

# ARCADE

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Permit No. 13571

Seattle's Calendar for Architecture and Design

Vol. II, No. 3

August/September 1982

Two Dollars

**THIS ISSUE: KROLL · VON ECKARDT · DEVELOPING DENNY HILL  
BEST OF THE FIRST DESIGN COMPETITION · SEATTLE CRIT  
MILLER/HULL'S NEW NORTHWEST VERNACULAR**



Courtyard for medical student housing complex at Woluwe-St-Lambert in Brussels, Belgium.

## WOLF VON ECKARDT A CRITIC DEFINES HIS TERMS

From 1963 to 1981 *Washington Post* architectural and urban design critic now writing for *Time* magazine and author of *The Challenge of Megalopolis* (1964) and *Back to the Drawing Board! Planning Livable Cities* (1979), Wolf Von Eckardt spoke in Portland, Oregon on June 1. He was the last speaker in that city's AIA lecture series, "Architecture and Change". A gathering of any more than one architect in Portland inevitably occasions a discussion of the merits of the Portland Building, Michael Graves' new city hall. At the time of this lecture, the building was receiving its exterior paint and decorations. Von Eckardt commented on this and the general state of the architectural profession in his talk, "Architecture, A Time of Change."

The Portland Building is "in the air" in Portland. Wolf Von Eckardt acknowledged this with a simple yet effective analysis of its merits, placing it in the larger context of Modern Architecture. He characterized

the building as an example of a fascination with style, "... blue collar ribbons on the same old Bauhaus buildings, ... a good conversation piece but fundamentally banal, ... architecture of pastel-colored drawings." On functional grounds it does not solve the problems it should have addressed. It is not responsive to its social and urban context and is therefore architecturally unimportant. His thesis was that the only important architecture today is that which responds to an understanding of the profession's social purpose and that only by so doing can we create a good, livable, creative environment.

Von Eckardt began by outlining how Architecture lost its direction somewhere between Victorian times and the present. This was due to several great miscalculations and mistakes, including the mimicry of technology without sufficient understanding of its meanings, the adoption of styles of painting as architectural styles, and most fundamen-

... continued on page 11.

## LUCIEN KROLL ARCHITECTURE & CHOICE

At the invitation of the architecture students at the University of Washington, Lucien Kroll is expected to visit Seattle in late October. This brief article will serve to review a few of the ideas expressed by his work, by way of an introduction.

My first suspicion that something architecturally strange and different had happened in Belgium came as I thumbed through a hot-off-the-press copy of Jenck's *Post-Modern Architecture*. There, on page 106, amidst the clutter of the new, the old, and the rehashed architectural imagery, were two small photos of a project attributed to Mr. Lucien Kroll and his atelier. The project was a housing and academic complex in Brussels for medical students; the buildings appeared to be radical and overgrown versions of the handmade homes one associates more with Southern California than with Northern Europe. Walls were patchworks of building materials, forms were broken and indistinct, and the interior order of the complex could not be surmised. The story line revealed some reason behind the chaos. This was a large-scale experiment in the combined participation of the users and construction workers in the design of an intricate building program. The results were demonstrably rich and eclectic, and the issues raised important.

Lucien Kroll is a Belgian architect who has pursued a focused range of issues since the mid-fifties. Kroll has interpreted the role of the architect as a designer at the service of the user (the true client), in cooperation with the builder (the artisan), providing buildings made of vernacular forms in an undisturbed landscape. Kroll's work may more properly be called an "architecture of ideas" than many of the self-proclaimed dogmas available on the current style market. It has been an architecture which relies on discernible political and social principles rather than a predominant, repetitive, and highly-personalized aesthetic. And it has been built, allowing retrospective and independent review and comment on the ideas which have motivated his design.

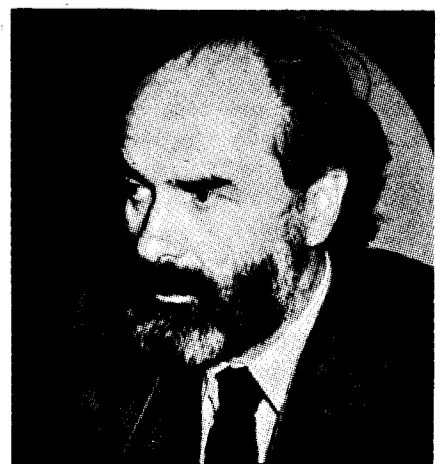
Kroll is a stocky man with a thick and graying beard, long hair, and intense eyes. He is more inclined to pleasantries than polemics in conversation. He lives and works in a small apartment complex in residential Brussels which he designed some years ago as an expression of the values he finds important. It sits on a generous site with a simple, flat facade overlooking a quiet street. The entrances, hallways, and garden are designed as common spaces which increase the chances of encountering a

neighbor; "neighborliness" is a term that arises frequently during a conversation with Kroll. The Kroll atelier occupies space on the ground floor. A meandering garden in the rear connects the studio and the apartment units, which were designed for and initially occupied by friends and associates who have since moved on. The garden is curious. It is noticeably ragged and untended. Simone Kroll, a potter, excuses herself as a very poor gardener, but the natural disarray seems to complement the designed interiors. Kroll clearly has sought to reduce the traditional distinctions of work/home and family/colleague/friend with this building project, without eliminating them altogether. The point, he says, is at least to have the choice of the relationships you would like to pursue.

The housing complex for medical students at Woluwe'-St-Lambert in Brussels remains Kroll's most controversial project, and in many ways is a logical extension of the principles incorporated into his own house. The commission for the project grew from student protests of the late-sixties. Medical students, angered by a master plan proposal for "monumental" new facilities, persuaded the administration of the Catholic University of Louvain to hire Kroll as the project architect.

The Kroll atelier took very seriously its relationship with the secondary client which had been their strong advocate. The atelier interviewed the individuals and families who were occupy the completed project and arranged a separate program for each unit to meet their expressed requirements. This resulted in spaces of such variety and character that subsequent generations of the student community have easily found units to their personal liking. After meetings with representatives of the entire community, public functions were arranged along a winding interior "street" that connects several buildings and around

... continued on page 9.



## opinion

# CRITICISM IN SEATTLE BETWEEN A ROCK

Any glance across Seattle's skyline tells all; it's broader and taller than ever before and points to an architectural future we have difficulty envisioning. But we may rest assured and encouraged that it is a future unique to Seattle alone.

It follows then that our architecture criticism, as it responds to the designed world, must also be a unique and important asset. And so it seems a shame that this city should be complacent with the critical cheesecake it is accustomed to reading in the popular press. It also seems dangerous. Seattle is growing too rapidly to go it alone without inciteful comment. We're not yet an emerald, but this little green rock deserves better.

Architecture anywhere is not easy to understand right now; one might call it complex, if not fractured. Controversy surrounds the future of architecture, the history of architecture, the current relevance of theory in architecture and its academic milieu; and all rest on the back of a burgeoning civic debate on political and aesthetic issues in architecture. Seattle is no exception. But there is no critic here committed to clarifying these issues, let alone acknowledging

that they exist. And there is no passion in what criticism we do read.

The emotional passivity of these presentations engenders furies in reaction, but that is an unconstructive response. To think about a building in a new way, to reexamine our attitudes in light of the critic's opinions, to react with depth of feeling to the subject of the critical article — these are constructive activities. But to be angered by critics because they say a lot of nothing is a waste of good emotional energy. This is one aspect of an unfortunate TV mentality in journalism form — when the issue begins to hint at the touchy, at the potentially meaningful, QUICK! break for a commercial rather than accept the risk of developing that issue and possibly resolving it. The avoidance tactic commonly practiced is patronizing, frustrating, and boring. And it never even approaches being the kind of commentary that can help us see our city better.

Good criticism may be neither pretty in effect nor facile to construct. It demands much of its creator, who must be able to translate his or her own visual and spatial experiences in cogent literary ones many can understand. It de-

serves more of a time commitment from the critic than occasional Sunday afternoons of forced inspiration as a respite from another occupation. And it should grasp the details and the generalities and present them in relation to a defined or apparent value system. The critic must step out as a public figure with a sense of history, purpose, morals, and a belief that architecture and criticism matter.

The responsibility that falls on readers of any criticism is always great. The deeper our understanding, the greater our power; the more we know about a critic and the methods of criticism used, the greater control we retain over our experience of the criticism and the architecture it refers to.

It is helpful to determine the boundaries of the work. What is the critic attempting: to judge, to analyse, to interpret, to promote, or merely to describe? Is that role explained by the critic's training? An art historian looks at buildings differently than a real estate reporter. Which issues are confronted, and which are avoided? Seattle critics feel comfortable arguing about distant buildings and very famous architects but avoid trouble locally. How much of the critic's perspective is affected by forces beyond personal control? What editorial restrictions are imposed? How much is determined by personal preference? The more competent we are at reading criticism, the stronger will be our demand for competent criticism to read.

Looking at criticism carefully is not a merely academic exercise; there is an important triadic relationship of communication between the architect, the critic, and the public, and it is imperative that each acts responsibly toward the others. Intelligent criticism, as a link between the architect and the public, is precisely what is needed right now.

The decade of the seventies saw disillusionment with many long-held ideals. In architecture, the sanctity of the Modernist ethic was abjured, but nothing yet replaced it. Critics now can play an important role in shaping the redirection of architectural values.

Especially in Seattle, the architecture critic faces a great responsibility, and the role may not be pleasant; it will require taking risks and raising hackles. If the critic fails in this role, a valuable link between the architect and the public is absent. But if the critic can rise to this challenge with penetrating, inciteful criticism, the architecture of our city may better reflect a healthy and informed dialogue between the architect and the public. Then a glance across our skyline will speak of more than just rapid growth; it will speak of conscious change. Because day by day, out of the rock, the form of an emerald is beginning to emerge.

Avnet and Shearn

Avnet and Shearn studied Architecture at the University of Washington.

## DOWNTOWN PLAN TAKES SHAPE

The comprehensive planning process for downtown Seattle's future has taken a giant step toward becoming a real plan with the May/June publication of *The 1982 Downtown Alternative Plan* by the Land Use and Transportation Project (LUTP). It is already in its second edition due to unsolicited, but widespread public interest. Its three chapters list general urban design criteria intended to be translated later into specific zoning regulations. "Land Use and Urban Design", the first chapter, combines old and new: land-use categories, street walls and building setbacks, building heights, street level retail encouraged or required, floor area districts, open space location, and preservation incentives. A wide range of priorities is represented, from a one-to-three-block park in the Regrade to a bonus which would increase the height limit from the standard 150 feet to 500 or 600 feet for any development in the retail core to include a department store. The City's principal concern seems to be to maintain or improve the development potential for downtown.

In this first draft/working paper format, the Plan functions as a wish list. This is especially true of "Special Elements", what the Plan refers to as "heroic acts". These include a modified version of the Gang of Five/Sherburne Group's Waterfront Plan, with due credit given; a vision for Kingdome development somewhere between new-town and parking structure, and a design competition for the 'Union Station Corridor'.

"Transportation" suggests house-cleaning items ("grade-separate" the intersection of Denny Way and Stewart) and discusses circulation, pedestrian and bike traffic, and parking in terms of general objectives and specific recommendations (discourage long-term parking in the residential area, add short-term parking to the retail core; require a minimum transportation equivalent of all new development). A Third Avenue transit (bus)-only mall with north and south terminals is the backbone of the Plan.

The idea that private development interests will join the City as its partner in

order to achieve both physical and social (i.e. housing) goals takes a variety of forms throughout the document. The predominance of urban design elements, rather than social or economic criteria, suggests that the City expects visual remedies to solve all our problems.

An enormous number of variables makes it nearly impossible to know just what may or may not be built without a thorough and unbiased analysis. The LUTP staff has begun a "Density and Building Envelope Study" (D/BEST) to assign numbers to the criteria and establish relative priorities among them, as well as to test prototypical sites downtown. This work includes an "economic sensitivity analysis", the key to which, according to Bill Duchek, project manager, will be a computer-based investigation of the Plan's possible effects on real estate investments. An economic consultant will be added to the team later this summer.

Simple physical modeling will be attempted with some assistance from the Seattle AIA's Urban Design Committee. A more thorough computer-graphics test has been considered. It would involve programming the existing city and the Plan criteria in order to render drawings of a range of scenarios. Although this idea has great appeal, funding is not readily available, and current plans do not include it.

Various groups around town are engaged in their own efforts to assess the merits and problems of the Plan's current wording. The Mayor's Advisory Task Force, an appointed group which worked with LUTP staff to develop the Plan, has withheld its formal approval pending further definition of many parts of the Plan and asked that the Task Force be included in the continuing planning process.

