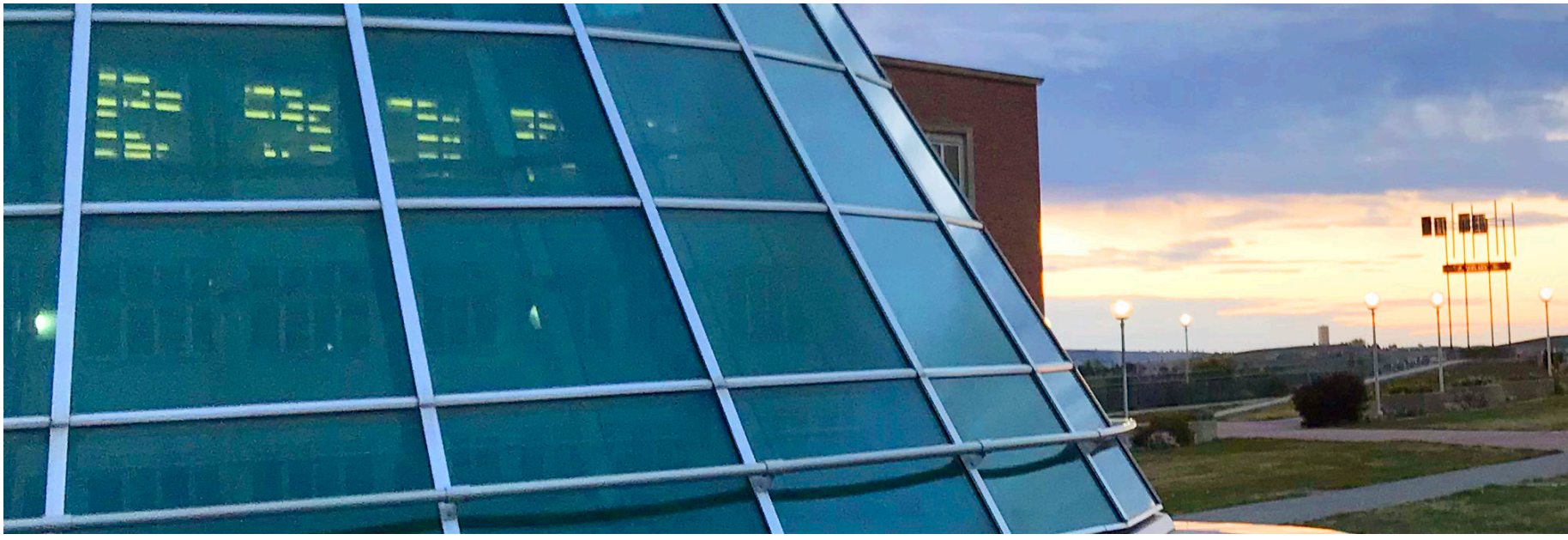
Contextual Aesthetic

Snapshots of WSU Pullman's Campus Design History



The spectacular Washington State University (WSU) Pullman campus is tucked into the picturesque rolling hills of eastern Washington's predominantly agricultural Palouse region. Situated on a hill above downtown Pullman, the campus began to develop shortly after the college was established as the state's first land-grant institution in 1891. Since its founding, the bricks and mortar, concrete and glass, and pathways, plazas, and views that comprise the university's built environment have become integral to the experiences, stories, and memories of WSU students, alumni, faculty, staff, and the community. The buildings and landscapes of the rural campus retain a unique sense of place.

This document supplements the university's existing design guidelines and provides design-build teams, planners, or anyone offering design services to WSU Pullman with a historical, contextual, and aesthetic overview of the university's campus. Through brief discussions of approximately forty (40) representative buildings and landscapes spanning five general time periods, the following narrative broadly outlines the major architectural and planning developments that have characterized the Pullman campus over its more than 130-year history. A photographic palette of architectural details showing materials, colors, and styles common to each era helps visually distinguish the eras from one another, and a timeline featuring period photographs highlights the various stages of campus development.

To maintain consistency, current or more generally accepted names are used throughout the document (e.g. "Bryan Hall" rather than "Library-Auditorium Building,") though original names for buildings are occasionally provided when

discussing their earlier years. Additional information about the buildings and landscapes of the Pullman campus can be found on the "Washington State University Buildings and Landscapes" website of the WSU Historic Preservation Committee and the "Washington State University Buildings—History" website for the Manuscripts, Archives, and Special Collections (MASC) of the WSU Libraries. Detailed information can be obtained through the WSU Libraries Digital Collections or by visiting MASC on the WSU Pullman campus.

This document began in fall 2018 as part of an interdisciplinary seminar on historic preservation taught by J. Philip Gruen in WSU's School of Design and Construction (SDC). In conjunction with WSU Facilities Services, the predominantly student-led project, held on the Pullman campus, was supervised by Tucker Roberts with photography and graphics by Jake Monroe and Ezekiel Nelson; writing and editing by Abigail Shane and Irene Anderson; and research by Darcy Ailles, Abby Bellin, Omar Cardoza, Daniel Coleman, Elisa Han, Truman Hood, Karli Iseman, Melina Kotsia, Theresa Nguyen, and Makani Pau. Additional WSU staff support in 2018-19 was provided by Lisa Johnson-Shull, Melanie Thongs, and Jonathan Manwaring.

During an Architecture 580 independent study in spring 2021, Martin Trejo sharpened the layout, edited and selected new images, and otherwise helped bring the project to completion. Louise Sweeney and Jennifer Reynolds were the principal clients for WSU Facilities Services in 2018-19, and Louise Sweeney's feedback was indispensable to the final product in 2021.

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Pullman, Washington was selected by the state legislature in 1891 as the site of Washington's new land-grant college. Shortly thereafter, in January of 1892, the institution opened its doors to students as the Agricultural College, Experimental Station, and School of Science of the State of Washington. Though geographically remote from the state's major population centers of Seattle and Tacoma, Pullman's location within a highly-productive agricultural belt and its newly-laid Northern Pacific Railroad branch line to Spokane, only ninety miles away, may have contributed to the state legislature's choice.

Construction proceeded in fits and starts, challenged by an economic depression in the early 1890s, fluctuations in public funding, and two different presidents in the first two years of the college. By the end of World War I, however, what had been renamed Washington State College in 1909 exhibited a confident appearance with several buildings, their exterior design details mostly of European vintage, gazing upon the little town of Pullman below. Most of these buildings featured exteriors of local red brick and foundations of basalt, their facades and main entrances oriented westward towards the setting sun.

"...Pullman's location within a highly-productive agricultural belt and its newly-laid Northern Pacific Railroad branch line to Spokane, only ninety miles away, likely contributed to the state legislature's choice."

While many of the early campus structures were built to serve the functions of a growing college, the striking beauty of the landscape was not lost upon those attending the college in its initial years. A writer for the College Record, the first student newspaper, described the 225-acre campus in 1892 as a "beautiful tract of fertile land... covered with sunflowers and bunchgrass." Views to distant buttes, mountains, and "finely cultivated farms" made it "a scene of which the most exacting could not complain." Several buildings, approved for funding by the college's board of regents, would soon populate this landscape.

The earliest buildings for instruction and residence were built in the early 1890s. All three of these—the "Crib," Ferry Hall, and College Hall—were designed by the Spokane-based architect Herman Preusse. The first was the Crib: a spare, $1,500 red brick structure with classrooms and residential spaces that rose quickly at the apex of the campus hill in 1892. The original Ferry Hall dormitory was built nearby that same year: a five-story, steam heated, electrically lit, brick structure completed for $45,000. Also in 1892, workers finished the two-and-a-half story

Agricultural College, Experiment Station, and School of Science of the State of Washington in 1896.

The "castle" proposal for the original administration building was never executed, but its rigid symmetry, central tower, and sweeping carriage entrance suggested the lofty aspirations of the young institution.

College Hall of "fire-engine red" brick which housed the president's office, classrooms, chemical laboratories, library, and an assembly hall. These structures helped the fledgling institution gain a physical presence on the hill, although beyond common materials of red brick, there was no overarching attempt to link the buildings with a unified or distinct style.

In the spring of 1894, following the introduction of Enoch A. Bryan as the college's third president and the establishment of a new board of regents, the college's signature nineteenth-century architectural achievement was complete: the Administration Building, later to be named Thompson Hall. Proposed initially as a sprawling, fanciful structure that President Bryan dubbed the "castle," the board ultimately approved a somewhat less fanciful, but still grand, design for what would become the administrative and academic heart of the nineteenth-century campus in the late-nineteenth and early twentieth centuries.

Architects James Stephen and Timotheus Josenhans of Seattle provided the new structure with a design broadly suggestive of the Richardsonian Romanesque, a style then popular nationwide for major civic buildings. Erected upon a basalt foundation with an exterior comprised largely of red brick, Thompson Hall's materials were local: brick came from clay deposits just to its northeast and granite trim was provided free of charge from the contractor's Spokane-based quarry. The use of local materials set a precedent for a consistent appearance in the early years of the college.

Yet the design of Thompson Hall was—and still is—unique for the institution. Three pointed gables flank two half-cylinder towers, one featuring a conical turret and the other truncated for the purposes of holding meteorological equipment. Arched entryways grace the building's east and west facades, which originally housed administrative offices, laboratories, a library, classrooms, and an assembly hall. To accommodate an

Thompson Hall (1894) is WSU's oldest existing building.

increasing number of students and faculty circulating throughout the building, the staircase that originally rose through the center of the four-story structure was built wider than what was typical of the era. Building-goers initially were led into a vast reception hall after which they proceeded either towards a formal living room or an open staircase. Thompson Hall's overall detail set a high standard for elegance for the early institution, even if its design was never replicated.

Bryan's administration also authorized the construction of a permanent women's residence hall just to the northwest of Thompson Hall. Completed in 1895, this dormitory, later named Stevens Hall, remains the oldest operating women's residence hall west of the Mississippi River. Also designed by Stephen and Josenhans, the building's distinctive design followed the sprawling mansions of colonial New England with its many gables, gambrel roofs, irregular volumes, and multiple wall surfaces. However, the red brick and original shingles of red cedar, similar to Thompson Hall, also came from local sources to assist with aesthetic uniformity—and cost effectiveness.

Exterior details contributing to the colonial tradition of Stevens Hall include cornice returns, dentils, and lunettes above the upper-story windows, as well as an exercise porch that could be enclosed in the winter (since removed). A columned portico with a pediment and balustrade marks the north entrance, segmental arches are found over the first-floor windows, and pediments grace the verandah and porte-cochère.

The many gabled, cottage-like exterior of Stevens Hall helped make the large dormitory appear more domestic.

Stevens Hall also features a collection of teacups gifted by former alumni, historically used for the hall's Sunday tea service—a longstanding tradition still being followed in the twenty-first century. The building remains popular with students and alumni for its historic charm, sense of community, and central location. Both Thompson Hall and Stevens Hall were listed on the National Register of Historic Places in the 1970s: the only two buildings on campus to have achieved such recognition.

During Bryan's lengthy presidential tenure (1893-1915), the campus expanded from one building with five faculty members and fifty-nine students to twelve buildings with 140 faculty members and more than 1,500 students. These buildings included the "new" Ferry Hall (1900), which replaced the original Ferry Hall following a fire; Science (Murrow) Hall (1900); and Morrill Hall (1903)—the

latter two of which remain today. In 1907, the state legislature appropriated over $500,000 for three new college buildings: Van Doren Hall, College Hall, and Bryan Hall. These buildings were all designed by Spokane-based architect J.K. Dow with design details that could be loosely attributed to classical architectural styles, yet save for exteriors of red brick, no two were precisely alike.

"...the clock's illumination in 1946 and the addition of the chimes in 1948 helped establish [Bryan Hall] as a campus icon."

The most prominent of these was the Library-Auditorium Building, completed in 1909 and re-dedicated as Bryan Hall in 1916 to honor the college's third president. Bryan Hall quickly became a campus hub with its grand central hall, a library to the north, and the college's first (and still one of its largest) auditoriums to the south. Dow's design with its clock tower, bracketed eaves, and rounded windows together made a significant architectural statement and the clock's illumination in 1946 and the addition of chimes in 1948 helped establish it as a campus icon.

Today, the north side of Bryan Hall features classrooms and offices; the auditorium, which includes an organ installed in the 1970s, has been retained and is used occasionally for concerts and lectures. John F. Kennedy gave a speech in the auditorium in the 1960s as part of his presidential campaign, although the building's greatest legacy may be the legend of Bryan's ghost, which students and faculty claim to have encountered in various spaces and stairwells since the late 1950s. The same year of Bryan Hall's completion, in 1905, the Agricultural College, Experiment Station, and School of Science of the State of Washington was officially renamed "Washington State College."

Bryan Hall, originally the "Library and Auditorium Building," is shown here on December 31, 2006 after a freezing fog.

