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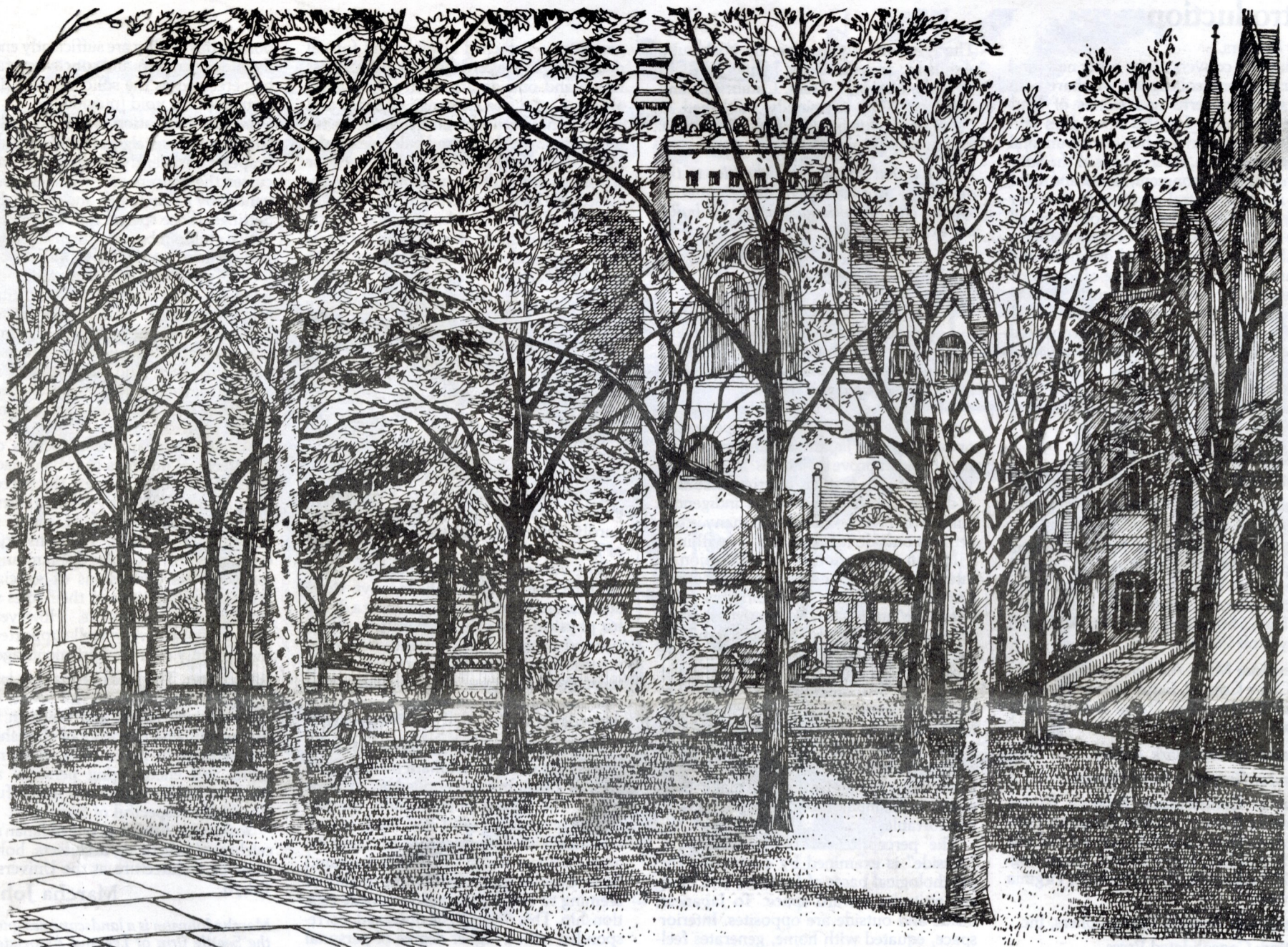
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## LAURIE OLIN NOTES OF A NATIVE SON

Laurie D. Olin was appointed chairman of the Landscape Architecture Department at Harvard in July 1983. Olin had been on the faculty of the University of Pennsylvania's Department of Landscape Architecture and Regional Planning since 1974 and is a partner in the Philadelphia-based environmental design and planning firm of Hanna/Olin, Ltd. He joined the Harvard GSD faculty as adjunct professor of landscape architecture.

