

2002

AIA/IDP CHARETTE



Bridgeport Hotel (demolished)
and Block 76 at dusk in 1968
(OrHi 98815); Justin Hindrey



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DEVELOPMENT

...under

MIXED-USE URBAN GATEWAY MID-RISE



2002 SUMMARY

AIA/IDP CHARETTE

Objective: The AIA/IDP Competition is organized by the American Institute of Architects: Portland Chapter's Intern Development Program Committee and has been in existence since 1996. The purpose of these competitions is to allow students, interns and artists a venue to express their talent and create a critical dialogue around current issues in the City of Portland. This is an opportunity for young vibrant minds to cast their ideas into the mix and see what we can stir up.
This site has been identified as a signature site for the Mayor's Design Initiative given its importance to the city. We shall be releasing the competition information to an inter/national audience through Competitions Magazine and DeathByArch.com. Information shall also be distributed to over 100 professors coming to the "National Conference on the Beginning Design Student" at Portland State University.

Type: One stage open competition based upon a real site, program and project. The Portland Development Commission shall be releasing a Request for Proposal in the future for this site. Submittals to this competition might be used in the formation and design evaluation of this RFP process.

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

Fee: US\$35 per entry

Schedule: Competition Packet Available: 14 March 2002
Registration Date: 02 April 2002
Submission Date: 02 April 2002
Gallery Exhibition: 04 April 2002
Jury Discussion: 05 April 2002
Awards Presentation: 05 April 2002

Jury:

Peter Pran	NBBJ
Vera Katz	Mayor, City of Portland
Thomas Hacker	Thomas Hacker and Associates Architects inc.
Sarah Lynn Garrett	Portland State University
Mark Engberg	Colab architecture + urban design
Lauren Beacham-Cho	Bolighus llc
John Cava	University of Oregon

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

Exhibition: Atelier Z
328 N.W. Broadway, Gallery 117, PDX OR (corner of N.W. Broadway + Flanders)
Reception: 6-9PM (04 April 2002)

Discussion(s): Portland Development Commission
1900 S.W. Fourth Avenue, 7th Floor, Commission Conference Room, PDX OR
Closed Jury: 1-4:30PM, Open Discussion: 5-6PM. (05 April 2002)

Availability: Competition Information Packets are available from the following locations:
American Institute of Architects, PDX Chapter 503.223.8757
315 SW Fourth Avenue, PDX OR 97204

Portland State University, Department of Architecture 503.725.8405
229 Shattuck Hall, 1914 S.W. Park, P.O. Box 751, PDX OR 97201.0751

<http://www.fhzal.com/competitions/2002.html>



2002 PROGRAM

AIA/IDP CHARETTE

Site: Northwest corner of the intersection of N.E. Martin Luther King Jr. Boulevard and Burnside Street. Lots 1-8, Block 76, East Portland Addition of the City of Portland, Multnomah County, Oregon. Tax lots 3300, 3400, and 3500 of Township 1 North, Range, 1 East, Willamette Meriden, Section 34DA, City of Portland, Multnomah County, Oregon. The block contains 30,495 square feet of land. 180' of frontage on E. Burnside Street, 170' on NE Martin Luther King, Jr. Boulevard sloping down 14'-4" down to NE Third Avenue and 180' on NE Couch Street.

Do not just investigate this 30,494 sq.ft. of dirt, investigate the entire East Burnside corridor up to 12th Avenue, down to the Willamette River and across to Downtown.

Zoning:

Central Employment Zone (Chapter 33.140)
 <http://www.planning.ci.portland.or.us/zoning/ZCTest/100/140_Ind_zones.pdf>
 The zone allows mixed-uses and is intended for areas in the center of the City that have predominantly industrial type development. The intent of the zone is to allow industrial and commercial uses which need a central location. Residential uses are allowed, but are not intended to predominate or set development standards for other uses in the area. The development standards are intended to allow new development which is similar in character to existing development.

Site Area	30,495 sq.ft.
F.A.R.(9:1)	274,455 sq.ft. (+ residential)
Zoning	Ex(d)
Height Limit	200 ft. (overlay zone)
Building Coverage (max.)	100 % of site
Window Standards	33.140.230 applies
Pedestrian Standards	33.140.240 applies

Mixed-Use Program:

The site is at the base of the Burnside Bridge (one of the two primary traffic corridors for downtown Portland) and just a few blocks from both the new Eastbank Esplanade and the Rose Garden Arena. It is being considered for a 6-10 story building composed of mixed-uses with a light industrial leaning. Programmatic deviation is allowed, but should be addressed in designed form and through the narrative statement.

Penthouse (optional)	6,000 sq.ft.
Office	175,000 sq.ft.(6 levels)
Retail (optional)	10,000 sq.ft.
Light Industrial	45,000 sq.ft.
 Sub-Total	 236,000 sq.ft.
	+ 35,400 sq.ft. services
Total	<hr/> 271,400 sq.ft.
 Pedestrian Connection(s)	 as req'd
Parking	as req'd

Investigate: How can the mixed-use program and site section augment the inter-relationships of building, adjacent roadways and views? How may pedestrian movement be structured from the Eastbank Esplanade, Skatepark and street crossings? How may the building address issues of mixed- income occupation and alleviate potential gentrification? How may current / future mass-transit systems evolve? How does this building establish rhythms that relate to the Central Eastside's historic past while creating an identity for its future? How may architecture operate as a social condenser?

Materials: Drawings, Site Images and Aerial Photographs are available: <www.fhzal.com/competitions/2002mat.html>.



2002

AIA/IDP CHARETTE

CONTEXT

Early Days

In 1861, James Stevens platted an area on the east bank of the Willamette River that included lands bounded by Glisan Street, First Avenue, Hawthorne Boulevard and the river. Later, in 1870 this area became the incorporated City of East Portland. At this time Burnside's dirt track stretched east from the banks of the Willamette River. East Portland and Albina merged with the City of Portland in 1891.

The "East Portland: Grand Avenue Historic Design Zone" boundary encompasses an approximately 20-block area roughly bounded by S.E. Ankeny to the north, S.E. Main to the south, Martin Luther King Jr. Boulevard (Union) to the west and Seventh Avenue to the east. The historic period of significance is 1883-1930.

This area straddles a network of sloughs and marshes extending from the river into the gently rising plain, which comprised the City of East Portland from 1861-91. This plain gradually ascends from the river dotted by several buttes connecting with the foothills of the Cascade Mountain Range to the east. Most early development west of Grand Avenue occurred on fill or wharves. Grand Avenue at this time divided the waterfront industrial uses from the predominantly residential and agricultural uses to the east. The

Morrison Street and Hawthorne Boulevard Bridges linked east with west providing streetcar and automobile connection between downtown and the east side.

