NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Portland Public Service Building

other names/site number Portland Building

2. Location

street & number 1120 SW Fifth Avenue ☐ not for publication

city or town Portland ☐ vicinity

state Oregon code OR county Multnomah code 051 zip code 97204

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X **national** ___ **statewide** ___ **local**

Signature of certifying official/Title: Deputy State Historic Preservation Officer — Date 9.8.11

Oregon State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper — Date of Action 10/25/11

Portland Public Service Building
Name of Property

Multnomah Co., OR
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [X] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only one box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
1		object
2	0	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

GOVERNMENT: Government Office

Current Functions
(Enter categories from instructions.)

GOVERNMENT: Government Office

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT: Post-Modern

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STUCCO
roof: SYNTHETICS
other: METAL: Copper

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Portland Public Service Building, known universally as the Portland Building, is a boxy, fifteen-story building in the center of downtown Portland, Oregon. The building occupies a full 200 by 200-foot city block and is surrounded on all sides by the urban development of Portland, including Portland's City Hall on the next block to the south. There are two single-block city parks to the east and southeast of the Portland Building, both with a variety of leafy mature trees. The Portland Building is a surprising jolt of color within the more restrained environment of nearby buildings, with its bright-green tile base and off-white stucco exterior accented with mirrored glass, earth-toned terracotta tile, and sky-blue penthouse. The building is also notable for its regular geometry and fenestration as well as the architect's use of over-scaled and highly-stylized classical decorative features on the building's facades, including a copper statue mounted above the entry, garlands on the north and south facades, and the giant pilasters and keystone elements on the east and west facades. Taken together, the use of color and applied ornament give the building a feeling of monumental mass and dynamic dimension despite the relatively uniform face of the exterior walls. The building was completed in 1982, but the design of the building was not fully realized until the installation in 1985 of "Portlandia," a classically-garbed hammered-copper monumental statue set on a centered two-story pedestal at the main entry on Fifth Avenue. Only the interior lobby and the second floor public spaces were designed by Graves, and these spaces exhibit his characteristic use of earth-tones and stylized and exaggerated classical elements, such as the tile wainscot and trim around doors and entries. While the exterior has not been significantly changed since construction, the lobby has been altered and the other Graves-designed interior spaces at the second floor were extensively modified. The building and the statue are counted as separate contributing resources.

Narrative Description and Setting

Setting

The Portland Building is located on a typical 200-foot square downtown city block in Portland among a collection of local and federal government buildings and local parks that make up the civic center of the city. Its neighbor immediately to the south is Portland City Hall, a building dating from 1895 and listed in the National Register of Historic Places. To the north sits the Multnomah County Courthouse, constructed in 1912. Across Fourth Avenue to the east is a one-block city park, Chapman Square Park, with Lownsdale Square Park on the block next to it across from the Courthouse. Federal Park sits to the southeast. See figures 1 and 2.

Fifth Avenue, running along the building's west side, is a major transit corridor, with multiple bus lines and light rail all moving one-way north to south. The transit mall along Fifth Avenue has special brick paving at the sidewalks. The remainder of the block has typical scored-concrete sidewalks incorporating tree wells and street trees. Directly across Fifth Avenue from the Portland Building is a high-rise office tower constructed in 1962.

The 200-foot block pattern is not exactly aligned to cartographic directions at this area, but instead is oriented orthogonally to the riverfront, with true north pointing about 20 degrees westward from the north-south street alignments. The site slopes down both from south to north as well as from west to east, so the highest point of the sidewalk grade surrounding the building is at the southwest corner of the block, at the intersection of SW Fifth Avenue and Madison. The nominated area consists of the full city block.

Exterior Description

The building is 362,422 square feet overall and is fifteen floors, about 200 feet, in height to the roof surface. Parking is below-grade and is accessed from a large central garage opening facing toward Fourth Avenue to the east. The structure is a reinforced-concrete frame, with two-way reinforced-concrete waffle slabs. Exterior walls are poured-in-place reinforced concrete. Generally, the exterior material is stucco, with the lower level and the decorative pilasters clad in tile. The composition of each facade is bilaterally symmetrical, with both halves a mirror image of each other around an imaginary vertical centerline.

The building is designed in the classical three-part division of base, shaft, and capital, with a grand centered entry on the west facade. See photos 1 and 2 and figures 8 and 9. The building's base consists of a full-story arcade, or loggia, and two successively and proportionately shorter steps above clad in green, some would say teal or blue-green, square ceramic tile. A monumental copper sculpture of a kneeling and classically-garbed woman, called "Portlandia," dominates the west entry facade as it sits on a two-story two-step pedestal that is set flush to the outside wall. A small square window is immediately below the statue, and a larger square four-light window is placed at the mezzanine level directly below the first opening. See photo 2. The first floor arcade is punctuated with regularly spaced rectangular openings that extend along Fifth Avenue and along three-quarters of the building's length along SW Main Street and SW Madison Street before the arcade ends. The main entry on Fifth Avenue is marked by a break in the arcade wall and vertically-oriented non-historic glass-and-metal light fixtures placed on the columns on either side of the entry and a single metal flagpole on each of the two columns to either side of the light fixtures. On the stucco panel above are capital aluminum letters that read "The Portland Building." The entry doors are set under the overhanging pedestal, and consist of three sets of two narrow metal doors with two rows of six vertical lights. The wall is clad with a green tile wainscot, and similarly colored and decoratively scored stucco punctuated with regularly-placed vents above. The metal storefronts to either side of the entry are symmetrically stepped back twice. See photos 2.

Stepped back above the arcade are equally spaced square vents set into the base of the wall, while the third step exhibits small regularly spaced square windows that are not visible from the street level. Above the base, the shaft, or middle, of the building at this facade consists predominantly of off-white stucco panels with square 4' by 4' windows on a regular grid. A single scored horizontal line runs across the top and bottom of each window, with a paired set between floors. Horizontal scoring further divides the otherwise featureless wall, thus giving the viewer the impression that the wall might be constructed of large blocks of stone. See photo 1.

One of the most prominent architectural features are the multistory-terracotta pilasters on each of the four facades. At the east and west facades, a pair of over-scaled pilasters made of vertical ribs of earth-tone terracotta tile are topped by smooth, projecting capitals of the same color and set within an area of blue reflective glass. The glass is divided regularly into sets of three panes to either side of each pilaster in a A,B,A pattern of thin and wide lights. Rectangular panes span the space between floors, and square panes are aligned with the windows in the stucco facade. The window block is divided equally horizontally and vertically by a narrow buff-colored metal panel. Directly above this, the expressed top of the building starts at the eleventh floor and maintains the white stucco and square windows on either side of a triangular-shaped keystone created by horizontal terracotta-colored stucco matching the pilasters, alternating with bands of dark ribbon windows divided vertically by metal frames. See photo 1 and figures 8 and 9.

At the fourteenth floor, the capital, a centered inset balcony is notched out of the keystone. The balcony is enclosed by a blue-colored wall with inset square panels with a centered "X" in raised white stucco. The rail is interrupted by the two front-most rose-colored square columns of a four-column pergola. At the roof level a short parapet wall is located flush with the outside wall and decorated with the same pattern of square insets with white "X"s on a blue background set in symmetrically spaced groups of three. A final inset level of pale blue stucco, scored into geometric shapes matching the main facade with large square openings, marks the topmost floor. A centrally-located rectangular mechanical enclosure occupies the center of the roof, but is not

visible from the street. A "green roof," a thin horizontal structure attached to the roof with sufficient depth to contain a planting medium, irrigation, and drought-resistant plants, is installed on the main roof and on top of the mechanical enclosure. See photo 7.

Moving to the building's south side, facing City Hall, the green-tile base continues around the building, stepping in at each level, and featuring similar details as that of the main facade. See photo 6. At the eastern third of the wall the sidewalk slopes down, and the ground-floor arcade ends. In place of the open arcade is interior office space, but the pattern of arcade openings is continued with large dark-glass windows. The off-white stucco panel wall with its grid of square windows covers the building from the fourth up to the fourteenth floor, with the exception of a large contrasting area in the center of the wall at levels four through ten. This area has four giant vertical pilasters, without capitals, made of terracotta tiles with reflective glass areas between each pilaster. In place of the keystone, the pilasters are topped by giant circular concrete escutcheons that hold a horizontal flattened concrete garland. The upper four floors are unadorned, but include the same treatment at the parapet as the main facade. Steps extend up to the arcade level at the northwest corner of the building, and at about mid-block on SW Madison Street. The north side of the building is identical to the south, with the exception that this side of the building has only a single level entry at midblock on SW Main Street. See photo 3.

Facing the park, the Portland Building's east facade is similar to its western one, but lacking the centered pedestal and statue. See photo 5. In its place is a centered three-story wall punctuated with a recessed garage opening with a stucco panel above. The word "Parking" is centered on the panel in aluminum capital letters. On either side of the garage entry are three narrow and vertically oriented stucco panels extending the height of the wall and divided by two equally spaced square windows. The center panel in each set contains a single recessed door instead of a window. A single horizontal line of regularly placed terracotta-colored tiles separate the garage opening and the stucco panels from a single centered square stucco panel above the garage and three square windows to either side of the panel at the mezzanine level. To either side of the garage entry, the "base" steps down one story. The line of terracotta-colored tile continues above eighteen square windows set in three rows of nine each with five centered openings below at street level. The northeast corner opening is a single recessed door.

Interior Description

The primary lobby is accessed from the loggia at the center of the Fifth Avenue facade. Here, one enters through a pair of glazed bronze-colored double doors past a low vestibule. The lobby itself is a two-story space with four evenly spaced openings on each side. There are five large pendant light fixtures hanging from the lobby ceiling, and matching quarter-round sconce fixtures affixed to the ground-floor columns. See photo 8. The upper level is a gallery, where artwork can be viewed as one moves around the square open space in the center. See photo 9. The floor finish in the upper gallery, as well as the lobby, is black terrazzo in a diagonal square pattern with small inset gold squares at the corners. The floor is very glossy and reflective. The use of a green-tile base and, in some cases, wainscot with oversized half-round bullnose detail at the cap is repeated throughout the lobby and gallery.

There are also wood furnishings in the primary lobby, exhibiting the characteristic design motifs of the building, including square openings, pyramidal "roof" shapes, and a contrasting color scheme of light unpainted wood and black. It is unclear whether Michael Graves was responsible for the design of the furniture.
Moving east through the lobby or the second-floor gallery, one arrives at the elevator lobby. There are three elevators on each side of the elevator lobby, with the same terrazzo flooring and blue-tile wainscot with bullnose trim as found in the gallery and entry lobby. The ceiling at the second-floor elevator lobby has a gabled shape, with protruding "light shelf" details on either side, hiding fixtures which illuminate the gable form above. See photo10. The terracotta color also is used in these areas, both in tile details around the openings and as paint color at the end walls.

Continuing east, past the elevator lobby on the second floor, is a wide hallway running north-south and allowing for access into the meeting rooms (public meeting rooms "A," "B," and "C" as well as an auditorium and several other smaller meeting rooms) at the east end of the building. See photo 11. This area continues the details and finishes as described in the lobbies and gallery, with teal-blue tile, bullnose details, and black terrazzo flooring. Portions of the side walls in this hallway space have an exaggeratedly large cornice molding, creating a light shelf above which sits fixtures illuminating the flat ceiling above.

Above the second floor, Michael Graves was not responsible for the design of the interiors, and most of the finishes within the elevator lobbies as well as the interior office spaces have been replaced. Elevator cab finishes have also been replaced. Elevator lobbies have various treatments, and the layouts of office floors are also differing on each floor. Typical finishes are painted gypsum wallboard ceilings and walls, carpeted floors, and medium-high cubicle dividers between work stations.

Alterations

The City of Portland has made minimal alterations to the Portland Public Service Building. The following is a summary of maintenance work and changes since the building was completed. A more complete list is provided in Appendix A.

The entrance was altered to make it more visible less than a decade after the building was completed. Also in approximately 1990, the entire green-tile base and tiled pilaster areas were re-grouted. Other exterior alterations include the addition of railings and some storefront changes in 1999-2000 at the south side of the ground floor to accommodate a daycare facility. New rooftop mechanical units were added in 2003 and a 15,000 square-foot green roof was installed on the Portland Building in 2006.