You can read the Plan at the library or get your own copy at City Hall (call the LUTP office at 625-4591). You can call or send your comments to one of the LUTP staff people. They are accepting comments from the public to feed back into their work as they prepare for the next step in the process, the publication of "draft policies".

Probable schedule for the continuing downtown planning process

1982	
July	Seattle Planning Commission to make recommendations based on public hearing.
September	D/BEST study complete; draft policies firmed up, printed.
November	Draft policies published.
1983	
January	Draft Environmental Impact Statement (DEIS) published and public comment period begins.
June	Mayor submits revised policies to City Council.
July	Final EIS published.

Rebecca Barnes

Rebecca Barnes has followed the downtown planning process both as a member of the AIA Urban Design Committee and as a member of Citizens Alliance for an Urban Seattle.

NEW BOOK



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NEW BOOK

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**ROSCO LOUIE**  
 PRESENTS:  
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 Sept. 30 - Oct. 19  
**Gale McCall**  
 Oct. 21 - Nov. 9  
**Joyce Moty**  
**Wendy Brawer**  
**Rosco Louie Gallery**  
 Seattle, WA 206-682-5228

# UNREALIZED DREAMS

## A STORY OF THE DENNY REGRADE

A furious and relentless war, waged against downtown Seattle's natural contours and tidelands for over thirty years at the beginning of this century, left behind a scarred topography much different from the original. Cut and fill operations conducted against the original lay of the land were made to accommodate both real and imagined growth. One such battle was fought over Denny Hill; in the end nobody won.

Seattle, in the years between 1900 and 1910, experienced boom-town growth and thinking. R. H. Thomson, Seattle's Chief Engineer, planned for the physical expansion of the commercial city away from its original core and north into the area of Denny Hill. "Some people seemed to think that because there were hills in Seattle originally, some of them ought to be left there, no difference how injurious a heavy grade over a hill may be to the property beyond the hill."<sup>1</sup> Thomson's way to increase the commercial value of the property beyond Denny Hill was to eliminate the hill, wipe the slate clean, and replace it with more commercially valuable flat sites which would be linked to the existing commercial center. In his mind, everyone would prosper.

### THE PLAN

As City Engineer, Thomson alone did not have the power to undertake such a grand scheme as the leveling of Denny Hill. He and his allies therefore launched an effort to convince the property owners of Denny Hill of the profits that awaited them. Seventy-five percent of the area's property owners were needed to petition City Council for an "improvement district" to further Thomson's goals. One argument used to persuade potential signers went like this: "Property on Second Avenue at Pike Street is worth perhaps \$2,000 a front foot; but 120 feet away from that, where the hill is very steep, Second Avenue property is worth only \$100 to \$200 a front foot, and values are still less farther up the hill."<sup>2</sup> This numbers game made the proposition look very attractive to those who saw potential windfall profits in their property. There was no full consensus reached on the issue, however; the final petition contained only 7 percent more signatures than the minimum required.

The improvement district covered approximately 21 square blocks and 2½ miles of streets stretching from Pine to Cedar Street and Second to Fifth Avenue. Within these boundaries on Denny Hill were solid neighborhoods of small homes and apartment flats of Seattle's working class. Crowning the top of the hill was the Washington Hotel, its Vic-



1917 panorama of the first Denny Regrade drawn by B. Dudley Stuart. Note the remainder of Denny Hill in the foreground. Its leveling began in the late twenties and finished in the thirties. Drawing courtesy of the University of Washington Special Collections.

torian splendor a source of local pride.

The proposed work was monumental. Cuts into the hill ranged from 10 to 112 feet, the greatest coming from the block between Third and Fourth Avenues and Lenora and Blanchard Streets (the present location of the Fourth and Blanchard Building with its Pennzoil Place-like skyline.) To regrade that one block involved moving 363,000 cubic yards of earth, an amount comparable to digging out a football field to 218 feet below grade.

Moving all that dirt was not cheap. In all, approximately \$1,500,000 was spent to remove more than 5 million cubic yards of Denny Hill between 1906 and 1911. The City spent \$1,000,000 to regrade the public streets while the property owners who subscribed to the local improvement district paid \$500,000 to have their lots leveled.

### THE HOLD OUTS

Not all the property owners in the Denny Hill improvement district subscribed to the regrade. For varying lengths of time, individuals held out against economic and legal pressures to comply. If, for example, they did not take advantage of the contractor's first price of 27¢ per cubic yard, they would have to pay nearly four times that amount for the same work later. Regardless of the consequences, some held out while the regrade continued around them. In certain areas these hold-outs ended up with lots (called "spite mounds"), one hundred feet in the air above the new grade. These people were considered obstructionists by pro-

ponents of the project. In a legal challenge, Seattle's Corporation Counsel ruled that they were within their rights as property owners, and many continued to hold their ground against the regrade. A few held out to the end and flatly refused to be lured by the promised riches, but most succumbed to the pressure to join.

**"Some people seemed to think that because there were hills in Seattle originally, some of them ought to be left there . . ."**

Resistance was in vain. Sometimes a property owner was able to salvage his home and move it to another site, but most often it was destroyed outright. The story of Z. T. Holden is typical. Referring to his home of 27 years at Fifth and Virginia, he said:

"That house was modern in every way and cost me \$3,500. [However] having no place to move my house, I turned it over to the wreckers and sold it for \$100. I figured it all kinds of ways, but could not save myself . . . They tell me my property will be worth a fortune when regrading is done. I hope so, for I have waited a long time."<sup>3</sup>

The Denny Regrade never lived up to the dreams of its promoters. Those who speculated with their homes and family property found that the profits never materialized. Many lost their only major asset and were left with nothing but

vacant lots and regular payments to be made on their improvement district subscriptions.

### SECOND THOUGHTS AND HINDSIGHT

— Even before the regrade was completed in 1911, public sentiment shifted from support to the feeling that large "improvements" like this were being undertaken too rapidly. This caused one regrade proponent, C. Closson, to appeal to the public to put aside its "bickering" over the merits of an old issue and work toward encouraging an influx of new capital to the area to " . . . take advantage of these new facilities." Somewhat defensively, he wrote in the August 26, 1911 issue of *TOWN CRIER*:

"We are not obstructionist speculators sitting tight on needed locations, but manufacturers of facilities. . . Hills and tidelands are our raw material and level land our product. Like other manufacturers, we need a reasonable market for our output."

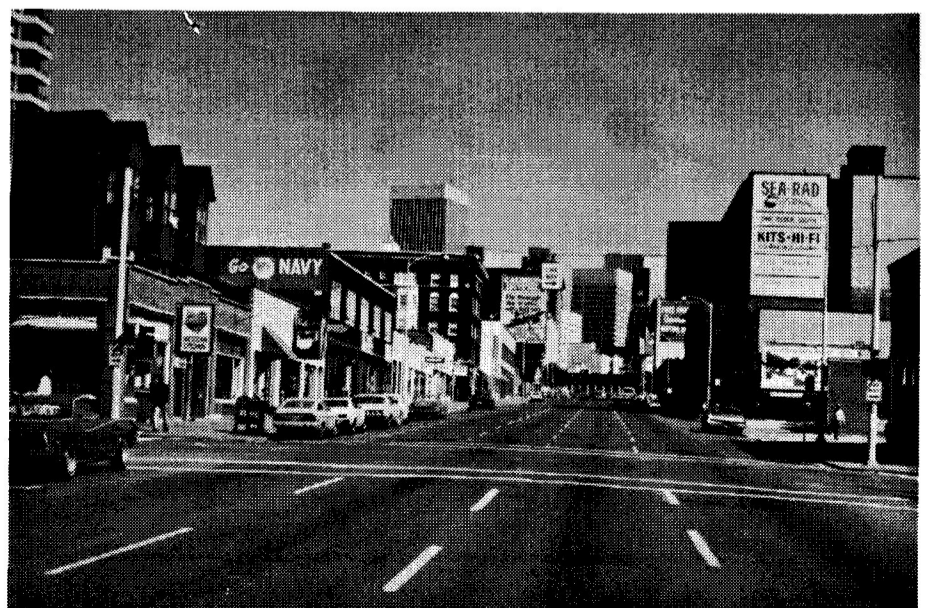
Like those who had earlier called for the leveling of Denny Hill, Closson promised future growth would fill the Regrade with new businesses and industry. The prevalent feeling in the community this time, however, was one of caution, and many commercial lots remained undeveloped.

A 1917 panorama by B. Dudley Stuart, drawn six years after the completion of the work, clearly showed the finished regrade, the slow pace of development, and, scattered among the va-

. . . continued on page 9.



View looking south along Second Avenue from the intersection of Bell Street before 1906 and after the completion of the first Denny Regrade. Note the Victorian structure in the left center of each photo-



graph. This comparison gives an idea of the amount of earth that was removed when Denny Hill was regraded. Photo on left courtesy of the University of Washington Special Collections.

# THE FIRST COMPETITION: THE LAST MARKET PARCEL

The first of a series of juried competitions sponsored by BLUEPRINT: for Architecture culminated in a public presentation of all entries at the Soames Dunn Building in the Pike Place Market on July 15. A hundred people listened as the lone juror, Clark Llewellyn, Director of the Oregon School of Design in Portland, lauded the wit and fantasy displayed by some entries and lamented missing perceptions in others, while he held a heckler at bay. Nils Finne and Bill Hook were the winners (they shared the \$250 and magnum of champagne).

In the past three years BLUEPRINT has sponsored well-attended lectures, exhibits, and The Urban Block Symposium. Its newest venture, this competition, attracted 39 registrants, of whom 20 entered solutions. Succeeding competitions will be designed to offer "an opportunity to become involved in drawn discussion of the design issues of our time." Grant Gustafson, BLUEPRINT President, explained that subjects will be selected both to focus pub-

lic attention and thought on important local sites and to provoke imagination and humor. In mid-September the second BLUEPRINT competition will open, its subject the design of a monument to the birthplace of Seattle at Alki Point.

The schemes shown here represent the range of responses to the program for the last parcel available for development in the Market Urban Renewal area. Bureaucratically-labeled PC-1, the 93,000 square-foot site on Western Avenue between the Market and the Alaskan Way Viaduct, centered between the new Market Park to the north and the Pike Street Hillclimb to the south, is owned by the City of Seattle. The undeveloped site is used for parking and grants a grand view of the Sound to the west. A Burlington Northern Railroad tunnel burrows through the site at its low point, more than 70 feet below its Western Avenue elevation. Excerpts from the City's Urban Renewal Plan defined a building envelope and proposed a possible program. Most designers fol-

lowed these guidelines, and many chose to structure their proposals using the skewed street grids which intersect at the extensions of Pine and Stewart Streets in the center of PC-1.