Burnside Street originally was named B Street as part of the "Alphabet District" in northwest Portland that was laid out by Captain Couch. B Street extended from the waterfront to 16th Avenue, where it joined Washington Street to continue westward. What we call Burnside Street west of 16th today was considered an extension of Washington, not B Street. This combination of B and Washington Streets formed the principal east-west thoroughfare from the river and led to Tuality Road, a rough road winding through present-day Washington Park over the west hills to the Tualatin Plains. Burnside became notorious in the 1860s for liquor and card rooms that drew the sailors from the large dock at the foot of B, C, and D Streets. The street's reputation for saloons and sailors made it almost impossible for respectable businesses to be located on B Street (a.k.a., Brothel Street). Portland was considered the most "dangerous port in the world" because of the "Shanghaiing Trade" that existed. Stopping for a drink in such notorious establishments as Erickson's Saloon, the



Snug Harbor Saloon, and the Valhalla Saloon, people became unsuspecting victims who found themselves beneath the streets in tunnels and being carried out to the waterfront and sold for "blood money". By 1892, the street's name was changed to Burnside, after David W. Burnside, an early Portland merchant. By this time, the area north of Burnside was home to railroad, Union Station or hotel workers, who lived in the older, less expensive homes available there. This area also had a more racially diverse population than other parts of the city, and housed a large proportion of Portland's African-American population at that time. Four churches serving predominantly African-American congregations were established in northwest Portland between 1862 and 1901.

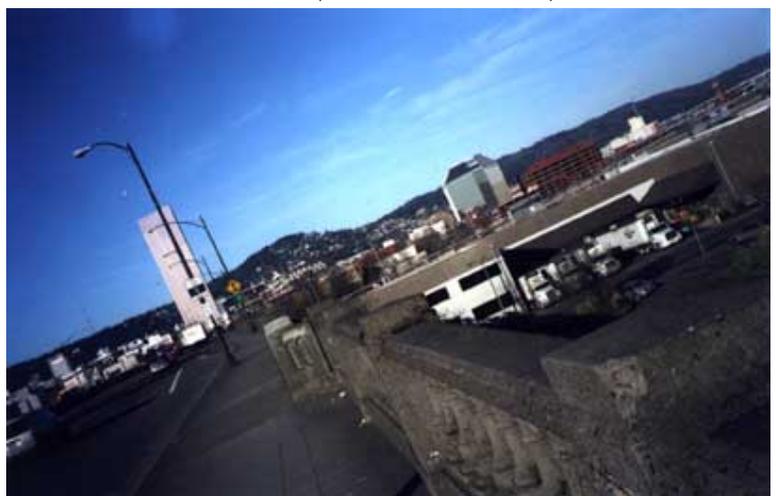


This is a time when the cities of earth are planning for the future. It is neither new nor heretical to engage in a city plan. Proof is abundant that to build for the greater practical efficiency is to build beautifully. This is the purpose of the Greater Portland Plan. It is the purpose of the Plan of Paris, of the Plan of Berlin, of the Plan of Chicago, of a hundred others.

Let any Portlander view the cities of this country and abroad and he will come back enthused with the thought of such systematic improvements as will make Portland the peer, in many instances the superior, of any of the great centers he has seen. He deplores a spirit, which would build in a small way, incommensurate with the opportunity of greatness presented to this city. Disapproval of a Plan for the continued better building of the city along the lines of convenience, utility and beauty, is a confession of narrowness. In the report on the great Plan of Chicago these expressions are used: "If many elements of the proposed plan seem familiar, it should be remembered that the purpose has not been to invent novel problems for solution but to take up the pressing needs of today, and to find the best methods of meeting those requirements, carrying each problem to its ultimate conclusion as a component part of a great entity – a well ordered, convenient and unified city."

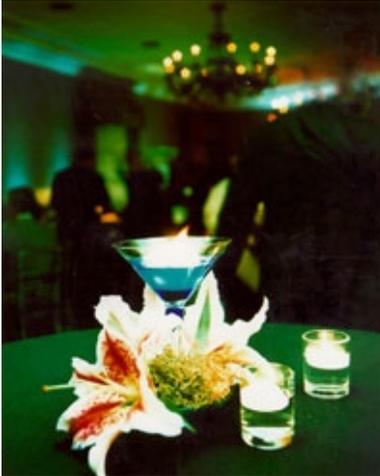
-The Greater Portland Plan, Edward H. Bennett; October 1912.

View facing north at Burnside and Broadway as envisioned in the Bennett Plan, 1912; Widening of Burnside (OrHi 11332, 96092, 98812); View looking west from site across Burnside Bridge to Downtown, 2002; View down S.E. Third Avenue (Opposite)



2002

AIA/IDP CHARETTE CONTEXT





Fine Dining, Miller Paint, Tazo Tea, Fishel's Furniture, Local Band "the Hated", SFX Adult Magazine, Tango Lessons at the Viscount Ballroom, Stark's Vacuum, Hippo Hardware, Farmers' Produce, Jazz Performance, Tourists, Thrift Store, Warehouse Rave, 3 Brothers Market, Union Jack's Club, '56 Chevy Belair, "Frogs, Orbs and Slinky's" at the Imago Theatre



2002

AIA/IDP CHARETTE

CONTEXT

New Improvements: The Streetcar and the Bridge

As Portland's prosperity grew during the 1880's and 1890's five bridges were built. The Burnside Bridge became the fifth crossing of the Willamette and the last Portland bridge to be built in the 19th Century. In 1903, the Burnside streetcar line opened to link the old Nob Hill neighborhood on the west to the newer Buckman neighborhood to the east. The line was short-lived, closing in 1915, possibly due to the undesirable nature of the street through which it passed. However, various other streetcar lines continued to run over most of the same tracks for many more years. The Bennett Plan of 1912 proposed to widen Burnside and make it the great east-west axis of the city, dividing the retail district from the wholesale district. The plan also envisioned a "grand cross" of intersecting axials of Burnside with Union Avenue on the east and with the Park Blocks on the west. On the east side, Bennett also encouraged the city to extend Sandy Road west to meet East Burnside. In 1919, the Report on City Planning and Housing Survey by Charles Cheney recommended a new bridge at Burnside Street to

relieve congestion on downtown bridge crossings. Voters passed a bond issue that included funding for rebuilding the Burnside Bridge. Traffic had become a big issue in Portland as the number of cars in Multnomah County increased from 20,000 in 1917 to 79,000 in 1925. Businesses built up along both sides of Burnside serving waterfront workers and local residents. Streetcars provided regular services on Burnside, Grand and Union (now Martin Luther King Jr. Boulevard) connecting neighborhoods and businesses. The new bridge carried streetcar rails for the Portland Traction Company and improved access for automobiles. Upon its completion in 1926, one could purchase a new Ford Roadster for about \$460 and Portland's population exceeded 250,000; nearly 180 time the City's population when Burnside Street was first platted. The bridge actually worsened auto congestion downtown because it increased the number of cars that could get across the river. The new bridge included wide walkways, balustrades and ornamental lighting. The center lanes were dedicated to the streetcar lines with an underpass providing passenger access to the stops in the middle.