The lobby and other public spaces were remodeled, the colors lightened, and circulation improved by removing the interior entrance doors, and city office spaces on the upper floors have undergone multiple changes over time. An art display area was added in 1994. The public hearing rooms and auditorium on the second floor were remodeled extensively in 1997 and 2002, restrooms have been renovated, and elevator lobbies altered. More significant alterations to the building's structure were outlined in a 1997 paper by Meredith L. Clausen entitled "Michael Graves's Portland Building and its Problems." Structural problems were discovered in the fall of 1995 and centered in the area of the inset fifteenth floor of the building. The floor slab was cracking where the walls of the fifteenth floor came down above the ceiling of the fourteenth floor. While Graves's original design had the fifteenth floor walls constructed of steel studs with a stucco facing, the wall material was changed in pre-construction drawings to reinforced concrete, and the weight was too much at the four corners of the building, where the problem was most acute. The solution involved the addition of beams above and below the floor slabs at the four corner areas. Some other interior areas of the building also required retrofit, such as adding topping slabs to correct significant slopes on various levels of the building.[1]

[1] Meredith Clausen and Kim Christiansen, "Michael Graves's Portland Building and its Problems," *Architronic* vol. 6, no. 1, (1997).

Portland Public Service Building
Name of Property

Multnomah Co., OR
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B Property is associated with the lives of persons significant in our past.
- [x] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [x] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1982 -1985, Initial Completion, Installation of the Statue Portlandia

Significant Dates

1982, Building completed

1985, Portlandia sculpture installed

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Michael Graves, Architect

Raymond Kaskey, Sculptor

Hoffman Construction Company and Pavarini Construction Company, Builders

Period of Significance (justification)

The Period of Significance begins in 1982 with the completion of the Portland Public Service Building and ends in 1985 when Graves's design was fully realized with the installation of the planned Portlandia statue above the building entry.

Criteria Considerations (explanation, if necessary)

The Portland Public Service Building is one of the most notable works by internationally-known master architect Michael Graves and is widely credited as the design that established Graves's preeminence in the field. The Portland Building itself is significant as one of a handful of high-profile building designs that defined the aesthetic of Post-Modern Classicism in the United States between the mid-1960s and the 1980s, including Charles Moore's Piazza d'Italia in New Orleans (1978) and Philip Johnson's AT&T Building in New York (1984), among other works. While Graves still continues to design, his current work is stylistically distinct from the architecture of this earlier period.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Constructed in 1982, the Portland Public Service Building is nationally significant under Criterion C, Architecture, as the notable work that crystallized Michael Graves's reputation as a master architect and as an early and seminal work of Post-Modern Classicism, an American style that Graves himself defined through his work. When the Portland Building project was awarded to Michael Graves in 1980 the design immediately ignited a national conversation about Post-Modern architecture in trade magazines such as *Architectural Record* and *Archetype*, and general national publications such as *People*, *Time*, and *Newsweek*. The fifteen-story monumental structure was ground-breaking for its rejection of "universal" Modernist principals in favor of the bold and symbolic color, well-defined volumes, and stylized- and reinterpreted-classical elements such as pilasters, garlands, and keystones to create a building that was physically and symbolically tied to place, its use, and the Western architectural tradition. Though not yet 50 years old, the building meets the requirements of Criteria Consideration G because it is exceptionally important as one of the first large-scale manifestations of a new architectural style coming on the heels of the Modern movement. The Period of Significance begins in 1982 when the Portland Public Service Building is completed and extends to 1985 when Graves's design intent was fully realized with the installation of the Portlandia statue.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

In the 1960s, avant-garde thinkers and architects began to question Modernism and its steel and glass structures stripped of ornament and historic reference. Post-Modernists sought to "humanize" modern architecture by relating buildings to their larger physical and social context, re-establishing the use of traditional classical or vernacular decoration, and endowing their designs with symbolic meaning. Graves's own work reflected this change as he transitioned from designs inspired by the work of Le Corbusier to create buildings that incorporated color, defined spaces, and included classical ornament in Italian Renaissance-inspired designs endowed with layers of symbolic meaning. By the late 1970s Graves had completed a number of single-family homes and designed a much-discussed Cultural Center Bridge between Fargo, North Dakota and Moorhead, Minnesota, among other projects. Despite his success, Graves still had not completed a major commission.

In early 1979 Graves was offered that opportunity when the City of Portland held a design contest for a new 360,000 square-foot city office building to occupy a full downtown block next to City Hall. In an effort to attract the nation's top talent for the project, the City asked AIA Gold Medalist Philip Johnson to chair the selection committee. After a protracted and contentious selection process, the City Council selected the design by upcoming architect Michael Graves, a Princeton professor, and talented muralist and designer. As one of the earliest large-scale Post-Modern buildings constructed, Graves's design for the Portland Building was daring; almost shocking, in its vision for the future, and for its proposition as to what "after Modernism" could mean for

architecture. The building itself was a fifteen-story regularly-fenestrated symmetrical monumental block clad in scored off-white colored stucco and set on a stepped two-story pedestal of green tile. The building's style was expressed through paint and applied ornament that implied classical architectural details, including terracotta tile pilasters and keystone, mirrored glass, and flattened and stylized garlands, among other elements that were intended to convey multiple meanings. For instance, the building was organized in a classical three-part division, bottom, middle, and top in reference to the human body, foot, middle, and head. At the same time, the building's colors represented parts of the environment, with green tile at the base symbolizing the earth and the light blue at the upper-most story representing the sky.

Graves's design for the Portland Building was as known as other noted Post-Modern statements such as Charles Moore's Piazza d'Italia, New Orleans, 1978, and Philip Johnson's widely published, but un-built until 1984, AT&T Building, New York. Among its contemporaries, the Portland Building is notable as the first major Post-Modern work to be completed, instantly making it an icon of a movement and a lightning rod for the raging debate between Modernists and Post-Modernists over the role of architecture and the architect.[2] While Post-Modernism itself was an eclectic movement, these three buildings represented different interpretations of the most popular expression of the style in the late 1970s and 1980s: Post-Modern Classicism, which had its roots in "Historicism" and "Straight Revivalism," both of which sought a more literal return to classicism. Charles Jencks, a respected architectural critic, states in his monograph that among the architects of this period Graves was the most influential practitioner of the style.

Looking beyond the immediate impact of the design, the building has an ability to provoke which has not dissipated with time. The building is certainly not universally loved, yet it continues to be important. According to the authors of *Frozen Music*, a well-researched book about Portland architecture, an architect "is never the same after a protracted gaze at Graves's decorative masterpiece."[3] The Portland Building's value as an exceptionally important national work is as both an idea and as a physical work of architecture. The authors of *Frozen Music* continue, "People reacted strongly to the structure precisely because the conflation of form, icon and color activated the nerve of the collective architectural unconscious."[4] Whether or not one judges the building to be beautiful or even to have fulfilled Graves's ideas about being humanist in nature, it is undeniably important in the history of American architecture. The building has been dispassionately evaluated in various scholarly works about the history of architecture and is inextricably linked to the rise of the Post-Modern movement.

Developmental history/additional historic context information (if appropriate)

Post-Modernism

Post-Modernism as an architectural movement developed in criticism of Modernism, but not necessarily in opposition to Modernism. In contrast, Modernism in architecture did arise in direct and literal opposition to the traditional styles it replaced, but Post-Modernism was something slightly different: a reaction against any one all-encompassing dogma. Post-Modernism sought to reclaim history, symbolism, and the regional vernacular, elements that had been stripped from architecture by the Modern movement. Critics of the Modern movement in architecture said that Modern buildings failed to communicate with its users, that Modernism was sterile and boring, and that it was limiting in its rationalist orthodoxy. Robert Venturi's first book, *Complexity and Contradiction in Architecture*, published in 1966, offered the first wholesale critique of the Modern movement in architecture. The book was extremely influential; although, there were many architects who initially dismissed it as written by an architectural neophyte.

The Modern Movement was driven in part driven by social critique after WWI, when avant-garde architects in Europe during the early 1920s began to speak out against the representations of wealth and power embodied

[2] Randy Gragg, "Michael Graves: Back to the Beginning," *Oregonian*, 5 May 2002.
[3] Gideon Bosker and Lena Lencek. *Frozen Music: A History of Portland Architecture* (Portland: Western Imprints, The Press of the Oregon Historical Society, 1985), 254.
[4] Ibid, 253.

in classical architecture. They posited a direct break with the past, looking to end the excesses of ornamentation, pompous monumentality, and historical stylistic references. Le Corbusier's 1922 *Vers une architecture* was probably the most influential of these "calls to action." Corbusier and his contemporaries looked to industrialization for inspiration, and fixed on the machine aesthetic as the symbol of progress. Architecture was to be purified of figurative ornament and stripped down to its most elemental functional qualities. The movement came to the United States with the German emigrants Ludwig Mies van der Rohe and Walter Gropius, among others, during WWII, and was widely known as the International Style after the 1932 exhibit at the Museum of Modern Art, and the subsequent book by its curators, Henry Russell Hitchcock and Philip C. Johnson. Hitchcock and Johnson provided a definition of the International Style, based on three characteristics: "emphasis upon volume-space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament."[5] The utopian vision of International-Style modernism included the celebration of "industrial" materials such as concrete, glass, and steel; the use of strong horizontals such as windows in long bands and expressed concrete planes; and the use of abstract, geometric forms. Designs were seen as transcending their local contexts, climates, and architectural traditions.

Critiques of European Modernism started to appear in the United States by the 1960s. Notable among these was the publication of Robert Venturi's first book and the 1962 completion of the house for his mother in Philadelphia, the early work of Charles Moore and the firm Moore, Lyndon, Whitaker, and Turnbull (MLWT) in California, and the 1966 publication of Aldo Rossi's *L'Architectura della Citta*, which had some impact in the United States. The architectural work of the architectural firm SITE for Best Products Corporation, from 1970 to 1984, resulted in nine commercial buildings meant to critique the ubiquitous strip-mall environment of suburban USA. The best known of these "de-architecture" architecture projects was the showroom in Houston, TX (1974; unsympathetically remodeled in 2003) with a brick facade which appeared to be in the process of crumbling.[6] The Best Products showrooms pushed back against the bland sameness of the built American landscape by using humor, unexpected shifts in scale, and double meanings, aspects which appeared in most of the later Post-Modern projects. Peter Blake, in his 1977 book, *Form Follows Fiasco*, stated that Modernism's "unencumbered geometrics, emphasis on function rather than form, purity of line, reliance on technology as a source for design inspiration, and a persistent belief that architecture could redefine society through the creation and rational application of universal design principles had not managed to capture and hold the public's imagination."[7] Summing the Post-Modernist critique, Venturi offered a famous twist on Mies van der Rohe's "less is more," which became the tongue-in-cheek "less is a bore."[8] Venturi in particular urged architects to find inspiration in the Las Vegas strip and in pluralistic "every day" architecture.

During the same period, Aldo Rossi, in Italy, was seeking archetypal form in a European critique of functionalism, which was called Rationalism. Rationalism, as espoused by Rossi, Oswald Ungers, and the Swiss architect Hans Schmidt, was related to the American version of Post-Modernism in that its practitioners were trying to renew the significance of historical typology.[9] In 1981, Vincent Scully wrote that "the reduction of art to problem-solving with a single answer has been one of the more unrealistic and destructive of semi-modern tenets."[10] Notable architectural critic Charles Jencks went so far as to define the very moment of Modernism's "demise", in a chapter of *The New Paradigm in Architecture* entitled "The Death of Modern

[5] Henry Russell Hitchcock and Philip C. Johnson, *The International Style* (New York: W. W. Norton & Company, 1966), 145-147.

[6] SITE website accessed October 13, 2010 <http://www.siteenvirodesign.com/proj.best.php>

[7] Peter Blake, *Form Follows Fiasco: Why Modern Architecture Hasn't Worked* (Bostong: Little Brown & Co., 1977).

[8] Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art Press, 1966), 17.

[9] Klotz, Heinrich, translated by Radka Donnell, *The History of Postmodern Architecture* (Cambridge, Massachusetts and London, England: The MIT Press, 1988); Originally published in 1984 as *Moderne und Postmoderne: Architektur der Gegenwart*), 210-211.