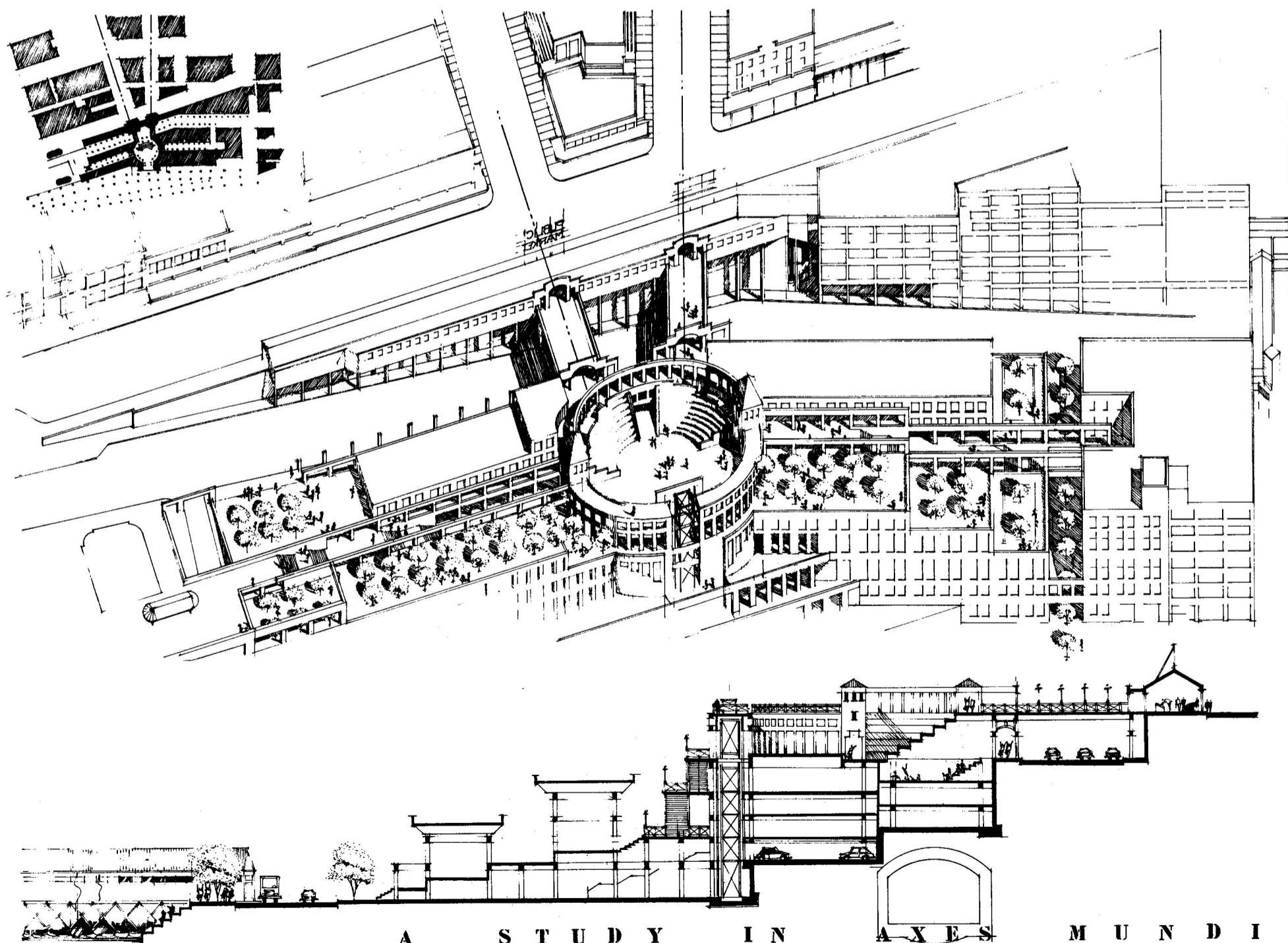
"A Study in Axes Mundi," the winning proposal, depicts a classic amphitheater at the Pine/Stewart intersection; the form encloses space for public events and opens itself to the sky and to the west and waterfront. (Llewellyn noted that such a form could have problems with the Viaduct noises.) The juror complimented Hook and Finne on their handling of the connections to the Market Park (one which most proposals ignored) and to the waterfront.

Two non-cash awards were made at Llewellyn's discretion. "QE-2 Meets PC-1" received mention for "coming the farthest" from his initial reaction. Its authors, John Thomas and Elizabeth Sterling, would install the Queen Elizabeth II on PC-1. Llewellyn noted the proposal's sympathy with the Market's Disneyland qualities. A second merit award went to John Owen's proposal

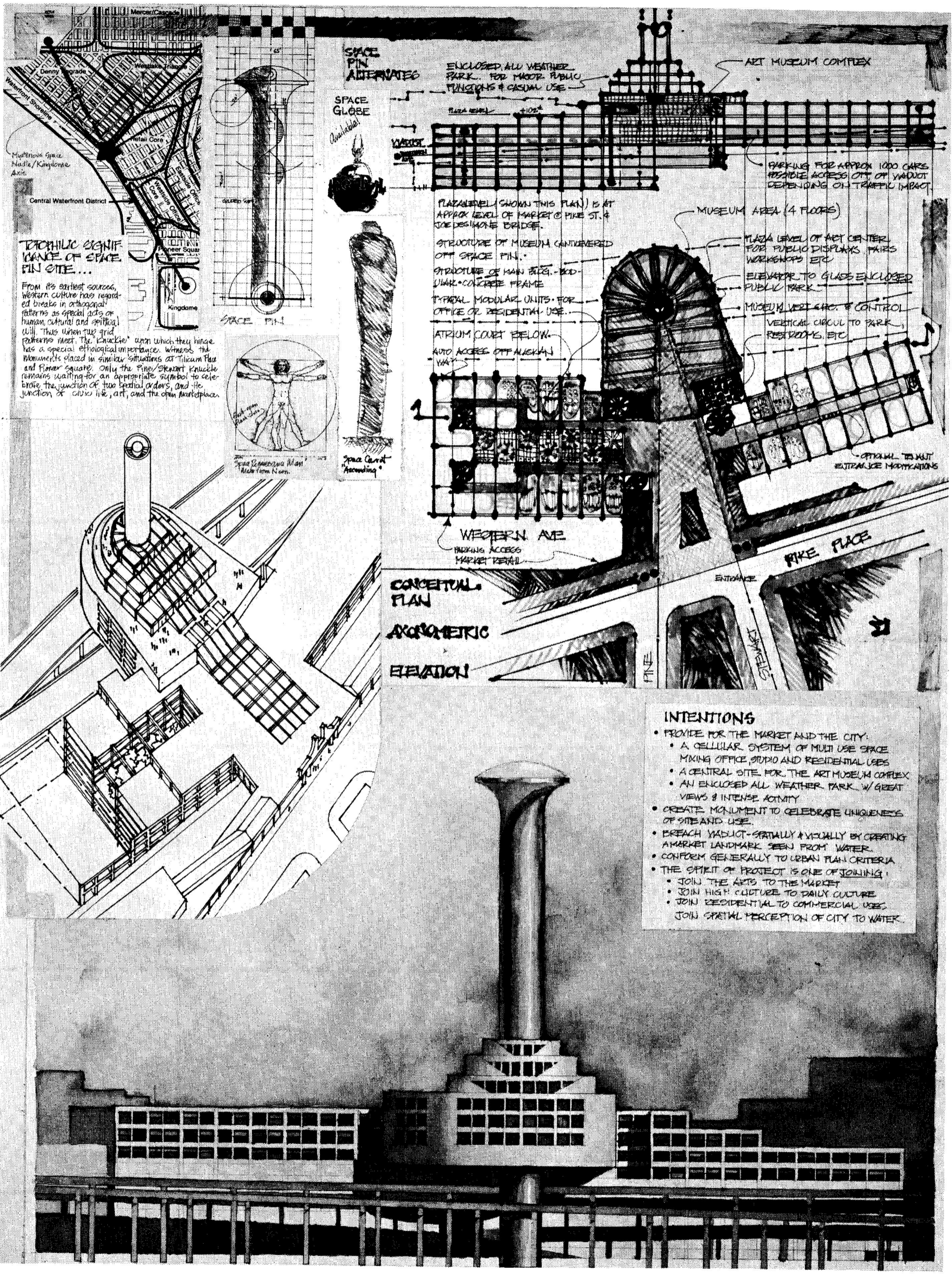
for a "Space Pin", close relative to the often-lambasted Space Needle and the almost unknown "Space Carrot".

Llewellyn's thoughtful and good-humored analysis of the entries emphasized the area's market function (its street life), because many proposals ignored this aspect of the Market's unique character. He felt that most proposals responded better to the downtown in general than to the specific Market vicinity.

Submissions to THE FIRST COMPETITION: THE LAST MARKET PARCEL are on display in the Economy Market Building in Pike Place Market through August 16.

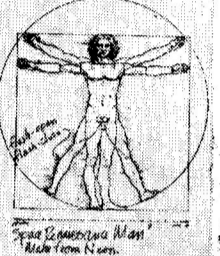


**WINNER**  
Nils Finne and William Hook



**TROPICIC SIGNIFICANCE OF SPACE PIN SITE...**

From its earliest sources, Western culture has regarded breaks in orthogonal patterns as special acts of human, cultural and spiritual will. Thus when the grid patterns meet, the knuckle upon which they hinge has a special ethnological importance. Witness the monuments placed in similar situations at Titium Plate and Plover square. Only the Pine/Market knuckle remains waiting for an appropriate symbol to celebrate the junction of two spatial orders, and the junction of civic life, art, and the open marketplace.



Space Carrot Ascending

**CONCEPTUAL PLAN  
AXONOMETRIC  
ELEVATION**

**INTENTIONS**

- PROVIDE FOR THE MARKET AND THE CITY.
  - A CELLULAR SYSTEM OF MULTI USE SPACE MIXING OFFICE, STUDIO AND RESIDENTIAL USES
  - A CENTRAL SITE FOR THE ART MUSEUM COMPLEX
  - AN ENCLOSED ALL WEATHER PARK W/ GREAT VIEWS & INTENSE ACTIVITY
- CREATE MONUMENT TO CELEBRATE UNIQUENESS OF SITE AND USE.
- BREACH VIADUCT - SPATIALLY & VISUALLY BY CREATING A MARKET LANDMARK SEEN FROM WATER.
- CONFORM GENERALLY TO URBAN PLAN CRITERIA.
- THE SPIRIT OF PROJECT IS ONE OF JOINING:
  - JOIN THE ARTS TO THE MARKET
  - JOIN HIGH CULTURE TO DAILY CULTURE
  - JOIN RESIDENTIAL TO COMMERCIAL USES
  - JOIN SPATIAL PERCEPTION OF CITY TO WATER.

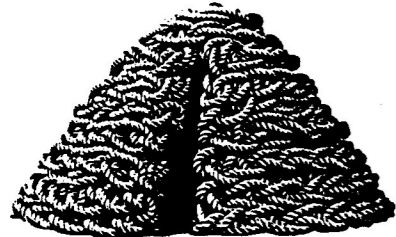
**INTELLECTUAL CHILD OF THE NEEDLE: "Space Pin"**

John Owen

... continued on page 8.

# AUGUST 1982 ARCADE SEPTEMBER

**SPATIAL DOGMA:** JUDY KLEINBERG's crocheted rope sculpture is at the Fifth Avenue lobby of Sea-First through July 30. Watch for its relocation.



## CLASSICISM

**SPEAKING A NEW CLASSICISM:** American Architecture Now. An exhibit of "Post-Modern" architecture. Don't miss this! At the Portland Art Museum through 8/22. (See Review of this exhibit in this issue.)

**BLUEPRINT: FOR ARCHITECTURE'S** PCI Competition entries on display in the Atrium of the Economy Market Building at the Pike Place Market. (See article in this issue.)

**KANDINSKY: PORTLAND ART** Museum exhibits "Kandinsky and the Avant Garde in Germany" through 8/29. See this AND the Architecture show!

2

## CONVERGENCE '82

CONCENTRATING on fiber arts of all kinds, continues into August at many local galleries, including The Bon Marche 7th floor, Museum of History and Industry, Burke Memorial Museum at UW, Frye Art Museum, the Wing Luke Museum, and the SW King County Art Museum.

**STANLEY TIGERMAN: EXHIBIT** OF recent sketches and project drawings at Philippe Bonnafont Gallery, San Francisco. Through August 7.

**FREE CONCERTS: JAZZ, SYMPHONY,** Bluegrass, Reggae, Swing, Film, Dance, and more. DSDA's Out to Lunch Series continues through 9/10. These free events happen almost daily at downtown locations. Get your gold roster of events in many downtown locations, or phone 623-0340.

3

## LAWRENCE HALPRIN: AN EXHIBIT

of recent projects and design sketches. Organized by Philippe Bonnafont Gallery of San Francisco. At the Seattle Chapter AIA, 1911 First Avenue, through 9/18. 622-4938.

**SEATTLE ART AND ARCHITECTURE** Tours for August/September include "The Floating Life - Seattle's Houseboats" on 8/7 with Howard Droker; "Art Deco Seattle" on 8/14 with Larry Kreisman; "Mansions of God - Churches in Seattle" on 8/20 with Ileana Leavens; "Another Opening, Another Show - Historic Theatres" on 8/28 with Larry Kreisman; "Castles in Seattle - Anhalt Apartments" on 8/20 with Larry Kreisman. Call 682-4435 for more information.

4

## AMERICAN DREAM ? A CITY-

scape fabric installation at Cerulean Blue Gallery in Belltown. Artist Carl Smool designed the Pike Place Market vegetable soft sculptures and is former editor of the Belltown Rag. 8/5-9/11.

**WATERFRONT PLAN: DESIGN COM-** mission hearing, including a briefing by Phil Sherburne. Mayor's Conference Room, Municipal Building. 625-4503.