Streetcar Line, Historic Images of E. Burnside
(OrHi 70460 + 46998)

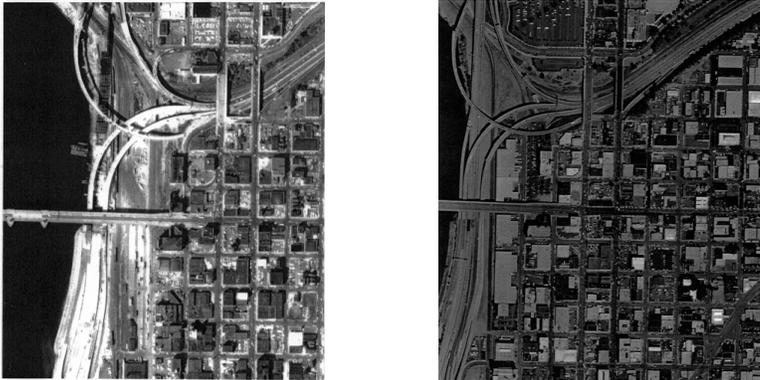


Burnside Gets Wider

By 1931, the need for more roadway space led to a street-widening project on both East and West Burnside. On the west, Burnside was widened from the bridge approach to the Park Blocks. Building fronts were chopped off and rebuilt at the new sidewalk line to add an extra lane. On the east side, the first floor of many buildings became an arcade to accommodate a new sidewalk as the old sidewalk gave way to another traffic lane. Originally, the building's storefront at street level met the sidewalk at the building line. Another citywide plan to propose changes to the street was the 1932 Bartholomew Plan, which proposed widening Burnside to 100', or an eight-lane capacity, from West 21st Avenue to East 12th Avenue. The plan also proposed changes to the intersection at Burnside, 12th and Sandy on the east side. Washington Street west of 16th became Burnside Street in 1933 when the city systemized the street names and numbers. A couple of years later, property owners petitioned to change Burnside's name to Bonneville, but historical organizations protested and the name remained Burnside.

Growing Auto Congestion

As early as 1935, recommendations to remove the streetcars from the Burnside Bridge to provide more room for cars were made. Also during the 1930s, Burnside was home to most of the city's auto dealerships, because most of the people who could afford to buy cars lived in the surrounding neighborhoods of Nob Hill and the West Hills. During World War II, little changed on Burnside. But as soon as the war was over and the economy was booming, Burnside and other city streets began carrying a heavier traffic load with more people driving. Even with the increased traffic, upper Burnside still retained the wider sidewalks, ornamental lighting, and on-street parking at least part of the day through the 1950s.



Aerial Photographs Showing Development: 1936, 1948, 1963, 1994.

E. Burnside, 2002

Arcaded Buildings are a dominant building type due to 1931 widening of Burnside.



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CONTEXT

While as the signage along the Burnside corridor has certainly not proliferated to the scale of Times Square, New York City or Honk Kong, China; there certainly is a history and cultural aesthetic implied through its engineered form and massing.

1994 Uniform Building Code, Ch. 32:
Construction in the Public Right of Way
Section 3201 – General

No part of any structure or any appendage thereto, except signs shall project beyond the property line of the building site, except as specified in this chapter. The projection of any structure or appendage shall be the distance measured horizontally from the property line to the outermost point of the projection. Nothing in this code shall prohibit the construction and use of a structure between buildings and over or under a public way, provided the structure complies with all requirements of this code. No provisions of this chapter shall be construed to permit the violation of other laws or ordinances regulating the use and occupancy of public property.



"When the advertising value of signs, etc., as seen from the hills becomes recognized, ordinances may have to be passed controlling these things:- In regard to silhouettes, that they are not ragged; and to color, that the tones used may be made between extremes, as decided by ordinance. It may appear to be an extreme measure, but, however, is one which if recognized will produce a result the advertising value of which, to the whole City, will far exceed that of the individual gains from indiscriminate license." - *The Greater Portland Plan, Edward H. Bennett, 1912.*



Title 32: Signs and Related Regulations

32.10.020 Purpose

These regulations balance the need to protect the public safety and welfare, the need for a well maintained and attractive community, and the need for adequate identification, communication and advertising.

Chapter 32.32.020 Standards in the EX Zone.

Maximum Number:	No limit within size allocation
Maximum Area Per Sign:	200 sq. ft.
Projecting:	Yes
Rooftop:	No
Size Limit:	200 sq. ft.
Maximum Height:	25 ft.
Maximum Area into R-O-W:	30 sq. ft.

Sign faces that are within 100 feet of a freeway right-of-way, and that are visible from the freeway, may not exceed 200 square feet in area. Adjustments or modifications to the standard of this Subparagraph are prohibited.

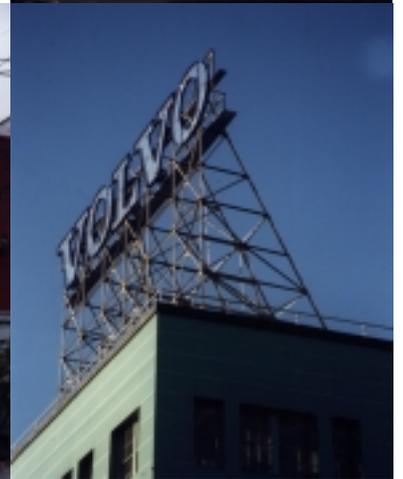
Sign faces within 100 feet of the Willamette River bridges or bridge approach ramps or within 100 feet of the Columbia River or Columbia Slough bridges or bridge approach ramps, and that are visible from the bridge or bridge approach ramp, may not exceed 100 square feet in area.

Chapter 32.36.010 Nonconforming Signs

The intent of these regulations is to protect the character of an area by reducing the negative impacts from nonconforming signs. At the same time, the regulations assure that the signs may continue and that the sign regulations will not cause unnecessary burdens. The intent of these regulations is not to force all signs to be immediately brought into conformance with current regulations; instead, the intent is to gradually bring existing signs into conformance.

http://ordlink.com/codes/portland/_DATA/TITLE32

Hong Kong, Portland Bottling Co., Towne Storage, Stark's Vacuum, Schleifer Furniture, Re-born Automotive, Convention Center Auto Wholesale, Hippo Hardware, Made in Oregon (White Stag), Wentworth Chevytown, La Casita, United Finance, American Brush, Fisher Volvo



2002 AIA/IDP CHARETTE

CONTEXT

Visions

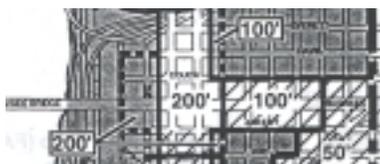
In the mid-1960s, a couplet on West Burnside and NW Couch was proposed from the bridge to NW 23rd to alleviate traffic congestion. While the couplet was not built, a vestige of this concept remains in the extra overpass at I-405 and Couch. On the east side, a proposal called the Fowler Plan recommended a grade-separated intersection at Burnside, 12th and Sandy. While this idea was never fulfilled, the issue of traffic congestion at this intersection has been studied several times over the intervening decades.

