[soft soundscape music]

KARL: Imagine: two 110 story towers, standing tall and gleaming in downtown Manhattan, a triumph of human imagination and will. And here in Seattle, near our iconic Space Needle stands a cluster of 100-foot illuminated towers topped by graceful, open-ribbed arches.

[intro music plays]

Voice 1: Seattle is…

Voice 2: Well, we don't use umbrellas.

Voice 3: Coffee.

Voice 1: Computers?

Voice 3: It's a city with a needle.

Voice 2: Home to Sasquatch!

Voice 4: Home to the Museum of History and Industry.

Voice 2: Innovation.

Voice 1: Rain!

Voice 4: A story. A history.

[intro music finishes]

KARL: I'm Karl.

TK: And I'm TK. We're youth advisors at the Museum of History and Industry in Seattle.

KARL: And this is *Rainy Day History*, a podcast by the MOHAI Youth Advisors that explores inclusion, exclusion, objects, people, and how the Seattle we know—

TK: — the questions we grapple with now about what it means to be a Seattleite—

KARL: — are all part of a bigger story.

TK: This season we're taking a closer look at the physical and intangible marks that aspirations of growth have left on the city, and ways periods of growth have impacted Seattle communities differently.

KARL: This season was also recorded from our homes via the wonderful internet during the coronavirus pandemic.

TK: So stay safe, stay healthy, stay at home, and enjoy the show, whether it's raining outside or not.

[rain sounds fade in and out]

TK: Minoru Yamasaki was a Japanese-American Seattleite.

KARL: He designed some of the most famous buildings on the planet, including the World Trade Center towers.

KARL: While many people may have never heard of him, but they probably know some of the buildings he's designed in Seattle - the Pacific Science Center arches, the Rainier Tower - both Seattle landmarks, both very eye-catching, and both designed by Yamasaki.

TK: But how have people not heard of him? I had never heard of him before researching for this episode. But I guess I had wondered who had designed the Pacific Science Center arches. Although Yamasaki's buildings are spread across the globe, his life and career are deeply connected to Seattle's history.

KARL: Minoru Yamasaki grew up in a Yesler Hill housing development, in the heart of Seattle's burgeoning Asian-American community.

TK: As a child, he rode his bike around the city, and was impressed and inspired by the natural beauty of the Seattle area. But his childhood was by no means idyllic. As an Asian-American growing up in Seattle of the early 20th century, he was acutely aware of his outsider status. The philosophy for coping with racism impressed upon him as a child was expressed by the Japanese word "shikataganai" or "it can't be helped." He furthered his reflections on racism in his autobiography:

KARL: He wrote, quote, "I know from personal experience how prejudice and bigotry can affect one's entire thought process. The racism I experienced in Seattle hurt me deeply." Unquote.

TK: As a high school student, he excelled in mathematics, but showed no particular artistic interests or skills.

KARL: Until his maternal uncle Koken Ito visited the family.

TK: Ito was an architect with a degree from the University of California at Berkeley. His architectural drawings fascinated the teenage Yamasaki.

KARL: Quote, "I almost exploded with excitement when I saw them," he wrote, "Right then and there I decided to become an architect." Unquote.

TK: He had found his passion, and soon after graduating from Garfield High School, he enrolled in the architectural program at the University of Washington. While also trying to finance his education, Yamasaki's father took massive Depression-era pay cuts at the shoe store where he worked. And Minoru himself toiled through his summer vacations in the Alaskan fish canning industry, working long hours for insufficient pay, and facing heavy ethnic prejudice alongside fellow Japanese and Filipino-Americans.

When Yamasaki received his bachelor's degree in 1934, he — like many West Coast Nisei, or second-generation Japanese Americans— moved to New York City.

KARL: Unable to find work at first due to the Depression, Yamasaki worked odd jobs. This included wrapping plates and teaching watercolor painting, something he had learned at university.

TK: In 1936, he got his first architectural job when Francis Keally asked him to help finish the designs for the Oregon State Capitol. Keally called upon him again in 1937 to work with him on the New York World's Fair, and Minoru Yamasaki joined the firm of Githens and Keally. He moved from firm to firm in the New York area for several years, gaining a reputation as a promising up-and-coming young architect.

KARL: Being on the East Coast was a new experience for him in other ways as well. There were racists in New York, but the racism was not nearly so crushing and pervasive as it was on the West Coast.