When the United States entered World War I in April of 1917, several college faculty and over two-thirds of the male student body left to serve in the armed forces. The college, meanwhile, lent significant campus acreage and the use of facilities for housing and training to the United States military, accommodating

hundreds of recruits every two months during wartime.

As the war overseas was drawing to a close in late October of 1918, military trainees also brought the "Spanish Influenza" to campus. The flu spread rapidly to over 600 people in Pullman and ultimately killed forty-eight recruits, nearly all of whom were military trainees. The partially completed Mechanic Arts Building (Carpenter Hall) became one of a few campus buildings to serve temporarily as a hospital during the pandemic.

Due to wartime shortages of funding, materials, and labor, Carpenter Hall, begun in 1913, was not complete until 1926. Similar shortages affected James Wilson Hall (Wilson-Short Hall), the new building for agriculture and horticulture, which was begun in 1914 but not fully complete until 1927. Both halls were designed by Rudolph Weaver, the first official "college architect" and initial chair of the architecture department. They were intended principally as functional structures for instruction in the land-grant college's "practical arts"—engineering and agriculture, respectively.

Weaver's Renaissance Revival designs for Carpenter Hall and Wilson-Short Hall, however, helped elevate engineering and agriculture far beyond their once-vocational or practical reputations. Together with the new President's House, designed by Weaver in 1913 in a distinctly Georgian Revival idiom, these new buildings in revival styles began to define a new aesthetic vision for the campus—one that looked specifically to the American

Wilson Hall (Wilson-Short Hall) in 1933, back when parking restrictions were less restrictive.

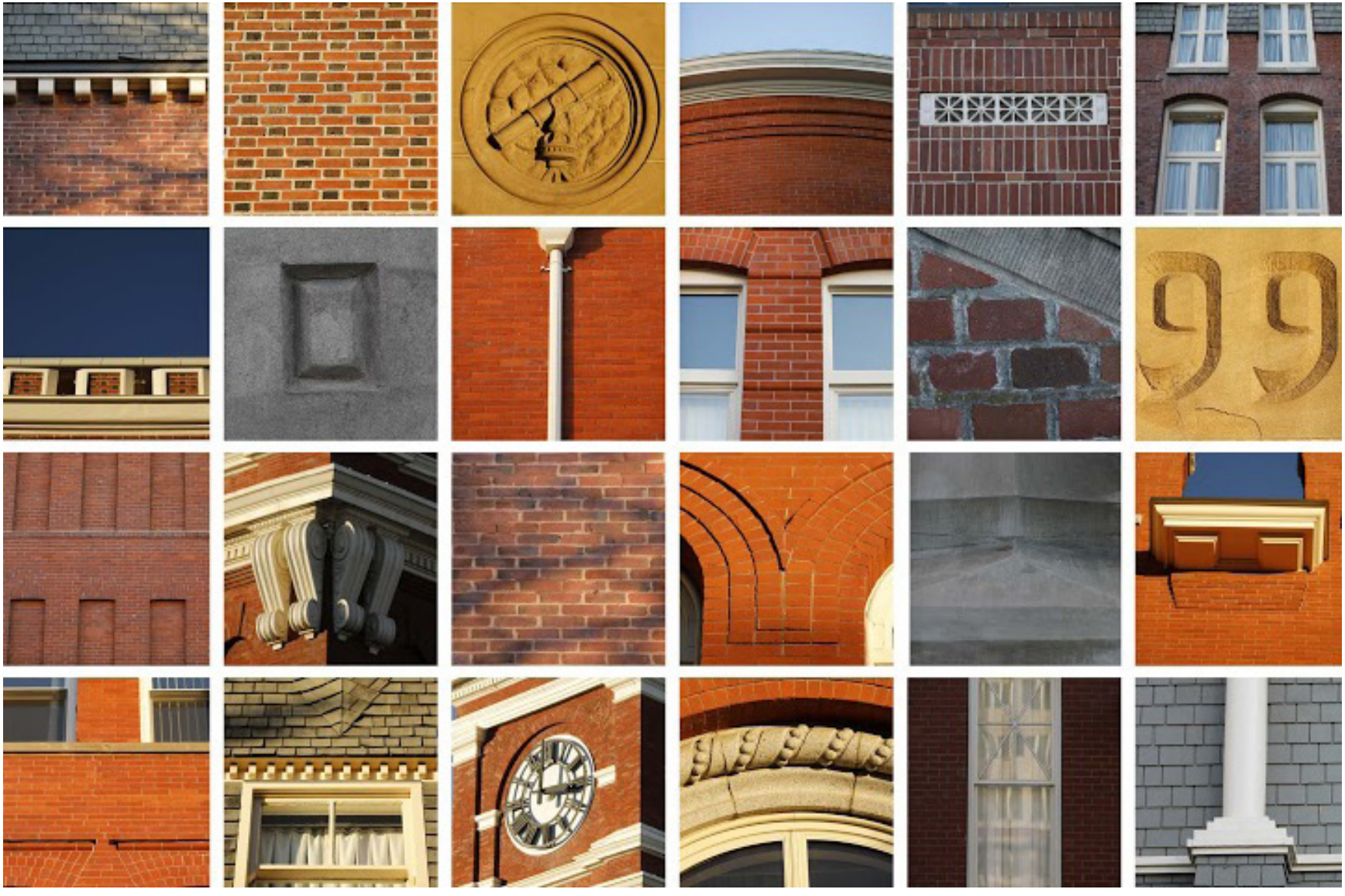
The grand staircases of Carpenter Hall (Mechanic Arts Building) were never finished, yet the building has anchored the western edge of the campus core for more than a century.

colonies, or to the revival of the American colonial tradition on the eastern seaboard.

Perhaps no more indicative of this effort were the designs of the grand entrances at Carpenter Hall and Wilson-Short Hall. Of these, only that of Wilson-Short Hall, today facing Terrell Mall, remains as it was originally planned: its sweeping, narrowing staircase and broken pediment frames a large, second-floor doorway that has welcomed students, faculty, and staff for nearly a century.

The even more extravagant staircases planned for Carpenter Hall—grandiose, two-story Baroque ensembles with switchbacks, urns, and relief sculpture for the west- and north-facing entrances—were never fully carried out, presumably due to budgetary concerns. A classically-inspired entrance frame, however, remains on the second floor of Carpenter Hall's western façade above a functional arched entryway faced in stone.

Together with the extant western-facing entrances of European architectural vintage at Morrill Hall, Murrow Hall, and Thompson Hall, those of Wilson-Short Hall and Carpenter Hall are suggestive of the heady aspirations of the college at the turn of the last century. Although not all of these entrances are functional or used today as principal modes of entrance or egress, their designs, along with the overall attention to architectural detail for the early built environment at Washington State College, offered a dignified context upon which to build.



BETWEEN THE WORLD WARS


Troy Hall


Stimson Hall

1919

1920 Community Hall

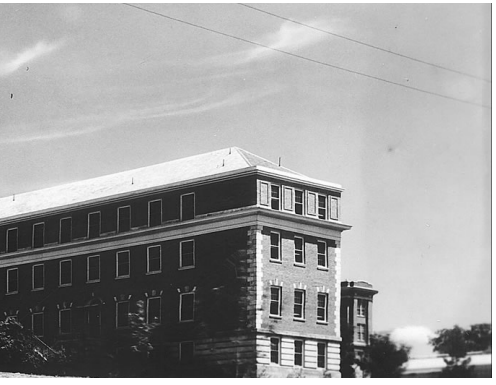
1922 Stimson Hall

1926 Troy Hall


Waller Hall


Community Hall

1919-1941



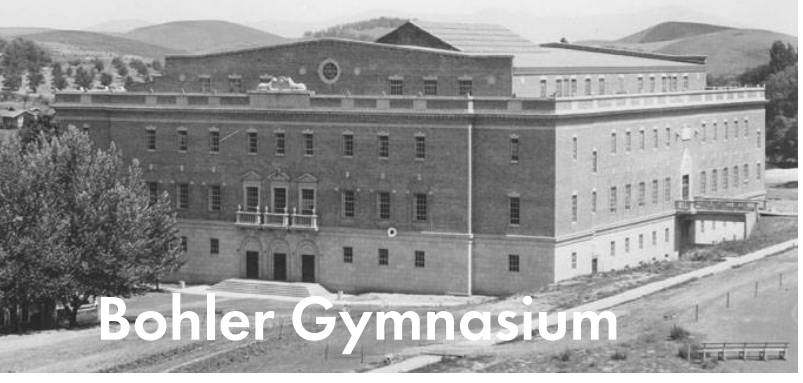
1927 — Elmina White Honors Hall

1928 — Bohler Gymnasium

1929 — Hollingbery Fieldhouse

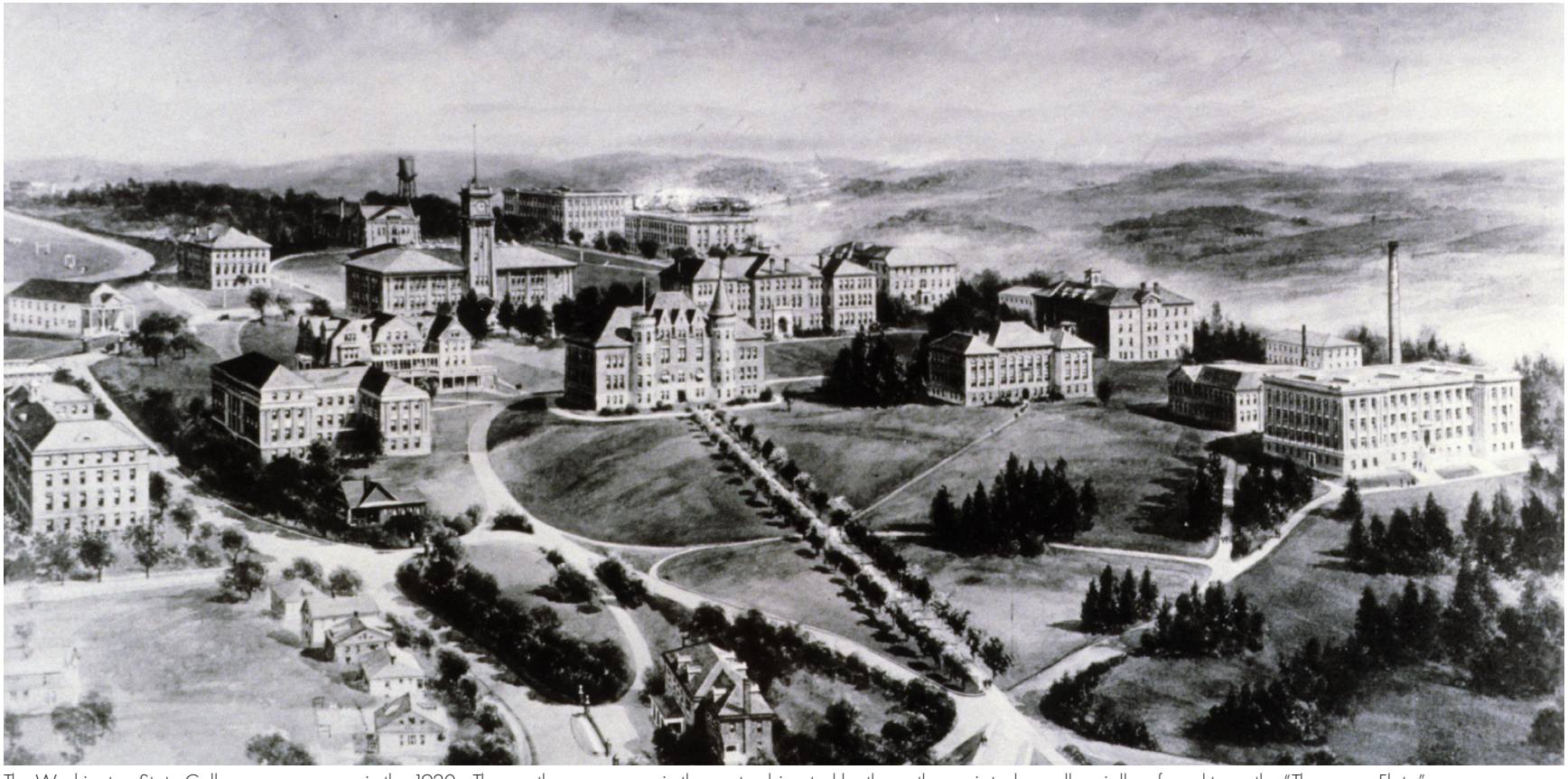
1935 — Waller Hall

1941



During the interwar years, which largely coincided with the tenure of President Ernest Holland (1915-1945), the college experienced a spike in enrollment, women's voting rights were established, and higher education became more popular. Yet the campus, despite a series of substantial turn-of-the-century buildings with architectural details in the European tradition, nonetheless lacked enough buildings to house and teach all of the students. It also faced a decline in state funding, it lacked a master plan, and there was little aesthetic identity.