Today the historic district area is sited in the inner city are know as the Central Eastside Industrial District (CEID). The historic district occupies a prominent location between two major new regional projects: the Convention Center to the north and the Oregon Museum of Science and Industry to the south. Directly across and on the west side of the Willamette River is Portland's Downtown. On the east side of the river and immediately to the west of the district is the heart of Portland's east side industrial area.

As the city's population and traffic have increased, Burnside has continued to play an important role in the city's transportation network. Increased interest in several of the districts and neighborhoods adjoining Burnside has raised issues about Burnside and its role. Plans and redevelopment projects in Old Town/Chinatown, the West End, Lower East Burnside Redevelopment, the Civic Stadium and Goose Hollow Area, NW 23rd, the Pearl District and the Brewery Blocks all impact the uses and needs for Burnside, and paint their own picture about the street's future.

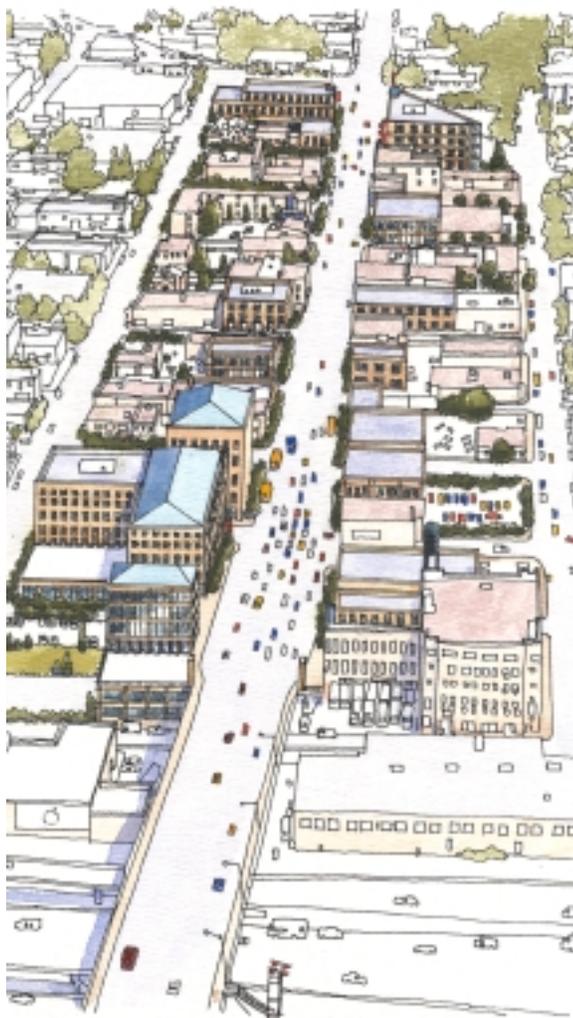


Floor Area Ratios



Building Heights

The steering committee envisions a corporate employment center with signature office buildings near the Burnside Bridge and on Martin Luther King Jr. Boulevard and Grand Avenue. They also envision a distinct cultural identity that reflects the character of the central east side creating a strong retail street along Burnside that would serve visitors and employees while setting the tone for the entire area. A mix of housing types would support corporate employers and downtown businesses. The following are the committee's vision statements: "Create a distinct cultural identity that reflects the character of the central east side and serves the people and employers of the area by attracting Portlanders as well as major corporate investors, and is supported by a mix of uses including retail, commercial, housing, transit, leisure and culture." Do not simply create an identity, change the entire identity.



Sketch Looking East with Burnside at Center, Lloyd Lindley, ASLA





Concept Design @ 12th, Burnside and Sandy Blvd.
 Matt Janssen, Fletcher Farr Ayotte p.c., 1999.



Concept Design @ 12th, Burnside and Sandy Blvd.
 Fredrick H. Zal, Atelier Z, 1999.

Land Use

The Central City Plan designates Lower Burnside as a Central City Gateway and the Burnside Bridge head as a District Gateway. The 1991 Special Design Guidelines for the Central City's Central Eastside District describe the qualitative aspects of new and redevelopment projects. This means that all new projects are subject to design review by the Portland Design Commission. The Central City Plan includes a Comprehensive Plan amendment that created an Employment zone (EXd) between SE Ankeny and NE Couch from mid-block between 2nd and 3rd Avenues to 12th. This zone requires an emphasis on employment uses while allowing other uses such as retail and housing.

The Portland Office of Transportation shall be hosting an open house / workshop on 21 March 2002 to review alternatives for the Transportation and Urban Design Plan of Burnside and Options for East 12th and Sandy. This is not officially connected, but relative to the reality of this project's scope. Presentation shall be @ Scottish Rite Center, 1512 SW Morrison Street, Dining Room: 7PM. <<http://www.burnsideplan.org>>



Burnside Plan Area

Do not simply create an identity;
 change the entire identity.

Capture the unrealized potential of
 lower Burnside.

Information Sources:

http://members.tripod.com/cgs-mthood/shanghai_tunnels.htm

http://www.planning.ci.portland.or.us/pdf/dg_central_eastside.pdf

http://www.planning.ci.portland.or.us/pdf/dg_east_pdx_grand_ave.pdf

<http://www.portlandtransportation.org/projects/burnside/>

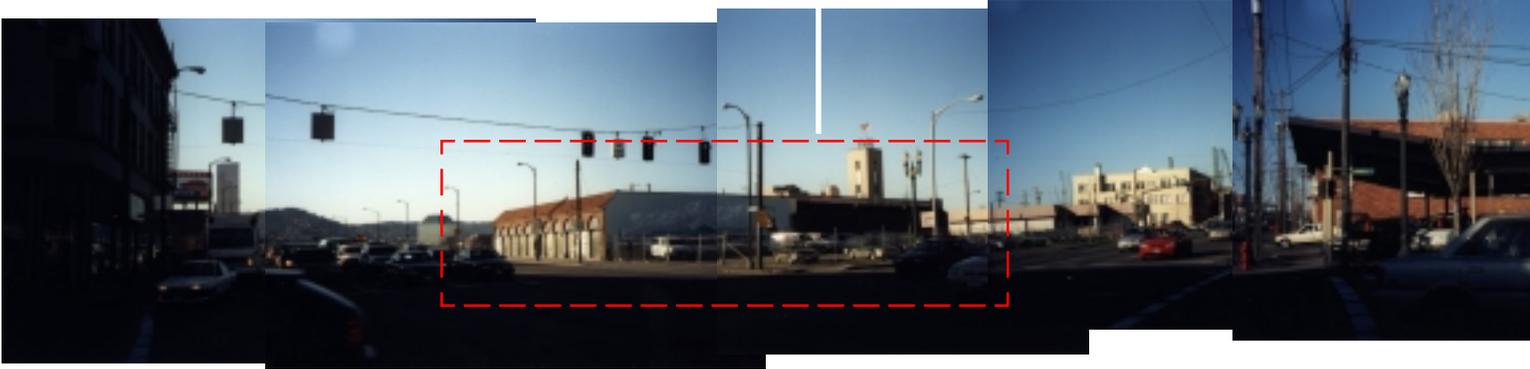
"Eastbank at Burnside: Lower East Burnside Redevelopment Plan", Lloyd D. Lindley, ASLA

"Crossroads: 12th + Burnside", AIA/IDP Charette, 1999, Brett Keith Laurila



2002 AIA/IDP CHARETTE VIEWS

Block 76



Panoramic View of Burnside + MLK Blvd.