TK: But it wouldn't last. In 1942, the United States declared war on Japan.

KARL: Yamasaki went from being just an architect, to an architect and an activist. He joined the Resettlement Council of Japanese American Organizations in New York City, and the Japanese American Committee for Democracy, where he served as vice-chairman of the Arts Council.

TK: But the racism Minoru was fighting in New York was nothing compared to his parents back in Seattle.

KARL: His father got fired from the job he had held at the shoe factory for twenty-four years, only one day after Pearl Harbor.

TK: But of course, this was not the family's biggest problem.

KARL: Within months, his parents were scheduled for incarceration in the US government prison camps labeled "relocation centers."

TK: Minoru wouldn't let that happen, though. He moved his parents to New York with him in 1942.

KARL: Yamasaki worked with a lot of firms during this period and contributed to many projects, often as a supporting designer.

TK: Until finally, in 1949, he was ready to lead his own architectural firm.

[jaunty piano music starts playing and fades out in underneath]

KARL: Yamasaki was now able to let his own architectural style develop.

TK: So, what exactly was his style?

KARL: Yamasaki was a modernist, but not in the same sense as most other modernists in the 1950s.

TK: Yamasaki rejected the flat glass boxes of standard international modernism in favor of a more humanist approach.

KARL: Arches, colonnades, finials and vaults: all the traditional architectural embellishments left behind by contemporary modernism returned, but simplified and refined into something genuinely new.

TK: Yamasaki described his artistic philosophy in a phrase:

KARL: "Serenity, Surprise, and Delight."

TK: In an interview, he expressed the need for serenity as a possible antidote to the bustle of modern life.

KARL: Quote, "Our technology today has brought us chaos," he said. "We have speed, traffic, fear, congestion, and restlessness. We need to put our lives in balance. Architecture is a good place for this. When people go into good buildings, there should be serenity."

TK: And so he used light, open spaces, and calm simplicity to invoke peacefulness.

KARL: In his view, the surprise was born from transitions and contrasts.

TK: Like going from a tight alleyway to a wide-open piazza.

KARL: Or a single shaft of light illuminating a dark room.

TK: He frequently spoke of delight as well, which he considered a visual response. His buildings were filled with opportunities for visual delight in ornament, form texture, and light, with reflecting pools, skylights, and patterned screens.

KARL: In an era where architects focused on monumentality and strength, and the need to impress, Yamasaki was more interested in the kindness and gentility of architecture, and its power in inspiring and expressing "love, beauty, and hope."

TK: There was a grace, and even an implied fragility to his work, especially in his thin columns and arches, which went against the grain of midcentury modernism.

KARL: He was not without imitators, however, and as a prominent architect, his style became popular to some degree.

TK: Some have called the architectural style that sprang from this as “New Formalism,” and it was popular, especially for banks, malls, and institutional architecture, well into the 60s. Some of his most famous works that best demonstrate his mature architectural sensibilities are the US Consulate in Kobe, the McGregor Center, many buildings at Wayne State University, Robertson Hall at Princeton University, and the Dhahran Air Terminal in Saudi Arabia, which created a new direction for Arabian modernism.

KARL: As well as the North Shore Congregation Synagogue and, of course, the Seattle World's Fair Century 21 US Science Pavilion, now the Pacific Science Center.

TK: It was his first building built in his hometown of Seattle, and it is one of the best examples of his style and philosophy.

KARL: With the narrow gothic arches, colonnades, and reflecting pools, and of course, the enormous tower-arch things, the US Science Pavilion embodied his ideas.

TK: The media reception to this design was on the whole quite positive, and it served another important role: that of securing Yamasaki's commission for the most important project of his career, the Twin Towers.

KARL: Guy F. Tozzoli, director of the World Trade Department of the Port Authority of New York and New Jersey was much pleased with the design and proved instrumental in securing Yamasaki's place as the World Trade Center's architect of choice.

TK: After the Century 21 Expo, he continued to design Seattle landmarks, like the IBM and the Rainier Bank Building. The Rainier Bank Building was a groundbreaking and highly unusual design. A skyscraper perched atop an eleven-story tapering concrete pedestal. Yamasaki wanted to reduce the footprint of the building and make room for an open plaza underneath. The critical response was... polarized. It seemed that everybody either loved it or hated it, but it was an instant landmark.

KARL: The response to the World Trade Center was by no means entirely positive either.

