

[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 3: A story.

Voice 4: A history.

[intro music finishes]

Julia: Hello, I'm Julia. Here at MYA we had a blast interviewing our guests for the second season of Rainy Day History. So we wanted to share a little more from some of our favorite episodes. For episode 4, Serenity, Surprise, and Delight, we interviewed Dr. Paul Kidder, who spoke with us about the style and influences of architect Minoru Yamasaki. We had a great time listening to his insights into architectural design and Yamasaki's life and work. A special thanks to Dr. Kidder for taking the time to speak with us. Without further ado here is the interview!

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

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

Karl: Can you tell me a little more about this philosophy of architecture?

Kidder: One of the things about architecture is it's useful and it's sometimes good looking, but also sometimes architecture is considered meaningful. Sometimes buildings can carry a tremendous amount of cultural meaning. I got very interested in the kind of meaning dimension of architecture. So philosophy of art was an area that I was interested in. Then when I was in graduate school I started focusing more on the philosophy of architecture.

Karl: Excellent! You have a book about Minoru Yamasaki coming out this fall?

Kidder: It will be a year from this fall. So it's going to come out right around the twentieth anniversary of the 9/11 attacks. We're thinking that there will be some interest in Yamasaki on that anniversary. So this book, it's an attempt to be a kind of reinterpretation of Yamasaki. To try to dig deeper into the significance of his work.

Karl: Can you elaborate on that?

Kidder: Yamasaki is, uh...I call him America's most famous unknown architect. Everybody knows him because everybody knows the twin towers of the World Trades Center and the attack on

them. But if you ask people 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 the kind of fame that other architects have, given that he's designed over two hundred buildings in the United States. He's quite prevalent *and* he established a style that is quite prevalent throughout American cities. So he was important in that way. And I think he was also important because of his connection with certain historical events, which certainly 9/11 was one of them, but there were others. So I'm trying to talk about his importance and get into dimensions of his work that haven't been looked at before.

Karl: I eagerly await the reading of this book. (Kidder laughs) I'll definitely be buying a copy. How did you first become interested in Minoru Yamasaki as a subject?

Kidder: After 9/11 I heard, there was a lot of press about Yamasaki after the attacks on the World Trade Center. And some of it was intriguing, there were a lot of ironies in his story. For example, the fact that he did a lot of work in Saudi Arabia, and yet it was Arabs who attacked the twin towers. The fact that he was famous for another building, or set of buildings, that was destroyed and that was the Pruitt-Igoe housing project in St. Louis. So there were these ironies about his story and I was interested in that. And I wanted to read something and there wasn't (laughs) There was almost nothing to read, you see. So I waited for a long time for the book on Yamasaki to come out 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, a more reflective kind of book. So that's the kind of book that I'm doing. I was interested in this and then things started happening to me. For example, I learned that his earliest years were spent right down the street from where I work at Seattle University. And I was commuting to work every day going by his downtown building. 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, and -

Karl: He was just turning up wherever you looked. (both laugh)

Kidder: I just couldn't get away from him. So I said, alright, alright, alright, I'll start doing this. I've been working on it for years and flying around the country and interviewing people and photographing buildings and working in archives. So it's been quite a project.

Karl: In your own words, who is Minoru Yamasaki?

Kidder: Well he was a first generation Japanese American who, his parents came to the International District in Seattle. And he lived in poverty there in what were tenements back then, in the Yesler neighborhood. He had an uncle who was an architect and this uncle once came visiting the family and rolled out some of his drawings and it just hit Yamasaki like a lightning bolt. And this inspired him to go into the architecture program at the University of Washington which at that time was based on...the program was based on teaching you how to do traditional architectural design. That is, how to do *beautiful* watercolor paintings of columns, and archways, and corridors, and statuettes or statuary, and all these kinds of things. So it was a very traditional kind of training. And then he went to New York partly to make his name, and also to escape the prejudices against Japanese Americans in the Northwest. And there he became, working in architectural firms in New York, he became a *modern* architect. So uh, and very much a modern architect, but he had this training in historical architecture, and so you could say his whole

career was an attempt to try to put together the traditional architecture and the modern idiom of architecture. And he eventually established his own firm. First there was two offices in Detroit and St. Louis and then only in Detroit. He had a long and fruitful career there building buildings all over the country. But he always had a variety of influences on him that make his style a unique style.