Panoramic View below Burnside Bridge @ Skatepark

Towne Storage Building



Downtown (SW PDX)

Old Town / Chinatown (NW PDX)



Panoramic View from Burnside Bridge
(looking West to downtown)





Block 76



Steel Bridge

Rosegarden Arena

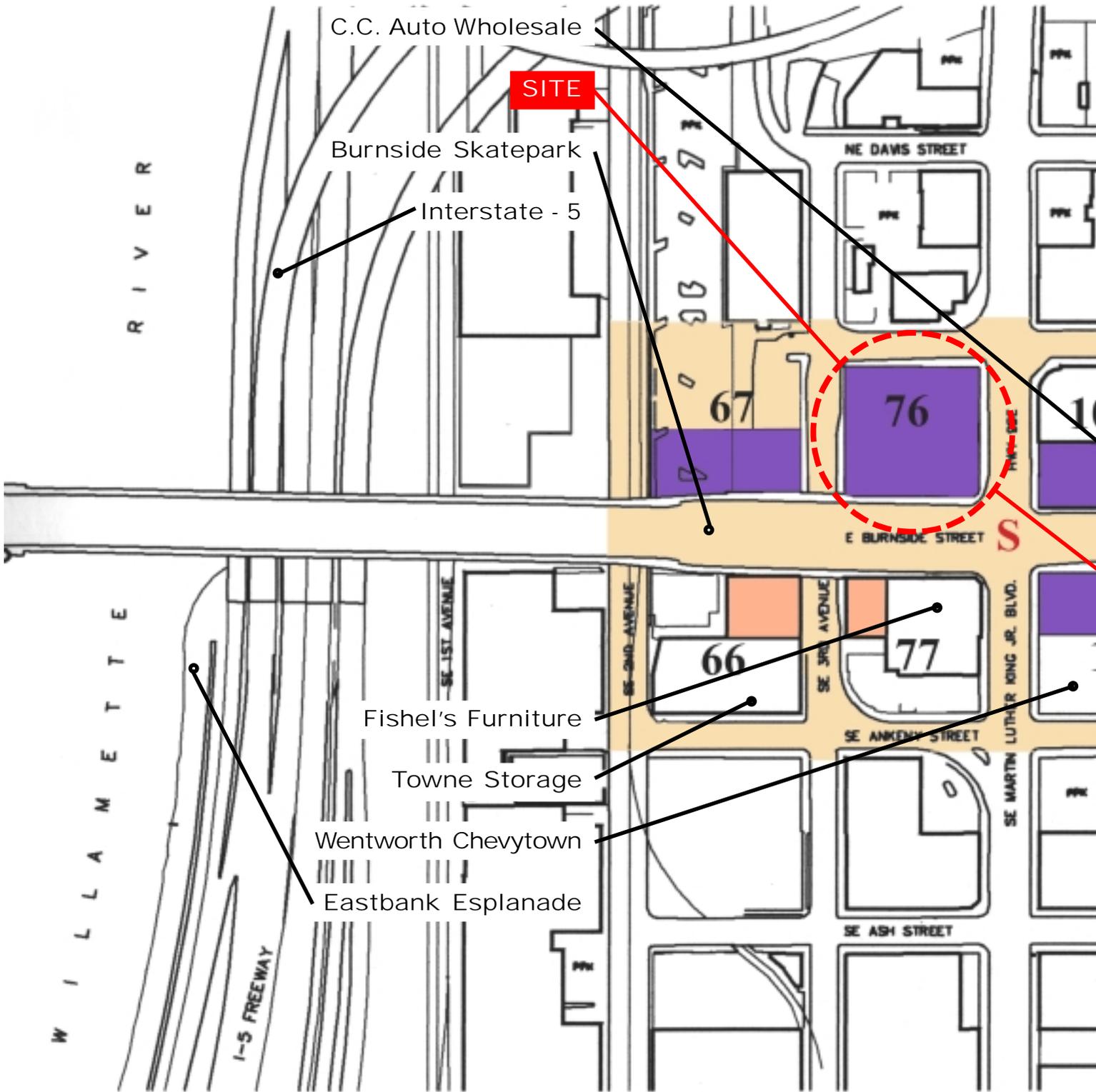
Eastbank Esplanade

Convention Center

Interstate 5

Lloyd District (NE PDX)





Area Plan: Scale 1" = 200'-0"





- LEGEND**
- 76 PDC Block
 - New Development
 - Rehabilitation
 - Streetscape
 - Open Space
 - Project Area
 - NC New Commercial
 - S Traffic Signals
 - 156 Block Number
 - s Existing Signals

Site Model, 1"=60'-0"

Lloyd Lindley, ASLA



EASTBANK ESPLANADE



The Eastbank Esplanade provides visitors with a unique and distinctively urban experience. Tucked between Interstate 5 and the Willamette River, the Esplanade is 1.5 miles long, extending from the Hawthorne Bridge to the Steel Bridge with connections to eastside neighborhoods as well as across the river. Primarily a pedestrian/bicycle corridor, it offers unparalleled views of downtown Portland and leaves visitors with a whole new perspective of the river and the eastside.

Thirteen urban markers run the length of the Esplanade, marking the eastside street grid and providing information about the river and the rich history of the area. Seating walls, benches, overlooks, and small plaza areas offer places to stop, relax, and enjoy.

The 1,200 ft. long floating walkway is the longest floating walkway in the United States. Here, the sensation of walking on water adds another dimension to the experience. The adjoining 120 ft. public boat dock provides moorage for recreational boaters as well as space for a future river taxi and other commercial uses.

A cantilevered walkway is suspended from the bulkhead of the original City Pier #2, providing opportunities to view the old pier as well as the riverbank below.

Four pieces of public art are featured between the Morrison Bridge and the floating walkway. Moving from south to north along the esplanade, the "The Running Gate" is located beneath the Morrison Bridge. "The Ghost Ship" is sited on the south end of the former City Pier #2 bulkhead. "The Stackstalk" sits at the north end of the bulkhead and "The Alluvial Wall" is just a little farther north. RIGGA, a group of local artists created the art as part of the Regional Arts and Culture Council's Percent for Art program

The Steel Bridge RiverWalk, attached just 30+ feet above the Willamette River, offers pedestrians and bicyclists a new route across the river. Connecting at grade on the west side in Waterfront Park, visitors have their choice on the eastside to view the city from a stunning new overlook or continue along the Eastbank Esplanade.