TK: Yamasaki's thin vertical columns did not transfer well to the monumental skyscrapers, and many considered the effect too imposing.

KARL: There was public outcry that the Twin Towers ruined the New York skyline.

TK: The World Trade Center project brought a great deal of media and critical attention to Yamasaki, and he was assaulted from all sides.

KARL: His architectural style also came under gendered attacks, from within the male-dominated architectural community, with many criticizing it as "effeminate," accusing him of dragging Modern Architecture towards the chaotic and decorative "Googie" architecture of mid-century diners and gas stations.

TK: Critics in this time also brought up failures from Yamasaki's past, particularly the Pruitt-Igoe housing project he worked on in 1949 & 50. In the 1970s the project was slated for demolition, and many blamed the failure of the complex on Yamasaki, rather than federal housing regulations, segregation, defunding, and mismanagement of the project. And some even implicated him in the so-called "Failure of the Modernist Project" as a whole.

KARL: The criticism Yamasaki faced during this time in his career did irreparable damage. He never returned to the popularity he had enjoyed during the late 50s and early 60s.

TK: Some have speculated that racism may have been among the reasons that architects and critics were so quick to disparage the architect of the Twin Towers, discriminating him artistically as he had once been socially excluded.

KARL: By the time of his death in 1986, he was largely forgotten, the barrage of criticism and scorn having purged his name from the American architectural journals. If he was remembered at all, it was as the architect of the World Trade Center. This project would not become well-loved, ironically, until its tragic destruction in the September Eleventh attacks in 2001.

TK: So, we've heard about Minoru Yamasaki's architectural influence on Seattle and the world, but what about his impact on the Asian-American community?

KARL: He was a hero in the Nisei community by the early sixties. The Japanese American Citizens League had given him a Distinguished Leadership Award. He was also honored as one of their "Nisei of the Biennium." He consistently supported Nisei causes and hired many Asian-American architects. The Yamasaki archives are filled with correspondence between Asian-American architects, students, and admirers. And he strode towards architectural equality in other areas as well, being careful to hire under-employed female designers, and financing an African-American high school student's attendance at the University of Michigan's architecture program.

TK: Recently, due to the closure of his successor firm, Yamasaki Associates, ten years ago, there has been a critical reevaluation and a revival of interest in Yamasaki's work. Several of his buildings have undergone expensive restorations, and his McGregor Center at the Wayne State University became a protected landmark in 2015. An exhaustively researched book by Dale Allen Gyure was also recently published, without which this episode of *Rainy Day History* would not have been possible.

KARL: Here to talk about Yamasaki's career, philosophy, and impact on Seattle is Dr. Paul Kidder, professor of philosophy at Seattle University.

[slow piano and flute music]

PAUL: My name is, uh, Dr. Paul Kidder. I'm a professor of philosophy at Seattle University who, uh, works in ethics, and metaphysics, and aesthetics, and in particular the philosophy of architecture.

KARL: You have a book about Minoru Yamasaki coming out this fall.

PAUL: It'll be- uh, it'll be a- a year from this fall. So, it's gonna come out right around the twentieth anniversary of the 9/11 attacks and we're- we're thinking that there- there will be some interest in Yamasaki. Yamasaki is…I call him America's most famous unknown architect. Everybody knows him because everybody knows the Twin Towers of the World Trade Center, and the attack on them. But, if you ask people his name, you know, do they know his name, very few people do. Even people who know a lot about architecture. So that's part of what I'm interested in, is why does he not have, uh, the kind of fame that other architects have, given that he's designed over, uh, two hundred buildings in the United States? And he established a style that is, uh, quite prevalent throughout American cities. So, I'm trying to talk about his importance and getting to dimensions of his work that haven't been looked at before.

KARL: Um, how did you first become interested in Minoru Yamasaki as a subject?

PAUL: Well, after 9/11, there was a lot of press about Yamasaki, and some of it was intriguing. And I wanted to read something and there wasn't something! (laughter)

PAUL: There was almost nothing to read, you see. So I waited for a long time for the book on Yamasaki to come out, uh, and it wasn't coming out so I decided, "well, maybe I have to write that". But I couldn't just do it -- I'm not an architectural historian. It would have to be a more theoretical, more reflective kind of book. That's the kind of book that I'm doing. Uh, and I was interested in this and then things started happening to me. For example, I learned that, you know, his earliest years were spent right down the street from where I work, at Seattle University.