Karl: What were some of these inspirations or influences? Any specific architects, styles or specific buildings that stood out to you?

Kidder: Well, he was...Well, I'll go back to the University of Washington for a minute. There was a professor by the name of Lionel Pries. There's a marvelous book about Pries by Jeffrey Ochsner of the UW department and Pries was just an inspiring, imaginative teacher who was a superb watercolor renderer, and he would work very closely with students and have them produced these marvelous watercolor renderings of very imaginative kinds of projects. And by the way, many of these still exist in the archives of the University of Washington. So I've gone and looked at some of these watercolor paintings that Yamasaki did when he was a student there back in the early 1930s. And they're done in like what we call Beaux-Arts - there's Beaux-Arts style and a certain amount of Art Deco style buildings that students were doing back then. So you really see that formative influence. That was the traditional kind of connection, and then he became interested in Frank Lloyd Wright, and the French Swiss architect Le Corbusier, Walter Gropius. But the modern architect he liked the most was a man by the name of Mies Van Der Rohe. Mies Van Der Rohe built a house outside of Chicago called the Farnsworth House. It's just a little vacation house. It was done in such a way that it was very geometrically designed, very simple, a white building with lots of glass. And it was done with steel beams in such a way that it seemed almost to float above the ground and this was another just staggering experience for Yamasaki to see this house and as a result, in many Yamasaki buildings you not only see the influence of Mies van der Rohe, you see the influence of *that* house. You can see the ideas from that house, for example a number of the ideas in that house are incorporated into the Pacific Science Center in Seattle. So that's my little catchphrase, it's Mies and Pries. (laughs) Mies and Pries are the two big influences.

Karl: So those were the two biggest influences on Yamasaki's style, but how would you describe Yamasaki's style?

Kidder: 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. It's a style that's called...there was a critic by the name of Marcus Whiffen who came up with the category he called New Formalism and he grouped several architects: Yamasaki, Edward Durrell 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 or columns or they might be up on a pedestal, they might have marble facing, all these kinds of things that 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. And this style became popular especially in places where Yamasaki was doing work. So you see a fair amount of it around St. Louis and around Detroit. And if you look down by the Seattle Center, if you start wandering around the blocks down there, there's quite a number of New Formalist buildings down there. And when I've looked around Seattle and around the Northwest region now that I

know how to recognize New Formalism, I kind of see it everywhere. And some of the buildings are deliberate borrowings from Yamasaki. There's a building in Everett, the Snohomish County courthouse, which looks an awful lot like a Yamasaki building, and you know that that was no accident. This is a reflection of how influential he was at one time. But smaller buildings, university buildings, banks, government buildings...it became popular for any kind of building that wanted to communicate one, its modern, 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. The style is also prevalent (or was) prevalent on the University of Washington campus and that's for a particular reason, that for a number of years Yamasaki was on the architectural review board for the University of Washington. So you know every couple of months he would fly back to Seattle, for a number of years he would fly back to do these meetings and review buildings. As a result, the architects tried to please him and as a result you have his influences seen on the University of Washington campus.

Oh! So that was, that's one way to describe it, the style right, it's New Formalism. The other way I would describe it is in terms of certain qualities, right? And so 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. So he wanted an architecture that was calm. He used the word serenity, a serenity, it was serene. Quiet, reflective buildings. Surprise. He loved that about Japanese architecture and about 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 is 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: Do you have any personal favorite Yamasaki buildings? Or buildings that you think best embody serenity, surprise, and delight?

Kidder: Well the Pacific Science Center is certainly one of my favorites.

Karl: Me too.