To meet the funding challenge for residential hall development, the college devised a plan by which community investors lent money for the construction of new dormitories on city-owned land on the edges of campus which the college gradually paid back through the accrual of room and board fees. Following the full payoff of this loan, the residential halls became the property of the college—and thus state property. Versions of this amortizing funding method, unique at the time, was later borrowed by several



The Washington State College campus core in the 1920s. The mostly open space in the center, bisected by the pathway, is today colloquially referred to as the "Thompson Flats."

other institutions across the country.

To meet the aesthetic challenge, Rudolph Weaver and Stanley Smith (the latter of whom assumed the role of college architect following Weaver's departure to the University of Idaho in 1923) designed these residential halls with an eye to a classical, colonial revival—and specifically to that of the Georgian Revival. They also planned the dormitories along a north-south axis, wrapping loosely around the original academic and administrative buildings: women's residential halls to the north and men's residential halls to the south. Although all dormitories have been co-educational since the 1960s, several Georgian Revival residential halls built in the 1920s and 1930s have retained this traditional gender distinction.

By 1941, Washington State College featured a relatively cohesive, red-brick central campus where its stylistically varied foundational buildings were enveloped by a set of stately red brick, Georgian Revival buildings of symmetry and order—a Harvard of the West. On the northeastern edge of campus, a set of athletic facilities, all designed by Smith, demonstrated classical variations on this colonial theme.

Community Hall, a women's residential hall, was not the first of these dormitories built in the 1920s (that was McCroskey Hall, a classical dormitory designed by Weaver in 1920), but it was the first that distinctly followed the Georgian Revival and the first completed under the new, community-oriented funding method: hence its "Community" name. Designed by Weaver and completed in 1920 on what had been city property just to the north of campus, the four-story, classically-proportioned building features a symmetrical, U-shaped plan with the main entrance and staircase facing south along College Avenue. The façade includes red brick, wood shingles, and finely-cut courses of ashlar. Following a 2010 renovation by Mahlum Architects, Community Hall was physically connected via an open-air courtyard to adjacent Duncan Dunn Hall—another Georgian Revival women's residential hall (designed originally by Smith and completed in 1926).

Stimson Hall, completed in 1922, is Rudolph Weaver's most distinctive and detailed Georgian Revival design.

"By 1941, Washington State College featured a relatively cohesive, red brick central campus..."

Weaver's largest Georgian Revival dormitory appeared two years later, in 1922, with the completion of Stimson Hall for men. Known today for its self-government and the loyalty of its alumni (as well as its taxidermy cougar), Stimson Hall was saved from possible demolition in the 1980s via alumni donations and support. The building's U-shape creates a courtyard to the south which includes

a basketball court and, by 1928, the student-built "Minerva" Fountain (not functioning in 2021). The exterior features sash windows, dormers, gables, lunettes, and a cupola, and its interior arrangement, following renovations, features corridors leading to privately-shared suites connected to a main living space.

Stimson Hall traditions place upper class students in the rooms on the upper floors while first-year students occupy rooms at ground level. Stimson Hall, along with the Stanley Smith-designed Waller Hall (1935) to the south, also featured original, wood-paneled lobbies and hardwood floors. These halls joined the nearby Commons residential and dining hall (1924) and the Finch Memorial Hospital, today the Washington Building, in 1928, also designed by Smith, to announce a prominent colonial revival context during the interwar years. They helped solidify the institution's long-standing desire to craft a dignified setting for higher education the remote, western landscape.

The Finch Memorial Hospital is seen in a 1920s view, long before its reconstitution as the Washington Building.

Not all colonial or classical revival structures built during the interwar years were related to student housing and dining, however. Neither were they all sited along the north-south axis that defined the central campus nor designed by Weaver or Smith. Yet they too helped establish a campus aesthetic that looked broadly to the classical tradition for the making of a distinct architectural heritage. Troy Hall, the college's first dairy building, was designed by Spokane architect Julius Zittel and completed south of Wilson-Short Hall in 1926.

Faced in red brick with terra cotta trim and a core of steel and concrete, Troy Hall's design was most closely aligned with that of Carpenter Hall and Wilson-Short Hall: a Renaissance Revival structure that lent instant refinement to agriculture—arguably the most "landed" of the land-grant fields. The basement of Troy Hall, beginning in 1948, also featured the Creamery and Ferdinand's Ice Cream Shoppe—both of which later became staples in the community. WSU's popular Cougar Gold Cheese was originally created there as a research project.

A new building for home economics, Elmina White Honors Hall, also helped shape the now classically-oriented campus of the 1920s. Designed by Smith and completed in 1927, the building was erected to house the expanding College of Domestic Economy, previously in Van Doren Hall. Elmina White Honors Hall today forms a crucial anchor at the northwest edge of the central core, marking the northern boundary of the broad campus open space colloquially known as the "Thompson Flats." It is a significant landmark along the steep, uphill climb towards Thompson Hall from downtown Pullman and a major part of the campus entrance experience from Greek Row.

Elmina White Honors Hall was extensively remodeled by Kovalenko and Hale Architects in 2000 into a residence

Elmina White Honors Hall (1927) was originally built for Home Economics, the main entrance for which was to the far right.

hall with offices and classroom space for the Honors College. It features a symmetrical brick façade topped by a massive pediment, white trimmed windows, and a sweeping, Baroque staircase that leads to two entryways on its west side. The hall's modified cross-shaped plan features three distinctive gable ends with chimneys to the north, south, and east; an expansive porch with a classical balustrade extends to the west.

The growing campus also necessitated new facilities for physical education, three buildings for which were erected over an eight-year period from 1928 to 1936, all designed by Stanley Smith and all in a row north of Rogers Field on the northeastern edge of campus. To accommodate larger crowds for indoor athletic events, the new colonial revival gymnasium was completed first in 1928, its red brick exterior accented with terra cotta and cut stone.

Students filled both levels of Bohler Gymnasium to protest university policies in the 1930s.

Known originally as the "gymnasium," what was later named Bohler Gym also provided a setting for student political protests in the first half of the twentieth century. Bohler Gym was where students gathered to support women's rights and, in the 1930s, where students rallied against the restrictive policies of the Holland administration, demanding that campus student conduct rules be published rather than determined by the whim of administrative officials.

The Hollingbery Fieldhouse is the largest, albeit least decorative, of the three athletic facilities built during the interwar years. An elongated structure, its stripped down, Romanesque brick exterior details provide clues to its vast, pitched roof interior, where exposed metal trusses support a cavernous space that permits large, plate-glass windows. The fieldhouse, used initially for intramural sports, was converted for military exercises during World War II. Today, it serves as an indoor facility for the women's tennis team, for pregame WSU football activities, and for general recreation.

The first campus athletic facility to be purpose-built for women, Smith Gym was the final building of the athletic ensemble.

The construction of the gym suggests the college's commitment to a dignified physical setting for the health and well-being for its students—even during tough economic times. It is arguably the most finely-detailed among the three buildings, and the facility remains essentially in its original condition today. Constructed partially with student labor under a Works Progress Administration grant, the Smith Gym is one of a few building that marks a shifting architectural moment—from traditional to modern—in the college's aesthetic history.

In this respect, the building's exterior is rooted in the past: it uses brick and stone and features an entrance resembling a classical temple front with Lombard bands beneath a pedimented roof. However, the stone entry portal frames an aluminum panel with stylized lettering announcing the building's original name of "Women's Gymnasium"—one of the only buildings on campus showcasing elements of the contemporary Streamline Moderne style. Inside, the two-story gymnasium features an exposed metal truss supporting a segmental arched ceiling and clerestory glass windows extending over a wooden floor framed by tiled walls with built-in wooden railings. A swimming pool, for years shared by students from Pullman High School, is on the ground floor. Light-filled exercise rooms on the north side look towards College Hill and the Palouse beyond.

The Smith Gym, originally the women's gymnasium and completed in 1938, combined historic details with modern elements.

The final decade of the interwar years found the campus in the throes of the Great Depression, with enrollment stagnating and state funding for new buildings for teaching and research on the decline—or altogether absent. What few buildings were built tried to follow the classical revival tradition, such as the Whitehouse and Price designs for the Chemistry Building (Fulmer Hall) in 1935 and Wegner Hall, begun in 1941, yet their architectural detail—while present—seemed more subservient to scale, bigness, and function.

Particularly indicative of this shift was the New Science Building (Abelson Hall). Completed in 1935, the massive, four-story U-shaped laboratory building, designed by Rigg and Van Tyne just west of Fulmer Hall, features white framed windows with minimal ornamentation.

A controversial 1984 addition placed a three-story greenhouse on the roof, effectively transforming Abelson Hall into a seven-story structure. It is perhaps best known to the public as the location of the Charles R. Connor Museum, which

features a taxidermy collection for display and research—the original specimens for which were included in the Washington state exhibit at Chicago's 1893 World's Columbian Exposition.

Still, the building features scored red brick resembling voussoirs above the first floor windows and a two-story colonnade of brick Doric pilasters above them—enough to mark Abelson Hall, like others before it during the interwar period, as part of a broad move to architecturally revive a classical, colonial past, and provide a consistent aesthetic for the Washington State College campus.

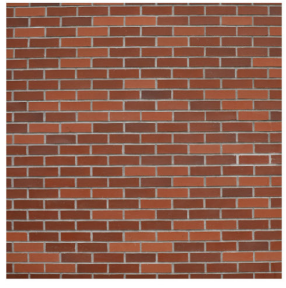
Abelson Hall, opened as "New Science Hall" in 1935, was the last of the major buildings in the campus core with a predominantly traditional appearance. A three-story greehouse tops the building today.



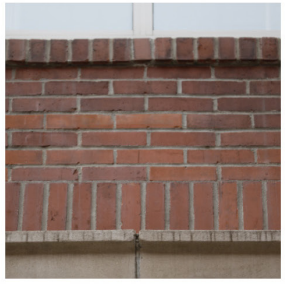


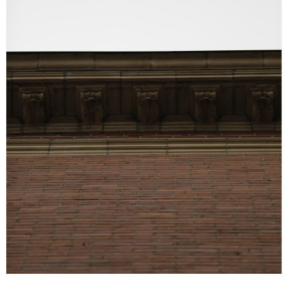




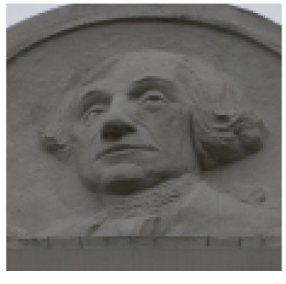


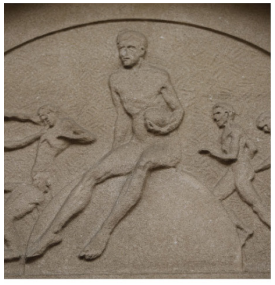










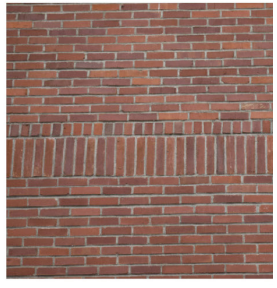


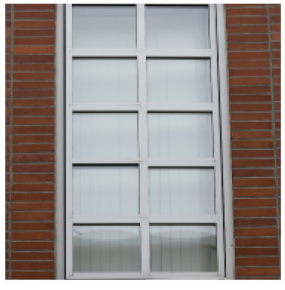




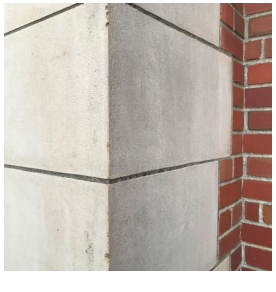
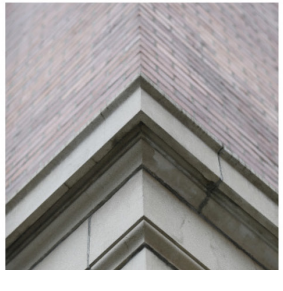
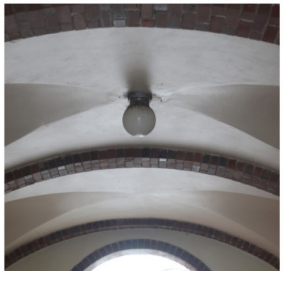


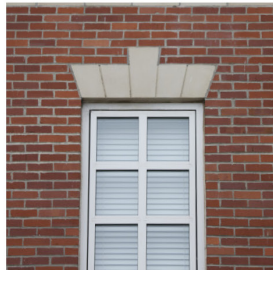






MODERN TIMES


Johnson Hall


Regents Hill

1942

1950 — Holland Library

1952 — Compton Union Building (CUB)