KARL: Oh, yeah.

PAUL: And I was commuting to work every day going by his downtown buildings. And, uh, then I learned that he was a graduate of the University of Washington and I was a graduate of the University of Washington! And *then* I learned that I had spent the first three years of my life in one of his housing projects, in St. Louis! So I felt like the guy was following me around. I just couldn't get away from him. So I said "alright, alright, I'll start doing this". And, uh, I've been working on it for years and I've been, uh, flying around the country, and interviewing people, and, uh, photographing buildings, and, uh, working in archives, and so it's been quite a project.

KARL: How would you describe Yamasaki's style?

PAUL: Well okay, there's a couple of ways to do that. One is to talk about the category that the critics put it in, so let me speak to that first. There was a critic by the name of Marcus Whiffen who, uh, came up with the category he called "New Formalism". And he grouped several architects — Yamasaki, uh, Edward Durell Stone and Philip Johnson and Welton Becket. Those four were classified as New Formalists. And they were people who were characterized by taking certain aspects of historical architecture and incorporating them into modern buildings. So, to have distinctly modern buildings, but they might have arches, columns, they might be up on a pedestal, they might have marble facing. All these kinds of things would recall certain historical forms. So that's, that's what was called New Formalism. And that form of architecture, right, New Formalism became a style! So Yamasaki is one of the people, one of a small number of people, who invented what is recognized as an architectural style. This style, it became popular for any kind of building that wanted to communicate, you know, it's a modern, up-to-date institution, but it's got a deep connection with the past. And that style became welcome.

PAUL: That's one way to describe it, the style, right? It's New formalism.

KARL: Right.

PAUL: The other way I would describe it is in terms of certain qualities, right? He wanted his architecture to be an architecture that is… it's very modern but it's also a relief from the chaos of modern life, as he said.

KARL: Right.

PAUL: So he wanted an architecture that was calm. He used the word serenity…the serenity… it was serene, quiet, reflective building. Surprise… he loved that about Japanese architecture and Frank Lloyd Wright's architecture that you move from room to room, or space to space and then there's these surprising qualities. And then the third adjective that's often used…delight. So, serenity, surprise, and delight were the qualities that he was trying to get at. An architecture that people could relate to easily, and enjoy, and it would be inspiring and sort of spiritually uplifting, that's what he was going for?

KARL: Getting back to his architecture in the Seattle area, what kind of big events spurred or influenced his more iconic Seattle-area buildings?

PAUL: Yeah, the big one, of course, is the 1962 World's Fair.

KARL: Century 21.

PAUL: Yes, Century 21 Exposition. And the Science Center really, uh, gives you a great illustration of how he was modern and traditional at the same time. So a lot of the shapes, the forms in that building are drawn from Venice, the Doges Palace in Venice. It's a very traditional connection that it's making. But it's also very futuristic! Those arches at the center of the Science Center, they are a miracle of modern engineering. You know, you never could make, before now, you know, you never could've made arches that were that thin.

So it's a building that's traditional and also futuristic. And that's what the fair was all about, is futurism. Seattle was the city that had Boeing and was sort of forging the future. So, that futurism was well-embodied, but also with a great historical connection. So, futurism was a key component, and I think it's what we still like about Yamasaki in Seattle. Because Seattle has these futuristic buildings, and of course, above all, the Space Needle. And I think the Rainier Tower is that sort of thing, too. It's like something you wouldn't try. But we're the futuristic city, and we do stuff like that! So, I think that was a huge draw.

KARL: It's been said of the Rainier Bank Building that you either love it or hate it, so do you love it or hate it? (laughs)

PAUL: Ah, yeah yeah yeah. Well that's a really interesting case. That's another building I remember when it was being built. And I read a quote from Yamasaki, which I have not been able to track down but I remember it distinctly that he said, well if you think of a wine glass, right? You know you don't worry about a wine glass crumbling because you know that that stem is strong enough to hold it up.

So I never worried about that. But it always seemed elegant to me…it didn't… partly because it was so well proportioned. But I know some of the critics when that came out…one of the critics called it "Seattle's tower of terror" (chuckles) it's just a frightening, frightening thing. And I uh, I didn't ever quite experience that. I could see how one might. But, it's not off balance, you know? If you go stand under parts of the Seattle library down town you know, parts of that are deliberately off balance to kind of really throw you off. And I don't think that Yamasaki ever wanted anything like that, he just thought it was just this really dramatic, elegant thing. And by the way I must say that it is…whatever you think of it, it is considered one of Seattle's iconic buildings. People will acknowledge that, because…and I think it's because he took a chance. He decided to do something very dramatic with engineering in that building.