Olin received his early training as both an architect and landscape architect in Seattle. While completing his architecture degree (1961) at the University of Washington, he worked as an assistant landscape architect with the firm of Richard Haag. From 1960-72, he worked as a planner/designer for the Port of Seattle Authority, and as a project designer for two Seattle-based firms, including that of Fred Bassetti, and for the New York firm of architect Edward Larrabee Barnes.

Olin's professional practice has involved both large and small scale urban and suburban landscape planning and design. His recent projects include the landscape design

of Johnson and Johnson's International Headquarters on a 22-acre urban renewal site in downtown New Brunswick, New Jersey; design work for a 12-block redevelopment plan known as 16th St. Transitway/Mall in Denver, Colorado; the landscape design for ARCO's Research and Development Center, a 200-acre suburban site in Newtown Square, Pennsylvania; the master plan and detailed landscape design for a plaza and walkways on the central campus of the University of Pennsylvania; the landscape design for a new town in Kuwait City, Kuwait; and the new Esplanade at Battery Park City, New York.

On these and other projects, Hanna/Olin worked closely with such leading architectural firms as Davis, Brody & Associates, Llewelyn-Davies Associates, and I. M. Pei & Partners.

Laurie Olin has agreed to be a juror for both the Washington Chapter of the American Society of Landscape Architects' Honor Awards this fall, and for the Seattle Art Museum site design competition, jointly sponsored by the Seattle AIA and BLUE-PRINT: for Seattle (see August Calendar).

### LANDSCAPE ARCHITECTURE IS A FIELD OF AMBIVALENCE

Despite its deep social importance and frequent, deep emotional gratification, part of the difficulty of landscape architecture lies in the fact that not only does it have built-in dichotomies common to all great arts, it has several of its own which are rarely acknowledged, let alone discussed. Like its powerful other half, the architecture of buildings, landscape architecture encompasses both design and planning. The latter, despite the vagaries of personality and working style, is subject to rational scrutiny, to quantification, to the tests of criteria and replication that we expect of engineers and scientists, and yet it is here that we find the first deep division in the spirit of landscape architects. Put simply, most physical planning, especially that of landscape planning, is for development, for urbanization, for the accommodation of new users and greater numbers of people and activities in an area which

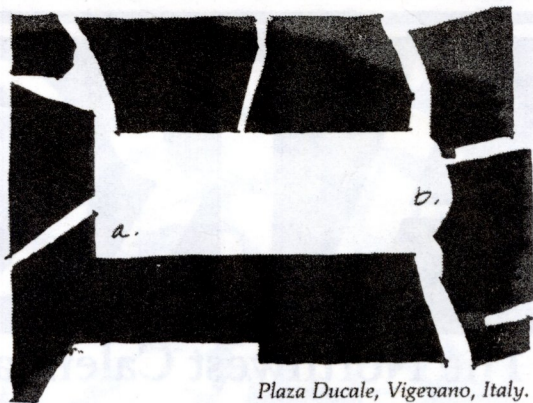
currently has some other existing character and capability. Often this existing character is rural, agricultural, or natural. Often, too, this is a landscape that is more highly regarded by landscape architects (and by many others, including clients) than the landscape which is to replace it.

Interestingly enough, many landscape architects genuinely espouse a love of natural and non-urban landscapes, defending them, worrying about them, and at the same time acting as one of the leaders in the facilitation of their demise through the planning of new developments, PUDs, highways, housing, shopping centers, suburban offices — the list is familiar. In fact, it describes the bulk of the work in the offices of landscape architects throughout America and especially in the West.

It would be unfair not to mention that landscape architects are often the only professionals involved in the development process who fight for every inch of wetland preservation, who lobby for trees, who map the floodplains, who argue about high densities, who try to salvage a regional pattern, a spirit, a hard pressed ethos. But

... continued on page eleven.