1952 — Regents Hill

1961 — Johnson Hall


Hall Rotunda


French Administration Building

1942-1972

1961 Stanton J. Hall Rounda

1963 Rogers Hall

1964 Orton Hall

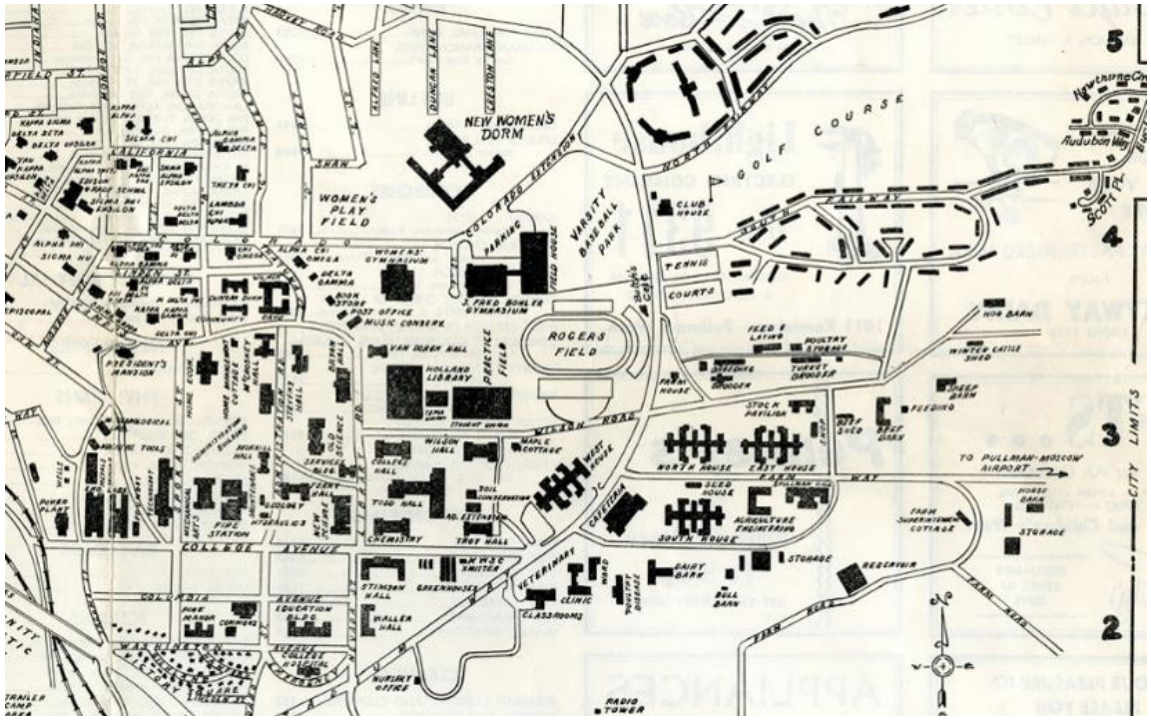
1968 French Administration Building

1972

The context, aesthetic and otherwise, shifted dramatically both on campus and nationwide during and after World War II. During a lengthy period that lasted until the early 1970s, the United States benefitted from economic prosperity and an expanding middle class but also faced political strife over the Vietnam War and racial tensions that led to the Civil Rights movement of the 1960s. This was also a period of technological change, as the country engaged in the "Space Race" with the Soviet Union and federal monies poured into the nation's universities for research and development.

Washington State College, which officially became Washington State University (WSU) in 1959, was hardly immune to these shifts. Student population nearly quadrupled from the early 1940s to the end of the 1960s: an increase spurred initially by the Servicemen's Readjustment Act of 1944 (G.I. Bill) which provided returning war veterans with tuition and living expenses.

A massive new student population quickly strained the college's existing facilities and infrastructure. This necessitated, first, the shipment and installment of barracks formerly used for the war effort at the Farragut Naval Training Facility near Sandpoint, Idaho and at the Kaiser Shipyards in Vancouver, Washington for housing at Washington State College. By the 1950s, the construction of new residence halls, research and teaching facilities, a library, and a student center highlighted a campus building boom.



The dynamic, open plan of the "New Women's Dorm" (Regents Hill, top left) signals the emerging modern campus in 1952.

As automobiles began to populate campus, a new partial ring road, Stadium Way, was also built to facilitate traffic along its north, east, and south sides, and new buildings began to expand into an area previously dedicated to agricultural and animal research. Technological innovations, meanwhile, helped design and construction maintain pace with rising student numbers and permitted new experiments in architectural form.

Drawing in part upon the modernist theoretical principles of speed, light, and efficiency, architects designing new campus buildings and spaces following World War II provided the college with new advancements in materials and structure. Employing steel, reinforced

concrete, and glass, they also designed new buildings that could be built quickly and inexpensively but were adaptable to several different functions. Unlike campus architecture erected prior to World War II, most of the new construction featured a minimal amount of ornament yet served important purposes for the rapidly expanding university.

"Holland Library's lobby... remains one of the more striking modern interiors on campus."

Stainless steel light fixtures and columns of Morton granite gneiss highlight the sleek original lobby of Holland Library.

The new Holland Library was prominent among these: built between 1947 and 1950 as one of the first large-scale, "modern" buildings on campus, it featured linear windows and a largely stripped-down façade though still recalled college tradition with its use of brick and stone and a principal, west-facing entrance. Designed by John Maloney, who had earlier designed a new classroom building (Todd Hall, completed 1949), the five-story, rectangular exterior of the new library, named in honor of President Ernest O. Holland, is perhaps most notable for artist Dudley Pratt's three-story, low relief sandstone sculpture called "The Reader" above the original entrance. The abstract, modernist sculpture was later nicknamed "Nature Boy" by students.

Holland Library's lobby was a predominantly modern affair as well, and it remains one of the more striking modern interiors on campus. The entryway features patterned tile floors, walls of Morton Gneiss granite, stainless steel circular light fixtures, and a semicircular alcove with brass medallions celebrating the state's pre-eminent mid-century industries embedded in the floor. Extant, once innovative book-retrieval infrastructure with control indicators, lighted panels, and a book-drop delivery system is still visible to the north of this alcove—a reminder of the technological advancement the college installed to keep up with its growing enrollment.

A larger student population also meant that new spaces of gathering were vital to enhance the student experience and to provide purpose-built spaces to escape the daily stresses of class. The new Compton Student Union, or CUB, also designed by John Maloney, quickly became the premier campus location for students to study, eat, relax, socialize, and be entertained. Named for President Wilson Compton and completed in 1952, the CUB featured large glass windows that gave the center of campus a futuristic aesthetic at the time. The CUB also became the gathering

point for many campus activities, as well as serving as the finish line for the "losers walk"—a friendly tradition between WSU and nearby University of Idaho, where fans of the losing team after the once-annual football game had to walk the eight miles either back to Pullman, Washington or to Moscow, Idaho. In the 1960s and early 1970s, the CUB entrance became ground zero for student-led protests against the Vietnam War and for a more racially and socially inclusive university curriculum.

Most indicative of the modern design characteristic of the post-World War II period was the striking Regents Hill women's residential complex. Completed in 1952, the complex was designed by Paul Thiry, perhaps the most pre-eminent modernist architect in the Pacific Northwest. Directly responding to the increased enrollment and described in a contemporary alumni publication as a "dream dormitory for WSC coeds," Regents Hill features three buildings connected by elevated walkways and passages: two for housing and a third for dining. A recessed, open-air staircase and balcony tower makes an architectural statement at the southwest corner between the two dormitory halls, while the reinforced concrete pilotis, ribbon windows, stucco façades, and flat roofs offers a machine-like aesthetic characteristic of high European modernism. The dormitory marked WSU's first, and finest, example of the "International Style."

Paul Thiry brought healthy, outdoor living ideas to Regents Hill.

Regents Hill was international in influence, as well: Thiry designed the buildings around an informal landscape with rocks, an amorphously-shaped pool, fountains, and a bronze sculpture inspired by Japanese garden design. Yet the complex was also grounded in the local environment: the interior, as Thiry explained to the WSU Daily Evergreen, originally featured light fixtures, furniture, and carpets, "emblematic of the Palouse country." While not necessarily suggestive of the regional landscape, a sculptural spiral staircase in lobby of Stearns Hall (the largest building of the Regents Hill complex and today the location of the Northside Dining Center) remains one of the strongest interior architectural moments on campus.

Together with the 1958 addition of Scott and Coman Halls just to the northwest, Thiry's residential work at Washington State marked a high-water mark for modernist design at the college. To move on foot from the parking lot, under the breezeway, and up the narrowing steps to the dining center next to the informal, hilly landscape remains one of the more dramatic spatial experiences on campus.

Experiments in architectural form emerge on campus during this period as well, and they also received some regional

The Regents Hill landscape features Japanese elements.

The Stanton J. Hall Rotunda is the centerpiece of a modernist set of residences on the south side of campus.


Hexagonal windows mark the "beehive" of Streit Hall.

and national attention. Just east of Regents Hill, the Spokane-based firm of Walker, McGough, and Trogdon placed distinctive hexagonal windows in a cast-in-concrete grid for the seven-story Streit-Perham halls (1962) to symbolize, as a headline in the July 1960 *Pacific Architect and Builder* announced, "a beehive of activity" happening within.

The circular Stanton J. Hall Rotunda (Southside Dining Center), completed as part of a new residential area on the southern edge of campus in 1961, meanwhile, was featured in Richard Dober's influential 1963 survey text of campus planning. What students originally nicknamed the "Roto" is the largest of the university's dining centers with an 870-person capacity. With its hard-edged, folded-fan roof offering a counterpoint to the wavy canopies found on the low roofs and entrance porticos of its surrounding modernist residence halls, the Southside Dining Center remains the only building at Washington State College ever to be featured in a printed survey of university buildings and landscapes.

Those new residence halls, including Kruegel and McAllister halls (completed 1956; McAllister demolished in 2015); Neill Hall (1956); and Gannon and Goldsworthy halls (1961) shaped a decidedly modernist architectural context for the university's south side. They were soon joined in 1964 by the high-rise Rogers and Orton halls and the low-rise Kenneth Brooks-designed WSU Children's Center (formerly the Rogers-Orton Dining Center). By 1969, the three red brick towers and dining center of the Stephenson Residential Complex had joined as well, creating a residential district in what was increasingly becoming the university's main entrance at the intersection of State Route 270 and Stadium Way.

Although the new residential halls resolved many of the university's housing issues, the overall campus layout had become somewhat problematic. Several new research, administrative, and classroom buildings, despite their more geometric and predominantly concrete-and-glass aesthetic, found space only on the edges of campus, making distances between buildings a concern for students attempting to get to class on time.

A few of these buildings, such as Heald Hall (1962) and Cleveland Hall (1962-68) were built closer to the historic core of campus, though Johnson Hall (1958) and Hulbert and Clark halls (1971)—built as laboratories for plant sciences and as administrative and research buildings for agricultural sciences, respectively—were sited to the east of Stadium Way. In an effort to restrict distances in the early 1970s, the office of the campus architect developed a circular boundary for future development to prevent buildings for classroom instruction from extending beyond a ten-minute walking distance. Yet overall campus development continued to take advantage of the open space beyond the ring road of Stadium Way.

The three Stephenson Complex towers flank Rogers and Orton halls in this 1970s long exposure photograph at dusk.

Perhaps symbolic of the geographical expansion of campus in the post-World War II period was the new French Administration Building (1967) on the east side of Stadium Way. Named for President C. Clement French, whose administration presided over the largest expansion of building and development in the university's history during his fourteen-year tenure from 1952 to 1966, the building itself was something of a throwback to tradition with its red brick exterior.

Yet the architectural firm of Kirk, Wallace, McKinley & Associates included sleek, sculptural concrete pedestrian entrance ramps extending over Stadium Way and a four-story interior atrium with a clerestory and free-standing scissor stair: architectural features showcasing a non-traditional spatial language of openness and light. Richard Haag & Associates' abstract, rationally-ordered landscape on the French Administration Building's southwest side, with seating areas doubling as tables, adds to an overall modernist flair.

The open interior also provides

ample interior space for gathering and conversing; it also served, perhaps ironically, for a large student sit-in in May of 1970 demanding a WSU administrative response from then-president Glenn Terrell following the U.S. invasion of Cambodia and the subsequent shooting of students at Kent State University. A rectangular frame, delineating the residue of scuff-marks from that gathering, remains attached to the staircase demonstrating a legacy of student activism at WSU and the university's recognition of that past.

Given the volatile nature of the time, student activism also may have inspired the burning of the wooden south grandstands of Rogers Field in April of 1970. Evidence revealing arson was never discovered, however, and the erection of more permanent concrete grandstands and concourses, as well as an adjoining academic center, soon rose around the site of old Rogers Field in 1972. Designed by NBBJ, what was rebuilt as the new Martin Stadium, home to WSU football, celebrated the rising importance of intercollegiate athletics and entertainment at the university.