<<http://www.parks.ci.portland.or.us/Eastbank/esplanade.htm>>



Typical View of Banks, 1928



Plan View

New River-Edge Condition

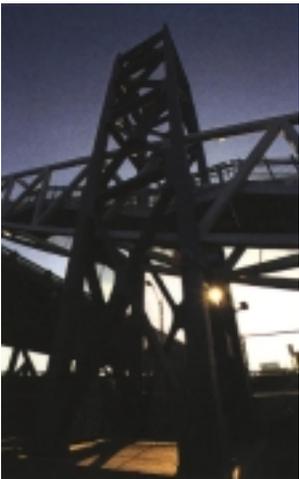




Pedestrian Walk at Steel Bridge with the Convention Center in the Background



View of Burnside Bridge from Walkway



Access Tower to Burnside



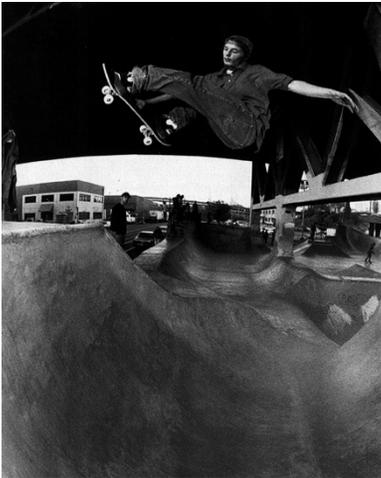
Soaking up the sun at OMSI

Floating Walkway along Interstate-5





Andy Bohna: Frontside Air / Neil Heddings 270 Frontside with Ease
Josh Falk: Frontside Air / Neil Heddings: Switch Ollie (c. Jon Humphreis, 1997.)



Fujita, Paul. "Taking the Power Back" Transworld Skateboarding, Nov. 1997. p.140-157 (excerpts).

"In 1990 the area on the east side of Portland, Oregon that lays along the Willamette River was an eyesore of urban decay. For years, the skeleton of an unfinished building protruded into the sky, its gutted interior a haven for heroin users. Below the building and directly underneath the Burnside Bridge stood an empty lot, and skateboarders would occasionally show up to ride the tall, slanted wall that supported the foundation of the bridge... The ground was often littered with syringes and feces of junkies... During the next six years, this bastion of decay would be transformed into a safe, relatively clean environment – the legacy known as the Burnside Skatepark.

According to local legend, on Halloween night, 1990, some skaters decided to build a crude concrete ramp up the large, slanted wall. Though they didn't realize it at the time, that night the small group gave birth to one of the most unique skateparks ever built... the place was still dirty and the asphalt rough, so only the diehards were interested.

Mark "Redneck" Scott and his crew bought quite a lot of concrete during early construction. When Ross Island Sand and Gravel had cement left over from a job, they would call Mark and tell him to meet them at Burnside.

While this was happening, the property on which Burnside sat was in legal limbo. The owner of the incomplete building was a delinquent and bankrupt landlord, and no one else had the will or the money to solve the confusingly expensive situation by finishing the building or tearing it down. So, amidst the stalling and urban decay, skaters seized the property and built what they wished, turning their backs on any restrictions.

Title 16: Vehicles and Traffic

16.90.335 Skateboard: A board of any material, natural or synthetic, with wheels affixed to the underside, designed to be ridden by a person.

16.70.410.E. Roller Skates and Skateboards. (Replaced by Ordinance No. 175211, effective January 26, 2001.)

Persons using roller skates, including in-line skates, skateboards, scooters, or other similar devices powered exclusively by human power upon any street, sidewalk or premises open to the public shall be subject to the provisions applicable to and shall have the same rights and duties as the driver of a bicycle as provided by the Oregon Vehicle Code.



35009



Panorama of Skatepark from S.E. Third Avenue

The Mayor of Portland, Bud Clark, had a son who skateboarded; he and other city officials quickly took note of and even admired the determination and do-it-yourself spirit driving the young skateboarders. City liability was and is the killer of most public skateparks, but with the support of local officials given in the form of local government looking the other way, a modern skatepark was created without the fear of legal interference.

Resolution No. 35009 [Parks Bureau] legalized the park on 19 June 1992.

The park of today is literally built on top of the original structure. The vacant building has been long since demolished, new businesses have moved in, and Burnside is now recognized by the community as having had a good effect on the stabilization of the neighborhood. Portland had been experimenting with community policing and Burnside became an example of how this concept, when applied properly, can be successful. Locals policed the park to keep in good standing with the community – when outsiders came to drink, sell drugs, or do graffiti, they were told to leave.

The park's presence has forced locals to make peace with their traditional enemies and they're happy to see us taking care of ourselves and our community. Burnside has become a place where anyone can come, hang out, and get along.

A lot of different people come to skate or watch at Burnside. Parents bring their kids, and workers stop by on their lunchbreaks. Skaters visit from the four corners of the Earth to discover that Portland is small, but it's safe, clean, exciting and cosmopolitan, as well as being surrounded by natural beauty."



Prior to construction of park, Baloney Joe's in background

Known Around the World as a True Skaters' Skatepark Led to Being Featured in this Videogame, which is a New York Times Bestseller: Tony Hawk's Pro Skater, "Burnside (Level 7)" Activision / Neversoft, 1999. <http://www.activisiono2.com/tony_hawk>



2002 AIA/IDP CHARETTE BIOGRAPHIES



Peter Pran
NBBJ; Design Principal
M. Architecture, Illinois Institute
of Technology, 1969.
B. Architecture, Oslo
Arkitektghogskole University, 1961

Acclaimed architect Peter Pran is among the world's most innovative and dynamic designers of the built environment. He has won 15 international architecture competitions and numerous AIA and PA Design Awards. Prior to joining NBBJ in 1996, he was Design Principal in charge of Ellerbe Becket's New York City Office for 10 years. Pran has been a professor of architecture at 12 universities throughout the US, Japan, Denmark and Italy. His recent monograph "Peter Pran" has essays on his work by Ken Frampton, Daniel Libeskind, Fumihiko Maki, Juhani Pallasmaa, and Christian Norberg-Schulz. Earlier, he worked with Mies van der Rohe in Chicago.



Vera Katz
Mayor, City of Portland, Oregon
Hon. Doctor of Humane Letters,
Portland State University, 2002.
Masters studies, Brooklyn
College, 1957.
B. Arts, Brooklyn College, 1955.

Last year Vera Katz began her third term as mayor of Portland and her fourth decade of public service to the citizens of Portland and Oregon.

Her leadership has brought national attention to Portland — for furthering the city's reputation as a leader in community policing; her commitment to developing vibrant neighborhoods, advocacy for public transit, work to bring high-wage jobs to the city, and partnerships she has developed with other leaders in the metropolitan region and the State of Oregon. In addition, she has been a tireless advocate for high-quality public education, the arts, and civil rights.