Kidder: Good, good! Well, you know, when I first saw it I was a kid, and I remember very distinctly we went to the 1962 World's Fair. I was, think I was five years old or so. But I have a distinct memory of begging my mother for pennies because there were so many pools and fountains you could throw pennies in (laughs) It was just like wonderful. But yeah I've always loved that space and enjoyed the complexity of views you get on various things when you go there.

But um, there are a couple other buildings. His - at Wayne State University one of his earlier buildings called the McGregor Memorial Conference Center is probably the building that is most admired by architects. Architects will tell you he really had something important that he was doing there. He was doing modernism in a new way. And it's a marvelous marble-clad building with all kinds of wonderful rhythms in the way that it's put together and then it opens out on a staircase that comes down to a series of platforms and reflection pools and a sculpture garden. So it's just a university building, it's just a little conference center, but every detail of it is just beautifully thought out and it creates this kind of place that you feel almost like you're on a retreat somewhere, some exotic place. That's a favorite of mine, and of most people.

And then I am also extremely fond of a couple of synagogues he did, one that's outside of Detroit and one that's outside of Chicago. Those are ones where he gave himself permission to make really elaborate celebratory spaces. One of them has these glass skylights that are in these very organic shapes and the walls of the building seem to be, you know, just like sculptures and surrounded by glass so that it's kind of a little bit of a mystery exactly how the building is being held up, there's so much glass there. So that's a lovely space. It's wonderfully large and magnificent. And the other synagogue has a sanctuary that's similarly large but the ceiling is done with these sloping roofs, these curving roofs that go up and they're all white so it looks like a giant tent and this was meant to symbolize the tents of Israel as they fled Egypt, you know. So both those buildings. Now of course religious buildings you can get *very* symbolic and that's, you know, as a philosopher I'm interested in symbolism so I love those buildings.

Karl: It's been said that the Rainier Bank Building, that you either love it or you hate it. Do you love it or hate it?

Kidder: Oh, 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 distinctly that he said, well 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. I looked at it and I always thought of a wine glass. Although I must say I have knocked over my share of wine glasses. (laughs) But it always seemed elegant to me. Partly because it was so well proportioned. But I know the critics when that came out, one of the critics called it Seattle's tower of terror. (Karl chuckles) 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 Public Library downtown, parts of that are deliberately off balance to kind of really throw you off and I don't – I don't think 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 I think it's because he took a chance. He decided to do something very dramatic with engineering.

Karl: Right. Speaking to some of the criticism he's faced in his career. How much of that could be contributed to some kind of racism in the architectural community, and how much of it simply because his architectural philosophy was quite unconventional?

Kidder: Ah, great question. Well, let me speak a little bit to the kinds of things that the critics say. He kind of gets criticized on both counts. And sometimes he gets criticized for being too modern? In that his buildings are seen as cold and minimalist and that sort of thing. And the prime example there is the World Trade Center. A lot of people saw that, and they looked at those buildings and they said, well that's these giant, square monoliths that don't communicate anything. And that's not what Yamasaki intended but that's how it was perceived. It's too modern. And then on the other hand, especially architects, saw him as not modern enough. So that he was doing a lot of these columns, and arches, and all these forms, and they thought that that was all just tacked on. So he got the reputation of being like a decorator.

Karl: Like the decorative box school of-architecture?

Kidder: Yeah, yeah he would make a box and then he would decorate it. I think a lot of that is, well some of it's fair, and some of it's a misunderstanding. And he was very concerned about

expressing structure. And that's what modern architecture is all about, expressing structure. But he wanted to say, you can express structure in lots of different ways, including arches. You know if you look at the IBM building in Seattle...it has at its base these enormous Roman arches. Well those are arches are holding the building up, those are not a decoration! Right? He always felt that if you're doing something like you should...it should be serving a purpose. He didn't like decoration for its own sake, but he did get criticized for that. So I think there's a certain amount that's fair in that, and a certain amount that's a misunderstanding of what he was trying to do. Another...superficial is another word that used, he's superficial, it's not deep. But I think the more you dig into him the more you find some really interesting meaning going on there.