[10] Vincent Scully, "Michael Graves' Allusive Architecture" in *Michael Graves: Buildings and Projects 1966-1981*, Karen Vogel Wheeler, Peter Arnell, and Ted Bickford, eds. (New York: Rizzoli International Publications, Inc., 1982), 296.

Architecture," as the dynamiting of the Pruitt-Igoe housing blocks in St. Louis, on July 15, 1972.[11] The destruction of the Modernist housing block, he believed, represented a public acknowledgement that the development had been a failure, not for any major technical or physical reason, but for its design and the social ills that resulted at Pruitt-Igoe. While there were still many who believed in the ideals of Modernism, increasing numbers of architects and planners such as Robert Venturi, Charles Moore, Robert Stern, and Rob and Leon Krier were moving away from Modernism in their own theories and work.

In the United States, examples of Post-Modernism in the built environment during this period were quite varied, but shared characteristics including the use of abstracted historical motifs recombined in new ways, and the renouncing of buildings as "monuments." This second characteristic was also embedded in Modernism, making it possible for an architect such as Philip Johnson, with a large body of Modernist work behind him, to embrace Post-Modernism as in some ways a continuation of the earlier movement. Post-Modernism is pluralistic, whereas Modernism is a belief in a universal pure statement. In this way Post-Modernism did not necessarily "break with" Modernism, but brought into it a human scale, symbolic meaning, and complexity. Heinrich Klotz, in *The History of Postmodern Architecture*, defines Post-Modernism as "the insistence of the fictional character of architecture, which is diametrically opposed to the abstractness of modern architecture."[12] By fictional character, Klotz means the story or narrative that a building has to tell. One of Post-Modernism's strengths is its ability to communicate meaning, both to architects and theorists, as well as to the public at large.

Between 1978 and 1981, Post-Modernism as an eclectic set of designs and ideas, had achieved worldwide notoriety, not just in architecture, but in all the arts. Charles Jencks was a contemporary observer of the emerging Post-Modern movement from its beginnings in the 1960s. He wrote prolifically about the topic through to the present, and is widely held as an expert in the field.[13] Jencks attributes the shift in the architectural scene in the late 1970s and early 1980s to the newer work of three, formerly Modernist, major architects; Hans Hollein, Aldo Rossi, and James Stirling; and to the completion of three well-published architectural projects; Charles Moore's Piazza d'Italia, Graves's Portland Public Service Building, and Philip Johnson's AT&T Building in New York, which together established the early Post-Modern aesthetic and its principals.

The Piazza d'Italia, in New Orleans, was constructed in 1978. The outdoor installation occupies a city block, and is built around a giant 80-foot-long map of Italy in stone. The piece includes a central fountain with surrounding colonnades using classical orders in unexpected materials and scales. The water runs in rivulets representing the Po, the Arno, and the Tiber Rivers. The work was hugely important in the United States, mainly among those in the design and architecture professions, but also to some extent as the first introduction of a new architectural style to the general public. While Charles Moore's earlier work with MTLW, such as Sea Ranch, in California (1964), was concerned with regional typology and making a community "place," the Piazza d'Italia also provides a very public environment rich in meaning; an assimilated overlay of allusions. Though not a building, the Piazza served to create an architectural place where both the intelligentsia and the public at large could absorb as much or as little of its meaning as they wanted. The Piazza was ambiguous, playful, and decidedly not a Modernist "single pure statement."

The AT&T (now Sony) building on Madison Avenue, in New York City, was completed in 1984 from a design by Philip Johnson and his partner John Burgee. The building has been described as having "a modernist body standing on classical feet," with a head similar to an enormous Chippendale "grandfather clock" pediment. The pinkish granite body of the building sits on a Beaux-Arts-inspired base, so the parts of the building create a hybridized statement, tied to the grand New York skyscraper tradition of the Chrysler and Empire State buildings. Even before construction began, the design was controversial. It immediately became a visible, public face for the theoretical debate going on in architectural circles concerning Post-Modern design, as

[11] Jencks, Charles. *The New Paradigm in Architecture: The Language of Post-Modernism (7th ed.)*. (New Haven/ London: Yale University Press, 2002), 9.
[12] Klotz, 130.
[13] Bosker and Lencek, 245.

exemplified by a lengthy *Time* magazine cover article dating from January 1979 (before the building started construction and before the Portland Building was awarded to Graves). The article's author, art and architecture critic Robert Hughes, points to numerous examples of Post-Modern architecture in residences and small-scale designs. The author notes, "The only architect to apply the historicist metaphors of Post-Modernism to a large corporate structure, still unbuilt, is Philip Johnson," the article states, "and only his age (72) and prestige have enabled him to get away with it." Although Johnson's building was finished after Graves's Portland Building, its design was well-published and served to trumpet the arrival of a new architectural style as early as 1978 with the first public glimpses of the design.

Graves's design for the Portland Building is an equal among these well-known Post-Modern statements and the first major Post-Modern work to be completed, instantly making it an icon of a movement.[14] As constructed, the Portland Building is a fourteen-story, regularly-fenestrated symmetrical monumental-block clad in scored off-white colored stucco and set on a stepped two-story green-tile pedestal. Other than the classical-inspired hammered copper statue "Portlandia" set on a pedestal on the main, west, facade, the building expressed its style through paint and applied ornament that suggests classical architectural details, including terracotta-tile pilasters and keystone, mirrored glass, and flattened and stylized garlands among other elements. Like the AT&T Building and the Piazza d'Italia, the Portland Building was interesting and playful to the casual observer, but also conveyed multiple meanings as well. Built before Johnson's AT&T Building, Graves's construction became a symbol of the Post-Modern movement and everything that was either wrong, or right, depending on one's opinion, with Post-Modern architecture. In a positive contemporary evaluation, Marvin Trachtenberg and Isabelle Hyman note in their book *Architecture from Prehistory to Post-Modernism*, 1986, that "the Portland building is a truly civic building, permeated with dignity, scale, color, vitality, referential layers of ancient civic archetypes of Greek Temple and Roman Architecture, and even an explicit image of humanity itself."[15] Others were much less generous. A post-construction review in *Architectural Record* asked: "'Why is this better than a Glass Box?' For all the messages it was meant to convey, the Portland Building remains eerily mute."[16] Still, as University of California professor or Architecture Spiro Kostaf noted, the Portland Building "defined the trend" of an architecture based on gentle color, historic eclectic motifs, pluralism, contextualism, decoration, and contained volumes and "pushed the strategy of abstraction from modernist to classicist referents."[17]

These projects gave Post-Modern architecture an easily recognizable "face" to the general public. However, all three projects were controversial. "Negatively," says Jencks of the projects, "these three media events branded PM in some people's minds as Pop Classicism, a stereotyping that reduced the plural movement to a single strand...."[18] Jencks, however, has made fine distinctions between the various trends in Post-Modern design throughout his career, which he has consistently described as a incredibly diverse in its expression yet united in aim. He states, "Post-Modernists of all persuasions are committed to pluralism and this more than anything else unifies a disparate tradition. In fighting for heterogeneity, they combine the Modernist emphasis on universalism with the rights and values of the locale, ethic group, and individual."[19] In his latest work from 2002, Jencks identified six separate "classifiers" that by 1980 had condensed into four main trends. One of these, Critical Regionalism, sought to reinterpret local historic aesthetics, while what Jencks called "Romantic Revival" and "Folding" would later become the highly abstract architecture made possible through computer-aided design exemplified through the work of architect Peter Eisenman and designs such as the New Guggenheim by Frank Gehry in Bilboa, Spain, 1992-1997, which have come to dominate the movement since the late 1990s.[20]

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[14] Gragg, Randy, "Michael Graves: Back to the Beginning," *Oregonian*, 5 May 2002.
[15] Marvin Trachtenberg and Isabelle Hyman, *Architecture from Prehistory to Post-Modernism: The Western Tradition* (New York: Harry N. Abrams, Inc., 1986), 573.
[16] Douglas Brenner, "Portland" *The Architectural Record*, vol 170 (1982), 90.
[17] Spiro Kostof, *A History of Architecture: Settings and Rituals* (Oxford, NY: Oxford University Press, 1995), 751.
[18] Jencks, 97.
[19] Ibid, 51.
[20] Ibid, 51, 207, 251.

In the late 1970s and early 1980s, however, Post-Modern Classicism, which had its roots in "Historicism" and "Straight Revivalism," both of which sought a more literal return to classicism, was the most dominate style of Post-Modern design. The work of three architects, Hollein, Rossi, and Stirling, had all completed work in Europe which was probably not popularly known in the United States, but which would have been quite familiar to those in the architecture profession and influential in the development of Post-Modern Classicism. Stirling's Staatsgalerie museum in Stuttgart (1977-1984) and Aldo Rossi's Teatro del Mondo in Venice (1980) and his housing block in Gallaratese (1973) were among these. These European projects aimed to reconcile people with their architectural environments by incorporating architectural elements and compositions from earlier periods. In the United States, architects tended more toward abstract representation than their European counterparts. The Piazza d'Italia in New Orleans and the nearly simultaneous publication of Graves's un-built design for a connecting bridge between Fargo, North Dakota and Moorhead, Minnesota, 1977-78 typify the American approach. These and other early Post-Modern works exemplified new trends in U.S. architecture that called for the re-examination and reinterpretation of the meaning of historical forms. Jencks argues that these two works and Johnson's AT&T Building were all notable, but differing, interpretations of classicism. Significantly, among the architects of this period Jencks states that "for a moment the Graves Style became *the* hallmark of PM Classicism," a movement that he says peaked and then waned after 1990 when Post-Modern Classicism slid from "culture" to "kitsch."[21]

Development and Career of Michael Graves[22]

Architectural critic Martin Filler noted in his 1980 article in *Art in America* that Michael Graves's development as an architect between 1970 and 1980 "can be seen as a summary of the major issues being raised by the architectural avant garde."[23] Indeed, in the short period of 10 years Graves transitioned from designing thoroughly modernist single-family homes "derived from the Cubist-inspired architecture of Le Corbusier" to his own unique Post-Modern aesthetic drawing heavily on the classical tradition of the Italian Renaissance tempered by a desire to not simply emulate the past, but reinterpret it. By the early 1980s, Graves's high-profile commissions for the Portland Building and Fargo-Moorhead Cultural Center had propelled him and his style of Post-Modernism to national prominence and brought to a head the debate over Post-Modernism within the architecture community. Graves's personal bold style was characterized by his use of stylized classical ornament, varied materials, bold color, controlled volumes, and anthropomorphic forms that created an architecture that was visually appealing and rooted in place and the Western architectural tradition. Observing the phenomenon of Graves's meteoric rise and influence, the *New York Times* architectural critic Paul Goldberger opined, "The fact of the matter is that Graves, if he is not an epoch-making figure, is the most truly original voice that American Architecture has produced in some time."[24]

Michael Graves was born in Indianapolis, Indiana, in 1934. He showed an early interest and talent in drawing and painting, and began his architectural studies at the University of Cincinnati in a work-study program studying painting before taking up architecture there. Later, he was placed in the architectural office of Carl A. Strauss & Associates, where he met an early mentor, Ray Rausch. Graves received a Bachelor of Science in Architecture in 1958, and then in 1959 received a Masters degree in Architecture from Harvard University. Shortly thereafter, Graves was awarded the Prix de Rome and the Arnold W. Brunner Fellowship and spent two years in Italy at the American Academy in Rome from1960 to 1962. There he was exposed for the first time to the symbolic language of classical architecture, and also to architectural criticism. The experience at the Academy was enormously influential on Graves and his subsequent work. After Rome, Graves accepted an offer to teach at Princeton.

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[21] Ibid, 51, 134.

[22] This narrative focuses on Michael Graves's architectural work leading up to the design and construction of the Portland Building. For more information on Graves other buildings and his work as a muralist and designer please see Scully; Michael Graves and Phil Patton, *The Art of the Everyday Object* (New York: DK Melcher Media, 2004); Michael Graves, *Michael Graves: Selected & Current Works* (New York: Images Publishing Dist AC, 2006).

[23] Martin Filler, "Michael Graves: Before and After," *Art in America,* September (1980).

[24] Paul Goldberger, "Architecture of a Different Color," *New York Times*, 10 October 1982.