KARL: Right. Speaking to both the Century 21 and other big project of his, the World Trade Center, uh, what- in what ways do you think Yamasaki's buildings reflected American aspirations of growth, international growth, or the growth of the Seattle area?

PAUL: He was a- I call him a- he's very American, but he's also quite cosmopolitan. And he thought that world cultures should be in touch with each other, and should contribute to each other, and should celebrate each other. Uh, and he tried to do that in architecture. When he was building an, uh, airport in Saudi Arabia…So, the United States is expanding its influence into Saudi Arabia…but he wanted it to be an act of friendship, you know. That we are celebrating you in this airport. So it's an airport that looks extremely Arab. It looks modern, but it draws on all of these elements of Islamic architecture. And in fact, the authorities thought that it was, uh, one of the only modern buildings that actually looked Arab! And so it was a very, very popular building, and it appeared for years on the Saudi Arabian currency. It was a very famous building.

KARL: Right. Some of his other buildings in Saudi Arabia have appeared on currency as well, right?

PAUL: Yeah, his, uh- He designed the, um, the Monetary Agency building for Saudi Arabia.

KARL: Right.

PAUL: And, after the airport was no longer on currency, they put the (chuckles) Monetary Agency on there! So, in terms of the growth of American cities, especially Seattle, yeah. Well, he understood that a lot of the growth was happening in suburban areas, and that this was a threat to cities. So he wanted central cities, and downtowns in particular, to be attractive places. So he was part of the movement, especially with the Rainier Tower and Plaza, he was part of the movement that was trying to not only make office space downtown, but to revamp the retail space in downtown areas to try to attract people back into the downtowns. Now, the plaza of the Rainier Tower…there are ways in which that plaza was not architecturally that successful as some of his other buildings. So all of that is why that plaza no longer exists! Right? It's now been replaced with the Rainier *Plaza* Tower which is under construction. But Yamasaki would be very disappointed by that, because he had this big hope— again, he liked the idea of putting things up in the air so that you could open up this space on the ground level for people to enjoy. But that's how it goes. Some of his projects, uh, worked better than others.

[slow piano music comes in and plays out underneath]

VANCE: Hello, I am Vance. I'm the producer for this episode of the podcast.

KARL: He's been here the whole time.

VANCE: (chuckles) yeah. So, this section is more of a freeform discussion where I'm going to ask our hosts several questions. So, the first question is, what drew you to learning about Minoru Yamasaki?

KARL: For me it was randomly discovering Dale Allen Gyure's book at the library. I was browsing in the architecture section and I was like, "oh, what's this?"

TK: For me I was drawn to him as a Nisei that also was in the career of architecture, and since I had never heard of him before. But since I've learned that he created some really, um, monumental buildings that I've, you know, I've seen in my life, I was like, why is this story not being told?

KARL: Yeah, when- when there was an opportunity to make podcast episodes, um, his story sprung to mind as, uh, an underexposed, um, Seattleite and an artist that very few people have actually heard of.

VANCE: Yeah. So, what did you find surprising or interesting in doing the research or interview for the episode?

TK: For me it was his philosophy of — what was it? Yeah —Serenity, surprise, delight. It's just that — his explanation, it just sounded very elegant and…I didn't think that, you know, architects have this really [neat? unique?] philosophy like that.

KARL: One of the main things about Minoru Yamasaki is his focus on the effect buildings would have on the people who lived and worked in them. He wanted to make them feel good while they were there. You know?

VANCE: Okay. So, do you have a favorite building or design of his?

KARL: The, um, Pacific Science Center. I mean, it doesn't embody his interior design ideas, obviously, because it's just a big box. But just the exterior and the big arch things, and the reflecting pools and the… Just the whole environment is very peaceful and I have a lot of fond memories of going there as a child.

TK: I'm still pretty unfamiliar with Minoru's, um, buildings…I would say the Rainier Bank building is a pretty bizarre building —

VANCE: (chuckles) yeah.

KARL: I like it!

TK: Um, it's not my favorite but it's, it's pretty cool, the concept.

VANCE: I want to say that my favorite building by his is the McGregor Memorial Conference Center, um —

KARL: Ahem, yeah, that's a nice one.