**TV GUIDANCE: A PERFORMANCE** by The Girl Artists. 8 PM at 913 East Pine. August 1, 5, 6, 7. 322-5916.

**FIBER ART & COSTUME: VARIOUS** artists, at Traver/Sutton Gallery through 8/14.

5

**SCIENCE FICTION FILM FESTIVAL** at Pacific Science Center features the following films at noon Friday and Saturday each week: 8/6 and 8/7 "20,000 Leagues Under the Sea"; 8/13 and 8/14 "Jason and the Argonauts"; 8/20 and 8/21 "Buck Rogers in the 21st Century"; 8/27 and 8/28 "War of the Worlds"

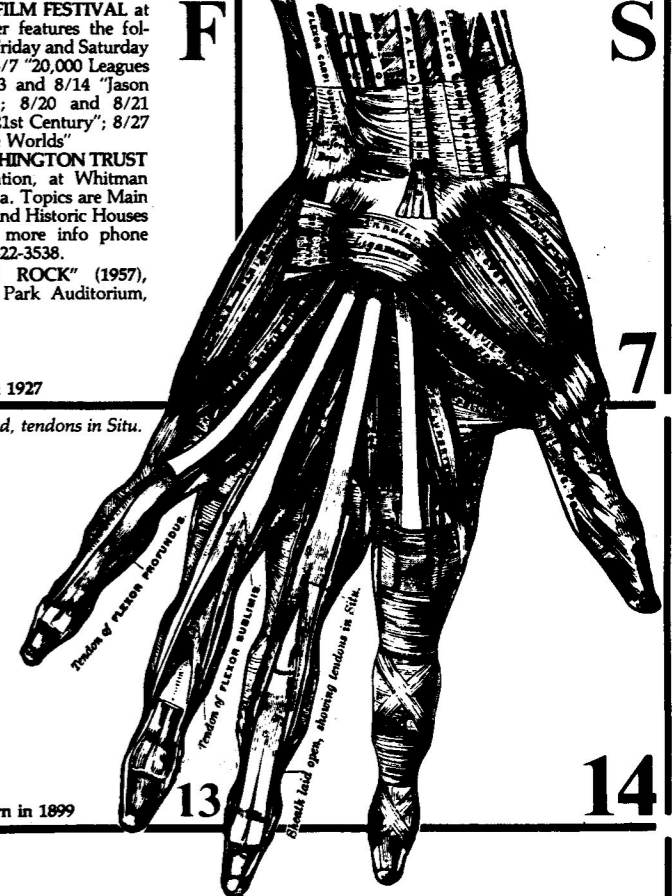
**CONFERENCE: WASHINGTON TRUST** for Historic Preservation, at Whitman College in Walla Walla. Topics are Main Street Revitalization and Historic Houses of Washington. For more info phone Holly Chamberlain, 622-3538.

**FILM: "JAILHOUSE ROCK" (1957),** 7:30 PM, Volunteer Park Auditorium, Seattle Art Museum.

7

Andy Warhol born in 1927

Muscles of the left hand, tendons in Situ.



Alfred Hitchcock born in 1899

**HANDS-ON CONSTRUCTION:** A 2-week project. Combination of classroom instruction and on-the-job training. 8/8-8/20. Northwest Owner Builder Center, 2121 First Avenue, Seattle, WA 98121. 447-9929.

**EDWARD CURTIS PHOTOS: "THE** Harriman Expedition to Alaska, 1899." Among Curtis's earliest photogravures. The expedition also included John Muir and W. Averill Harriman, aged 7½. Through 8/10.

**ARCHITECTURAL STUDIES: TONED** photographic monoprints by Denny Moers of Providence, R.I. At Equivalents Gallery on Broadway, through 9/3.

**IMOGEN CUNNINGHAM & REED** Estabrook at Silver Image Gallery, Pioneer Square through 8/28.

8

**DAVID BREWSTER SPEAKS AT THE** Architectural Secretaries Association Meeting, 5:30 PM. 624-3111.

**RUBIN MARDIN GALLERY: WORK** of Linda Beaumont, Merrill Tompkins, James Fogarty. In Belltown, through 8/28.

**SPIRITUALISM IN NORTHWEST ART:** Works selected from Washington collections, including works of Morris Graves never before exhibited, Mark Tobey, Leo Kenney, and Guy Anderson. At the Henry Gallery, UW, through 8/22.

**COMIX: UNDERGROUND COMIC IL-** lustration and art at Roscoe Louie Gallery, Pioneer Square, 8/6 through 9/2.

9



Neutra, self-portrait, 1917.

## TARGET SEATTLE

**TARGET SEATTLE: AN EXTENSIVE** series of events throughout Puget Sound dedicated to nuclear war and its prevention. Public discussions focus daily on various economic, political and social methods by which nuclear war might be prevented, with an emphasis on balanced presentation of the issues. If you can help, call 382-5013. Events begin September 24, run throughout the week, and culminate in a final event in the Kingdome on October 2.

**NEW WAVE SOCIAL REALISM: BY** David Baze, at Roscoe Louie Gallery, Pioneer Square, 8/6 through 9/2.

10

**P/A AWARDS PROGRAM: DEAD-** line for entries is August 31, assuring delivery by 9/15. See an issue of P/A for info (usually one of the first 10 pages). Get your prismatic colors ready, and be on the cover of the January P/A.

**COMPETITION: OWENS-CORNING** Energy Conservation Awards. Entries to be commissioned projects by registered architects or engineers. Deadline 8/27. B.H.R. Meeks, Owens-Corning, Fiberglas Tower, Toledo, OH 43659. 419-248-7357.

11

## COMPETITIONS

**COMPETITION: WIN A YEAR** Abroad. Steedham Fellowship. A two-week design competition executed during any two-week period in November 1982 and a curriculum of intent for study and research abroad. Applicants must be architectural graduates between 21 and 31 with one year's experience. Applications due October 15. Governing Committee, Steedham Fellowship, School of Architecture, Washington University, St. Louis, MO 63130.

**LITERARY COMPETITION: SEATTLE** Arts Commission is seeking previously unpublished short fiction, poetry, and essays for a special issue of its newsletter in February 1983. Deadline for entry is Aug. 26. 625-4223, Daphne Enslow Bell.

18

**CENTRAL WATERFRONT TOUR:** Harbor Properties will conduct a tour through Harbor Steps Project, MCI, the Cornerstone Waterfront Place Project, and the Carma Project, including Post Avenue development. The tour will end with wine, cheese and a slide show at Clayton R. Joyce Architects. 7:30 PM, meet at the Harbor Steps Sales Office at First and Seneca.

**INDUSTRIAL LANDSCAPE: PHOTOS** by Tom Collicot. At Glover Hayes Gallery, Pioneer Square. 8/18 through 9/8.

17

**TRAVELING TO THE BIG APPLE** soon? If so, don't miss the retrospective, "The Architecture of Richard Neutra: From International Style to California Modern" at the Museum of Modern Art through October 12.

22

23

**COMPETITION: HIGH FLYING ART** Promenade! 40 banners will fly for two seasons along Second Avenue in the Denny Regrade. Artists of all mediums welcome to submit banner designs; winning proposals will be translated into translucent banners. Deadline for entries is Sept. 10. Fee for each entry \$8 (limit 3 entries per artist). \$100 cash award for each selected design. Sponsored by the Denny Regrade Arts Council, 622-0143.



24

## SEPTEMBER

DESIGN AWARENESS; SEPTEMBER

**1982 ALTERNATIVE DOWNTOWN** Plan - Varied perspectives. Architectural Women's Gathering Pot Luck. \$1 at the door, Seattle Chapter AIA, 1911 First Avenue. 6 PM. Charlyn Miller at 624-8154 for info. (8/26)

**FILM: "KITTY" (1945), 7:30 PM,** Volunteer Park Auditorium, Seattle Art Museum.

19

**PIKE PLACE MARKET: HAPPY 75TH** BIRTHDAY! Displays, visiting farm animals, crafts demonstrations, fresh produce raffle, flute choir concert at noon. Fri & Sat. 625-5255. (8/20-21)

**Eliel Saarinen, father of Eero, born in** 1873.

20

Man Ray born in 1890  
Eero Saarinen born in 1890

27

**BUMBERSHOOT: 12TH ANNUAL** celebration of the abundant artistry of Seattle and the Northwest. Sept 3-6, at Seattle Center. Crafts, film, literary arts,

**EXHIBIT: MEDICAL, SCIENTIFIC,** and nature drawings done on site (i.e. morgues, operating rooms, etc.), Pacific Science Center, Seattle Center. Through 9/7.

**PILCHUK OPEN HOUSE: TOURS,** demonstrations of glassmaking, and a history of the school. This is a beautiful architectural complex and a fascinating artistic process. 10 AM - 5 PM. Call 445-3111 for directions.

21

**EARTHWORKS: THE MILL CREEK** Canyon Earthworks, designed by Herbert Bayer and funded by the Kent Art Commission, the King County Arts

28

## ALKI BEACH

SEATTLE COMPETITION: ALKI

TELEVISION BORN SEPTEMBER 1927.

MARKET HISTORY: AN EVENING

26

Birthplace of Seattle. The second competition sponsored by BLUEPRINT for Architecture. Coming in September, with entry deadline in October. Watch for details at bookstores, or call 583-0824. (See results of BLUEPRINT's First competition in this issue.)

mation of Randy Revelle and the county council. Call or stop by Kent City Hall for the comprehensive list of events! There is a remarkable selection! 872-3991, or 872-3350.

**SYMBOLIC WOMEN:** DEBRA SHERWOOD's female representations of Religion, Commerce, and the State, at the IBM Building Lobby through September.

the birthday celebration. 7 PM. 625-5255.

Wheels soap box derby! Tickets on sale 8/2 at Pay 'n Save Camera Depts. \$3 includes all that day's events and beats the lines at the Center. Friday 3 Sept is free!

be dedicated today with music by the Seattle Symphony, 2:30 to 4:00. Set in a small park in Kent's town center, the work is a series of simple mounds, coils, and streams. This event is part of Design Awareness Month.

**ALASKA 82: NORTHWEST REGIONAL AIA Conference** in Anchorage. Aug. 29 - Sept. 1. For registration and program info, P.O. Box 2305, Anchorage, AK 99503.

Louis XIV born in 1638

Lily Tomlin born in 1936

**PETER WILSON: DRAWINGS FOR** Berlin Fountain, Frankfurt Museum, and other projects by British architect. At Philippe Bonafont Gallery, San Francisco. Opening 9/8, through 10/9.

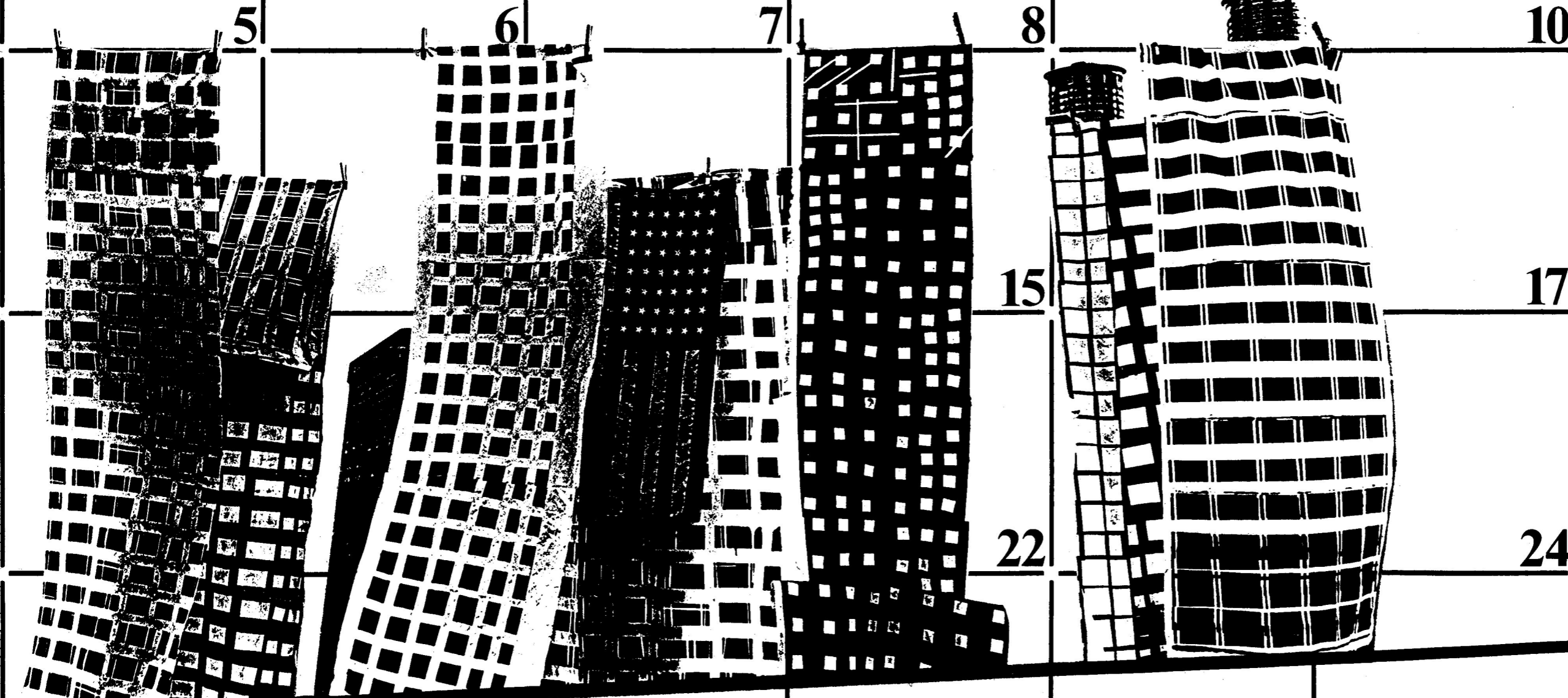
**DENNIS EVANS: PAINTINGS AND** Sculpture, his first one-man show in 2 years. At Linda Farris Gallery, 9/9 to 10/3.