The Princeton environment may have been a strong influence on his developing style. He started his own practice in 1964 there. By 1972, Graves was the youngest full professor at the university. During the 1960s in general, American schools of architecture offered very little on the history of architecture. The discourse occurring at Princeton, however, was influenced by a diverse faculty with roots in literature, mysticism, and in European Beaux-Arts. Louis Kahn (visiting professor 1961-67), Enrico Peressutti (of the firm Gianluigi Banfi, Lodovico Barbiano di Belgiojoso, BBPR, visiting professor during the 1950s), and Jean Labatut (1928-67) were among the faculty who influenced Robert Venturi (degrees in 1947 and 1950); Charles Moore (1954-57); and many other influential architects and theorists from this time period.[25] Michael Graves drew from and strongly contributed to Princeton's theoretical focus, and gave his students the conviction that architecture is the most important of our shared cultural endeavors. Princeton is still widely considered to have one of the strongest programs in architectural theory and design in the country. While teaching at Princeton and practicing as an architect, Graves continued to paint and draw, a practice that would, like his academic training, profoundly affect his designs.

Michael Graves's first widely discussed work was the 1967 Hanselmann House in Fort Wayne Texas. In this design, Le Corbusier's influence is seen in the white exterior, cubist spatial effects, window walls, and the feeling that this machine-made building sits in contrast to its natural environment. There were, however, hints of color on the exterior and a large mural painted on the rear wall that utilized many of the same natural tones that would later be applied to the exterior of Graves's buildings. The Benacerraf House in Graves's home town of Princeton was a similar composition. Graves's architectural work and his now well-known murals and architectural drawings were highlighted in a 1972 publication by the New York Museum of Modern Art (MoMA), entitled *Five Architects*. The grouping of Graves with four other young architects (Eisenman, Gwathmey, Hejduk, and Meier) came about through their similar work at that time, which was strongly referential to the forms and theories developed by Le Corbusier in the 1920s and 1930s. These young architects were referred to as the "New York Five," or sometimes the "Whites," but their work later diverged in quite differing directions. The book provoked a reaction from the "Grays" in 1973 in the pages *Architectural Forum* from architects Romaldo Giurgola, Allan Greenberg, Charles Moore, Jaquelin T. Tovertson, and Robert A.M. Stern in a series of essays called "Five on Five." Aligned with Philadelphia Architect Robert Venturi, the five articulated an early argument for the precepts Post-Modernism, stating that a pure Modernist aesthetic resulted in buildings unrelated to place, daily life, and culture.

Graves notes that it was after the publication of *Five Architects* and the ensuing criticism that he began to think about the limits of the Corbusier School of design.[26] Reflecting on the academic nature of his previous work Graves noted in an interview "I thought it was going to be a pretty lonely world out there if I continued to speak a private language."[27] Graves's first attempt at an architectural language that spoke to a wider popular audience was the Snyderman House in Fort Wayne, Indiana, 1972-1977. Filler calls the design a "transitional work" that spanned his previous designs with the aesthetic that would be later fully expressed in the Portland Building. The building's exterior exhibits a white "cage-like" frame reminiscent of his earlier cubist inspired compositions, but within this are the massive wall volumes, pastel colors, and relatively small expanses of glass characteristic of later work. It was Graves's design for his own residence, a converted 1920s warehouse, in 1977 when Filler notes that Graves began incorporating "a full array of classical motifs. The design included columns, pilasters, moldings, keystones, friezes, as well as fragments of paintings and sculpture," in addition to rich color and expansive wall spaces heavily influenced by his painter's aesthetic and the architecture of the Italian Renaissance.[28] This aesthetic would be fully realized in the late 1970s design in the unbuilt Cultural Center bridge between Fargo, North Dakota and Moorhead, Minnesota; 1977 Plocek House, Warren, New Jersey; and a series of showrooms that he completed for Sunar, an upscale furniture company.

[25] Erik Ghenoiu, "Charles W. Moore and the Idea of Place," *Fabrications*, December (2008); 8-9; 21.
[26] Goldberger, "Architecture of a Different Color;" Michael McTwigan, "What's the Focus of Post-Modern Architecture," *American Artist* Vol 45, (1981), 8.
[27] Charles K. Gandee, "Sunar Houston: The Allusive Language of Michael Graves," *Architectural Record*, June (1980): 92.
[28] Filler, 104.

Key to Graves work was "double-coding," a Post-Modernist ideal that in Graves's work involved designing buildings that could be understood both literally and figuratively with the goal of making buildings at once more immediately relatable to human scale and everyday use while creating a meaningful experience by relating the design to its local site, culture, and the larger Western tradition. In the case of basic composition and room arrangement, Graves rejected the modernist ideal of opening spaces through open floor plans and window walls into a single democratic space in favor of "classical volumes heavily shaped by solid wall masses" and clearly identifiable rooms with defined function that related to human scale.[29] In Graves's architecture, the pure form of the door, window, and wall was his "vocabulary."[30] Providing an example of his own ideas, Graves stated in an interview, "It's people like myself who want to say simply, 'the window exists, and I will use the window.' The window relates to the human body and it relates to the wall for very specific aesthetic, technical, and cultural reasons. It's not for nothing that the window existed for 2,000 years or more. That's a crucial issue."[31]

Similarly, Graves describes the use of specific architectural elements saying, "Many of us are relearning the classical language that would make distinctions between elements such as porch, threshold, and foyer. Although they are simple terms..., they are not only part of a poetic language, but part of an architectural language that allows a classical description or division between inside and outside, and describes the means of transition between in and out."[32] Graves's use of classical volumes and elements went beyond the definition of space. By incorporating broken pediments, monumental columns, arches, and keystones he wished to re-establish classical vocabulary and its representation of the human body through bilateral symmetry and its associations, for instance between the order of base, column, and capital with foot, body, and head. In some designs, the face or body was more directly represented in abstract form through the careful composition of architectural elements. These same walls and elements were coded in color in many designs to relate the design to the larger natural world; the base, for instance given a dark green, or terracotta "to root the building in the ground," with a blue cornice, "suggesting the juxtaposition to the soffit or sky."[33] In contrast, primary colors were rejected because they were not seen in nature.[34]

Graves did not simply resort to historicism in his designs, but instead created an "alternative classical vocabulary" heavily influenced by modernist design. The influence of modernism is seen in his choice of materials and composition, whereas the Post-Modern style is expressed in classical elements, sometimes exaggerated literally in size or figuratively in composition, or rearranged altogether into new meanings and associations. Summing his approach to architecture, Graves stated in his first monograph, spanning the years from 1966 to 1981, that architecture of any significance must incorporate both cultural symbolism as well as an expression of human or anthropomorphic representation. Graves concludes his treatise by arguing that as a society, we must "re-establish the thematic associations invented by our culture" for architecture to represent our shared aspirations.[35]

The first complete work that illustrates Graves's aesthetic is the Plocek House in Warren, New Jersey designed in 1977 and completed several years later. The single-family home was described as a "grandiose" Italian villa whose design included classical and late-Renaissance elements, but exhibited a strong modernist aesthetic – "not in the sense of Bauhaus sleekness but in the sense of a large, powerful abstract object that bears no easy resemblance to conventional architecture."[36] The building is set into a hillside on a large red-brown base, referencing the earth, with cream-colored walls. Both colors are examples of the muted tones Graves frequently used. As are most of Graves's designs, the composition is mostly symmetrical. The relationship between walls and openings is carefully controlled to give the building a sense of great mass. Small square windows singularly placed or arranged in sets that suggest window walls punctuate massive

[29] Graves, 291: Douglas Davis, "Building with Symbols," Newsweek, 1 September 1980, 82.
[30] Ibid.
[31] McTwigan, 8.
[32] Douglas Ely, "Reading Architecture: An Interview with Michael Graves," *The Nassau Literary* Review, Spring (1978), 23.
[33] Scully, 91.
[34] Ibid.
[35] Ibid; Graves; 12.
[36] Goldberger, "Architecture of a Different Color;" Graves, 291.

stucco walls scored vertically and horizontally alluding to large stone blocks. References to classical decoration are most obvious at the centered entry that features two stylized columns with simplified capitals which reach from the base to the windows on the second floor. Missing is an arch or keystone in this space, that is represented by a void. Although never completed, the design calls for the keystone to be placed independently behind the building at the head of a reflecting pool forming the focal point of a rear courtyard and, with the courtyard walls, serving to physically integrate the building to the landscape. The interior carries the same stylistic cues from the exterior, including a deep grotto and a rotunda coffered like a Roman vault.

The Portland Public Service Building

The Plocek House and the un-built, but widely discussed, design for the Cultural Center Bridge, as well as Graves's continued notable work in design and art made Graves well-known in architectural circles and an increasingly recognized public figure. Graves was one of the first practicing architects to have drawings presented in a one-man show in a commercial art gallery. The 1979 exhibition was held at the Max Protetch Gallery in New York. The same year, Graves became a Fellow of the AIA. Despite his growing reputation, Graves had yet to complete a major public or commercial commission.

That opportunity came in April 1979 when the City of Portland held a national design competition for a new city office building. The site chosen for the new building was a full city block (200 by 200 feet) downtown, next to City Hall and across from a park. The building was to provide 360,000 square feet of office space, as well as below-grade parking. The budget was $22.4 million, which was generally considered extraordinarily low. The initial list of eleven "design-build" teams responding to the Request for Proposals was winnowed down to three with the help of the nationally-renowned architect Philip Johnson, who was asked to consult on the project. One of the foremost three competitors was Arthur Erickson, the Canadian modernist, whose design was a reflective glass box on pillars with a galleria running through the building terminating in an open public plaza. Mitchell Guirgola's design was a precast concrete structure with side walls of reflective glass. At the center of the scheme was a glazed courtyard allowing views to the park.

The design put forth by Michael Graves was a simple box form with highly decorated and colorful stucco and tile exteriors over concrete walls. However, the proposal was much more intentional than the seemingly simple design suggested. As with previous works, Graves used traditional and figurative elements, many derived from the local architectural or cultural context. Through his normal creative process, he began with studying the architecture of the area, later proceeding to simple conceptual sketches, then creating more formal drawings and models as his ideas developed. Contrary to the modernist ideal of finding the one solution for a site, Graves's process considered many possibilities. The design provoked an immediate response. Architectural critics Gideon Bosker and Lena Lencek said that the design "re-figured and combined many different elements while allowing the symbols to retain meanings that have accumulated around them." [37] Others noted that the building conveyed a monumental feeling through Graves's characteristic use of massing and scored stucco that gave the building the appearance that it was constructed of large blocks of cut stone. Some added that the grand entry and foyer recalled early-twentieth century county court houses and city halls. Windows, doors, walls, and interior rooms were well defined providing a clear sense of space and human proportion and color and materials were used to provide interest and meaning. The design has anthropomorphic elements as well. As some have noted, the east and west elevations can be seen as a figure standing on two legs. It was also widely discussed that Graves sought to make the building fit its setting, from the small regularly placed windows intended to allude to Portland's small city blocks to thoughtful placement of the building itself.[38] Perhaps there is no better description of the building and the intent of the design that that provided by the architect himself in his 1982 manuscript:

> The design of the building addresses the public nature of both the urban context and the internal program. In order to reinforce the building's associate or mimetic qualities, the facades are organized in a classical three-part division of base, middle or

[37] Bosker and Lencek; Clausen and Christiansen.

[38] Graves, 296; Brenner 90 – 92; Eleni Constantine, "The Case for Michael Graves' Design for Portland" (*Architectural Record* vol 168, 1980), 96 – 101.

body, and attic or head. The large paired columns on the main facades act as a portal or gate and reinforce one's sense of passage through the building along its main axis from Fourth to Fifth Avenues. The most publicly accessible activities are placed in the base of the building which is colored light green in reference to the ground. The base of the building also reinforces the importance of the street as an essential urban form by providing a loggia on three sides and shopping along the sidewalk on Fourth.

The city services are located in the middle section of the building, behind a large window of reflective glass which both accepts and mirrors the city itself and which symbolizes the collective, public nature of the activities held within. The figure of Lady Commerce from the city seal, reinterpreted to represent a broader cultural tradition and renamed "Portlandia," is placed in front of one of the large windows as a further reference to the city.

Above the city offices, the five tenant floors are located behind a lintel-like surface which is seen as supported on the large columns. On the top floor, a balcony overlooks the commercial center to the east and a public pavilion supported on a sconce on the west side offers a distant view to Mount Hood.