Now on the question of racism, that's a very interesting question. We know that throughout his career anti-Japanese sentiment followed him around. It's what he couldn't stand about the Northwest. He described it as like being Black in the South at that time, 1920s, to be in Japanese American in Seattle was a very unpleasant experience of discrimination. But when he went to Detroit he was redlined. He was designing homes and other schools in parts of town where he wasn't allowed to live. So that's always there and you have to keep that in mind when you are listening to some of these criticisms. If you think about Japanese architecture it's calm, right? It's delicate in many respects. It is serene, it is delightful. You know a lot of the qualities of his architecture are drawing on Japanese traditions and there was a tendency to see those as...weak, you know, not powerful. So I think there was that dimension to it. But now it gets complicated because it wasn't just racial or ethnic, it was sexist. Because his buildings were seen to be feminine. They had these sweeping curves, they had these delicate elements, you know, they're light, they're airy. And as one architect said, "When you look at a Yamasaki building where you're looking for strong you get pretty." And so all of these words like a decorator or he was called, you know, epicene. He was called, you know, a spun sugar school of architecture, or the ballet school of architecture. You can see in all of this stuff a sort of criticism, "he's too feminine." And I think it should be *noted* that architecture has been one of the most sexist fields of study in its history, and I think a lot of that sexism comes through. Now Yamasaki was not trying to build feminine buildings, but he didn't see anything wrong with feminine form, right? It was the others who were looking at these buildings and saying they are feminine. Now some people say that people were looking at them and seeing Japanese qualities and calling those feminine, so now, you see how the prejudice gets really complicated? But I think what we have to say in response is, okay this is 2020 and we realize there's nothing wrong with a building being Japanese, and there's nothing wrong with a building being feminine, any part of it being feminine! We should start there and then say, is there a way to appreciate these so-called feminine and Japanese qualities of Yamasaki's buildings? It might be a way to take a new way of looking at him.

Karl: Right. Getting back to his architecture in the Seattle area. What kind of big events in Seattle's history spurred or influenced his more iconic Seattle area buildings?

Kidder: The big one is of course the 1962 World's Fair.

Karl: Century 21

Kidder: Yes Century 21 Exposition. Yamasaki had been a working on a exhibit. He did projects for the government. He did it a consulate building in Japan. And one of the things he did was a pavilion for an agricultural fair in New Delhi, in India. And he had a strategy in that project. He wanted to compete with the Russians.

Karl: Cold War

Kidder: Yes it was all Cold War politics, yes. He knew that the Russians were going to bring in these big shows of strength, you know, these massive structures that are all about power. So he thought if we're a democratic country and we believe in the people, then why don't we make a kind of pavilion that's all about friendship and making a connection with the local people. So he designed this pavilion that had certain qualities of an American agricultural fair and certain qualities of an Indian public market. The design for it included these walkways over pools, fountains and these lovely gold domes over them. So it was an experience of just delight and it was by far the biggest hit at the fair. So that was a great success and that was the basis on which he got the commission for the Federal Science Pavilion for Century 21. They wanted him to do something like that and he did. So this idea of these floating platforms over fountains and a very welcoming and peaceful place. And he combined...the Science Center really 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 doge's palace in Venice, it's called Venetian Gothic. When the firm was designing the building and they had a scale model of it in the office, one of the architects in the office as a kind of joke put a little gondola floating in the pool. He didn't like that. (laughs) But it was it was perfect, right, you know as this is kind of evocation of Venice. So 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 could never could have made arches that were that thin, elegant. 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, was forging the future with jets and so forth. 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. Those kinds of buildings which are, kind of nowadays, those are seen as a historical, yesterday's tomorrow.

Karl: Right.