Louis Sullivan born in 1856  
Ferdinand Porsche, automobile designer, born in 1875.

**DESIGN AWARENESS EVENT:** Cocktails, dinner, and a major speaker at the Design Center Northwest. Exhibits celebrating design as an integral element in livable cities. 762-1200 or 872-3350 for information.  
**TOUR THE CHATEAUX:** LED BY GERI Lucks and Earl Layman, Seattle Urban Conservator. Sponsored by Historic Seattle. September 10-26. 622-6952.

Daniel Burnham born in 1846

**SPACE SHUTTLE: "AMERICA'S** Spacetruck," exhibit features scale models, photographs, and graphic presentations on the Columbia. Pacific Science Center. Opens 9/11.  
**PERFORMANCE: "CHOREOGRAPHY** Etc.," features a varied program of dance, music and performance art, 8 PM, Washington Hall, 153 14th Avenue. (9/12)  
**MUSIC: "FALL CHAMBER MUSIC** Series" is presented by the Seattle Art Museum at the Volunteer Park Auditorium each Sunday at 1:15 PM. Begins 9/12.  
**ART QUAKE: ART FESTIVAL IN** Portland's Downtown Park Blocks. Festival takes over the streets. 9/11-12.



*¿American Dream?* by Carl Smool.

**NORTHWEST CRAFTS: EXHIBIT** AT the Museum of History and Industry, sponsored by Allied Arts of Seattle. Free. 9/27 through 10/10. 324-1125.

**LARS LERUP, MARK MACK, STAN-** ley Saitowitz, Barbara Stauffacher Solomon: Drawings for recent projects. At Philippe Bonafont Gallery, Opening 10/13, through 11/14.

**BUNGALOWS: THE BUNGALOW** Years 1900-1920. Exhibit at Portland Architectural Preservation Gallery, 26 S.W. 2nd. Details, drawings, photos and history of this well-loved western house type. Continues through December.

**HISTORIC SEATTLE FUNDRAISER:** At the Cornerstone Waterfront Place Project! Cocktails, hors d'oeuvres, a slide show, and tours of the Arlington, the Alexis Hotel, and the National Building. Don't miss this chance to see the new additions to the Central Waterfront neighborhood. 6-9 PM. Call 622-6952 for info and reservations.

**PORTLAND ARCHITECTURAL EX-** travaganza, coming up Oct 12-16. AIA Awards Jury, Oregon School of Design sponsored Symposium on "Contemporary Architecture and Ideology," Conference on integration of arts and architecture, and the Oregon School of Design Beaux Arts Ball! Call 503-222-3727 for more info!

**JACK MACKIE: INK ABSTRACTIONS** on silk. (Mackie made the dancing footprints on Broadway). At Glover Hayes, Pioneer Square, 9/16 through October.

**FILM SERIES: THE SEATTLE ART** Museum will begin the 12th season of its "Fall Film Series" on 9/30. Call 447-2710 for information.

**SYMPOSIUM: KENT ART COMMISSION** sponsors a Design Awareness Symposium. Participants include Jim Wise, UW Architecture Professor; Toyi Darling, fashion designer from Vancouver; and local interiors and graphic designers. Public invited. Kent Commons, 9 AM - 1 PM.

William Faulkner born in 1897

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# THE FIRST COMPETITION

... continued from page 5.

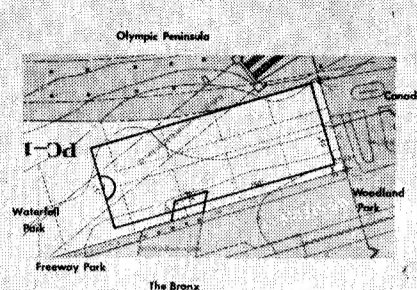
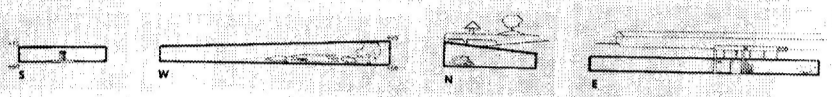

**Design for a safe and inaccessible place**

Dear Kim,

I forgot to tell you. There are animals in the heart of the city. Behind the Pike Place Market 1st Avenue, and the porn shops there is a free-standing concrete barricade, 15 ft. high a rising to 20 ft. in the NW corner. And on one side of this line live a small herd of deer and a number of peacocks. You can see them from Western Ave, the Market and surrounding buildings, but always from above. (There is some protection from peacocks.)

The landscaping is edible, naturally planted with a nod to romance, and adds shelter and privacy. There are a large silver leaf maple, yew, and willow on a field of meadow grasses. Forget me-nots, blue-eyed grass and, I suspect, crocuses in the spring. I miss Queen Anne's Lace. Maybe they could put in some of those. Nothing is red. And thank God there are no rhododendrons.

There's a simple steel door for the caretaker.

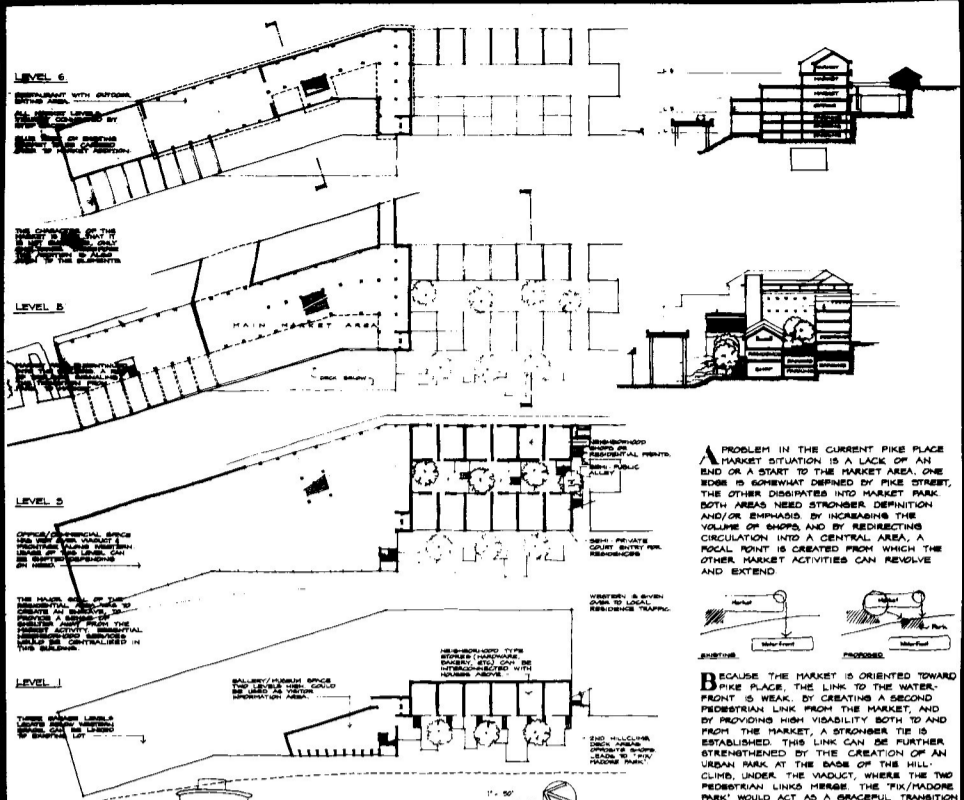
The deer aren't very happy about the Burlington Northern but they know when it's coming. There is a fountain and semicircular pool at the south end. The sound of falling water is evocative and I would like to think the animals, in innocence and good nature, hear the Viaduct traffic as distant rapids.

I like to watch them move in and out of shadow. Do they belong here? Are they safe? Are they a threat? Is the challenge not to cross the line (visual-structural-aural) or to cross it? With a bear can? With a rock? Some boys stoned a woman to death in a park when I was a kid.

Someday someone is going to harm these deer.

*View from my design to windows*

*Do you see the deer? They're always there. It's not easy to see.*



**LEVEL 6**  
 [Detailed architectural drawing of Level 6 showing floor plan and elevations.]

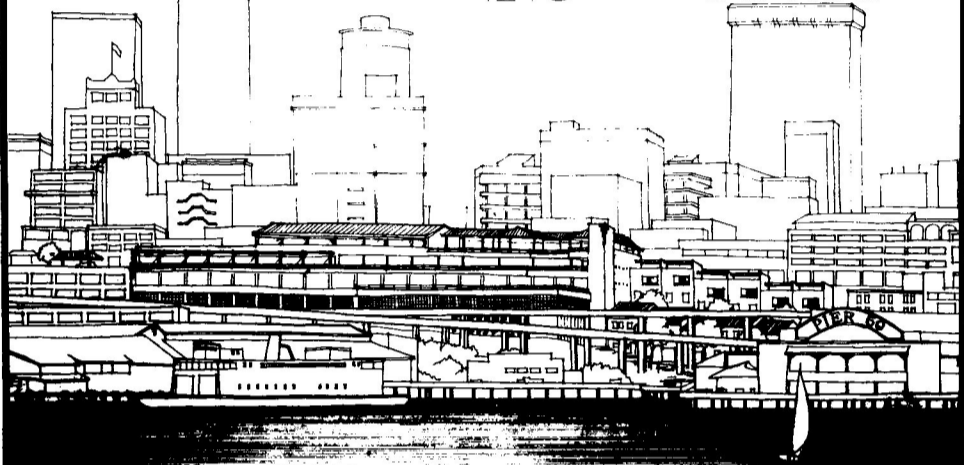
**LEVEL 5**  
 [Detailed architectural drawing of Level 5 showing floor plan and elevations.]

**LEVEL 4**  
 [Detailed architectural drawing of Level 4 showing floor plan and elevations.]

**LEVEL 3**  
 [Detailed architectural drawing of Level 3 showing floor plan and elevations.]

**PROBLEM IN THE CURRENT PIKE PLACE MARKET SITUATION IS A LACK OF AN END OR A START TO THE MARKET AREA. ONE SIDE IS SOMEWHAT DEFINED BY PIKE STREET, THE OTHER DISMAYED INTO MARKET PARK. BOTH AREAS NEED STRONGER DEFINITION AND/OR EMPHASIS BY INCREASING THE VOLUME OF SHOPS AND BY REDIRECTING CIRCULATION INTO A CENTRAL AREA. A FOCAL POINT IS CREATED FROM WHICH THE OTHER MARKET ACTIVITIES CAN REVOLVE AND EXTEND.**

**BECAUSE THE MARKET IS ORIENTED TOWARD PIKE PLACE, THE LINK TO THE WATERFRONT IS WEAK. BY CREATING A SECOND PEDESTRIAN LINK FROM THE MARKET AND BY PROVIDING HIGH VISIBILITY BOTH TO AND FROM THE MARKET, A STRONGER TIE IS ESTABLISHED. THIS LINK CAN BE FURTHER STRENGTHENED BY THE CREATION OF AN URBAN MARKET AT THE BASE OF THE HILL CLIMB, UNDER THE VIADUCT, WHERE THE TWO PEDESTRIAN LINKS MERGE. THE "FIX/MADONE PARK" WOULD ACT AS A GRACEFUL TRANSITION FROM MARKET TO WATERFRONT.**