While the side streets of Madison and Main are by nature less active than Fourth of Fifth Avenues, their large colonnade support the idea of the building as passage from commerce to park. The columns are tied together and embellished by garlands, a classical gesture of welcome thematically related to the wreath carried by Portlandia.[39]

For those who supported the design, it was what Post-Modern architecture was supposed to be. The building was ironic and playful, and deeply rooted in place and Western tradition. See Figures 3 through 9 for images of conceptual sketches for the Portland Public Service Building and photos taken shortly after its completion.

The public presentations of the three finalists for the Public service Building were immediately followed by a divisive argument in Portland between two factions, each led by a respected AIA Gold Medalist, the highest honor in the architecture profession. Philip Johnson, chair of the city's selection committee championed the Graves design. The vocal critics of the scheme were led by Pietro Belluschi. Belluschi, referred to as an "old-line Modernist" by *Newsweek* magazine in 1980, complained that the design was nothing more than "a form of allusion not viable as architecture" in reference to Graves's reliance on applied ornament rather than design.[40] While generally supportive of Graves's work, Filler said of the design, "The building seems to be composed of fragments from some Brobdignagian salvage sale, at once suggesting an overgrown Vienna Secession power station and a foot-stool of the gods."[41] Other reactions were just as visceral if not as poetic. *Newsweek* summarized a number of comments from professionals and the public in a September 1980 article noting that the building had been called "an enlarged jukebox," "an oversized beribboned Christmas package," a "fortress," and a "turkey."[42] Colorfully, a reporter for the *Seattle Post Intelligencer* stated, "It's like a woman past her prime who puts on too much makeup."[43] Apart from strong reactions to the building, many architectural critics simply felt that the design was overly intellectual and failed to communicate the architect's intent, which was a long-standing criticism of even Graves's early work.[44] Proponents for the building were just as entrenched in their beliefs. In 1980 Eleni Constantine walked through a point-by point defense of Graves's design in *Architectural Record* arguing that it was sympathetic to its site, functionally and symbolically fitting, and aesthetically colorful, active, and engaging.[45]

The City Council was in a quandary, partly due to the public arguments and partly because none of the three competitors had actually been able to fulfill the City's programmatic requirements completely for such a small budget. To resolve the issue, the Council called for a second competition to be held between the three finalists. In the second version of Graves's design, he stripped out a "primal village" on the rooftop and the projecting garlands on the sides of the building, enlarged the three-foot square windows to four-foot square, and removed the inaccessible fourteenth-floor pavilion. With these and other cost-savings measures, such as

[39] Graves, 195.
[40] Douglas.
[41] Filler, 105.
[42] Douglas.
[43] Donald Canty, (No title given), *Seattle Post Intelligencer*, nd., quoted in Rebecca Morris, "30 Years Planning Produce City for 90s," *Oregonian*, 19 February 1990.
[44] Brenner, 90; Ely, 20-29.
[45] Constantine, 96-101.

a promise of "no change orders," and with support from Philip Johnson and Mayor Frank Ivancie, Graves's design was unanimously accepted by the City Council in spring 1980.[46]

Despite ongoing local and national debate, ground was broken for the Portland Public Service Building on July 8, 1980, and the building completed (though without its entry sculpture) by August 1982. Completion costs for the building, including its furnishings, were $28.9 million as of October 1982, according to the booklet published by the City to commemorate the building's completion.[47] The Portland firm of Zimmer, Gunsul, Frasca Partnership completed the interior design for the city offices.

The building, one of the first "design-build" projects in the United States, was constructed by a joint venture between two contractors, Pavarini Construction Company of Greenwich, Connecticut and Hoffman Construction of Portland. There was no traditional bidding requirement through the "design-build" process, so the City hoped to save money by awarding the entire project up front, based on the team's ability to produce a building having the specified components within the specified budget. Aside from Michael Graves, other members of the design-build team included Emery Roth & Sons of New York as associate architects and DeSimone & Chaplin & Associates of New York as structural engineers. The City hired Morse/Diesel Inc. of Chicago, Illinois as the project manager for both the general construction and the interior design and finishing. The design-build process had not been widely used in modern construction up until this time, in part because the AIA had an ethical restriction in place until 1978 against the process, believing that architects could not manage both design and construction while maintaining owners' interests above their own.[48] A more pressing limitation was that the design professional was almost never the leading role in the process, which has been one of the foremost criticisms of design-build from an architects' perspective. From the City's perspective, the design-build process meant that the contractor served as the only point of contact for the project, thus greatly simplifying management.[49]

Although controversial, the City considered the competitive process used to determine who would design the Portland Building successful and decided to hold a separate competition to select who would create the sculpture "Portlandia." Portlandia was conceived and named by Graves as part of the design for the Portland Public Service Building. The larger-than-life figure of a robed woman floating over the entryway appears in Graves's early sketches of the building, and figured prominently in his design. To find the sculptor, the City of Portland published a prospectus in August 1981 and asked artists to submit proposals that addressed the themes symbolized on the City seal. Funding for the sculpture, a total of $200,000, was dedicated through the City's One Percent for Art Program. The competition initially attracted 200 artists. From this group the City invited five artists to submit models, including sculptor Raymond Kaskey. Kaskey's proposed hammered-copper statue was a re-interpretation of "Lady Commerce," found on the Portland City seal, which he re-envisioned as a representational kneeling classical-goddess figure reaching down from her podium with one hand from her perch forty feet above the entry. In her other hand, Portlandia grasped a trident planted beside her. All five invited proposals were placed in the lobby of the Portland Building, and the city's citizens were

[46] More information about the program requirements for the Portland Building and the controversy surrounding the selection of the Graves design can be found in *Frozen Music* by Bosker and Lencek and Clausen and Christiansen, "Michael Graves's Portland Building and its Problems."

[47] Office of General Services, "The Portland Building" (Portland, Oregon: City of Portland, September 1982).

[48] Martin Sell, "A Return to Design-Build Delivery," *Architecture: Celebrating the Past, Designing the Future*, by Nancy B. Solomon. Visual Reference Publications (2008), 187.

[49] Jencks, 135; A design-build process for a building project is different from the traditional process because the owner has a single point of contact for all design and construction aspects of the project, rather than hiring a designer and a contractor separately. The design-builder entity is typically a general contractor, employing a design professional (such as an architect) in partnership with the general contractor. The design-build method was not widely used in the post-war construction industry in the U.S. because AIA Ethical Rule 404, as it read in 1977,did not allow members to participate in Design-Build teams. "Members may not engage in building contracting where compensation, direct or indirect, is derived from profit on labor and materials furnished in the building process except as participating owners." The AIA revoked this rule in 1978, and began publishing Design-Build contracts in 1985. In the mid-1990's, a more team-based approach began to be implemented. The AIA has endorsed a method of construction called Integrated Project Deliver.

asked to vote. After a tied outcome between sculptor Richard Savini and Kaskey, both were asked to refine their designs and resubmit. Finally, Kaskey's design was selected.[50]

Once awarded the contract, Kaskey began work on the statue, making some refinements from the initial design. Portlandia was created by hammering large sheets of copper, about the thickness of a dime, onto a steel frame. The sculpture's face is based on the sculptor's wife, Sherry Kaskey, also an artist. While Kaskey's original proposal included a wreath, he and Michael Graves petitioned the selection committee to remove it, citing concerns for its flimsiness and uneven oxidation. After completing the statue in eight pieces, the statue was shipped from the artist's workshop in Maryland to a shipyard outside Portland, and then riveted and braised together, and finally transported to its site by river barge and by truck. In a public and well-attended civic event, the sculpture was accompanied to its final location on its pedestal on Fifth Avenue and dedicated by the citizens of the Rose City on October 8, 1985.[51]

As an example of representational art, Portlandia was a fitting compliment to Graves's design. A 1989 article about public sculpture by Albert Elsen discusses Portlandia as part of a "return" to representational art in serving the "needs of communities to have pride of place by means of a civic symbol." He adds that the sculptor was a former abstract artist, and that Portlandia had become, to "the consternation of some modernists," a source of pride in the local community.[52] For Portlandia, Kaskey received the Henry Hering Medal from the National Sculpture Society in 1986. He was made a Fellow of the AIA in 1983, and also received an Award for Excellence in Architecture from the Portland Chapter of the American Institute of Architects in 1985. He received other awards for later work, including sculptures for the WWII Memorial on the National Mall and the National Law Enforcement Memorial, both in Washington D.C.[53]

The installation of Portlandia in 1985 did not halt the continuing debate about the design of the Portland Building. Shortly after its construction in 1983 architectural critic Douglas Brenner noted that the completed building itself was "anticlimactic," adding, "The concrete garlands festooned across Michael Graves's Portland Building could be a string of blue ribbons awarded for good intentions." In his evaluation, he questions if the Portland Building communicated the coded messages the architect hoped saying, "There is an implicit anthropomorphism... in Graves's tripartite composition, but the sum of the edifice's parts bears so slight a resemblance to any familiar proportional canon – anatomical or architectural – that the uninitiated observer is not likely to grasp such analogies." He continues to list symbolic elements that he believes are also too obscure to be recognized by the public, including the building's keystones, stepped base, and the statue of Portlandia. Brenner also criticized the building's functionality, and, by extension, Graves's claim that the building responded to human scale and need, citing the gloomy interiors and obscured entrance, among other shortcomings.[54]

While supporters and critics continued to battle over the success or failure of the architectural composition, there is some agreement that the building interior did not meet the needs of its inhabitants. Author's Gideon Bosker and Lena Lencek in their 1985 book *Frozen Music* recognize the influence and importance of Graves's design, but agree with Brenner's assessment of the building's functionality. The pair note that while the outside of a building is significant, that the ultimate success of a design is judged by how well the interior functions – a test that, in their opinion, the building failed.[55] A 1997 paper by University of Washington graduate students Meredith L. Clausen and Kim Christiansen summarized a number of complaints made since the building was constructed, including dark, gloomy, and cramped, and sometimes inaccessible, interior spaces; confusing

[50] Tom Wolfe, "The Copper Goddess," *Newsweek,* July 14 1986; *Architectural Record*, "Hail Portlandia!," Vol. 170 (1982), 55.

[51] *Time*, "I Love My Wife but Oh, You Replica! Raymond Kaskey Gives Portland, Oreg. A Truly Statuesque New Symbol," 21 October 1985, 43; Rolla J. Crick, "Thousands Bid 'Portlandia' Warm Welcome: Statue Lifted Successfully to Final Spot," Portland: *Oregonian*, 7 October 1985; Alan K. Ota, "Portlandia Winds Way to Delight of Onlookers." Portland, *Oregonian* 7 October 1985, B3.

[52] Albert Elsen, "What We Have Learned about Modern Public Sculpture: Ten Propositions," *Art Journal*, Vol. 48, No. 4 (Winter, 1989), 291-297.

[53] Ibid; "WWII Memorial: The "High Point" of Raymond Kaskey's Career, "June 2004 vol. 1 no. 2 Accessed 25 April 2010 <http://www.carnegiemellontoday.com/article.asp?aid=83&page=0>.

[54] Brenner, 92.