Kidder: A historical dream of the future that we still like. 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. I think that was a huge draw and then you know, on the basis of the Science Center, that's how he got the commission for the World Trade Center in New York. There was a fellow who was working on that project who came out to Seattle and stood in that courtyard and he said, this is the beauty that we want to have in our enormous project there in New York City.

Karl: The World Trade Center wasn't especially well received though, when it was built. Did the world and its architectural opinions change between Century 21 and the World Trade Center or is the World Trade Center fundamentally different from the US Science Pavilion?

Kidder: Well they knew, the Port Authority people in New York, knew that this was going to be a massive overwhelming building that they were designing.

Karl: That was their intention right?

Kidder: They wanted an enormous building. They wanted a huge building and eventually it became clear that they wanted the world's tallest building, too. But they got the idea that Yamasaki could soften it, could bring something elegant and appealing to the project that would counterbalance this massive size. And I think the...you know, to cut to the end, you know, I think what we have to say at the end is it didn't quite work out. That that *was* his intention, and he had a lot of ideas for how to do that. And I think some of them were successful, and some of them were uh, not appreciated as much as they could be. But in other ways it didn't it didn't quite work out. To give you an example of something that I think is really marvelous about the twin towers if you think about it, you could stand in that plaza and you could look right through, you know, you're looking through the world's tallest building and you can see right through to the other side. I mean it's incredible, the way--

Karl: Some of that lightness and delicacy.

Kidder: Exactly, exactly! If you look for it you can find places where it was quite successful. And the idea of holding the building up by its exterior...Again that was part of this project of showing structure. He had done buildings that had a lot of structure appearing on the surface, but they weren't the actual structure that was holding up the building. And where he tried that for the first time was again the IBM building in Seattle, so those arches. And then the exterior skeleton of that building, the part that you see, that's what's holding it up and it frees up a lot of space in the interior for open space. So that was really a new way to think of what a skyscraper could be, and to make something that had this, a greater lightness and openness to it. And those things worked out, I think. Things that didn't work out were things like the plaza. He didn't like the idea of building the world's tallest building but he comforted himself, he just thought that was big ego, you know. Yamasaki was not a big ego guy. He thought, oh that's just self-aggrandizement, you know, I don't go for that and besides which if you're the world's tallest building, you know, in another six months you aren't, because somebody's going to build something taller. But he loved the idea that the plaza would be opened up. You have this door this place in lower Manhattan where you have such dense construction, now you would have an open place where people could really come and enjoy being in public. Well the plaza just didn't work out, there's a number of reasons for that but one of them was it just got really windy with those towers there. Especially on a cold day it was not some place you wanted to be. And the shops that he wanted to have as attractions were all put underground because that's how everybody arrived, in the subways. And so it didn't make any sense to have these shops in the plaza. So there are various ways in which things got frustrated but I think in the end there might have been nothing that Yamasaki could have done that would really counterbalance the sheer scale of these two enormous towers.

Karl: Speaking to both the Century 21 and the other big project of his, the World Trades Center. In what ways do you think Yamasaki's buildings reflected American aspirations of growth, international growth ideas or the growth of the Seattle area?

Kidder: 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. He tried to do that in architecture, so that when he was building an airport in Saudi Arabia he wanted it to be an act of friendship. The United States is expanding its influence into Saudi Arabia, right, there's that kind of economic growth. They're trying to help the Saudi Arabian economy by building this airport, so Saudi Arabia is growing. But he wanted it to be an act of friendship, that we are celebrating you in this airport. So it's an airport that looks extremely Arab. It looks modern but it draws all of these elements of Islamic architecture. And in

fact the authorities thought that it was one of the only modern buildings that actually looked Arab. It was a very, very popular building and it appeared for years on the Saudi Arabian currency.

Karl: Some of his other buildings in Saudi Arabia appeared on currency as well, right?