# ARCADE Letters & Review



Plaza Ducale, Vigevano, Italy.

## Introduction

Dear Readers,

Through conversations with new and old friends and colleagues, we share with you some concerns and stories of landscape architects. Let this open eyes and minds to viewpoints of this environmental design profession. As stewards of the natural and built environment, landscape architects are in a central position to discover and reveal the landscapes around us all. They do this with a sense of responsibility as cultural interpreters and designers and as human beings with a sense of joy, ebullience, and humor. As our world shrinks, let us grow in our vision and understanding of landscapes. Our visions are enhanced by collaborations, communication, and awakened curiosity. So ask a landscape architect a question today!

No fooling.  
The Guest Editor

### August/September Issue:

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**The Aesthetic Townscape**, by Yoshinubo Ashihara, translated by Lynne E. Riggs, published by MIT Press, Cambridge and London, 1983. Originally published in Japan as *Machinami no bigaku*, by Iwanami Shoten, Tokyo, 1979.

*How is it that Japanese, so attentive to the design of exquisitely beautiful interior spaces, end up with such unsightly building exteriors?*

**T**he *Aesthetic Townscape* is an example of intriguing theories presented side by side with observations, case studies, and anecdotes in a spirit of warm affection for both the topic and the reader.

The intent of the original Japanese version of *The Aesthetic Townscape* was to open the eyes of Japanese planners to ways they could improve their cities. In its English version, it goes further, offering lessons in a design approach based on indigenous culture that will be valuable in many urban settings outside Japan as well as within.

It is an exploration of the perception of interior and exterior spaces, set in the context of a comparison of the differences between the Japanese and Western design traditions. With gentle humor, Ashihara demonstrates careful consideration of cultural differences in the understanding of space. Rather than conclude that there is an ideal method of designing improved urban spaces, he suggests that new townscapes sustain and work from within the historic traditions of the community, while introducing principles that will make those places more memorable, meaningful, and comfortable.

The perception of being "inside" or "outside" is examined by comparing the psychological bases of Japanese and Western attitudes toward space. To Japanese, inside and outside are opposites. Interior space, equated with home, generates feelings of personal attachment and responsibility. Exterior space is someone else's and

generates a detached attitude and formal demeanor. In Western cultures, by contrast, inside and outside are often interchangeable, e.g., the free exchange of space and activity that occurs on an Italian street via open windows, doors, and balconies. Ashihara contends that when public outdoor spaces in any culture are sufficiently enclosed and have characteristics that trigger a sense of being *inside*, personal attachment to that space is enhanced, pride is supported, and more meaning is lent to the townscape.

In comparing the Japanese and Western traditions, Ashihara examines the basic components by which space is defined. He calls the Japanese approach Architecture of The Floor: the floor alone or with barely perceptible, diaphanous walls, establishes a symbolic room, e.g., a mat simply unrolled beneath a tree defines a ritual enclosure during the cherry blossom festival. Those upon the mat feel as if indoors, looking out onto the landscape. The interior-exterior relationship is purely symbolic; it hardly matters if paper-thin walls are there or not.

The Western approach could be called Architecture of The Wall: massive stone and masonry fortifications indicate a desire for physical, not ritual, separation of interior and exterior. Thick, weighty walls characterize the dominant townscape elements throughout Europe and the Mediterranean, and the definition of urban space there depends on walls.

While visiting areas in which walls were powerfully evident Ashihara observed the Gestalt phenomenon applied to exterior space. The Gestalt phenomenon, the perceived reversal of solid and void, is well known in two dimensions. (The classic example is Edgar Rubin's vase/face diagram.) Some exterior spaces exhibit the quality of seeming to reverse the inside-outside relationship. This reversal, he observed, corresponded with a higher degree of personal comfort and, frequently, a more memorable, distinctive space. Exterior spaces that

possess this quality are sufficiently enclosed by interior corners and concave surfaces to be perceived as the solid element (inside) instead of the void (outside).