[55] Bosker and Lencek, 252.

floor directories; and a communal lunch room raised on a podium and visible from the lobby that put employees on display like "monkeys in a cage;" among other complaints. The piece goes on to describe various structural deficiencies, which the author's describe as a result of a lack of communication between parties, the design-build process, changes during construction, a relatively low budget, and Graves himself.[56]

In 1985, *Newsweek* noted in an article titled "Portland's 'Jukebox' Hitting a Sour Note" the continued complaints about the building's aesthetics and the lack of interior light and a functional lobby, but noted that like one passerby, the design might just "grow on" Portlanders.[57] Years later, the debate continues. In 2002, a reporter for the *Oregonian* noted that the building's design is now generally well-regarded outside the Portland area, where its stylistic achievements are more appreciated than in the City where "it became instantly reviled by city employees who had to work there, with its tiny windows and dreary, and noisy interiors"[58]

Despite sharp criticism from the public and many in the architectural and design professions, the Portland Building was awarded a National AIA Honor Award soon after its completion recognizing the design and its architect's contribution to the field, and continues to be cited as an important and influential design. The building's enduring importance as an iconic building of the Post-Modern movement at large, and specifically of the classicism that dominated the style in the late 1970s through 1990, is evident in that almost every book addressing architecture during this period discusses Michael Graves and the Portland Public Service Building. In a 2002 interview with the *Oregonian* newspaper, Graves said that he initially was not trying to be revolutionary with the design for the Portland Building. Though, he admitted that, "A lot of people thought so." With all the sudden publicity, Graves said, "One was given to think that this was a new beginning for American architecture. But very quickly you realized you're in a fight with Modernism itself and all the people who had so much stake in making glass boxes in cities."[59] If Graves was not intending to be revolutionary, neither was he looking to define a movement. Graves recently said that he never thought in terms of style, even though he was one of the originators of Post-Modernism. Graves said, "I was simply trying to humanize Modernism. I was simply trying to find a way to make an architecture that didn't leave me cold."[60]

Since its construction, the building's literal and symbolic allusions to the classical canon of architecture as well as to actual historic buildings nearby; its refusal to be seen as a "serious" monument as demonstrated by its loud colors and over-scaled "stage set" elements; and its anthropomorphic relationship with its surroundings made the Portland Building and its architect both revolutionary and a symbol of a movement. The building immediately engaged the general public as well as the architectural community, not because it was necessarily so admired, but because it demanded a reaction. Paul Goldberger, the esteemed architecture critic for the New York Times, wrote in 1982 that the Portland Building "may look strange and a trifle awkward at first impression," but that it "is no exaggeration to say that, so far as the development of American architecture is concerned, it is the most important public building to open thus far in this decade. It is a monument of Post-Modernism, a determined rejection of... orthodox Modern architecture."[61]

Michael Graves's Ongoing Practice

Following his national success after the Portland Building, Graves went on to design the Humana Building in Louisville, which was described the *New York Times* as "not like anything one is accustomed to seeing – except other Michael Graves buildings."[62] Graves continued to explore Post-Modern Classicism through the 1990s, including the Indianapolis Institute Art Center, the Engineering Research Center at the University of Cincinnati, and the two hotels Graves designed for Disney World, the Swan and the Dolphin, that opened in

[56] Clausen and Christiansen.
[57] *Newsweek*, "Portland's 'Jukebox' Hitting a Sour Note," 28 January, 1985: 14.
[58] Randy Gragg, "Michael Graves: Back to the Beginning," *Oregonian*, 5 May 2002, Section E1, E10.
[59] Ibid,
[60] Zeiger, Mimi, interview with Michael Graves, "Your Clients are Really Old" for "The Next Normal," *Architect*, January 2011: 152.
[61] Paul Goldberger, "A Daring and Sensitive Design," New York Times, 22 May 1985.
[62] Ibid.

1989 and 1990. During the same time Graves continued to design consumer products for a number of corporate customers, including a now-iconic stainless steel kettle with a red singing bird spout for the Italian firm Alessi. As of 2006, Graves was working on a line of durable medical equipment, in part spurred by his own experiences with being in a wheelchair starting in 2003, when an infection left his legs paralyzed.[63]

By the late 1990s Graves's aesthetic had again changed, but perhaps not as drastically as it did during the 1990s. While Graves remains committed to Post-Modern design, his aesthetic is less tied to the Italian Renaissance Classicism that he became so well known for. Designed in 2001 and completed in 2006 the whimsical St. Colletta School exhibits Graves's characteristic color palette, approach to massing and fenestration, and implied use of large stone block. However, Graves's views on color seem to have relaxed. On an elevation featuring five towers of various shapes the first floor is painted light blue. Further, the design lacks the Italian Renaissance aesthetic that characterized his work in the 1980s. The Louwman Automobile Museum in The Hague is designed to compliment the building's function by suggesting the design of traditional carriage houses. On its principal decorative facade, the brick building features to two extending wings finished with matching parapet walls. Set to the interior is an arcade with a steep-pitched roof and regularly placed dormers. A centered cupola is represented only by thin columns and a shallow-pitch roof. While clearly referencing and reinterpreting local traditional architecture, this building too exhibits a distinctly different aesthetic. Graves's most recent completed architectural work, the Sentosa Eco-Resort, off the coast of Singapore, is still recognizably Post-Modern in style, but borrows heavily from an Asian vocabulary as seen in towers that resemble pagodas and the heavy use of wood as a structural and decorative element.[64]

Throughout his career Graves has been awarded numerous architectural awards, starting in the 1970s. He has received Twelve National AIA awards, starting in 1975 with the Hanselmann House. He also has received dozens of New Jersey AIA awards, Progressive Architecture Awards, and Interiors Magazine Awards. He was made Fellow of the American Institute of Architects in 1983, and awarded the National Medal of Arts in 1999. In 2001 Graves retired from Princeton, and received the AIA Gold Medal the same year. In 2010 Michael Graves received the AIA/ACSA Topaz Medallion for Excellence in Architectural Education.

[63] Zach Mortice, "Michael Graves, FAIA, Awarded the 2010 Topaz Medallion," *AIA Architect* Vol. 16, 4 December 2009.

[64] Meagn Sveiven, 'AD Classics: St. Colletta School/Michael Graves" *Arch Daily* 15 November 2010, Accessed 20 April 2011 < http://www.archdaily.com/88771/ad-classics-st-coletta-school-michael-graves/>; Lee Broom "The Louwman Museum by Michael Graves & Associates" *De Zeen Design Magazine* 17 November 2010, Accessed 20 April 2011 < http://www.dezeen.com/2010/11/17/the-louwman-museum-by-michael-graves-associates/>; *Archinovations*, "Micahel Graves & Associates Announce the Completion of Resorts World Sentosa Phase I, 8 June 2010, Accessed 4/20/2011 < http://www.archinnovations.com/featured-projects/hospitality/michael-graves-associates-announce-the-completion-of-resorts-world-sentosa-phase-i/>.

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Portland Public Service Building
Name of Property

Multnomah Co., OR
County and State

Previous documentation on file (NPS):

___preliminary determination of individual listing (36 CFR 67 has been requested)
___previously listed in the National Register
___previously determined eligible by the National Register
___designated a National Historic Landmark
___recorded by Historic American Buildings Survey #_____
___recorded by Historic American Engineering Record #_____
___recorded by Historic American Landscape Survey #_____

Primary location of additional data:

_X_ State Historic Preservation Office
___Other State agency
___Federal agency
_X_ Local government
_X_ University
___Other
Name of repository: _____

Historic Resources Survey Number (if assigned): None

10. Geographical Data

Acreage of Property Less than one
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	10	525062	5040285	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated boundary includes all of Portland City Block 57, Lots 1-8, and is bound by SW Main Street to the north, SW Fourth Avenue to the east, SW Madison Street to the south, and SW Fifth Avenue to the west.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the entirety of the Portland Public Service Building designed by master architect Michael Graves and the statue Portlandia, while excluding the adjacent public sidewalk and street that are unrelated to the history and significance of the building.

11. Form Prepared By

name/title Kristen Minor, Preservation Planner and Ian P. Johnson, Oregon SHPO staff

organization Peter Meijer Architect, PC date March 1, 2011

street & number 710 NE 21st Avenue, Suite 200 telephone (503) 517-0283

city or town Portland state OR zip code 97232

e-mail kristenm@pmapdx.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Portland Public Service Building (commonly known as the Portland Building)

City or Vicinity: 1120 SW Fifth Avenue, Portland

County: Multnomah County **State:** OR

Photographer: Photos 1-6 and 8-11, Kristen Minor
Photo 7, Macdonald Environmental Planning, PC

Date Photographed: Photos 1-3, 5-6 and 8-11, 28 February 2011
Photo 4, 19 May 2011
Photo 7, 30 October 2008

Description of Photograph(s) and number:

Photo 1 of 11: OR_MultnomahCounty_PortlandPublicService_0001.tif
Main (west) facade (left) and south facade (right), looking northeast.

Photo 2 of 11: OR_MultnomahCounty_PortlandPublicService_0002.tif
Primary building entry (west facade) with Portlandia sculpture, looking east.

Photos Continued

Photo 3 of 11: OR_MultnomahCounty_PortlandPublicService_0003.tif
North facade (left) and west facade (right) with Portlandia visible above the main entry.

Photo 4 of 11: OR_MultnomahCounty_PortlandPublicService_0004.tif
North facade (left) and west facade (right), looking southeast.

Photo 5 of 11: OR_MultnomahCounty_PortlandPublicService_0005tif
East facade (left) and north facade (right), looking southwest.

Photo 6 of 11: OR_MultnomahCounty_PortlandPublicService_0006.tif
South facade (right) and east facade (left), looking northwest.

Photo 7 of 11: OR_MultnomahCounty_PortlandPublicService_0007tif
Greenroof viewed from above, looking northeast.

Photo 8 of 11: OR_MultnomahCounty_PortlandPublicService_0008.tif
Interior view of double-height lobby, looking southwest.

Photo 9 of 11: OR_MultnomahCounty_PortlandPublicService_0009.tif
Interior view of second-floor gallery space, looking northwest.

Photo 10 of 11: OR_MultnomahCounty_PortlandPublicService_0010.tif
Interior view of second-floor elevator lobby, taken from the public meeting room hallway with gallery space beyond, looking west.

Photo 11 of 11: OR_MultnomahCounty_PortlandPublicService_0011.tif
Interior view of public meeting room hallway, looking north.

Property Owner: (Complete this item at the request of the SHPO or FPO.)

name City of Portland c/o Mr. Jeffrey Baer, Bureau of Internal Business Services

street & number 1120 SW Fifth Avenue, Suite 1250 telephone N/A

city or town Portland state OR zip code 97204

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Documents

Appendix A: List of Building Alterations
Figure 1: General Location Map, Aerial View
Figure 2: Multnomah County Tax Map
Figure 3: Rooftop Site Plan c. 1981
Figure 4: Building Floor Plans, c. 1981
Figure 5: Building Elevations c. 1981
Figure 6: Vignette Sketch, c. 1981
Figure 7: Facade Studies, c. 1981
Figure 8: Building Photo, 1986
Figure 9: Building Photo, 1986

The Facilities Services Division of the City of Portland provided a detailed list of alterations that have been made to the building, as of June 6, 2011. This list is included here by request of the City of Portland and, although re-formatted and slightly re-worded, content has not been changed or checked for accuracy.

Exterior

1. At the ground floor, all exterior light fixtures were replaced (2000). The loggia opening at the south was closed and moved one bay to the west, and a gate and fence were added for the daycare play area (2000). Playground equipment and floodlighting was added (2007). Many bike racks were replaced or added (2000 through 2010). The main gas meter for the building was moved to the loggia (2008). Several modifications were made to retail storefront configurations (2004). The loggia ceiling was dropped and repaired (2001 and 2010). Fill and vent for emergency fuel tank was moved on the west side (2002). The large roll-up door to the parking garage was replaced (2003).
2. At exterior walls above the ground floor, water intrusion into the building called for re-grouting as well as some tile replacement and sealant application (2002).
3. Roof areas at 2nd and 3rd floors were re-roofed (no date). On the 2nd floor roof, two emergency power generators, associated piping and conduit, and a ventilation fan and hoods were added (2008).
4. Penthouse walls received radio/telecom equipment (1998). Various added pipe and cable runs were attached to the penthouse walls (1998).
5. The penthouse roof and 15th floor roof eco-roof addition included new cap flashing on parapets (2006) as well as irrigation and measurement equipment (2006-07). Radio/telecom equipment was added to the penthouse roof (1998). A cooling tower was added at the 15th floor roof (2004).

Interior

1. At the ground floor, the inside entrance doors were removed (pre-1990). A forced-air heat curtain was added (1996). Paint and lighting was changed to increase brightness (pre-1994). The garage stairwell entrance door was moved (pre-1994). A security station was added (1993) and an information station (2009), and an art display space was added (1994). Some of the lobby entrances were changed to retail space (pre-1994 and 2004). Security turnstiles were installed (2006).
2. At the second floor, all meeting rooms as well as the auditorium have been substantially remodeled (1997 and 2002). The elevator lobby doors were removed (pre-1994). Interior sheetrock wall separation points were installed to eliminate cracking from mechanical room vibration (2002) and a window/ light box was added to the outside of the west wall (2002).
3. At floors 3-15, elevator lobbies, common areas and all office areas have been substantially remodeled (1997). Floor renovations are continuing on several levels, including floors 4 and 12.
4. Elevators are being modernized and redesigned (in progress, est. completion May 2012).
5. Upgrades are being made to HVAC systems (in progress, est. completion date Oct 2011) and to lighting controls and fixtures (in progress, no completion date provided).