**DEER PARK (PLACE): A research biologist's perspective**  
 Robert Lawson

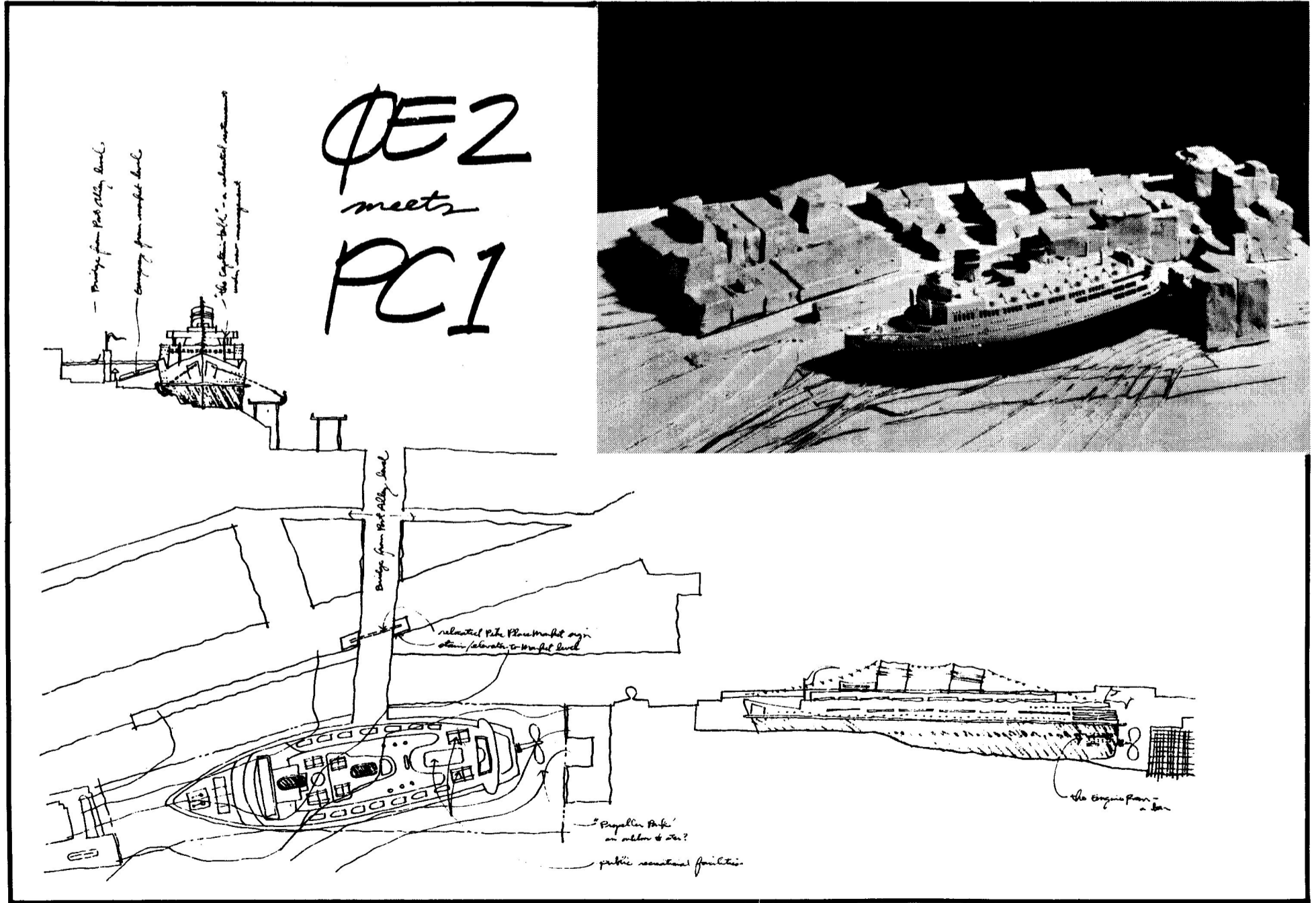
**UWAJIMAYA REDUX**  
 Yoshikado Koyama

**QE2 meets PC1**

*— Bridge from Port Alley level*

*— Bridge from market level*

*— "The Capital Hill" — a related structure under development*



*relocated Pike Place Market sign station/elevators to Market level*

*— "Propeller Park" an urban & sea?*

*public recreational facilities*

*the Capital Hill — a bar*

**RALPH DOID OUTDONE: "QE-2 Meets PC-1"**  
 John Thomas and Elizabeth Sterling



## REGRADE

... continued from page 3.

cant lots, the remaining "spite mounds" of those who defied it. A building on one of those "spite mounds" shown has survived to this day near the southeast corner of Second Avenue and Bell Street.

Built around 1890 as the Stockholm Hotel, the Victorian building survived because of its location along the northern flank of Denny Hill. Here the difference between the original grade of Second Avenue and the new level of the street amounted to only approximately 15 feet. This allowed the original owner to defy the regrade and keep the building habitable by constructing wooden stairs to the street below.

During the Twenties, the Regrade experienced new growth in service-oriented businesses and a number of one- and two-story commercial buildings began to fill up the empty lots. Street frontage became more valuable, and the final earth of Denny Hill was excavated from beneath the pre-regrade Victorian structure and an anonymous one-story brick building erected in its place. For the next fifty years this archi-

tectural amalgam of Denny Hill-as-it-once-was and the commercial Regrade we still see today escaped development and outlived all other survivors of the original regrade.

Today this building reminds us that when Denny Hill was leveled, Seattle lost a magnificent physical landmark and an irreplaceable part of its oldest architectural legacy. And for what purpose: an anticipated demand that never came. The regrading of Denny Hill was a story of unbridled enthusiasm based on a false economy. When sensibility prevailed, it was too late. The presence of this building in the Regrade is a quiet little monument to the demise of Denny Hill and the as yet unrealized potential envisioned for its replacement.

1. Sale, Roger, *Seattle Past to Present*, p. 74.
2. *Ibid*, p. 75.
3. "Denny Hill Humps Will Be Removed (Spite Mounds)," *Seattle P.I.*, October 2, 1910, Real Estate sec., p. 1.

### Rob Anglin

Rob Anglin is currently working as an architect and architectural historian. He recently won "La Coppa Pan" 's logo design contest and not long ago received an Honorable Mention for a combination table/chair he designed for the Arango International Design Competition.



## a reader writes

Dear Editor,

A friend passed on a copy of your paper (June/July '82), because our house was listed as #6 on the map of this island connected with the article "Bainbridge Island, Summertime Touring". We were, as always, pleased that the uniqueness of the house was noted. And it is unique, not only to the island, but I dare say to Puget Sound. The article neglects to mention that Hall Bros. Shipyards were originally at Port Blakely, before the move to Eagle Harbor. During this period our house was built by a ship carpenter (if that's the proper term) employed by Hall Bros. For that reason, he felt no plans (at least professionally drawn ones) were necessary, and the house is full of Olaf Haaglund's quirks, such as very steep stairs and a general feeling of being on a boat.

The scale of the house is deceptive. The outside looks very grand, but the "slack" is taken up inside with generally small rooms. The upstairs in particular suffers. The windows, in order to fit under the exterior dentils of the frieze, start at one's ankles & end at one's nose — with a ceiling height of only 7'4". The

coffered ceilings downstairs and "cozy corner" bay between living & dining rooms further reflect the fantasy & whimsy of the builder, as do the porticoes which again seem large, but are scarcely commodious enough for a rocking chair.

The fantasy of Mr. Haaglund is most apparent in the style of the house. Catherine Barrett states it is "a flat-roofed quasi-Italianate" house. Indeed, it is full-blown, hand-made Greek Revival. The flat roof is the catch — it burnt off in 1959, but the original was a steep-peaked, multi-gabled, dormered affair complete with widow's walk. It is much more a New England sea captain's house of 1840, or at least Olaf Haaglund's idea of one.

We acquired the property a year ago & will restore the house, including the roof, over the next few years. Interestingly enough, another article mentions Gertrude Jekyll — my strongest influence in landscaping — so you can well imagine the herbaceous, white, and gray shrub borders that we will be installing.

Jerry Sedenko  
Blakely Hill Farm

Kroll was a bit stung by criticism that he had abandoned design in favor of the users' choices. The metro station is an exercise in individual rather than social expression. Mushroom-like columns support the root balls of trees and shrubs above the station, which has wildly-irregular windows, skylights, and openings. Huge, cast-metal knobs

support the lighting system which wanders around the ceiling. Glass dividers are decorated with wandering, colorful floral designs. Every tendency to simplify and organize has been resolutely resisted. This project reveals a strong reference in Kroll's work to the Art Nouveau movement. Kroll studied architecture at la Cambre in Brussels, founded by Henry van de Velde and dominated by his followers. Like many Art Nouveau buildings which still dot Brussels, the metro station seems to be a research in individual freedom through fluid and entirely unpredictable forms which rely heavily on the craftsmen's skill for effect.

It is exceedingly difficult to classify the work of Lucien Kroll, which has everything to do with his fundamental intentions. As a continuing research into the variety and possibility of choice, each Kroll project corresponds to a specific site, program, client, context, and group of builders. They are in part dependent on the intentions of others, in addition to those of the project architect. As such, it is not a very predictable architecture. Its forms provide no general models; there are no appearances to imitate. Kroll's ideas about individual choice are the important generalizations, while his architecture remains particular and idiosyncratic.

Steven G. Cecil

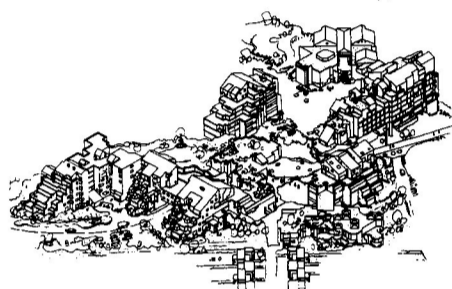
Steve Cecil, who is a graduate of the University of Washington's Master of Architecture program, has lived and traveled in Europe. During a trip last fall he met and interviewed Lucien Kroll at Kroll's home. Steve also writes for the *Madison Park Post*.

## KROLL

... continued from page 1.

irregular courtyards which seemed to increase the chance encounter with neighbors and friends. There were no back doors to the complex.

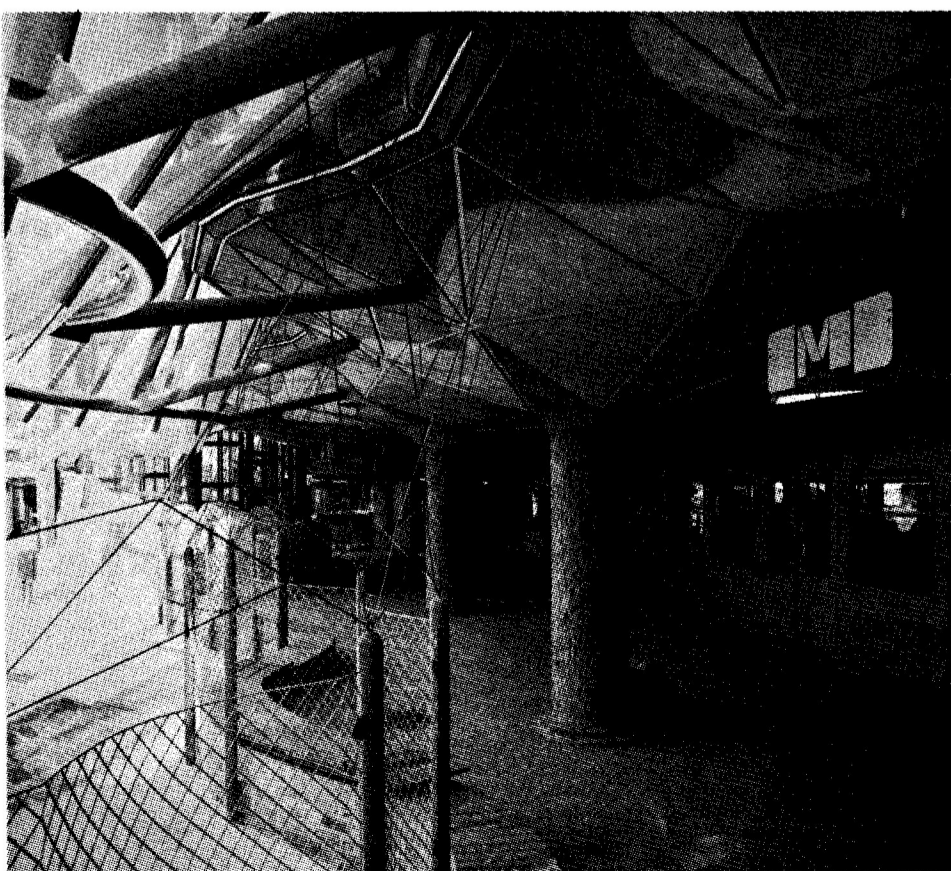
As the project was built, the construction workers were brought into the design process as well. The Kroll atelier designed some specific, primarily public portions of the project and the basic support systems for the rest. Then a selected range of building products and materials were offered to the workers with the general instruction to complete the project. The goal was twofold: to provide meaningful variety in the final appearance and to engage the imagination and skills of the workers. The experiment was successful on both counts. Kroll has commented that the workers' routine was altered. The transistor radios were all turned off — the workers had to stop and think. Not all the decisions that were made were good, but the small failures in the middle of such great variety seem more tolerable than monumental failures in a simplified landscape.



