killingsworth, as a district gateway and Alberta as a neighborhood gateway. NE Alberta between MLK Jr. Blvd and NE 33<sup>rd</sup> has begun to develop as an arts corridor. New galleries and shops display the diversity of the art and culture in the neighborhood. The three blocks on the west side of MLK at the intersection of NE Alberta and NE Killingsworth are the focus of this study, with the goal being to fill the distance between the two key intersections on MLK with a celebration of art, history and culture. The intersection at NE Alberta will become the western terminus for the emerging Alberta Arts Corridor and will provide a cultural anchor for this northeast community.

The three blocks also lie within an urban renewal boundary, and while in the past the existing buildings might have been quickly disposed of, the old warehouse buildings here have the potential for conversion into artist studios, classrooms and lecture halls.

## Transportation

Bounded by transit streets on all sides, the east/west streets of NE Alberta and NE Killingsworth provide quick access to the freeway and eventually the Interstate Light Rail. MLK running north/south, provides quick access to the Lloyd district and downtown as well as other Albina gateways.



# 2000(B) PROGRAM

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## Institute Program:

Performance Auditorium	4,000 sq.ft.
Lecture Auditorium	1,200 sq.ft.
(20) Studios	1,000 sq.ft. each
(4) Classrooms	600 sq.ft. each
(6) Seminar Rooms	350 sq.ft. each
	<b>35,900 sq.ft.</b>

Computing Center	2,000 sq.ft.
Media Center	2,000 sq.ft.
Fabriaction Shop	3,000 sq.ft.
(20) Faculty Offices	200 sq.ft. each
Administration Offices	2,500 sq.ft.
	<b>13,500 sq.ft.</b>

Student Organization Office	750 sq.ft.
Cafe	1,200 sq.ft.
Gallery	1,500 sq.ft.
Bookstore	2,000 sq.ft.
	<b>5,450 sq.ft.</b>

Honors Commons	
(3) Visiting Professor Living Units	900 sq.ft. each
(12) Honors Students' Flats	600 sq.ft. each
	<b>9,900 sq.ft.</b>

Retail Space	Optional
Riverwalk	1,000 linear feet + connections
Outdoor Performance Stadia:	900 sq.ft. + auxilliary seating
Loading Dock	1 Provide for two semi-trailers
Automotive Parking	150 stalls + 4 accessible
Bicycle Parking	50 stalls
TriMet Streetcar Station	1 (future)
TriMet Bus Stop	1
TriMet Water Taxi Dock	1 (where applicable)
Landscaping	30 % of site area (min.)

Sub-Total:	64,750 sq.ft.
	+ 25,250 sq.ft. services
<b>Total:</b>	<b>90,000 sq.ft.</b>



The Institute for the Performing Arts will explore experimental research into all fields of fine and applied arts. (i.e., Architecture, Dance, Drama, Media, Painting, Photography, Sculpture, Textiles and Video.)



# 2000(B) - NORTH MACADAM DISTRICT

AIA/IDP CHARETTE

## Location

Bounded by RiverPlace to the North, Zidel Marine to the South, Willamette River to the East and I-5 corridor to the West.

## History

The 130-acre N.Macadam District is the last major underdeveloped area within the City of Portland's core. The extraordinary opportunity afforded by so large a tract of land adjacent to downtown Portland and the Willamette River is threefold: to build upon the unique attributes of the place, to reconnect nearby neighborhoods divided by past infrastructure projects, and to compliment what the City already provides with a new neighborhood where people may choose to live, work and play.

The fact that the area remains largely underdeveloped, however, is not an accident. Poor transportation access and circulation, inadequate infrastructure and soil contamination in some areas present significant constraints to development. At the same time, growing awareness of and response to environmental issues – including new clean water standards and Endangered Species Act listings – has appropriately increased expectations about new development near the River. Clearly, the small amount of development in the District over the past decade has occurred at lower densities and without these expectations in place.

Several industrial uses have occupied sites in the North Macadam District, including a steel recycling and fabrication plant, a wood products factory, and the existing barge construction operation. A Brownfield clean-up plan for the properties has been approved by the Oregon Department of Environmental Quality (DEQ) that requires the removal of all hazardous soils and the capping of remaining contaminated soils with clean soil, impervious paving or buildings. The North Macadam District has been identified as a significant opportunity to demonstrate a high potential for environmental restoration and economic reuse of the City's brownfields.