General

1. Elevator cab finishes were replaced and redesigned (2005).
2. In core and common areas, electronic access control was added (2001). A new fire detection system was added (2008-10). CCTV was added (1998), and all new interior signage was installed (2004). Bicycle parking wall racks (over 100) were installed (2006-10).
3. Undefined improvements to the building are being made to qualify for LEED Silver (or possibly gold) rating (in progress, April 2012).

Figure 1: General Location Map, Image June 19, 2008 Google Earth

Figure 2: Tax Map, 1S1E 3BC Portland, Multnomah County, Oregon (State I.D. #1S1E03BC 200). Tax quadrant map 3029.5, nominated block is shown highlighted.

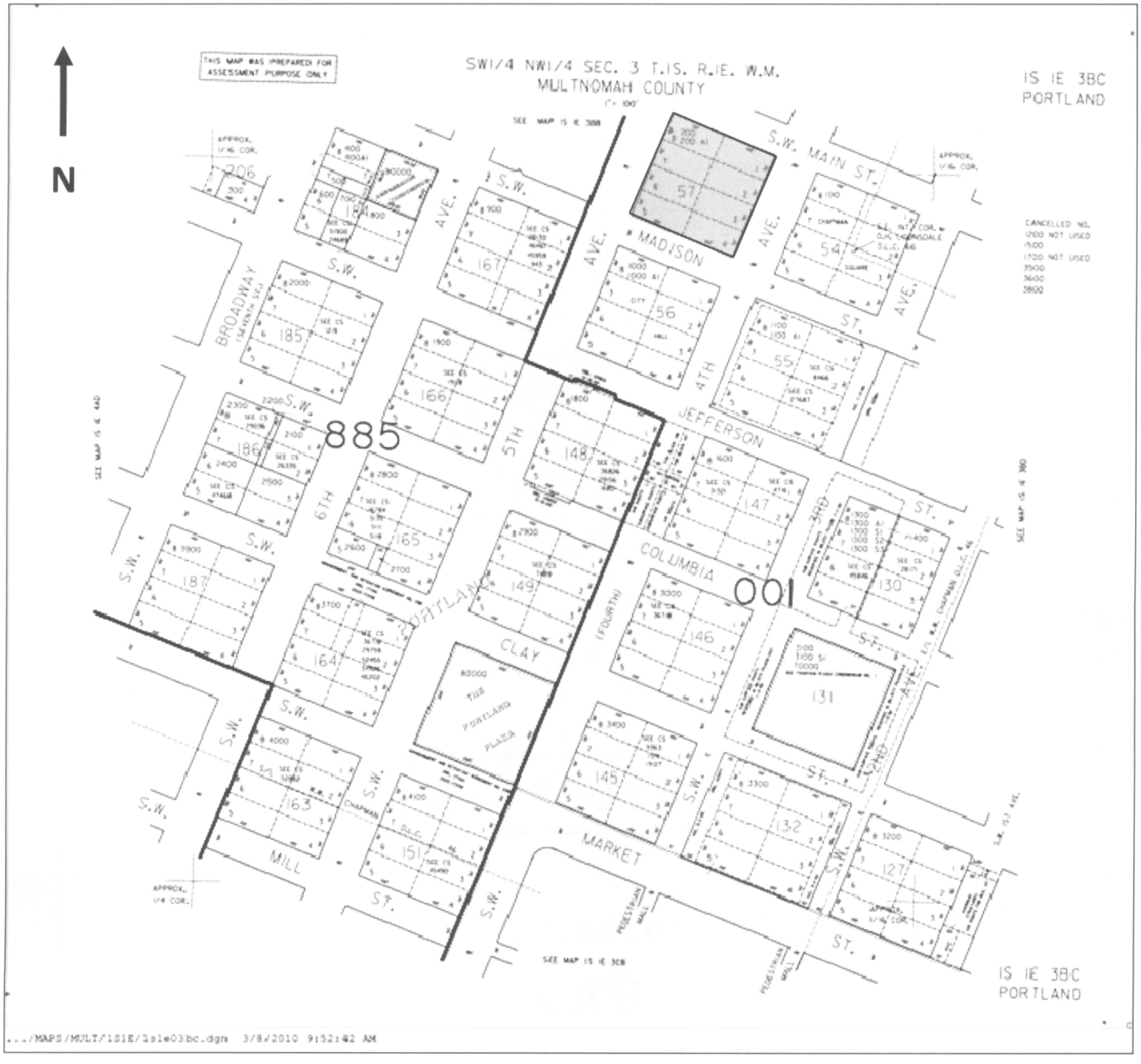


Figure 3: Rooftop/Site Plan as published in Graves's monograph (drawing date approximately 1981)

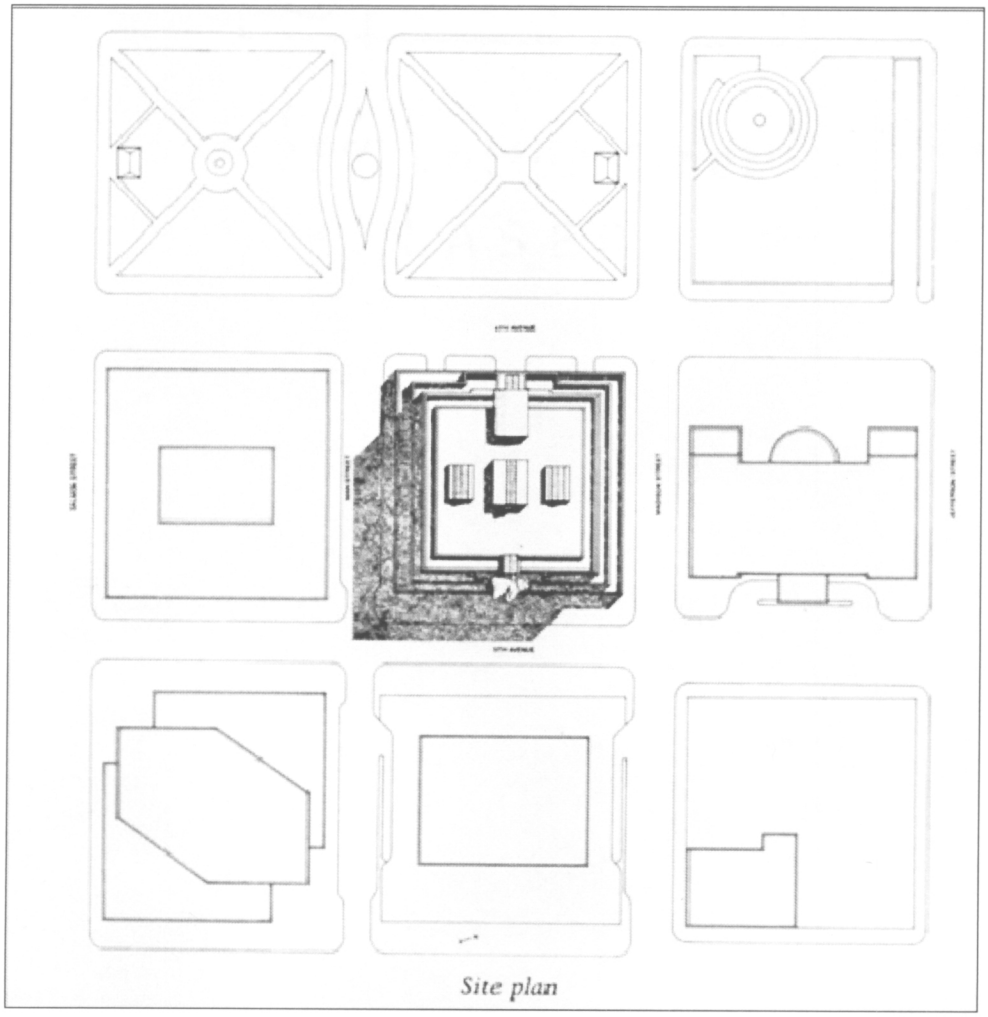


Figure 4: Floor plans circa 1981

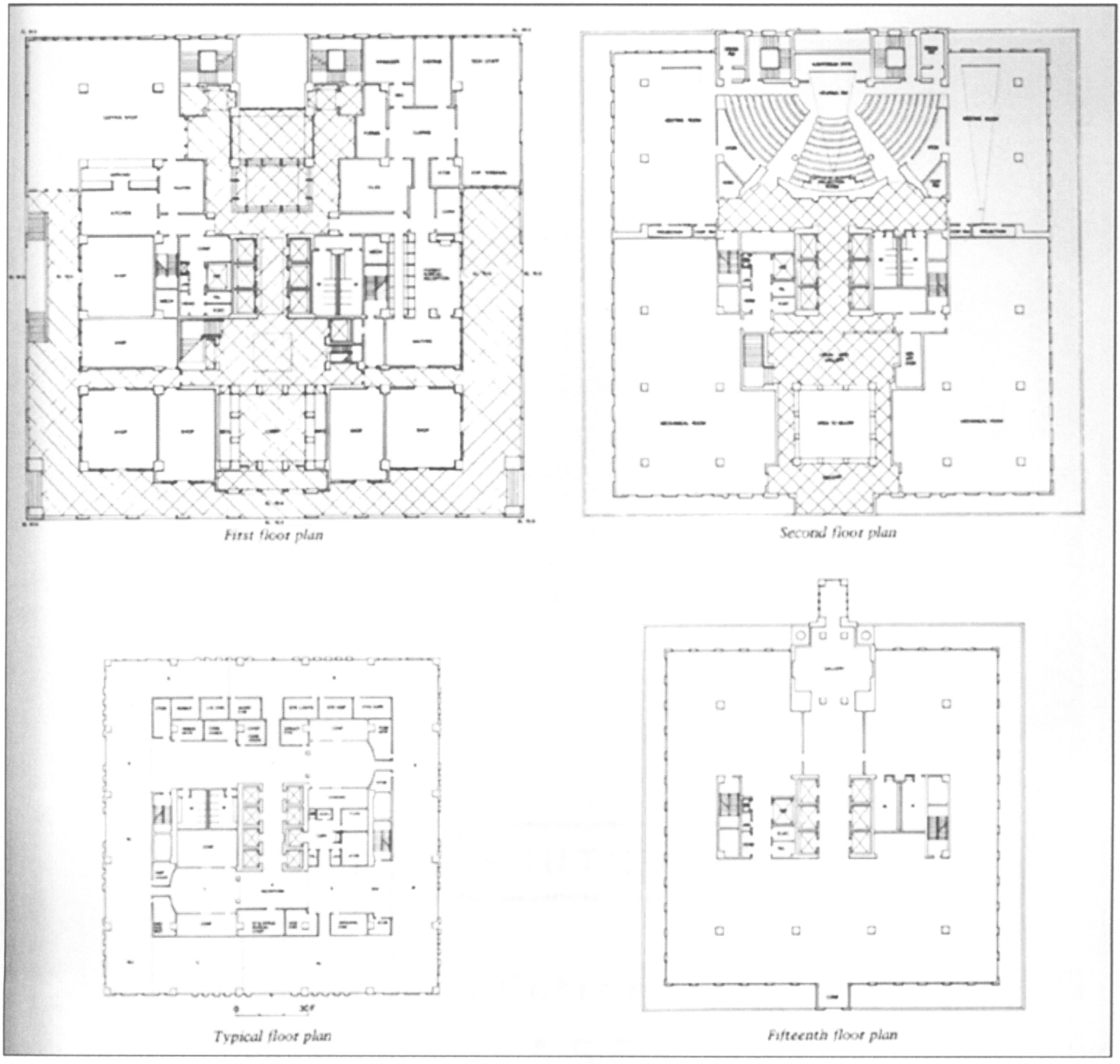
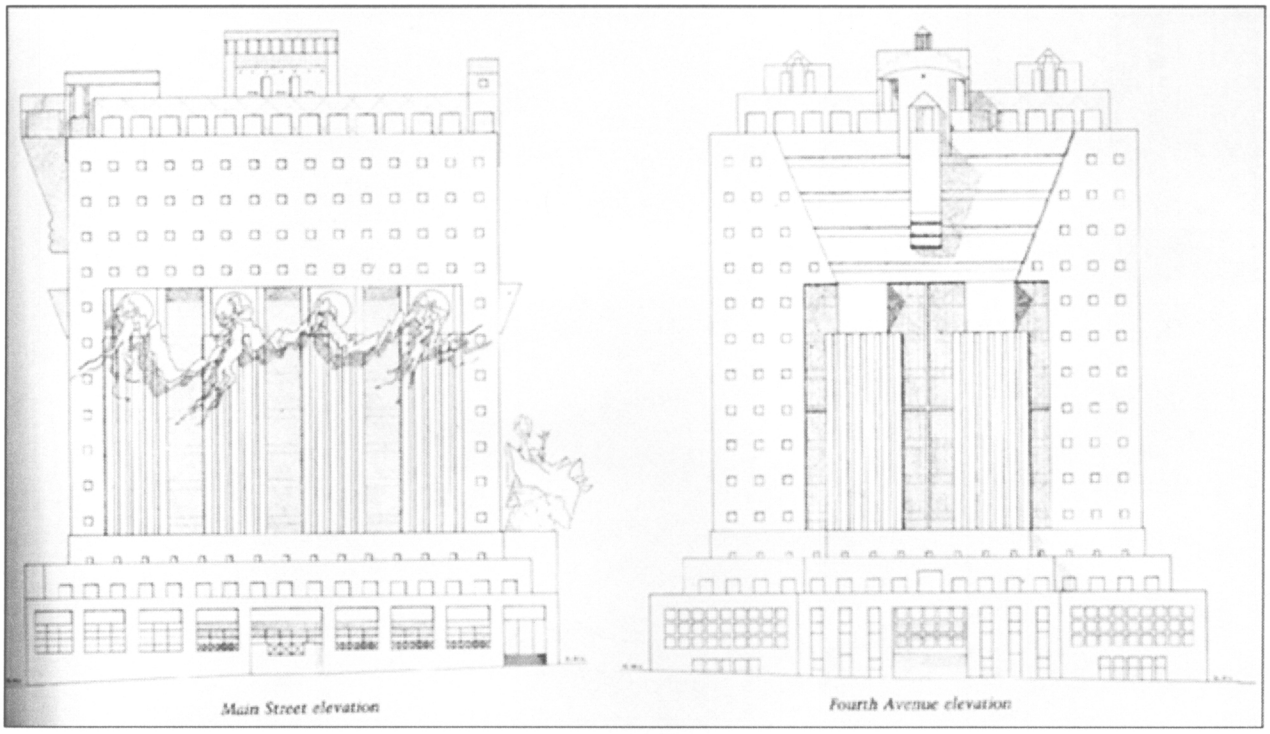