Campus plan isometric, Woluwe-St-Lambert.

Five large buildings were constructed in this fashion. The remaining portions were abandoned by the University in the mid-seventies, as the political climate changed. Landscaping was not funded, and the colonizing weeds and plants lend a feeling of "old construction site" to the place. Woluwe'-St-Lambert is striking to see for its scale as a bold experiment and for the complexity which it introduced through the deliberate balancing of the intentions of designers, users, and builders.

Kroll's recent work contrasts with the Woluwe project. The metro station at the same site, which has just been completed, is an excellent example. No user input was employed here. Perhaps



Station de Metro Alma, recently completed at Woluwe-St-Lambert.



### Don't judge this stove by its beauty!

They say beauty is skin deep. However, the Petit Godin has an inner beauty as well. The care and workmanship that goes into making this stove beautiful also produces one of the most efficient stoves on the market today. So efficient, many owners report their stove saved them as much as 50% of the cost of heating their home. Others claim it heated their entire home.

Most stoves are designed to burn only one fuel. Some burn only wood. Some burn only coal. The Petit Godin is designed to burn both coal and wood as effectively as those designed for one fuel.

The Petit Godin has proven itself in the homes of France since 1889. Available in two sizes: large for house-size warmth and small for room-size warmth. Both sizes require little floor space and the smaller vents easily into a fireplace. You have a choice of three enamel colors: sand, cedar green and brown.

**GODIN**

**The Woodstove Store**

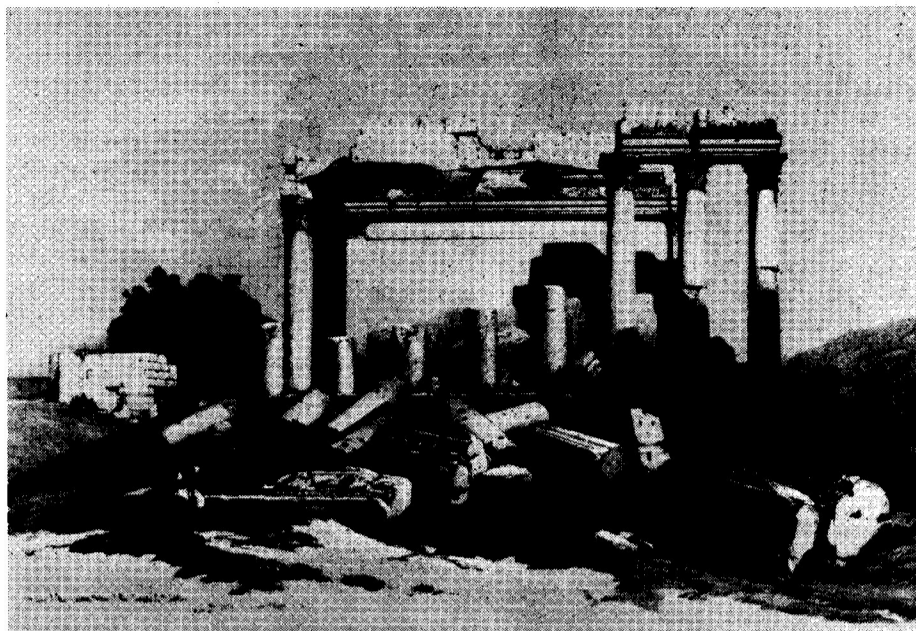
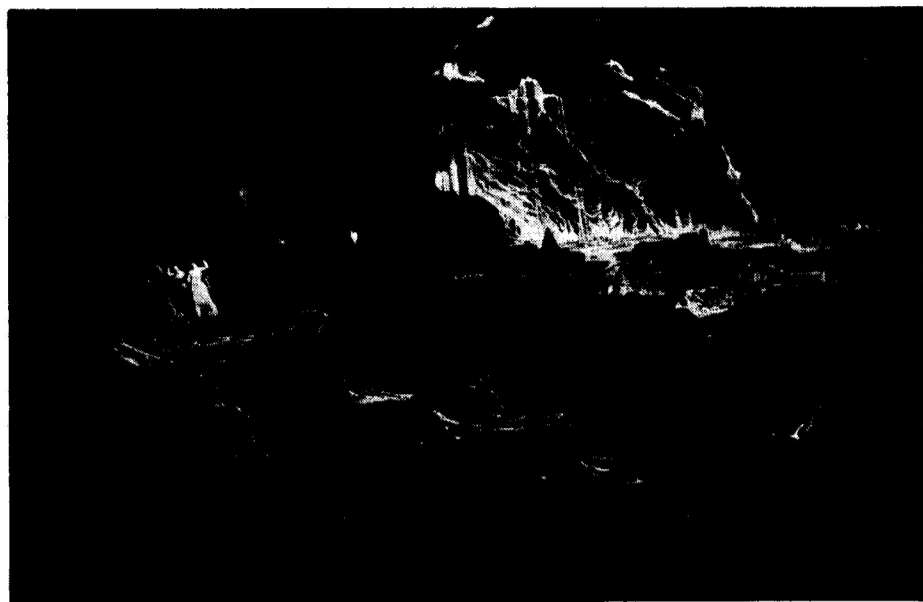
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# TARGET SEATTLE

## PREVENTING NUCLEAR WAR

**TARGET SEATTLE will be a week-long dialogue on how best to prevent nuclear war. Its purpose is to encourage citizens to inform themselves, decide where they stand, and then act on their convictions. TARGET SEATTLE will offer the opportunity to consider the alternatives thoughtfully and systematically.**

TARGET SEATTLE is a citizen-supported, non-profit organization. Tax-deductible donations may be sent to TARGET SEATTLE, 904 - 4th Avenue, Seattle, Washington 98104. Phone 382-5018.

### Program Outline

- Sept. 24: Keynote address: Richard Lyman, president of the Rockefeller Foundation and former president of Stanford University.
- Sept. 25: All-day symposium on the medical, psychological, environmental and ethical implications of nuclear war and the threat of nuclear war. Participants include physicians Judith Lipton and Paul Beeson; Harvard Medical School Professor of Psychiatry John E. Mack; Jonas Salk, developer of polio vaccine; and David Brower, head of Friends of the Earth. Afternoon sessions feature Richard Falk, authority on international law; Father William Sullivan, president of Seattle University; and Rabbi Norman Hirsch of Seattle.
- Sept. 26: Individual church programming on prevention of nuclear war.
- Sept. 27: U.S. Defense Policy
- Sept. 28: Nuclear freeze proposals
- Sept. 29: Disarmament initiatives
- Sept. 30: Economic implications of the arms buildup "What about the Russians?"
- Oct. 1: Pollster Lou Harris presents findings of his latest poll on American attitudes about the threat of nuclear war.
- Oct. 2: Finale in the Kingdome, featuring Archibald Cox, national chairman of Common Cause, and other national figures.

This advertisement was donated by ARCADE.

# ARCHITECTURE ON THE WALLS

On July 14 "Speaking a New Classicism: American Architecture Now", an exhibition of 137 renderings, axonometric drawings, photographs, and models, assembled by Smith College, opened at the Portland Art Museum. According to Helen Searing, Curator of the exhibition, "New Classicism" is defined as "the presence in a given design of recognizable classical motifs, . . . formats, . . . and typologies." While adequate, that definition seems an oversimplification of this emerging trend.

The exhibition presents the art of the architect in its rendered form. One sees mainly exteriors of buildings, rendered two-dimensionally with Zipatone, Prismacolors, and watercolor washes. Designs are not based on one particular historical style but on an amalgamation of styles.

The great and good practitioners of Post-modernism are represented. Philip Johnson's "New Playhouse Theatre" in Columbus, Ohio is displayed in a photograph of a drawing. His acute attention to detail and perspective caused one architect to respond, "This looks like something my father did 50 years ago."

The estate-like country home has also made a return appearance. Venturi, Polshak, Gluck, and Graves all offer schemes for little palaces in locations from Connecticut to California. These homes have in common little round windows, colonnades, the non-primary colors of Post-modernism, and curious cross-references to historical motifs. "Taking something familiar and making it slightly off can make its familiarity eloquent," Venturi has written of his "Country House Based on Mount Vernon."

This exhibition is an exposition of Post-modernism and raises some questions about the present state of architecture. If this new style is, as Curator Searing thinks, "a revolt against the monosyllabic, if not mute, stance of modern architecture," it looks to be in the throes of battle against the straight line. These architects are trying on historical styles as if to find a new, improved language for building. Right now they appear reactionary, wrapped up in the facade and in the glories of other times, as if architecture, like life in these poor days, is unsatisfying.

When San Francisco architect Herbert McLaughlin spoke in Portland recently, he said that architecture is in a period of insecurity. Architects don't seem to know what to make now that the guiding light of Modernism dims. That insecurity is displayed in "Speaking a New Classicism," at once a colorful and a troubling exhibition. Perhaps the show will spark a renewed interest in the built environment. One can't help but look up at the skyline after leaving the Art Museum.

The exhibit ends August 22.

**Martha Bergman**

*Martha Bergman is a Portland resident and the new staff director of the Portland Chapter A.I.A.*

## U W ARCHITECTURE

The College of Architecture and Urban Planning has announced an (almost) entirely new administrative leadership roster. They are: Gordon Varey, Dean-elect; Robert Small, Architecture Chair; Steven Goldblatt, Building Construction Chair; Sally Schauman, Landscape Architecture Chair; Donald Miller, Urban Planning Acting Chair (summer); Norman Johnston, Urban Design Acting Chair.



## VON ECKARDT

tal of all, an abandonment of history, the historical context and the idea that building forms should evolve out of their functions. In these ways, Architecture has discarded or forgotten much of what Von Eckardt claims to be its primary purpose — a social responsibility, the building's individual responsibility to the site, climate, and urban context. When Architecture is pursued as Style, as Post-modernism is practiced, Architecture is, he suggested, "traveling up a blind alley".

Despite certain failures of Architecture, discernible trends and movements in the United States give Von Eckardt hope for the quality of our cities. Diverse groups, formed in the 60's and 70's around single issues, ranging from preserving Victorian buildings to preserving the wilderness, have become more comprehensive in their interest and are forming alliances. Today historic preservation groups, environmentalists, arts groups, and neighborhood organizations are beginning to work toward the common goal of a livable environment. This is a new spirit in America, according to Von Eckardt. In it he perceives the grass-roots reappraisal of Architecture and the beginning of an integrated approach to the design of the built environment. He chastised his audience, saying that architects should be leading this rethinking, instead of being led by it; that it is time for all of them to be

come deeply involved.

In describing this new movement, Von Eckardt made a point of saying that the objection is not directed against Architecture per se, that it is not concerned with pitting Modern versus "non-Modern" architecture. (The Modern Movement was a rich and creative period with great and popular achievements, one of the more notable recent examples of which is Pei's East Wing addition to the National Gallery of Art.) Rather, its central concern is simply to achieve good architecture, not bad architecture. To reinforce his point, Von Eckardt defined good architecture as socially responsive and bad architecture as that which forgets its social purpose in its concern for style. He called for an Architecture based on humanism, asking to abandon the notion that growth be skyward or larger. Examples of such work locally are found in Portland's Transit Mall and Seattle's Pike Place Market, both of which respond to social needs and de-emphasize questions of style. It is, he concluded, "Better to be good than to be original."

**Iain Robertson**

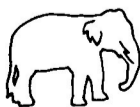
*Iain Robertson, a native of Scotland, is a landscape architect trained first as an architect. He is currently living in Portland and working in the Portland office of Jones & Jones. Iain will join the University of Washington's Landscape Architecture faculty in the fall.*

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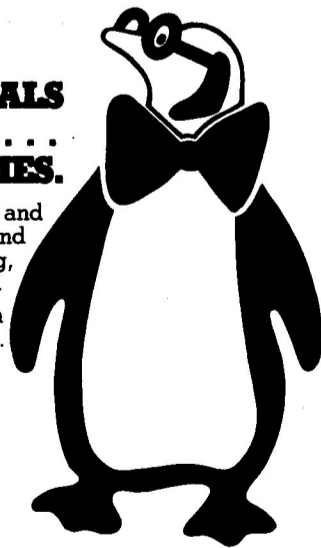
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Seattle's own example of good architecture, Pike Place Market. Sketch by Fred Redmon.