Remnants of the area's historic uses and activities, such as the bargeway and dock structures, should be integrated into development of the neighborhood and waterfront to express the identity of the District.

## The Vision

The vision for the North Macadam District reflects and reinforces Portland's unique character and aspirations. A key objective of the City, and the region, is to attract and accommodate jobs and housing at its core in an effort to preserve the Region's natural and agricultural resources. The Framework Plan supports this objective while providing an integrated open space, land use and transportation framework that will encourage a vibrant riverfront neighborhood to emerge. The Plan describes an urban neighborhood designed to accommodate 8,500 – 10,000 jobs and 1,500 – 3,000 housing units during the next 20 years.

The District will provide a wide variety of public parks and open spaces, each differing in size, configuration, landscaping, adjacent uses and types of human activity. Likewise, the development of buildings will include a variety of sizes, uses and styles, reflecting the diverse interests and preferences of Portland's citizenry. Transportation alternatives to, through, and within the District will accommodate pedestrians, bicycles, transit and automobiles. A series of pedestrian-enhanced east-west streets will connect the north-south transit corridors with the greenway and activate the street life of the District's interior.

Like the City's vision for downtown Portland, the District's vision comprises modest but important ideas that create lively, urban neighborhoods: a diverse population, integrated jobs and housing, accessible and well-crafted open spaces, active streets, pedestrian scale, convenient transit and quality urban design.

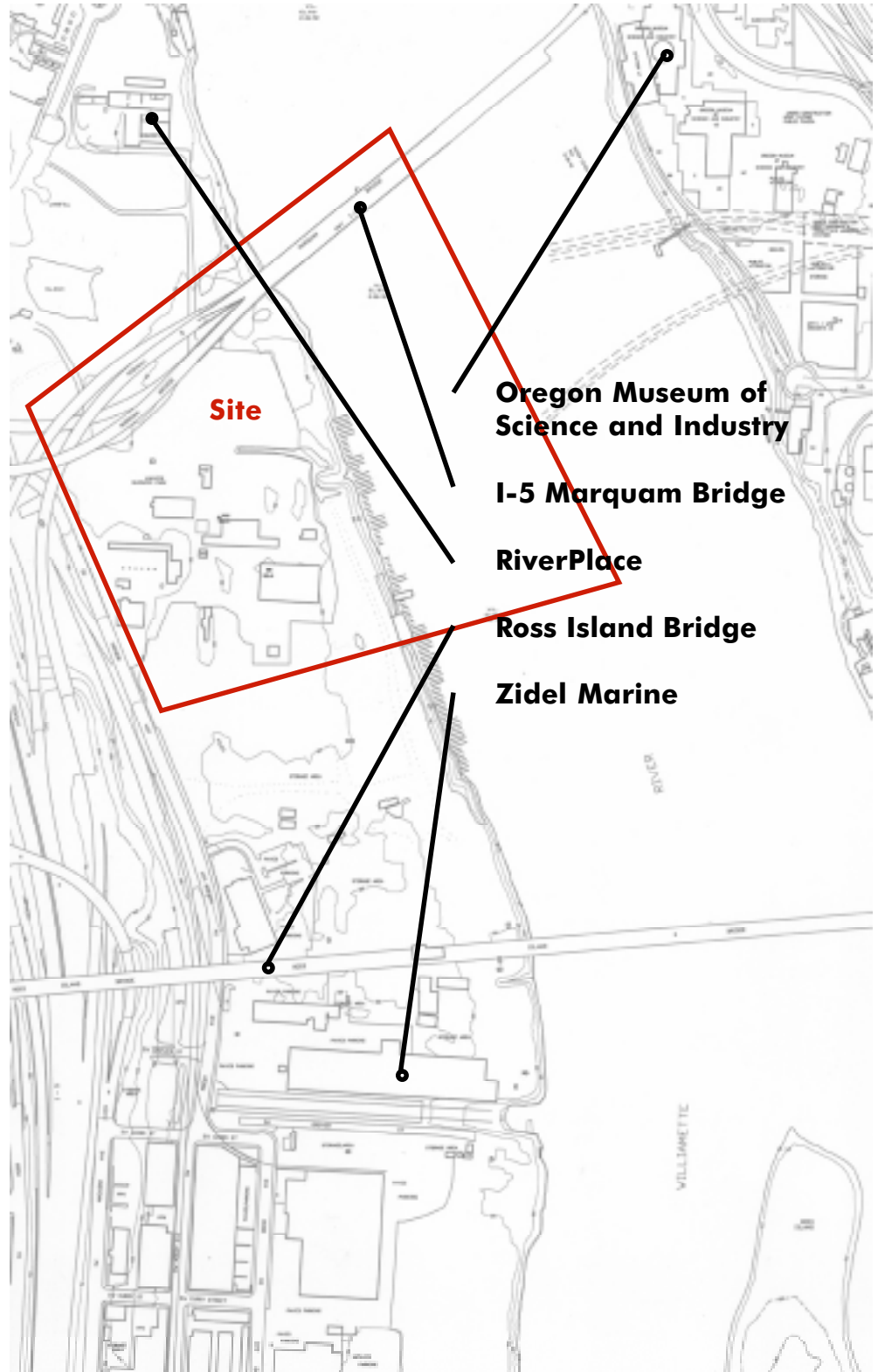
The City's comprehensive response to the listing of Steelhead and Chinook Salmon as Threatened and Endangered Species is in the process of being formulated. The City Council has declared its goal to be recovery of threatened fish populations.