She has tackled persistent crime problems with innovative solutions, creating the first multi-jurisdictional Auto Theft Task Force and Domestic Violence Units, new anti-graffiti initiatives, Prostitution Free Zones, and a comprehensive youth violence

strategy. To help the region deal with its increasing population, she has led efforts to focus growth where it is most acceptable — the central city, regional and town centers, transit corridors, and main streets — while linking residents to transportation options, like Airport MAX and Interstate MAX. A leading proponent for citizen responsiveness, the Mayor was an early supporter of establishing a city-wide Office of the Ombudsman. She also maintains a Public Advocate as a member of her own staff to assist constituents with their concerns regarding city policies and procedures.

Mayor Katz began her political career as a local volunteer on Robert Kennedy's presidential campaign. Elected to the Oregon House of Representatives in 1972, Mayor Katz became one of the state's trailblazers when she was chosen in 1985 as the first woman speaker of the Oregon House. She later became the only person in state history to hold the post for three terms. During her tenure she authored both the landmark school reform bill (the Oregon Educational Act for the 21st Century) and the state's groundbreaking gun control legislation.



JURY MEMBER
(no image provided)

Thomas Hacker
Thomas Hacker and Associates
Architects Inc.; Design Principal
M. Architecture, University of
Pennsylvania, 1967.
B. Arts, University of Pennsylvani-
a, 1964.
Paul Cret Gold Medal and Alfred
Brooks Gold Medal

Thomas Hacker is a founding
principal of Thomas Hacker and
Associates Architects Inc., a
firm nationally recognized for the
design of libraries, museums and
higher education buildings. Mr.
Hacker was educated at the
University of Pennsylvania and
worked in the office of Louis I.
Kahn. He has lectured exten-
sively throughout the United
States, and a book of his work,
by the art and architecture
publisher l'ARCA, of Milan, Italy,
is being released in 2002.

Selected projects include a new
theater for the Oregon
Shakespeare Festival, a new
academic building for the
University of California, the Urban
Center at Portland State Univer-
sity, the Beaverton City Library,
the Center for the Visual Arts at
Southern Oregon University, 13
Multnomah County branch
libraries and the Penrose
Memorial Library and Reid
Campus Center, both for
Whitman College.



JURY MEMBER

Mark A. Engberg
COLAB L.L.C. Architecture and
Urban Design; Principal
M.S. Architecture and Urban
Design, Columbia University,
1987.
B. Architecture, University of
Idaho, 1984.

Mr. Engberg has worked on a
wide variety of project types from
urban design to boutique retail.
His experience has been on both
the East and West coasts of the
United States. In 1997 he
received a design award from the
Oregon Concrete Institute and
was the 1987 Recipient of the
Rotch Traveling Scholarship.
COLAB Architecture + Urban
Design LLC was formed around
one basic notion that a multi-
disciplinary approach to chal-
lenging projects inspires innova-
tion and lasting design solutions.
COLAB has a strong background
in urban design projects with
both partners having experience
in Boston, New York and Los
Angeles.
COLAB is currently working on a
master plan for the redevelop-
ment of Port Rashid in the city of
Dubai.
The firm has taken it's experi-
ences from these urban land-
scapes around the world and
applied that sensibility to new
designs for cities with unique
design concepts.



JURY MEMBER

Sarah Lynn Garrett, AIA
Director, Arch. Proj. Management
Portland State University
B. Architecture, Kansas State
University, 1987.
B.S. Environmental Design,
Auburn University, 1977.

Sarah Lynn Garrett directs the
Architectural Project Manage-
ment program at Portland Sate
University. Formerly on the
engineering and architecture
faculties at Kansas State
University, her areas of interest
include project delivery and
contracts, and project and
practice management. She has
long been active in the AIA,
having served on the state board
in Kansas, and currently serving
as Vice Chair of the Construction
Management PIA. She has done
research on the management
contributions to building failures,
IAQ issues, on the application of
the ASHRAE 90.1 Energy
Performance Standard to
architects' scope of services,
and is researching the value and
metrics of design services. She
has made numerous presenta-
tions to professional architects,
including "The Polk County
Courthouse, a Quiet Disaster",
and has upcoming presentations
on construction management as
an architectural service at the
AIA National convention and the
CMAA national convention.



2002 BIOGRAPHIES

AIA/IDP CHARETTE



John Cava
University of Oregon, Department of Architecture; Adjunct Assistant Professor
M. Architecture, Columbia University, 1987.
B. Architecture, University of Oregon, 1979.

Professor Cava maintains an award-winning architectural practice in Portland, designing projects of various types and scales. One of his main interests is the role of building construction and tectonics in the aesthetic context of architecture. He collaborated with Professor Kenneth Frampton of Columbia University on the book, *Studies in Tectonic Culture* and, in addition to essays on American architects and architecture, is writing a monograph on the work of Portland architect John Yeon. Professor Cava teaches courses in contemporary and modern architecture, as well as intermediate and advanced design studios in Portland and in Eugene. He is a founder of the University of Oregon's Portland Urban Architecture Program and the director of the school's Summer Studio, which brings exceptional practitioners from around the world to Portland each year.



Lauren Beacham-Cho
Bolighus I.I.c., Design Studio; Principal
M. Architecture, University of Oregon 1989
B. Science, University of Oregon, 1984-1986
Academy of Art, San Francisco, CA, 1984
Principia College, Elsah, Illinois, 1982-84

Lauren Beacham-Cho is a Design Principal and co-founder of Bolighus I.I.c.. Throughout her education she has had the invaluable opportunity to study in both Paris and Rome. Her work experience has been in both architecture and construction at firms in Boulder, CO, Santa Fe, NM, San Francisco, CA and in Portland, Oregon

Bolighus Design Studio was formed by Sean Cho and Lauren Beacham-Cho in 1991 and has won several AIA design awards and recognition through national design competitions. Their design studio philosophy maintains that the site, building, ecology and aesthetic be mutually balanced. Conceptually each project is an urban microcosm that defines and reinforces the urban fabric. Bolighus projects include a wide range of commercial and residential work.

MODERATOR
(no image provided)

Denyse C. McGriff
Portland Development Commission, Senior Project Coordinator,
M. Urban Planning, University of Oregon, 1979.
M. Science, University of Oregon, 1978.
B. Arts, College of Notre Dame, 1973.

Denyse C. McGriff is a Senior Project Coordinator with the Portland Development Commission- the city's urban renewal, housing and economic development agency. She is responsible for managing a variety of projects in the Central Eastside Urban Renewal District from streetscape improvements and land acquisition to redevelopment managing a variety of projects from streetscape improvements to land acquisition and redevelopment activities. Her professional experience prior to returning to PCD includes local government planning on the Oregon coast, Lane Council of Governments, Deschutes County and the Port of Portland with emphasis on site planning and design, historic preservation and urban planning/redevelopment. She is active in the Portland and statewide historic preservation community, local neighborhood livability issues and statewide land use-planning advocacy.