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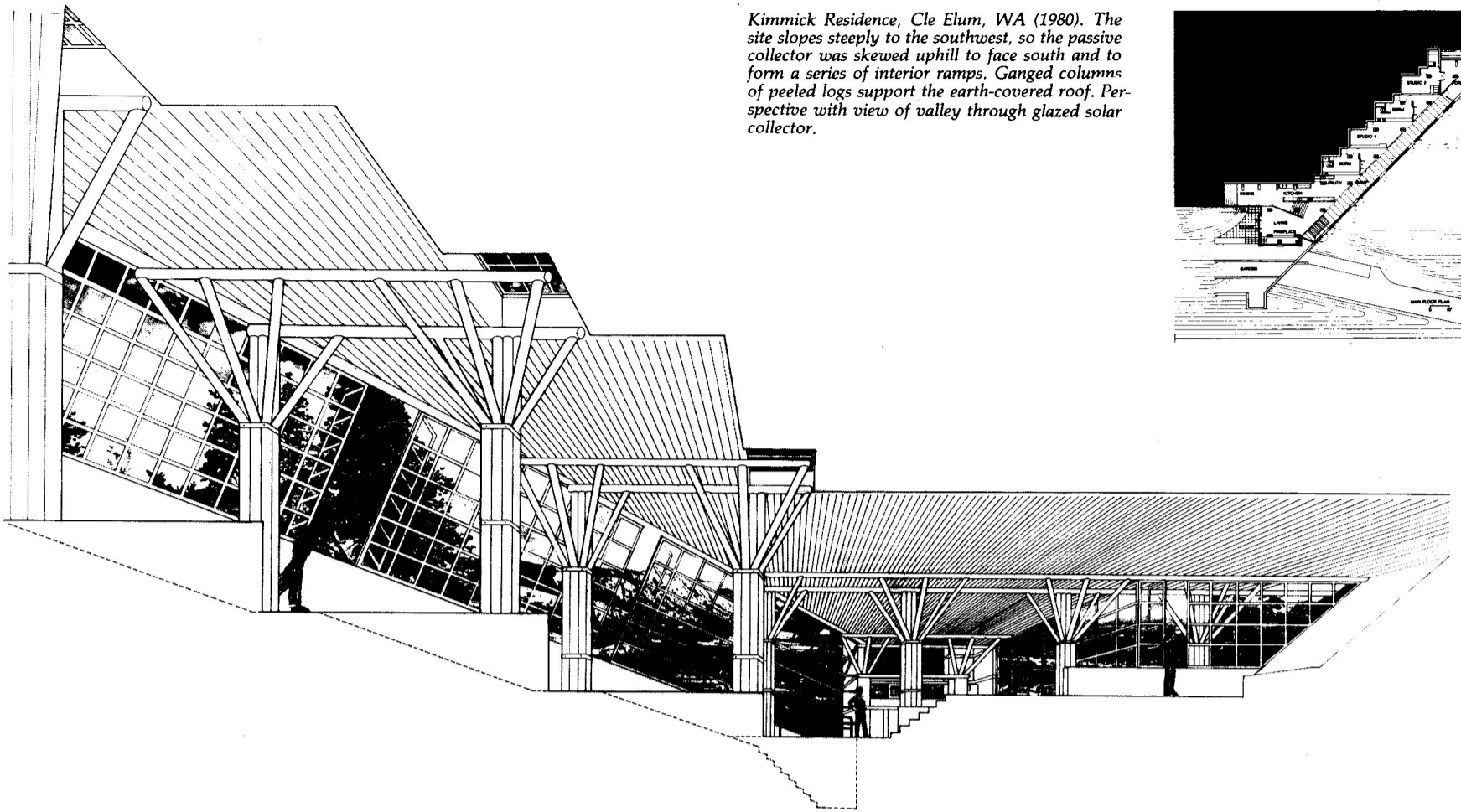
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Special thanks to the Naramore Foundation and to the Allied Arts Foundation for their sustaining grants to ARCADE.

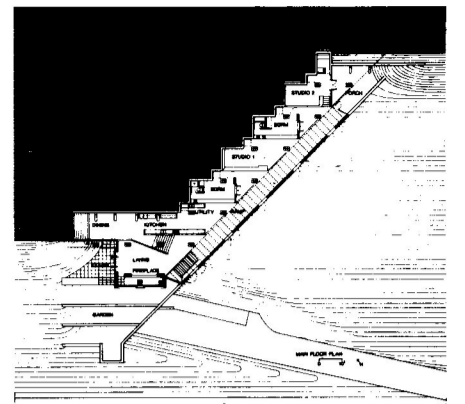


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*Kimmick Residence, Cle Elum, WA (1980). The site slopes steeply to the southwest, so the passive collector was skewed uphill to face south and to form a series of interior ramps. Ganged columns of peeled logs support the earth-covered roof. Perspective with view of valley through glazed solar collector.*



## northwest architecture

# MILLER/HULL PARTNERSHIP

David Miller and Bob Hull came to Seattle in 1977 to open a regional office for the Vancouver firm RIA Architects. The pairing survived the demise of the parent organization in 1980, and since then the Miller/Hull Partnership has gone on to build an impressive body of innovative design projects.

Both partners are WSU graduates and both served stints in the Peace Corps — Miller in Brazil and Hull in Afghanistan. Hull returned to the U.S. to work for Marcel Breuer while Miller went to the University of Illinois for his Master's degree and then to SOM in Chicago and Arthur Erickson in Vancouver. In 1975 Miller went to work for RIA and soon persuaded Hull to follow suit. The two considered going out on their own in 1977, but an offer from RIA to open a Seattle office for them instead promised the benefits of an established office for the difficult start-up period.

Working on their own has given Miller/Hull the opportunity to explore shared design interests in their projects. Both men admire the work of James Stirling, Norman Foster, and Louis Kahn, and the influences of these architects can be seen in their work. Structure, for example, is used as an expressive element, in an idiom analogous to those used by the Late Modern architects, and there is a functional bent to the use of materials rather than an ornamental one.

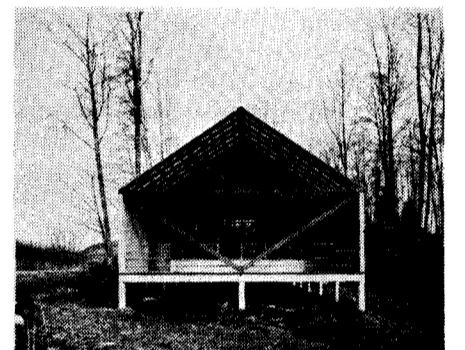
Perpetual budget constraints and the firm's concern for passive solar design have led to the recurring use of certain materials and elements (in particular, glazed roll-up garage doors, which show up in residences and at the Petosa Shopping Center) always used in innovative ways.

Although most of the office's design work is borne by the two partners, the staff has been with them for several

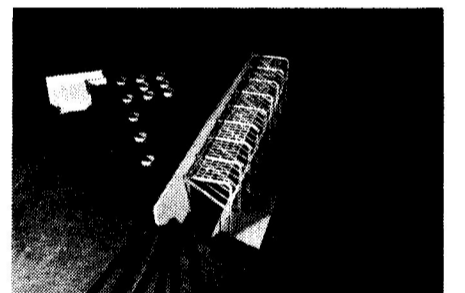
years and by now understands their approach thoroughly enough to support it through additional design input. Miller and Hull design together, frequently tossing conceptual ideas back and forth to push each other further than either might go alone. For them, this process works well, and they continue to produce inventive and practical projects.

**Alan Razak**

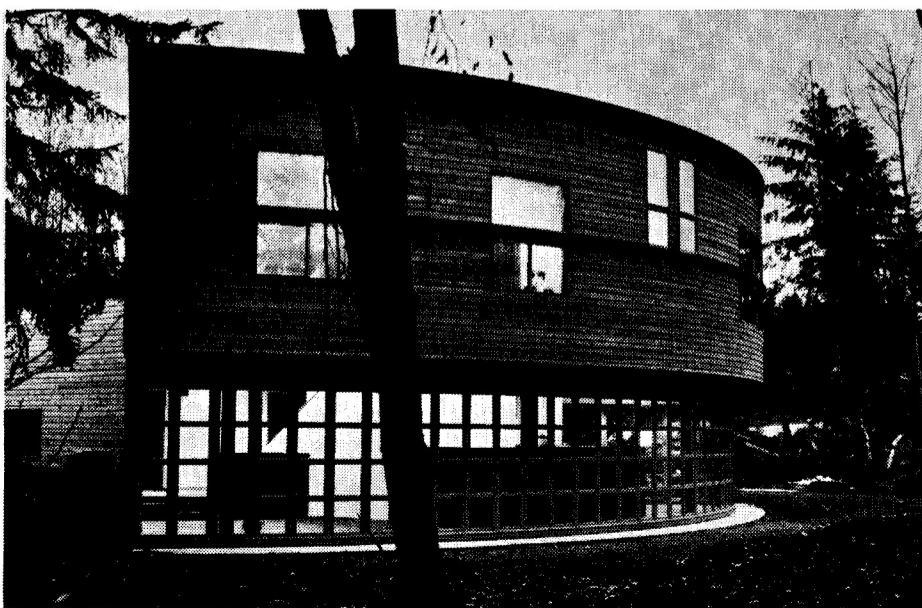
*Al Razak writes for ARCADE. His interest in fostering good local design (and a good game of squash) led him to write about the Miller/Hull Partnership.*



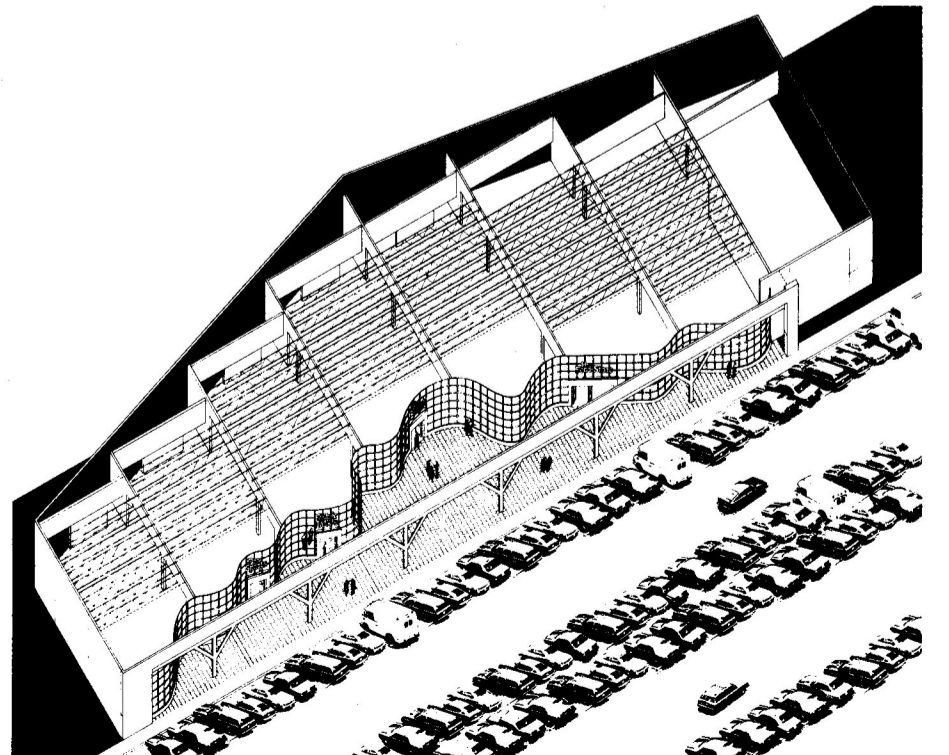
*Cedar Hills Activities Building, Maple Valley, WA (1980). This extremely low-budget building utilizes economical materials — plywood siding, corrugated steel and fiberglass roofing, and pre-formed wood trusses — and crisp detailing. Piers elevate the slab above unstable soil.*



*Hansen Residence, Moses Lake, WA (1980). An earth-sheltered passive-solar house designed for a family of four on a small farm site. Three feet of soil cover the roof; the entry is a tunnel to the north. Garage door sections form a greenhouse in winter, roll up to shade the porch in summer.*



*Passive Solar House, Mill Creek, WA (1981). In this "spec" house, the lower floor window wall/solar collector curves to follow the path of the sun. Activities are arranged behind the wall to best utilize sunlight and warmth at different times of day.*



*Petosa Center, Monroe, WA (1980). Wood frame glass garage door sections turned on their sides form curving storefront walls for shops at a retail mall. Remaining construction is tilt-up concrete, truss-joists, and slab-on-grade.*