# 2000(B)

AIA/IDP CHARETTE

# - NORTH MACADAM DISTRICT



### References:

- RiverPlace Redevelopment Strategy, 1997 (PDC)
- North Macadam District Framework Plan, 1999 (PDC)



# 2000(A) AIA/IDP CHARETTE

## JURY BIOGRAPHIES

### **Brian Borrello** **Sculptor**

M. Fine Arts, 1986, Arizona State University

Mr. Borrello is a visual artist, designer, and public artist whose broad array of experience in sculptural and graphic techniques is evident in his public art pieces. Often the formal qualities of his work will explore the geometries and patterns of nature with a strong conceptual juxtaposition to man-made forms, rendered sometimes in toxic byproducts of our material culture. Clear authorship, or stylistic consistency doesn't characterize Brian Borrello's artistic output. Instead, he uses everything available, philosophically, symbolically, and in terms of media, and technologies, to unite his disparate works into an integrated whole, exploring the complexities, conundrums, and enigmas found in nature and in human life.

After receiving his Masters degree in visual art at Arizona State University in 1986, he worked with a neon design company in New York, until he returned to New Orleans in 1989. He taught as a professor of visual design at Loyola University, and headed the sculpture department for the University of New Orleans. He was the recipient of a 1990 Southern Arts Federation /N.E.A. Fellowship for Visual Arts. He moved to Portland, Oregon in 1996, where he works full-time as a public artist and runs a design/fabrication studio in N.E. Portland for working with metals, glass, and neon lighting called Neonjones.

During the past ten years he has completed more than a dozen public art commissions in Aspen, Colorado, New Orleans, Santa Monica, California, and Portland, Oregon. He has designed and created sculptures for disabled children, elementary schools, cancer patients and survivors, community gardens in blighted neighborhoods, and toxic waste sites. He is currently a design team artist for the development of public art for Tri-Met's Interstate MAX light rail in N. Portland. "I regularly pursue community based public art projects - usually of my own origination and usually pro bono. As an artist, I can't make large cash charitable contributions, and with little economic/political clout, can't initiate vast social and political change. But I can act within my sphere of influence and make a difference I have led job training projects for inner city teens developing public art for their neighborhoods, for example. This is the catalyzing point where I can do most good."

A recent project, entitled Mikey's Garden Monument, commemorates the life and shooting death of four-year-old Mikey Stewart; who was killed by a stray bullet in July, 1995; while he played in front of his grandmother's house in New Orleans. The vacant lot next door was transformed into a garden which features Mikey Stewart's shoes cast in bronze resting on a concrete plinth that contains guns they got from the police. "It's becoming a mythical thing. People point to it and say; "There's guns in there under that little boy's shoes." In response to handgun violence, he has organized the public art project and traveling exhibition "Guns in the Hands of Artists".