The multi-purpose Beasley Performing Arts Coliseum celebrated this as well. Designed by John Graham Jr. (one of two prominent architects of Seattle's Space Needle), the coliseum was built anew in 1972 for intercollegiate basketball as well as concerts, community events, and commencements. It was also erected on the east side of Stadium Way, signaling the expansion of the university into what was originally the college farm, on and over the site of Silver Lake and Tanglewood, long covered by athletic fields and facilities.

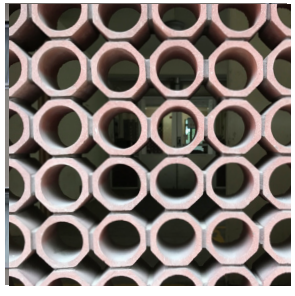
On the whole, the physical developments of the postwar years—in their materials, size, and location—helped substantiate the arrival of Washington State University on the national scene. They also signaled the transformation of what had been a relatively small, mostly regional college at the beginning of World War II into a major university heading into the final decades of the millennium. had joined as well, creating a residential district in what was increasingly becoming the university's main entrance at the intersection of State Route 270 and Stadium Way.

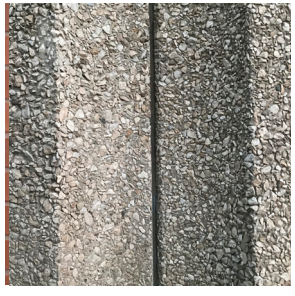
Richard Haag's geometric landscape complements the ordered rhythms of the French Administration Building.

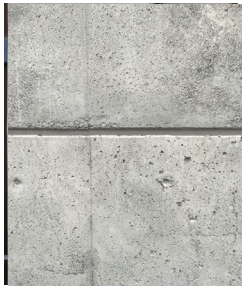


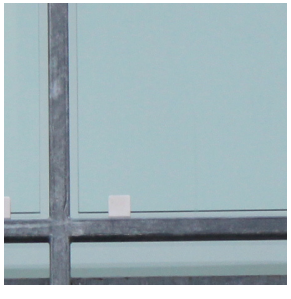
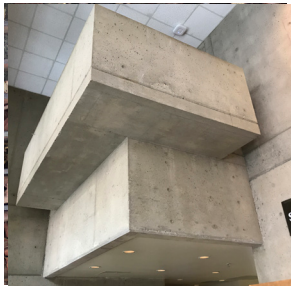
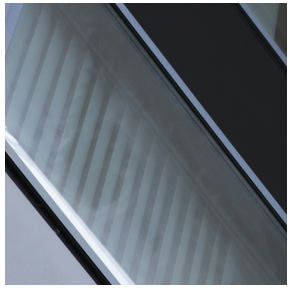


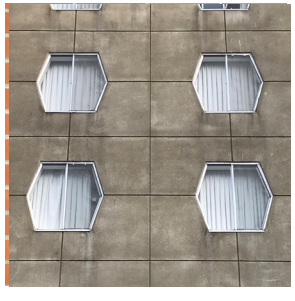


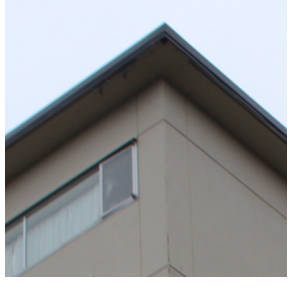



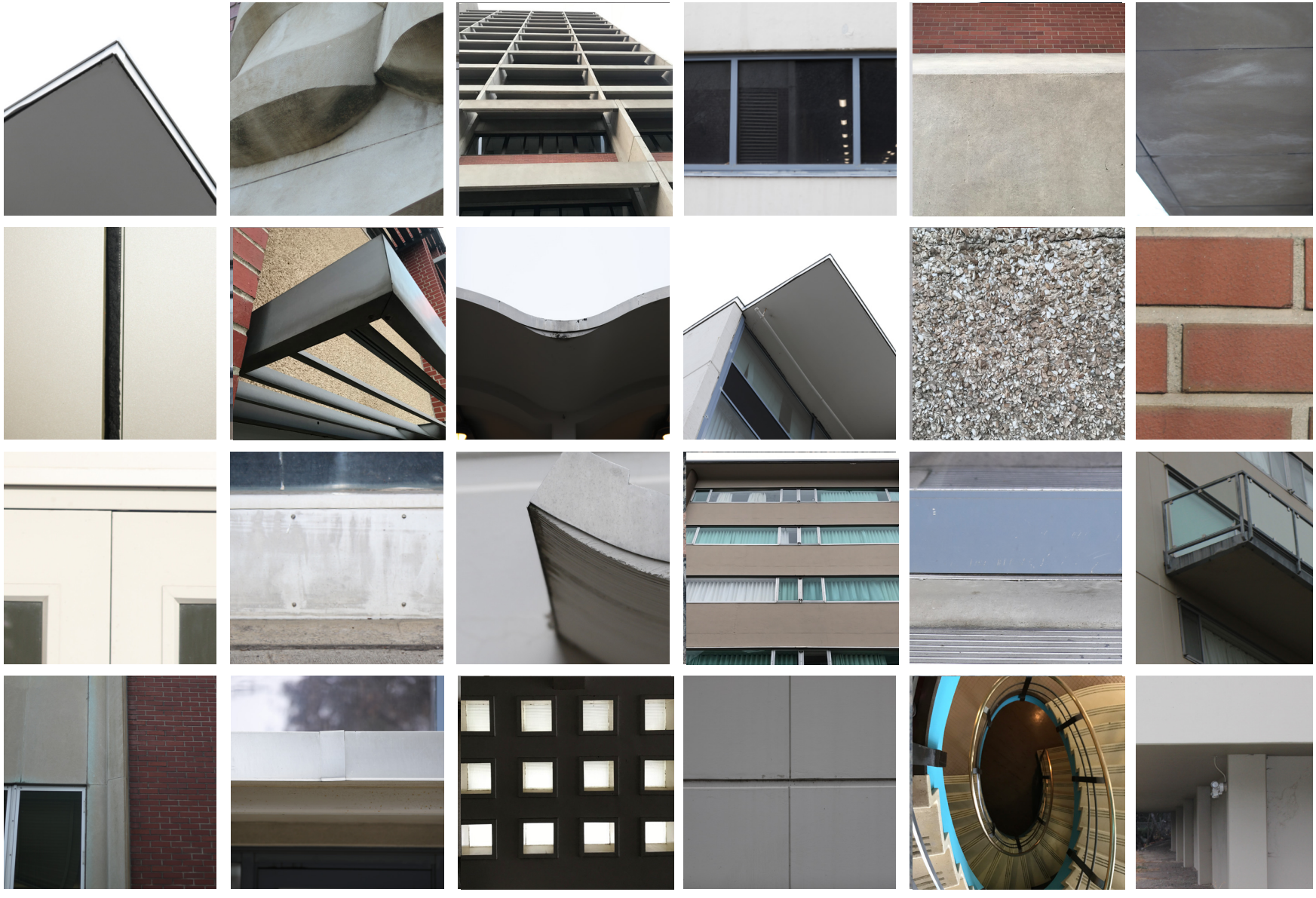





RETURN TO TRADITION

1972

1972
McEachern Hall

1974
Webster Physical Science Building

1972-1992

1987 — Terrell Mall

1989 — Lewis Alumni Centre

1992 — Food Quality Building

1992

Webster Hall

Despite the heady post-World War II years, campus development slowed in the last decades of the twentieth century as declining state funding, the national energy crisis, and the rise of the environmental movement compelled the university to turn inward. From 1972 through the mid-1990s, new buildings gave more attention to the existing architectural and landscape context. This was intended to foster a greater sense of community at a time when new, technologically-driven construction was still being championed.

Though a handful of buildings built in the early 1970s maintained the triumphal modernist aesthetic such as Jackson Hall (1972), and NBBJ's sixteen-story, 178-foot tall reinforced concrete Webster Physical Sciences Building (1974), in general, an earlier desire for new materials and technologies was tempered by social change and a greater attention to the past. Adaptive re-use, building additions, and interior renovations became as common as new development, and the university turned more consciously towards historic preservation. Both Thompson Hall and Stevens Hall, the oldest extant buildings on campus, were nominated for listing on the National Register of Historic Places in the 1970s: the first buildings on campus buildings with such a distinction.

McEachern North offers a unique interior perspective on nature.

New buildings in the early 1970s frequently, albeit not exclusively, looked to historic and natural contexts for their design cues. The architectural work of Walker and McGough, designers of three buildings or complexes at WSU in the 1960s and 1970s, provide an excellent example. Their earlier designs for the towers of the Stephenson Residential Complex, for example, connected to campus tradition through their red brick cladding and attempted to solve the social isolation problems of high-rise residential living by including an exterior circulation system of stairs, ramps, and covered walkways that linked the towers

In 1972, Thompson Hall became the first building listed on the National Register of Historic Places at WSU.

to the original dining hall—and to one another. Such community-oriented designs continued with Walker and McGough's McEachern Hall, a graduate student residence completed on a nearby slope in 1972.

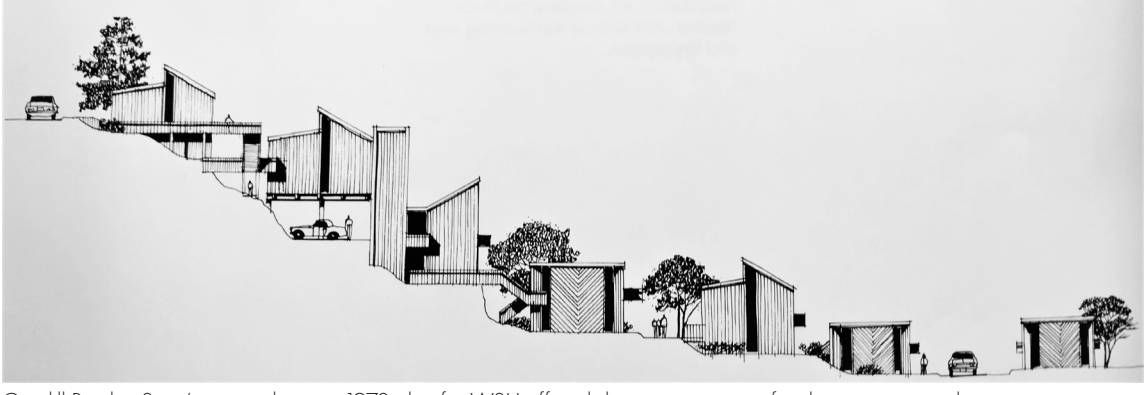
At McEachern Hall, Walker and McGough scattered three different residential clusters across a slope, two of which were two- or four-story horizontal dormitories and the third, McEachern East, a single-story string

of two-room suite-like apartments with front doors opening to small patios and pathways resembling small alleyways in a village. The four-story McEachern North residential cluster maintained a connection to the natural environment with a single-loaded corridor wrapping around an internal atrium of ivy. The arrangement of McEachern subtly called for a greater sense of community through its design and, with its combination of concrete and red brick, outdoor spaces, and interior greenery offered the WSU residential landscape an entirely different image than the predominantly concrete, postwar high rises in its midst.

Attention to the community-oriented aspects of the academic landscape also drove the early 1970s design of Avery Hall for the Department of English and Daggy Hall for the Department of Speech and Hearing. Designed by Frederick Bassetti and Associates, notable for contextual designs and preservation advocacy in Seattle, Avery Hall and Daggy Hall blended loosely with their historic contexts through their scale and materials of brick and concrete.

Avery Hall, completed in 1972, offered enclosure at the northeastern corner of the loose quadrangle formed by Bryan Hall, Murrow Hall, Thompson Hall, and Stevens Hall—its scale in keeping with nearby buildings and, according to Bassetti's firm at its dedication, its dark red brick façade and its red-tinted mortar chosen specifically to echo Bryan Hall. Respecting campus traditions, Avery Hall's two-story breezeway preserved "Hello Walk," a pathway rooted in a long-standing WSU tradition where students greeted one another in a show of amicability along a principal north-south pedestrian axis through campus. And with respect to architectural history, a concrete loggia runs the length of Avery Hall's southeastern side, offering a modern interpretation of an architectural feature common to medieval Italian public buildings.

Avery Hall may lack ornament, but its scale is in keeping with other buildings surrounding the university's oldest quad.



Caudill Rowlett Scott's comprehensive 1970 plan for WSU offered design suggestions for sloping topography.

Daggy Hall, completed in 1973, attempted to suggest a medieval hill town with its assortment of volumes, circulation towers, ramps, courtyard, hallways, gathering points, and a small, two-story atrium hidden within its upper floors. Tumbling down the hillside on the west side of the campus core, the sprawling Daggy Hall complex included the Jones Theatre for the Performing Arts, an experimental theater, and a two-story parking garage linked by brick patterning, punched windows, and bands of concrete.