Kidder: Yeah, he designed the Monetary Agency building for Saudi Arabia and after the airport was no longer on currency, they put the Monetary Agency on there. It's a great example of how in growth and development he was trying to make it as an avenue to communicate values and to form relationships. In terms of the growth of American cities especially Seattle, yeah, he understood that a lot of the growth was happening in suburban areas, and that this was a threat to cities. And he was watching it do terrible things in Detroit. So he wanted central cities and downtowns in particular to be attractive places. 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 to try to attract people back into the downtowns. Now the plaza wasn't a terribly successful idea. I mean, the whole idea of trying to imitate suburban malls in downtown areas is maybe the wrong strategy. There are ways in which that was not architecturally as 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. (Karl laughs) We have the Rainier Tower now and 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. So he'd be very disappointed that that didn't work out but that's how it goes. Some of his projects worked better than others.

Karl: Let me ask you a little more about your book. How did you do research for the book? Can you tell me a little more about the research process? The traveling and the interviewing.

Kidder: There are archives. And there are archives at Wayne State University which have his papers and things. The archives at Michigan has another huge collection, and there's a story behind that. Long after Yamasaki's death, around 2009, the firm closed. It had debts and the building had to be sold. There was people coming to just clear it out and throw away everything that was in it. Well, these were records from decades of work that had been done by the firm. The author Dale Gyure heard about it and kind of at the last minute he got a hold of the archivist at the archives of Michigan and they got a couple of friends to come with trucks (chuckles) to try to recover all of this material before it went to the dumpster. And so they were just ahead of the guys who were going to throw it in the dumpster. So there's a, a huge rescue project that was done and all that stuff then got sent over to the archives of Michigan. Now I didn't work very much, but I did some work with that material and some of it was crucial, but most of its unorganized, you see, so it'll be a big project to get it all sorted out. So archival work and then I interviewed a lot of people including people who had worked closely with Yamasaki for a number of years. One man in particular, Henry Guthard, was Yamasaki's vice president for a number of years and has a great, great appreciation of everything that was going on in Yamasaki's head. So that's been a wonderful part of it, to meet people who have been involved in that. I got an interview with the man by the name of Gyo Obata who took over from Yamasaki in St Louis, and he became a founder of an architectural firm called HOK, he's the O, Obata, and that is possibly... I've heard it called the largest architectural firm in the world now. It's a very large firm, very important firm. And that's part of the legacy of Yamasaki. So meeting these people was a great thing and then touring the buildings. I just went places and contacted people and asked

if I could photograph the buildings. The book will have a lot of my own photographs as well. It's been a very diverse kind of project.

Karl: Yeah wow. What kind of impact has your interest in his architecture and this project, or just his architecture in general, had on your career, and you?

Kidder: Well...I think...I'm kind of a polymath, I'm an interdisciplinarian and I like to dabble in all kinds of things. I had worked in philosophy of architecture which is very theoretical, and what this project has done for me is it's gotten me more deeply into the actual process of designing and creating buildings. I understand that much better than I ever have. And so, you know, some of the people I talk to were engineers and they talk to me about how the buildings are engineered and that was a whole new world for me. So I've gotten more deeply into the whole process of architecture, and it's helped me understand better what architecture is and what modern architecture is all about. So I feel like I've broadened in a lot of ways. And it's also helped me, I think a better voice on the architectural committees that I find myself on. So I, because I'm interested in architecture, I sometimes serve on these advisory committees for buildings. Currently I'm on one for a science building we're building at Seattle University. And it helps me understand better what's going on in those kinds of situations.

Karl: Well, thank you so much!

Kidder: Thank you so much Karl and thank all of you for this opportunity it's really a delight.

(thank you's all around)

Karl: Good luck with your book project!

Kidder: It'll be August of 2021, that's the publication date.

Karl: Awesome!

Kidder: So Karl you have to be patient. (laughs)

Karl: I'll be patient, but I'll keep an eye out for it. Thank you so much again!

[ending theme music plays – sweeping piano, flute, clarinet]

Julia: Another thank you to Dr. Paul Kidder for his interview. Audio editing was done by Karl and the transcript was made by Julia. Karl and Vance produced the interview. We couldn't have done it without Emily! Thanks for listening!