### **Bob Schatz**

#### **Bob Schatz, Architect, Principal**

B. Architecture, 1990, Southern Californiat Institute of Architecture (SCI-Arc); reg. architect, Oregon

Bob Schatz has had his firm opened in SE Portland since 1996. Previous experience included working with Robert Harvey Oshatz, Lee Winn, Hillary Mckenzie, Lloyd Wright, Craig Hodgetts and Morphosis. His current work includes projects in scale from a residential one room addition to several mixed use buildings to a current project under construction which is a 100 unit apartment complex. From furniture to wall tiles to buildings "I don't care what I work on as long as I am being creative" is Bob Schatz's approach. He was also an associate professor at Portland State University's architecture department and he hopes to return to teaching in the near future.

### **Jeff Schnabel**

#### **Fletcher Farr Ayotte p.c., Associate**

B.S. Landscape Architecture, 1985, West Virginia University; M. Architecture, 1990, University of Pennsylvania

A senior designer with Fletcher Farr Ayotte Architects, Jeff has 15 years of architecture and landscape experience. In addition to designing award winning schools, Jeff is co-chair of the City Club Committee on Education and Human Development, and he is a member of the AIA Committee On Education. His work includes large scale planning projects, downtown revitalization plans and community center designs. Jeff is an adjunct professor for the Portland State University Department of Architecture and he is a visiting critic for the University of Washington. His interests in sustainable principles are being applied to current designs for the Steigerwald Interpretive Center for the U.S. Fish and Wildlife Service and a new headquarters library for Jackson County, Oregon.



# 2000(A) AIA/IDP CHARETTE JURY BIOGRAPHIES

## **John Cava**

**University of Oregon, Department of Architecture, Adjunct Assistant Professor**

B. Architecture, 1979, University of Oregon; M. Architecture, 1987, Columbia University; reg. architect, Oregon

Professor Cava maintains an active architectural practice in Portland where he has carried out a range of projects of different types and at different scales, and has won several design awards. One of his main interests is in the role of building construction and tectonics in the aesthetic content of architect. He collaborated with Professor Kenneth Frampton of Columbia University in the recent book *Studies in Tectonic Culture* (MIT Press, 1995).

Professor Cava teaches seminars in contemporary architecture, history of the tectonic idea, analysis of architectural form, as well as design studios at the intermediate and advanced levels, in both Eugene and Portland. He is coordinator of an annual summer studio in Portland, in which different well-known practitioners participate each year.

## **Clive R. Knights**

**Portland State University, Department of Architecture, Associate Professor**

M. Philosophy, 1988, Cambridge University, U.K.;

Graduate Diploma: Architecture, 1984, Portsmouth Polytechnic, U.K.;

B.A., 1981, Portsmouth Polytechnic, U.K.

Clive R. Knights has taught architectural design, theory and graphic representation for the past 15 years at institutions in Britain and, since 1995, at Portland State University. He has also taught painting and contributed to graduate level programs in art and critical theory at various art institutions.

Over the years he has maintained output in design, art work, and writing through activities of installation, exhibition and publication.

In 1985 he exhibited 3 projects in the 3rd International Exhibition of Architecture at the Venice Biennale, and won the International Competition for 'A House for Today' published in *Architectural Design Magazine* in 1986. More recently he has completed the design of the Department of Architecture Offices and Vestibule Gallery at PSU (1995), and the new store for Christiane Millinger Oriental Rugs (2000).

He has published many discourses on architectural theory and pedagogy, the most recent being a chapter titled "The Fragility of Structure - the Weight of Interpretation: Some Anomalies in the Life and Opinions of Eisenman and Derrida" in *InterSections: Architectural Histories and Critical Theories*, eds. Borden & Rendell (Routledge, 2000). He has also published writing addressing the issues of interpretation and poetic making, in particular an essay titled "The Spatiality of the Roman Domestic Setting: An Interpretation of Symbolic Content" in *Architecture & Order: Approaches to Social Space*, eds. Parker-Pearson & Richards (Routledge, 1994).

In 1986 he had a two-man show of design work, paintings, drawings and prints at the Autzen Gallery, and has exhibited work at the Elizabeth Leach Gallery and the AIA Gallery in Portland, as well as other locations in Europe including London, Edinburgh, York, and Sheffield.





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