Daggy Hall may lack romance

today, but its design was nonetheless an attempt to soften the image of an abstract modernism that had dominated new construction on the WSU campus in the post-World War II years. With reference to the idea of community, Bassetti hoped the design of the interior would bring students and faculty closer together.

Not all buildings erected during this period were as consciously designed with an eye towards the existing landscape or campus architectural traditions. The laboratory, office, and administrative buildings of Eastlick Hall (1977), Bustad Hall (1978), and the Electrical Engineering/Mechanical Engineering Building (1984-86), for example—despite their red brick accents—were designed with efficiency and function in mind rather than community. The same could not be said for the massive beef cattle barn on the eastern edge of campus, converted into the Lewis Alumni Centre in 1989. Perhaps more than any other building during this period, the conversion of the barn symbolizes the spirit of the era, as the university celebrated its own history and ties to the region and the land.

NAC reimagined, but did not replicate, the 1920s Beef Cattle Barn (above) in the 1980s Lewis Alumni Centre (below).

It was thus fitting that the opening of the alumni center was intended to coordinate with the university's centennial celebration in 1990. Designed originally for animal science research by Rudolph Weaver in 1922 and redesigned in 1924 by Stanley Smith after a fire, the beef cattle barn had fallen into decline by the 1970s and was slated for demolition. Analysis from the newly-formed Task Force for Historic Preservation and an extensive fundraising program spearheaded by the Office of University Relations galvanized the university's alumni to help save the structure and give it new life.

An extensive rehabilitation of the barn was carried out by the Northwest Architectural Company (NAC) to reimagine the structure as an alumni center. While the general volume of the exterior of the building was retained, the interior was heavily altered to better serve as an event space and "living room" for the

university. Elements of the reconstituted structure recalled the original barn both through new construction and through preservation.

On the interior, for instance, new first floor columns were intentionally misaligned to recall the varied widths of former stalls for horses and cattle; on the second floor, the barn's original wooden ceiling framework was retained and left exposed. On the west-facing exterior, rounded two-story volumes with restrooms were built to recall the original feed silos—yet not to replicate them precisely. NAC architect and WSU alum Robert Grossman described the overall project as "adaptive re-use" rather than "historic renovation" as the project was never intended to completely replicate the old barn.

Once covering a hay loft, the wooden roof of the Beef Cattle Barn now spans the upper floor of the Lewis Alumni Centre.

From the exterior, however, there is little mistaking the alumni center's reference to a barn, thereby permitting direct associations with the university's long-standing connection to the land. Ties to campus heritage were accentuated by the placement of the university's historic Victory Bell—rung originally from the top of College Hall to signal the changing of classes and football game victories—to the west entrance of the alumni center. The bell is now part of a new tradition as it is rung by recent graduates celebrating the culmination of their academic achievements.

The alumni center project was the university's first to thoroughly resuscitate a dilapidated building and reconstitute it for modern use. It would not be the last. Also in the 1980s, the university carried out extensive interior renovations or rehabilitations of Carpenter Hall and the Rogers-Orton Dining Center (which was transformed into the WSU Children's Center); by the late 1990s it had initiated similar renovations of Thompson Hall and White Hall (today the Elmina White Honors Hall).

Widespread opposition to the potential demolition of Stevens Hall and Stimson Hall during the 1980s also helped spur major restorations of those

Inverted columns characterize the re-made Carpenter Hall lobby.

distinctive residential halls during the 1980s, although their preservation did not require the complete alteration of the interiors. In nearly all cases, however, the buildings targeted for renovation or preservation were those built during the formative period of the university's development during the late nineteenth and early twentieth centuries: red brick, architectural revival-inspired structures whose designs lent dignity to the college in its early years.

The renovation of Carpenter Hall was among the most extensive rehabilitation projects during this period. Completed in 1926 as the Mechanic Arts Building for instruction in architecture and engineering, the building stood largely

unaltered for decades but was showing its age by the 1980s. The university brought the architectural firm of NBBJ to provide an extensive three-year remodel from 1989 to 1992. The renovation necessitated the removal of all building occupants and the clearance of the building's interior—with only the exterior walls and stairwells left intact. A fifth floor was added to the four-story building to serve as office and meeting space, while NBBJ designed both the upper floor conference room and the ground floor gallery with inverted columns, broken pediments, and pastel colors—playful adaptations on the classical architectural language common to "postmodern" architectural aesthetics.

A similar color scheme appeared around the entryway and inside the NAC-designed Food Quality Building (FQB) and Food Science and Human Nutrition Building (FSHN). These were new buildings completed in 1992 as part of a general food research complex on the southeastern reaches of campus.

Recognition of campus heritage is still apparent, however, in their low-lying, tan-colored concrete aggregate exteriors that seem almost appropriate to their context on the edges of the Pullman campus, close to the university's agricultural plots. It is also recalled in lobby of FSHN and the ground floor of FQB in the murals and equipment moved from the original WSU Creamery and Ferdinand's Ice Cream Shoppe in the Troy Hall basement. The 156,000 square foot creamery at FQB is twice the size of the older version in Troy Hall, and it includes an upper level gallery for visitors to view the production process of WSU's popular "Cougar Gold" cheese.

The Food Quality Building (1992) is a campus research facility, but is best known for Ferdinand's Ice Cream Shoppe and the WSU Creamery (lower right). The cylindrical columns play on the notion of the classical order, typical of the era.

"Recognition of campus heritage is still apparent... in their low-lying, tan-colored concrete aggregate exteriors that seem almost appropriate to their context."

Attempting to tie the campus community together—and respecting the past—also drove a competition to redesign the university's modernist central plaza, which had been closed to traffic since the late 1960s. Designed originally as a rationally-ordered, geometric composition known as the Wilson Road Mall by architect Kenneth Brooks in 1969, the university's 1985 comprehensive plan

called for a new design. Co-sponsored by the Washington State Arts Commission, the university held an international competition for a new mall that would highlight the "unique" vistas of the Palouse the "architectural character" of the campus.

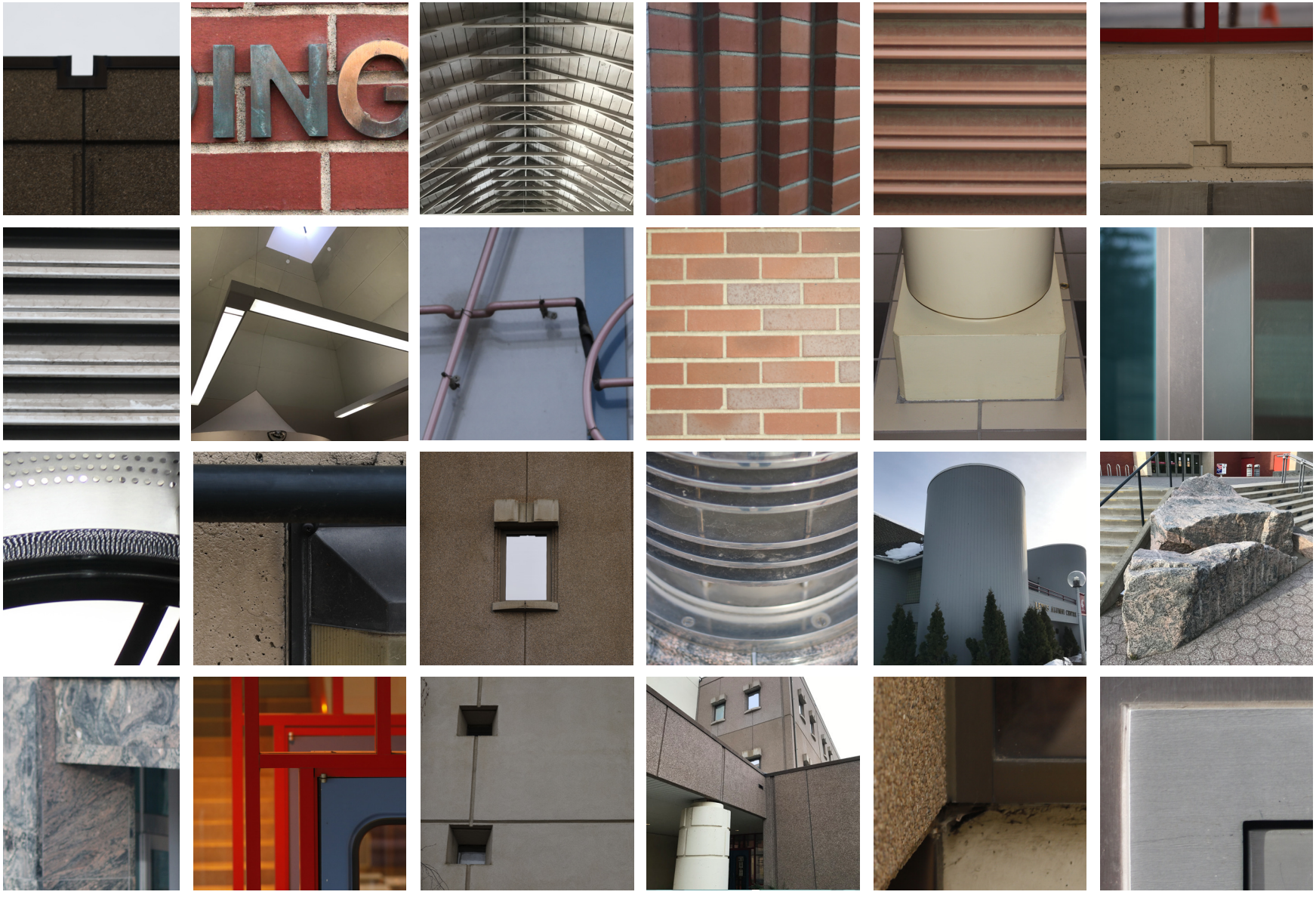
The university awarded a team comprised of sculptor George Trakas and landscape theorist and architect Catherine Howett with the project that, upon completion, would be renamed the Glenn Terrell Friendship Plaza after the former WSU president. Their design, intended less as a design statement than a backdrop for gathering and conversation, is largely imperceptible save for differently colored and shaped stone pavers running through the center of the plaza and large slabs of irregularly shaped granite placed around the upper portion of the mall.

These granite slabs, some of which are embedded into walls and stairs, recall the massive boulders of basalt and granite left exposed or carried to seemingly impossible locations in central and eastern Washington during a series of cataclysmic ice age floods that shaped the region's geology more than 15,000 years ago. On the Terrell Mall, respect for the past ran deep.

Deep ties to heritage in the final decades of the twentieth century did not, however, mean that the campus would become functionally retrogressive. Far from it. By virtue of designing little, the Terrell Mall, for example, permitted an open space deferent to old Holland Library, the CUB, and many of the university's principal academic buildings including Todd Hall (and its addition), College Hall, and Wilson-Short Hall.

Together with its central location, the redesign of the Terrell Mall made it a popular backdrop for events, gatherings, and demonstrations in the heart of the campus. It was indicative of the era: a largely unassuming design that permitted the past to shine and a site that allowed the campus community to build its own memories and experiences.