Fredrick H. Zal
Atelier Z, Principal
M. Architecture, University of
Oregon, 1997.
B. Arts, Design of the Environ-
ment, University of Pennsylvania,
1992.

Atelier Z advocates dialogue in the fine + applied arts. By striking a balance between praxis and theoros we passionately engage our work. These projects range in scale and typology from furniture to urban design, and housing to civic institutions and retail. Atelier Z's gallery advocates the creative works of emerging artists through First Thursday exhibitions. Fredrick also educates architecture students at Portland State University during the impetus of their design studies by developing fundamental ideas and investigating their correlation to the spaces, which we form into our urban environments. He has also been chairing the American Institute of Architects' Intern Development Program (AIA/IDP) Competition Committee since 1999 and has been the Co-Chairperson of the AIA Housing Committee since 1997, which generates discussion around contemporary multi-family housing prototypes as they are constructed in the Portland Metro area.



Lloyd D. Lindley, ASLA
B. Landscape Architecture
University of Oregon, 1980.

Lloyd D. Lindley, ASLA is a Portland-based urban design, planning and landscape architecture firm specializing in transit - oriented projects. The firm combines high standards of planning and design quality with efficient project management, construction services, and cost estimating.

Mr. Lindley has been responsible for urban design and planning projects in Oregon, Washington, California, Texas, New Jersey and Vancouver, Canada. This spectrum of experience encompasses leadership and direction of planning, design and implementation of projects with broad and diverse constituencies and a wide range of professional disciplines. Mr. Lindley's emphasis on urban design provides a practical approach that considers vision, physical context, visual character and quality, land use, economics and connections between all modes of transportation. Businesses, neighborhoods, and community values are integral components.

Mr. Lindley is the author of the "Eastbank at Burnside: Lower Burnside Redevelopment Plan".



Ernest Joyner
M. Architecture, Clemson
University, 1995
B. Arts, Economics, Washington
and Lee University, 1990

Mr. Joyner lives and works in the Inner-East Side and takes an active role to ensure the continued growth and development of the area. He participates in several on-going projects, such as the Eastbank Phase III, the Holman Building renovation, the MLK Viaduct reconstruction, the Development Opportunity Strategy Study, the IX Zone Proposal, ESA listings for the Willamette ecosystem, and various need-based committees that form in response to problems of homelessness, public intoxication, and traffic. His primary goal is to provide information about the larger context to the seemingly disparate and insular agencies and committees that coalesce around specific problems and issues.

In his professional life, Mr. Joyner works to define an ecologically responsible approach to infill development that emphasizes the sensual, visceral, and experiential aspects of architecture.



Sponsors:

Atelier Z
American Institute of Architects, PDX
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Portland State University

City of Portland

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We would like to express our appreciation to the many individuals and organizations, whom donated their time and ideas to this competition. In particular, we would care to thank the following people:

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Saundra Stevens, AIA/PDX
Laura Ticer, Thomas Hacker and Associates Architects inc.
Howard Weiner, Cal Skateboards

AIA/IDP Competition Committee:

Fredrick H. Zal;
twenty whirling dervishes;
six screaming banshees!

Credits:

Desktop publishing by Atelier Z
Unless noted otherwise, all photographs by Fredrick H. Zal.
"Eastbank at Burnside: Lower East Burnside Redevelopment Plan" by Lloyd D. Lindley, ASLA

Disclaimer:

All materials within this competition packet are based upon actual urban issues and planning documents and/or proposals, but do not imply either approval or bias towards any particular siting or development options by any involved either directly or indirectly. Their narration is for pure theoretical speculation, even if it can or does lead to an actual urban manifestation.



2002

AIA/IDP CHARETTE

"Inspire quality design of all buildings constructed in the City of Portland, especially its own facilities and signature developments in which it has a significant investment. Demonstrate design excellence is good business and beneficial to the life of the community by producing innovative and enduring works of architecture that will stand the test of time and be deemed remarkable examples of excellent design for years to come."

-Mayor's Design Initiative, Vision Statement

BLOCK 76



DEVELOPMENT

...under

MIXED-USE URBAN
GATEWAY MID-RISE



"Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram, once recorded, will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that will stagger us. Let your watchword be order and your beacon beauty."
- Daniel H. Burnham

Submission Requirements:

- Narrative statement (100 words min.);
- Site Plan: 1" = 16'-0"
including Burnside Bridge and MLK Blvd.;
- Floor Plan(s): 1" = 16'-0";
- Site Section: 1" = 16'-0";
- Three-dimensional renderings or model photographs showing the proposal in its context. All imagery should foster a creative solution to this charette;
- Diagrammatic model to fit existing site model (1"=60'-0");

Submission Format:

- One (1) 32"x40" Board (indicate horizontal or vertical format);
- 5" Max. Depth, 15# Max Weight;
- Back of board is free of projections;
- Hanging wire provided, if required;

- Registration number on registration form (over);
- Competition registrant listed with all contact information;
- Registrant has signed and dated form;
- All team members are listed;
- All team members have signed and dated form;
- Attach registration form in a sealed blank envelope with entry number clearly displayed on the back of board;
- Enclose narrative position text file on pc formatted diskette marked with registration number.



Registration #:
02. _____
please print

Submission Deadline:

All submissions must be received by no later than Tuesday, 02April 2002 @ 3:30 PM (physical delivery, not just post-marked).

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

Portland State University, Department of Architecture
229 Shattuck Hall, 1914 S.W. Park, P.O. Box 751
Portland, Oregon 97201.0751

The AIA, PSU and Atelier Z assume no responsibility for lost or damaged competition entries. Competitors are advised to make record copies of their design solutions prior to submitting them.

Submission Format:

One (1) 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. Provide hanging wire if required.

Attach registration form in a sealed blank envelope with entry number clearly displayed on the back of board. Narrative position must be enclosed as a text file on a 3 1/2" PC formatted computer diskette.

Acknowledgement / Notification:

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 via e-mail.

Questions: E-mail questions to Atelier Z, attn: Fredrick H. Zal <fzal@fhzal.com>.

Questions will be answered on Tuesday and Sunday evenings and posted to all contestants electronically. Telephone inquiries shall not be accepted.

Rights: In entering the design competition, entrants grant the American Institute of Architects: Portland Chapter and the City of Portland, Oregon unrestricted license 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.

Competition Registrant:

First Name: _____ Last Name: _____

E-mail Address: _____

Mailing Address: _____

Telephone: _____ Signature: _____ Date: _____

Team Member(s):
First Name: _____ Last Name: _____

Telephone: _____ Signature: _____ Date: _____

First Name: _____ Last Name: _____

Telephone: _____ Signature: _____ Date: _____

First Name: _____ Last Name: _____

Telephone: _____ Signature: _____ Date: _____

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