VANCE: It's just so cool. It's full of a bunch of triangular designs…The skylight. The skylight for sure gives it a feeling, it's like a diagonal building. Whereas most buildings it's kind of square, you feel like you're going straight. But this one has an effect, it seems like you're going, uh, diagonal, so —

TK: And the balc- shape of the balconies coming out of it too.

VANCE: So, is there anything else that you guys would like to add that we didn't talk about in this episode?

TK: Yeah! So, earlier we were talking about how his work came under these gendered attacks, um, for his architecture being "effeminate" and "frilly" and "fussy"… and I just couldn't help but think that, you know, that usually comes out of, um, the attacks on Asian-American males coming off as, um, effeminate or, just, you know, as who they are, um, and I, you know, I just wonder, like, implicitly that's actually the case. "In architecture, a male can't be creating elegance 'cause that's, uh —"

KARL: Right.

TK: "Not cool". (laughter)

KARL: No, you gotta make big concrete cubes.

TK: Yeah. That make me wanna feel like I'm suffocating inside. Um…

VANCE: Yeah, I'm not the biggest fan of most Modernist architecture, but certainly just Yamasaki's work is just something unique among Modernist architects so —

KARL: Definitely.

TK: It's the use of light that I think is super awesome in his work.

VANCE: Yeah.

KARL: Yeah. The skylights, the windows.

TK: Yeah.

VANCE: Just the variety of shapes.

TK: Yeah. It's really eye-catching.

VANCE: Mhm. Yeah, so, why should our listeners care about his work? (Karl chuckles) Or, should they care about his work?

TK: He's someone that a lot of us, um, don't know about, but he's done some really awesome work for, um, the architectural community, not just in his design and his, um, emergence of New Formalism, but I really like the, near the end of the episode, we talk about his impact on the Asian-American community and how he really tried to help support, um, the community from the inside out in his activism. He- he really, really cared about his work in the community. In some ways, you know, I'm not necessarily saying like, "oh, he directly ties into this part of growth in Seattle", but in his own way, I think he did.

KARL: Most of his work, his commissions, came out of various explosions of growth in various places. Like the Century 21 Expo, the World Trade Center. Or, uh, with the post-war building boom; that would be the Pruitt-Igoe. Although I wouldn't say that he was personally responsible for growth in Seattle, he *was* responsible for the forms that manifestations of this growth took. The evidence of these periods that exists, both in Seattle and across the country, and when you factor in the influence of his style, across the world.

[ending theme music plays music]

TK: Thanks for listening to this episode of *Rainy Day History*! We hope you enjoyed what you learned.

KARL: To learn more, check out the show notes for research highlights and images of some of the buildings we mentioned in the episode. You can also visit the MOHAI website at mohai.org. That's m-o-h-a-i-dot-o-r-g.

TK: You can also follow us on instagram at @mohaiteens and follow the museum at @mohaiseattle.

KARL: When we can safely re-open, come visit the museum in sunny South Lake Union Seattle!

[jaunty piano music starts and plays out underneath the credits]

TK: Hello, this is TK - and I'm here with the credits! Stay tuned through the end for a sneak peek trivia question from India.

Thank you SO much to Dr. Paul Kidder for telling us more about Minoru Yamasaki and to the Seattle Architecture Foundation for connecting us.

Now, this script was researched by Karl & Atul, written by Karl, and edited by TK & Vance. This episode was produced by Vance & Karl and edited by Karl & Vance. Show notes and transcripts were built by Julia, Ziah, India, & Ethan. Marketing help came from TK.

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Thank you to all of our MOHAI staff cheerleaders, and special thanks for this season goes to Chris, Leonard, Sondra, Tori, and of course Emily T.

[8-bit elevator music starts playing and plays softly underneath]

INDIA: Hi! It's your trivia master India. Last time we asked: which of the following buildings did Minoru Yamasaki NOT design? And the answer was D, the Columbia Tower. Yamasaki did design the other three buildings that we mentioned. However, the Columbia Tower in downtown Seattle was designed by Chester L. Lindsey and offers a breathtaking view of the city.

Here's a bit of a preview of what's coming up in the next episode: which city received the federal transit funding that Seattle voters turned down as a part of Forward Thrust? Was it

a. Atlanta
b. Philadelphia
c. Los Angeles
d. Houston

Find out the answer on the next episode of *Rainy Day History*!