Terrel Mall, December 2016.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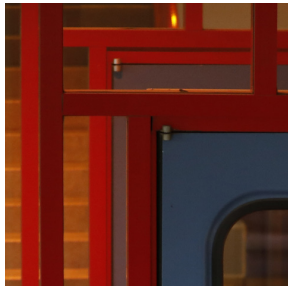
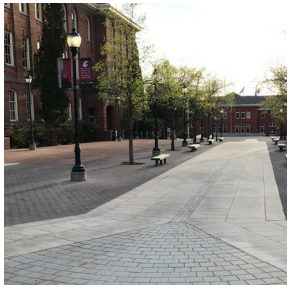
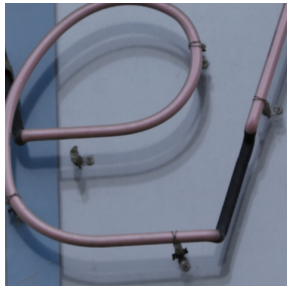
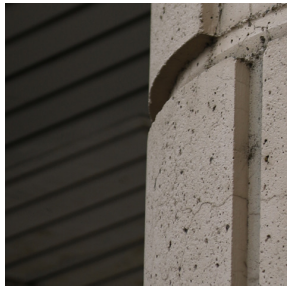
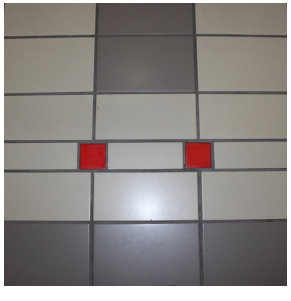
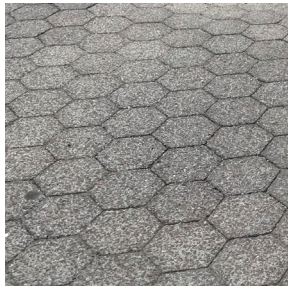



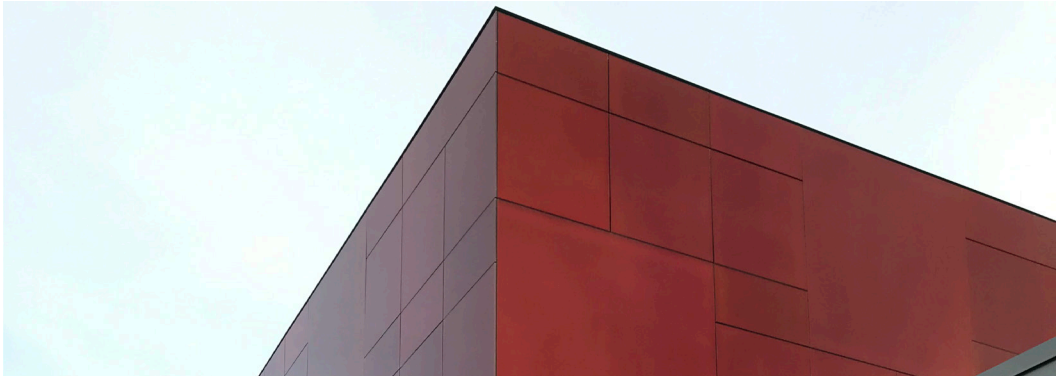
NEWER DIRECTIONS

1993

2000
Student Recreation Center

2009
Olympia Avenue

1993-Present



2017 — The Spark: Academic Innovation Hub

2017 — Troy Hall Renovation

2017 — Elson S. Floyd Cultural Center

2018 — Jordan Schnitzer Museum of Art

Washington State University would not remain thoroughly unassuming or consistently deferent to the past in its designs for long. Begun in 1993, a new ALSC and ZGF-designed library addition, punctuated by a cone-shaped skylight resembling a space capsule emerging from its roof garden, quickly announced the university's global reach and promised a new era filled with unbridled optimism and bold, iconic forms.

And why not? The university's enrollment was expanding, the long-awaited $36 million library project that more than doubled the square footage of Holland Library and helped bring it into the computer age was finally complete, and the university had recently established three entirely new campuses around the state: in Spokane, the Tri Cities, and Vancouver. The new library addition helped crown the highest point on campus and represented the university's highest aspirations for research and public service; the publicly-accessible green roof, meanwhile, offered new perspectives on the expanding athletic facilities and the Palouse landscape beyond. Washington State University could afford to be bold.

Yet the now more than century-old university remained rooted in its land-grant heritage—and in the traditions and stories of it broad, open landscape. In the first decades of the new millennium, new buildings and landscapes with dynamic shapes and colors as often pushed the proverbial envelope as others paid homage to history in scale, materials, or—in the case of the Elson S. Floyd Cultural Center—by connecting to cultural histories that either pre-dated the institution or had been largely neglected.

Many of the buildings of this period can be identified by the use of clean lines and wide expanses of glass, but some structures illustrate more organic forms and unique, exploratory materials. Because of ever-changing technology, classrooms are built to be more malleable to accommodate for varying types of instruction and events. The university still has managed to uphold its rich,

A cone-shaped skylight marks a "green roof" atop the Terrell Library. Kamiak Butte is visible in the distance.

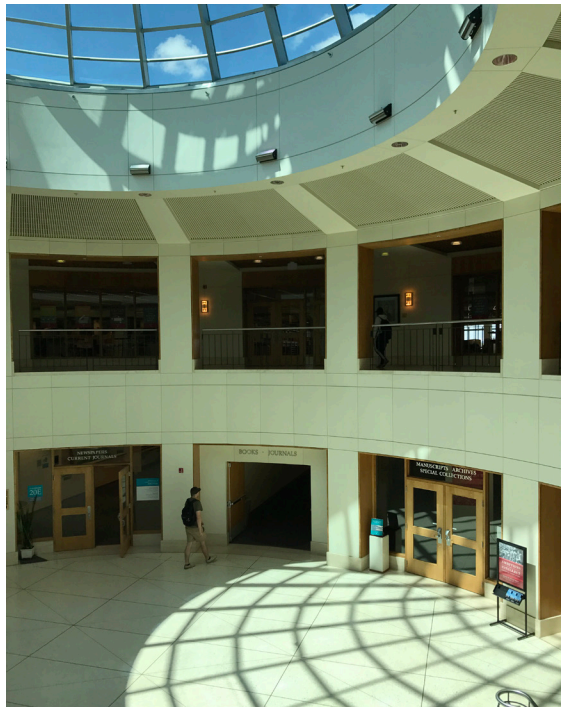
historical presence while implementing the latest technologies and sustainable practices—including the preservation and repurposing of existing buildings. Tradition and innovation in design have become consistently intermingled.

Even the skylight atop the library addition—its blue-tinted glass and aluminum grid resembling nothing else on campus—maintains a respect for history, though one needs to dig a little deeper to discover it. Yet dig they did: to create the new library in the early 1990s while burying an existing parking lot underground, a two-year excavation process into the existing hillside created a five-story repository for books, study carrels, and offices—only one story of which remained above grade. Entering what was officially dedicated in 2006 as the "Terrell Library," library-goers are nonetheless thrust immediately into the history of architecture: as with the ancient Roman Pantheon, reflected patterns of natural light appear on the floors and walls of the circular two-story sunken atrium space at different times of the day and year.

Making natural light a prominent feature of campus architecture would soon be employed as an energy-saving and health-conscious feature—not strictly an aesthetic one. The opening of the new Student Recreation Center in 2000 signaled that common spaces, health, and leisure would become prominent factors in the design of new campus facilities. WSU students themselves desired this: they provided considerable input into the building's program (which originally included a spa and a lounge area with flat-screen televisions, leather furniture, and a gas fireplace) and voted, by referendum, to increase their own fees to fund its construction.

Designed by the Portland, Oregon-based architecture firm of Yost Grube Hall, whose design for the Smith Center for Undergraduate Education was completed a year later, the two-story, 150,000-square foot recreation center sprawls atop a hill on the northeastern edge of campus, expanding the university's spaces for recreation considerably beyond what had become cramped quarters in existing facilities. The recreation center's abstracted metal gambrel roofs recalled the region's agricultural vernacular and its location in a mostly open area of campus, at the time, helped to reinforce its ties to the rural landscape.

Yet the building may have been most influential for its energy- and resource saving features. To reduce electricity, the principal, south façade includes a band of clerestory windows above the main



A fan-like web emerges beneath the Terrell Library skylight.

A barn? A shed? The Student Recreation Center draws upon the rural vernacular of the Palouse.

entrance and floor-to-ceiling windows, separated by strips of red brick, facing the weight room. A zinc cornice extends along the top and wraps around the building to its southwest corner, where ground-level windows are canted inwards at an approximately 80-degree angle to reduce glare and noise. Light-reflecting ceiling treatments, baffles, and sun visors on the clerestory windows further reduced energy consumption, while cast-in-place concrete absorbed daytime heat and mechanical louvres opened at night to release that heat. To reduce water use, a rainwater detention pond, bioswales, and native plants were incorporated into the landscape design. Selected interior finishes were also built with recycled fiberboard and the rubber of the indoor track was made of recycled show soles. Such "green" design efforts soon would become common to campus design and construction; the SRC is notable for being the first WSU building to address the environment in a comprehensive way.

In successive years, sustainability efforts began to encompass the preservation of existing campus buildings as well, this time focusing as much on major upgrades to mechanical, electrical, and plumbing systems to meet new energy codes as upon the retention of historic facades for the sake of cost, heritage, or aesthetics. The renovation of the CUB by Pfeiffer Partners and Integrus Architecture in 2008, driven by another student referendum that paid for 60 percent of the construction, was part of this new model. Although the basic volume of the

The 2008 renovation of the Compton Union Building (CUB) maintained the spirit of John Maloney's original 1952 exterior.

Canted windows reduce glare at the Student Recreation Center.

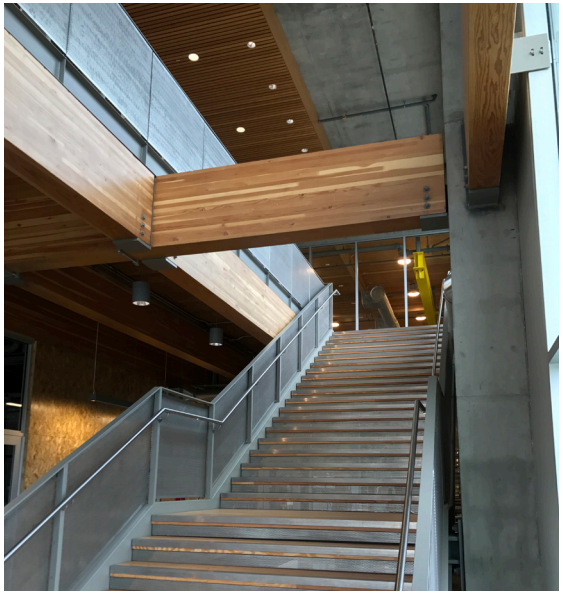
original building and the main interior stairwell were retained, the south façade became nearly transparent and common areas of the main floor were opened up. The building, which included a tunnel connecting to the first floor of Terrell Library, achieved the university's first LEED certification: a "Silver" designation from the U.S. Green Building Council.

Several renovation projects would follow, some of which were funded through state-funded appropriations: The Community and Duncan Dunn halls project by Mahlum Architects in 2011, which joined the two Georgian Revival 1920s residential halls through a new, covered courtyard; the transformation of the former Bookie building into the Chinook Student Center by GGLO in 2017; and the repurposing and redesign of Troy Hall, the former dairy building, into laboratory space for chemistry and environmental science by Perkins and Will in 2017. Troy Hall's north façade is now encased within a 6,000-square foot glass addition that includes seating areas and laboratories—not exactly a replica of earlier conditions but a sign that the university's architectural heritage is important to its contemporary image.

Campus heritage has retained some level of importance with nearly every new work of architecture on campus since the early twenty-first century—even if it has meant only saving exterior walls or cladding new construction in various shades of red brick. But an overall commitment to sustainability is perhaps more literally apparent in systems and materials found in new buildings with exposed pipes labeled and color-coded to explain their functions and environmental benefits and signage informing building users how the building is conserving the environment. These strategies were employed, for example, at Mithun's Olympia Housing, which

The Troy Hall addition retained much of the original exterior while adding 6,000 square feet of laboratory space.

Sustainable teaching moments in the Olympia Avenue lobby.



Cross-laminated timber is one of the many features of LMN's PACCAR Environmental Technology Building.

The 2012 master plan demonstrates WSU's commitment to research with an expansive district stretching along the Grimes Way axis. This view is looking west, with the older portion of campus at the top.

earned the university's first LEED Gold certification in 2008, and NAC's Global Scholars Residence Hall, which was completed in 2015.

Another excellent example of WSU's sustainable ideals for new construction is the 96,500-square foot, multi-disciplinary laboratory PACCAR Environmental Technology Building, completed by LMN Architects in 2017. The rainwater captured by the building fulfills 85 percent of the non-potable water demand and daylight is calibrated with digitally modeled sunshades permitting views without glare in all seasonal conditions. LMN chose structural timber instead of steel to demonstrate its commitment to sustainability while highlighting WSU's history of innovation in the development of engineered wood products. The building also employs recycled ceiling and wall material and regional wood products, and it, too, achieved a LEED Gold rating,

The building, so named following a major contribution from the PACCAR trucking company, features two principal components: a more public side with a two-story meeting and presentation space cantilevered partly over Grimes Way and a more private—yet open and spacious—side with laboratories, workstations, and open offices accentuated by a dynamic red staircase. It is also the first building in what the 2012 Campus Master Plan, compiled by Norfolk, Virginia-based Hanbury, Evans, Wright and Vlattas, suggested might encompass a new "research district" that would gradually occupy much of the space along either side of Grimes Way heading east from the center of campus.

This district, if carried out, would be in keeping with the gradual expansion of research facilities for plant sciences, life sciences, biotechnology, biomedical, and veterinary sciences on the east side

Theater-style seating is just one feature of Spark, which quickly became a hub of academic life after its 2017 opening.

of Stadium Way. This expansion began in the early 2000s with the construction of the Vogel Plant Sciences Building and has continued through phases as part of the V. Lane Rawlins Research and Education Complex with new buildings being added, as needed, along a central spine. These predominantly brick and glass laboratory buildings are outfitted with generous spaces for gathering and conversing inside and out, though their notability may stem from their location. The Vogel Plant Sciences Building, designed by ZGF and completed 2005, for example, serves as the de facto backdrop to the east end zone of Martin Stadium, and the Biotechnology and Life Sciences Building, designed by LMN and completed in 2009 provided the backdrop for an enormous WSU Cougar banner on its the north façade during ESPN's "Gameday" coverage in October of 2018.