Figure 5: Building Elevations published in Michael Graves's monograph (not as constructed), c 1981



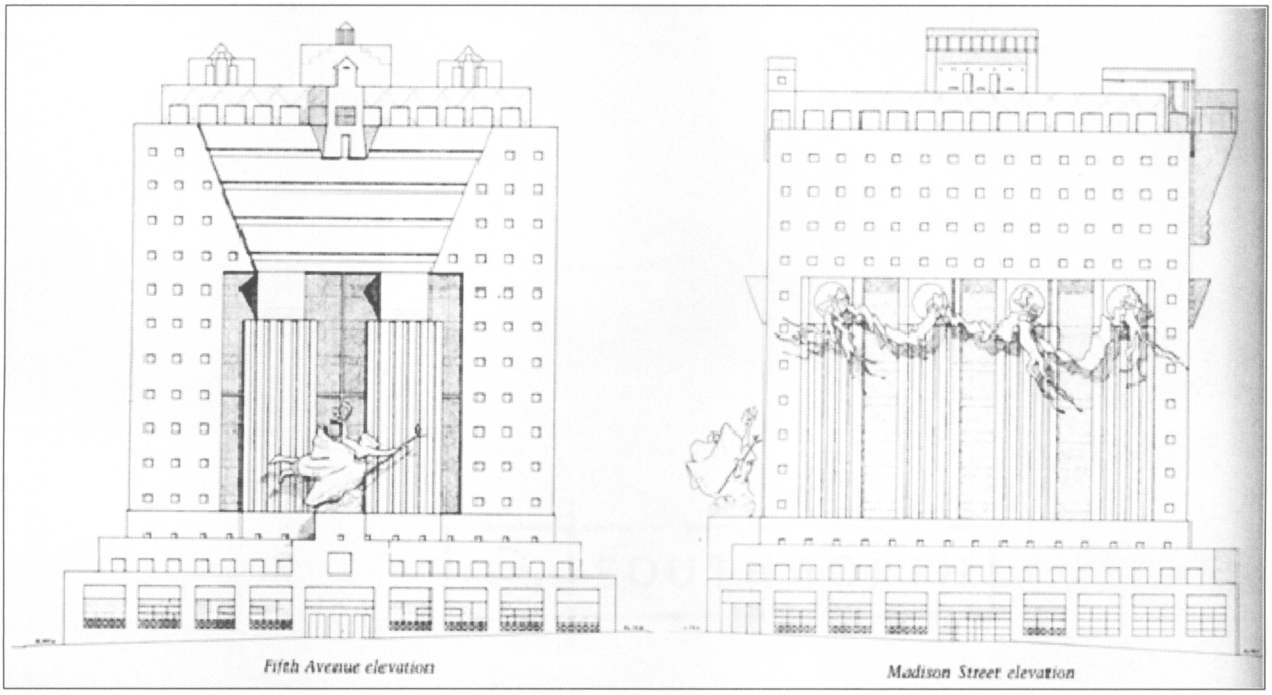


Figure 6: View from Fifth Avenue, vignette circa 1981

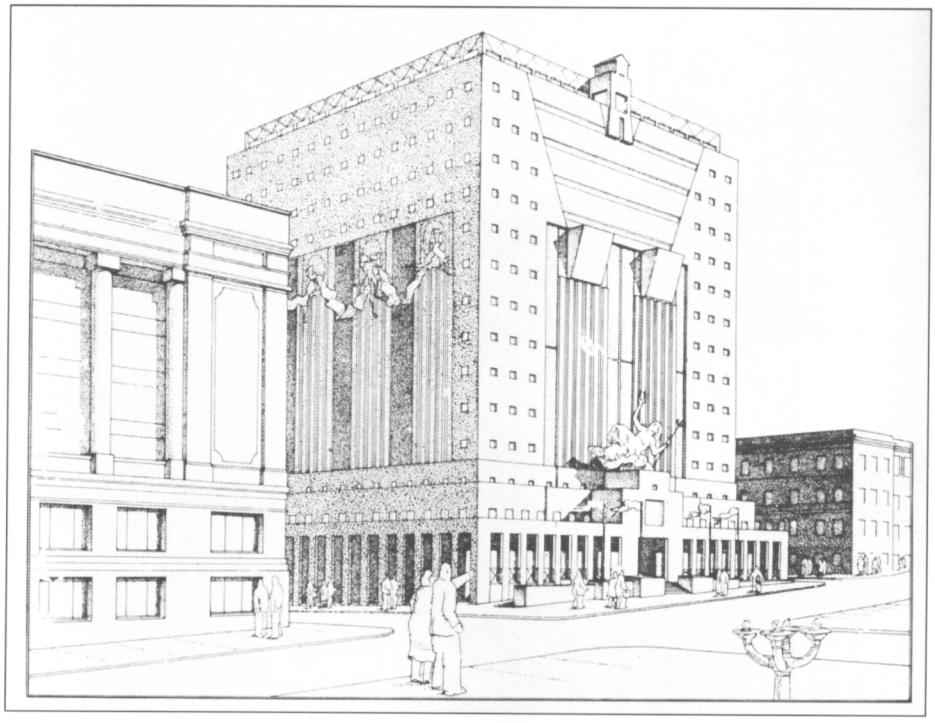


Figure 7: Michael Graves studies for facade composition, circa 1981

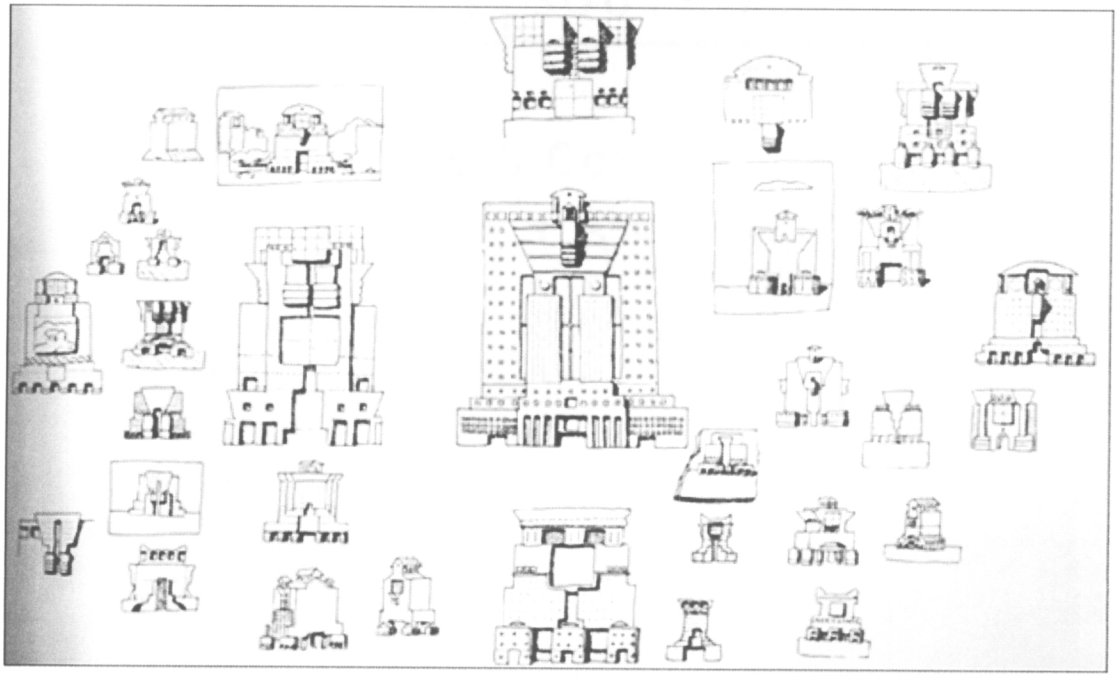


Figure 8: West side of the Portland Building, photo dated 8/19/1986 From the City of Portland archives

Figure 9: East side of the Portland Building, photo dated 8/19/1986 From the City of Portland Archives

Photo 1 of 11: OR_MultnomahCounty_PortlandPublicService_0001.tif
Main (west) facade (left) and south facade (right), looking northeast.

Photo 2 of 11: OR_MultnomahCounty_PortlandPublicService_0002.tif
Primary building entry (west facade) with Portlandia sculpture, looking east.

Photo 3 of 11: OR_MultnomahCounty_PortlandPublicService_0003.tif
North facade (left) and west facade (right) with Portlandia visible above the main entry.

Photo 4 of 11: OR_MultnomahCounty_PortlandPublicService_0004.tif
North facade (left) and west facade (right), looking southeast.

Photo 5 of 11: OR_MultnomahCounty_PortlandPublicService_0005.tif
East facade (left) and north facade (right), looking southwest.

Photo 6 of 11: OR_MultnomahCounty_PortlandPublicService_0006.tif
South facade (right) and east facade (left), looking northwest.

Photo 7 of 11: OR_MultnomahCounty_PortlandPublicService_0007tif
Greenroof viewed from above, looking northeast.

Photo 8 of 11: OR_MultnomahCounty_PortlandPublicService_0008.tif
Interior view of double-height lobby, looking southwest.

Photo 9 of 11: OR_MultnomahCounty_PortlandPublicService_0009.tif
Interior view of second-floor gallery space, looking northwest.

Photo 10 of 11: OR_MultnomahCounty_PortlandPublicService_0010.tif
Interior view of second-floor elevator lobby, taken from the public meeting room hallway with gallery space beyond, looking west.

Photo 11 of 11: OR_MultnomahCounty_PortlandPublicService_0011.tif
Interior view of public meeting room hallway, looking north.