Since 2000, Martin Stadium itself has received substantial architectural additions: a new concourse, scoreboard, and concession areas by HOK Sport and MMEC in 2006; a five-story press box with club seating and luxury suites by ALSC in 2011; and a five-story Football Operations Building by ALSC in 2014. These additions have helped enclose the stadium; their scale and presence, while significant from ground level, are minimized from the main part of campus by virtue of the stadium's playing field at the base of a hill and the brick, glass, concrete, and aluminum exteriors blending with much existing campus design.

Deference to the aesthetic context drove the largely unassuming exterior articulation of what was planned as the university's Digital Classroom Building called Spark: Academic Innovation Hub by ZGF in 2017. Yet its dynamic interior reveals that the university has no desire to remain lodged in the past. The 83,295 square foot building houses multi-functional digital classrooms and a network of technology-enabled learning environments that serve multiple

The V. Lane Rawlins Research and Education Complex served as the backdrop for ESPN's "Gameday" coverage in October 2018.

functions, including presentation and event spaces for the enhancement of learning in the twenty-first century.

Spark also features several different classroom types with modular and moveable furniture, from large group learning to small conference and maker spaces, as well as broad staircases that serve both as circulation and gathering. A special feature of the building is the round, "active learning circle" classroom—a 360-degree circular room with digital projection screens arrayed around a ceiling ring. Representing the university's push for greater interdisciplinarity, collaboration, and inclusivity to inspire research innovation, Spark is aligned with

no particular college or department, and classrooms can be scheduled by faculty, staff, and students for any purpose.

Notions of inclusivity, though from a somewhat different perspective, also drove the design of the Elson S. Floyd Cultural Center named for the university's first African American president,. The building, completed in 2017, was technically designed by the design-build team of GGLO and Absher Construction

Indigenous land dispossession is both symbolically and literally shown at the Elson S. Floyd Cultural Center entrance.

but included ideas from students, a faculty and staff steering committee, and representatives from the local Nez Perce tribe, the Nii-mi-poo, upon whose ancestral lands the entire university was placed beginning in 1890. For a building located at the principal campus entrance, this diverse team of designers challenged the university to consider a "decolonized" building that recognized the legacy of the land-grant heritage as symbolically exclusive, rather than inclusive, of culture.

To this end, the two-story cultural center, broadly representative of the state's historically marginalized and underrepresented populations such as African Americans, Asian American and Pacific Islanders, Latinx, and Indigenous peoples, features four "knowledge rooms" on the upper floor with moveable walls encouraging cross-cultural interaction. On the lower floor, a large, sunken "living room" is symbolic of an Indigenous earth house, while an open kitchen for gathering and celebrations of culture hovers slightly above the main floor to the north.

The building's overall form features an undulating roof supported by glu-lam beams that extend from its edges, inspired equally by a Nez Perce woven basket and the Nez Perce tradition of tule mat house construction—though the wavy roof's resemblance to the rolling


The "living room" of the Elson S. Floyd Cultural Center.

hills of the Palouse is also unmistakable. At the ground level, the landscape is characterized by native Palouse Prairie, and sculptures, standing alone and built into the structure, teach building-goers about native traditions—and land dispossession.

The building's east-facing walls include animal imagery symbolically significant or sacred to underrepresented cultures, while a copper meditation pavilion, intended for quiet contemplation, stands west of the building and overlooks the town and the landscape beyond. The building as a whole seems to ask the campus community

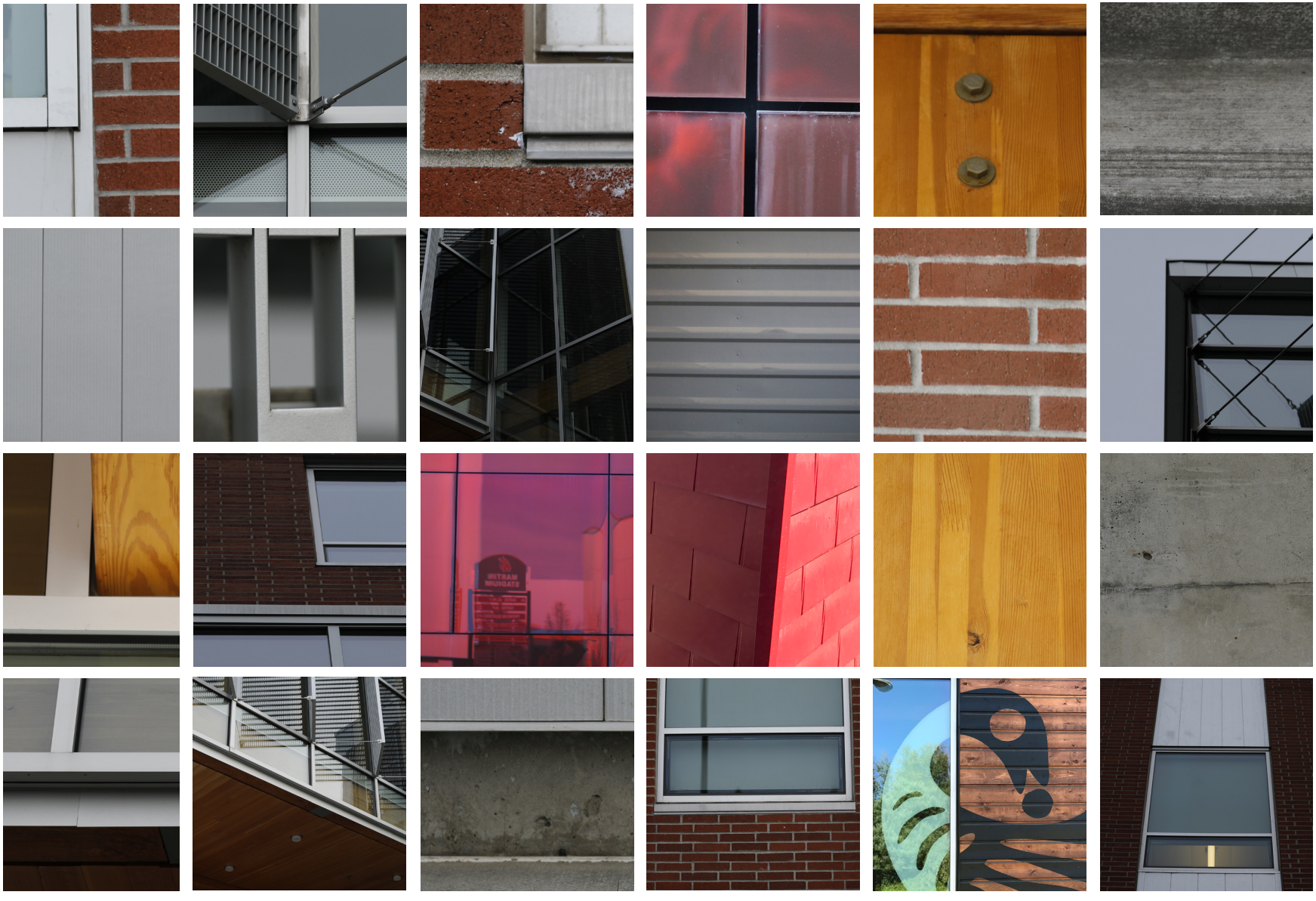
to reflect upon its past while offering thoughts about where its future might lie.

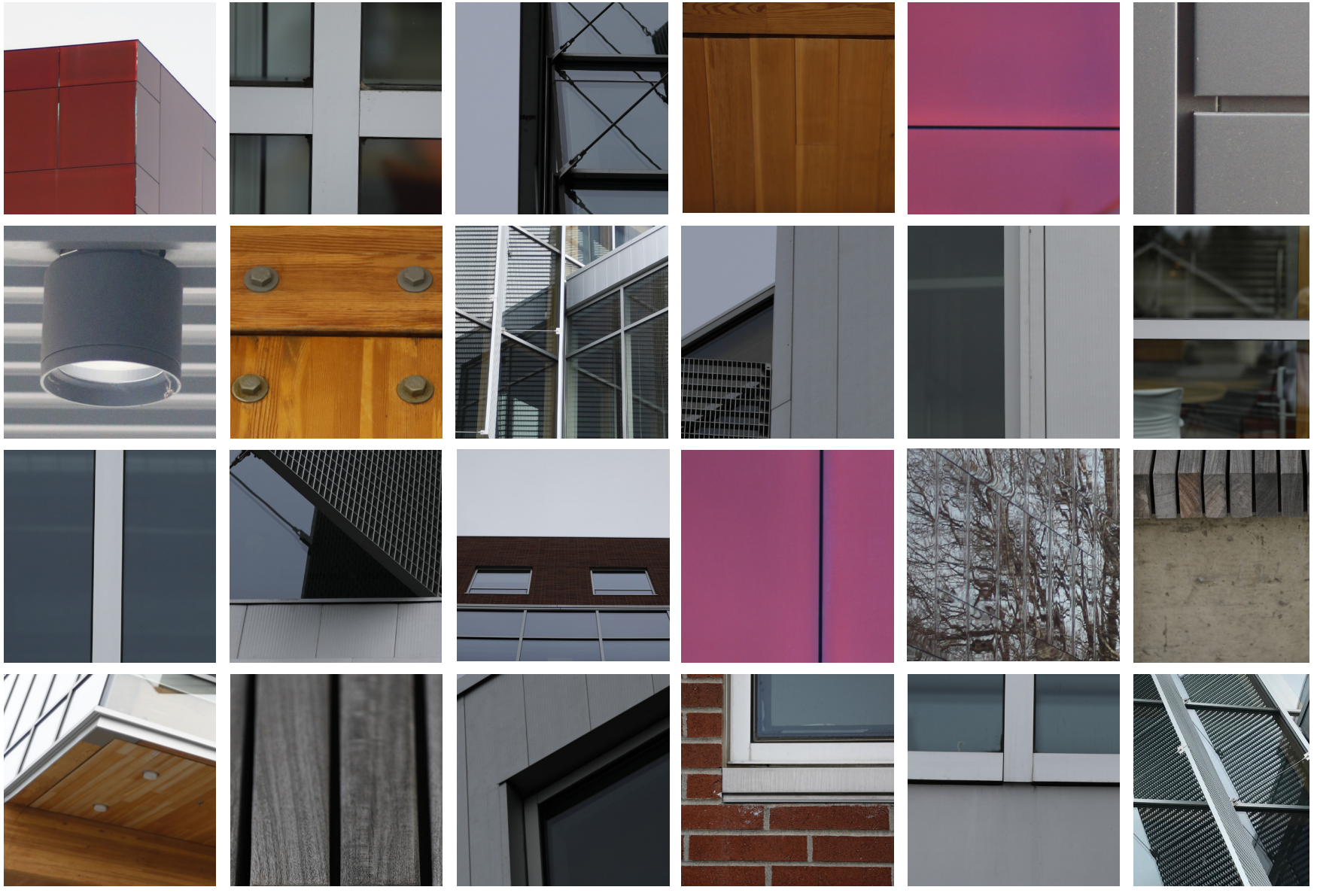
Quite literally reflecting the campus environment is the Jordan Schnitzer Museum of Art, whose opaque, crimson panels reflect the surrounding campus environment. Situated prominently along the southeast side of the Terrell Mall, the 16,000 square foot "crimson cube," designed by Olson Kundig and Design West in 2018, offers a showcase and centrally located setting for traveling exhibits, student shows, and the university's permanent art collections. Visitors enter the museum from the mall and are immediately welcomed into an open, high-ceilinged pavilion for events and temporary collections to the west, its gridded windows, scale, and openness intended to recall the garage of the former Public Safety Building, where WSU police and fire vehicles once parked. To the east, four different galleries of varying sizes branch off a corridor.

The museum, named for philanthropist Jordan Schnitzer who donated $5 million to the $15 million project, does not merely recall the former garage for campus emergency vehicles. In the spirit of maintaining respect for campus heritage, part of the new museum even incorporates the former Public Safety Building directly. Structural columns that once supported that building now perform double duty: they frame the museum's offices and help support the galleries and the reflective crimson panels above. Those panels further support the land-grant mission and the university's twenty-first century image: the crimson of the panels an obvious connection to the school colors and their reflective properties mirroring the ever-changing campus built environment and the big, eastern Washington sky.

The Jordan Schnitzer Museum of Art is just one of several new buildings that remain grounded in their historical and physical context but do not permit that context to stifle aesthetic expression or fail to provide bold new ideas for a public, land-grant research institution in the twenty-first century. As Washington State University looks ahead, it does so mindfully with an eye to the past: not to a staid, forgotten past, but to one whose history is alive, informing an ever-dynamic present and promising an future of optimism and hope.

The "Crimson Cube" of the Jordan Schnitzer Museum of Art reflects the ground, the sky, the campus past, and the university's future.





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WSU Buildings Photographs

End, for now.