In his examination of the psychological bases for the nostalgic affection some townscapes consistently elicit, Ashihara discusses the concept of Primal Settings advanced by Kevin Lynch and others. Primal Settings, those special nurturing places to which children become intensely attached, and which, intriguingly, almost always include gracious, large trees, are evident in adults as recurring themes in writing and art and nostalgic memories of places. He points out that the inclusion of primal setting elements does much to create memorable townscapes. And memorability is critical to achieving the attachment that enables people to fully enjoy and feel responsibility for an area.

Ashihara, an architect, focuses on the architectural qualities of urban space: the construction of buildings, the perception of space as defined by walls, floors, and overhangs, the effects of night illumination on buildings. He conspicuously de-emphasizes the roles of plant and land forms in his discussions of spacial definition; examinations of their roles would enhance his arguments. However, his key points are very well-supported and thoughtfully expressed to encourage wide application. The ideas of making exterior space feel more like interior space, reversing perceived solids and voids in urban plazas, utilizing elements of cherished primal settings to make cities more memorable, and encouraging personal attachment to public places are insightful and eloquently respectful of humanity.

Yoshinobu Ashihara, one of Japan's most celebrated practicing architects, holds the chair of architecture at the University of Tokyo.

**Marcha Johnson**

Marcha Johnson is a landscape designer with the Seattle firm of Lee and Associates. She volunteers frequently in local urban planning endeavors.

Dear Editors:

Your feature article in the June/July issue on the transformation of Bellevue was very interesting. It would seem their City planners are learning from the mistakes of other cities, even Seattle. I must admit that I too have wisecracked about Bellevue and have always gone to the Real McCoy, Los Angeles, for the experience, but I have seen pictures. And if their new land use policies work, I may cross the Lake in a few years, get off the Freeway, and go into Bellevue for the first time since coming to the Northwest in 1963.

Sincerely,

WILLIAM J. JUSTEN, P.E.  
Director, Seattle Department of Construction and Land Use

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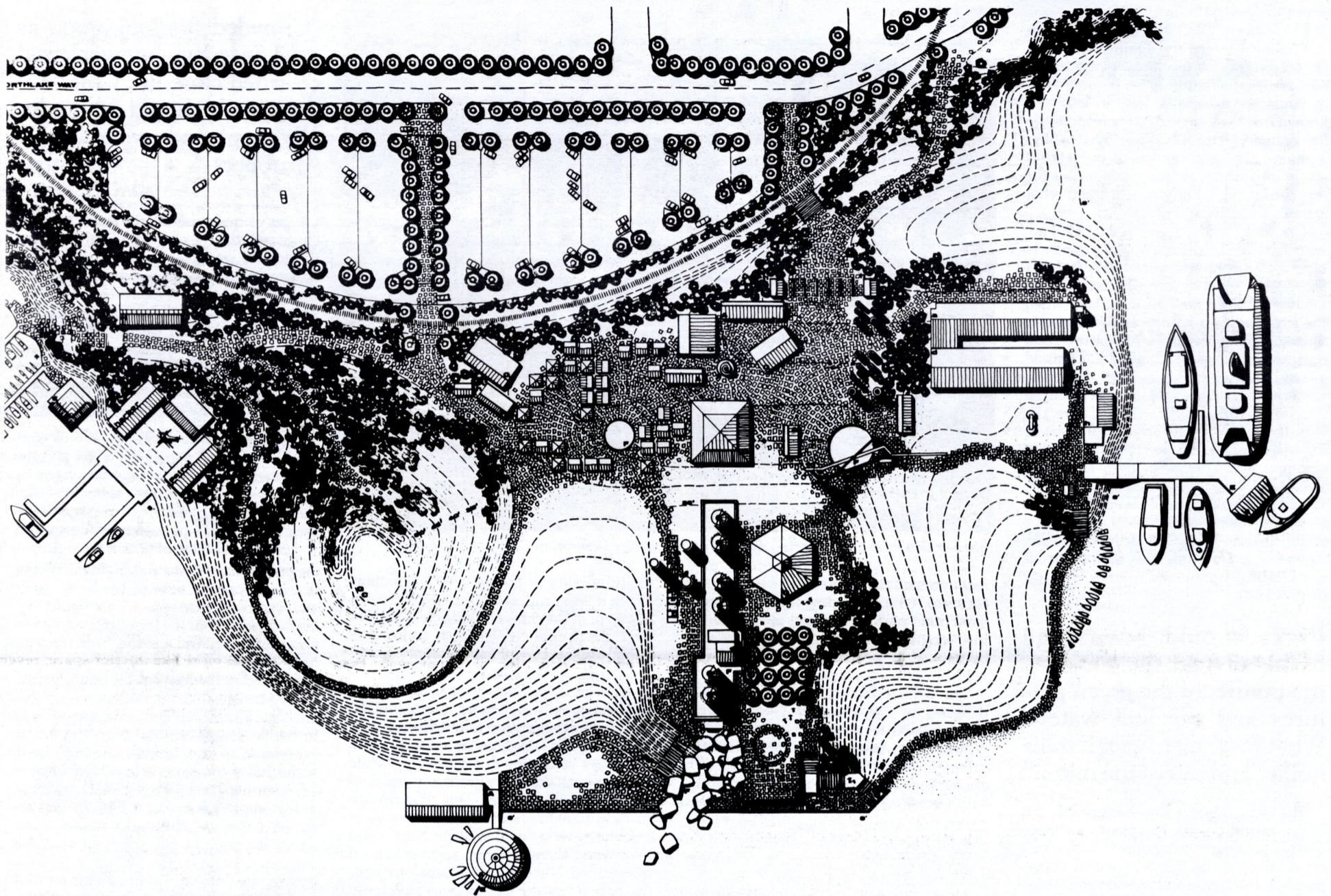
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# Richard Haag:

## Excerpts from an Interview

Rich Haag is the Godfather of Landscape Architecture in the Northwest! His office was a school in itself. There were several hundred people who worked there. His spiritual quality, his ethics and his fighting spirit set examples for the profession. Even after 10 years when I thought I could second guess him, he would come up with new ideas. I really admired that.

—Kenichi Nakano, landscape architect



### **GAS WORKS PARK MASTER PLAN RICHARD HAAG ASSOC.**

**T**he first educated people I ever knew about were landscape architects. They would visit my father's nursery from Philadelphia, Saint Louis, and so on, because he had specimen trees. They would often spend the night there. I'd be at the dinner table with these people, and "Where did these people come from? They are different from anyone I know."

**JB** - Was that before you were ten?

**RH** - Yes. I remember the depression and my father not showing up for dinner and then he came in, "The bank is closed, the market has crashed!" I remember the WPA.

**BS** - You went to the University of Illinois for undergraduate work and Harvard for graduate work?

**RH** - Yes, I went to Illinois for three years, and then when I had milked the staff there, I was encouraged by Sasaki to go to Berkeley, because that was where it was all happening. . . . Royston, Geraldine Knight-Scott . . . some really good people. That was good for me to have to make new contacts, new friends in a different environment and context. I got into the California Cult.

**BS** - So then you went to Harvard? Did you work in between?

**RH** - Yes. One summer I worked with Sasaki, and then the summer I went to Harvard, I worked with Dan Kiley. So I had good experiences. You could just about choose who you wanted to work for then and where you wanted to work. So I worked for Sasaki, Kiley, Camp Miller, Ted Osmundson, and Larry Halprin . . . just name dropping now. . . .

**JB** - Is that an important part of forming your philosophy, having come in contact with so many different people and places?

**RH** - Yes. I think it gave me an overview and sense of personalities. At Berkeley, Royston; and at Illinois, Stan White. I purposefully dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

**BS** - And you were in Japan for two years?

**RH** - Yes. I lived in a working man's section of Kyoto, Japanese style; Japanese house, and I traveled throughout Japan.

**BS** - Is it true that your trip to Japan helped to sift things out for you?

**RH** - Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

**BS** - It seems to me that in moving around the country that you had a whole series of mentors. Were there people or places that were especially important?

**RH** - Yes. My childhood and my father. We lived in a very rural area. He had a nursery and animal farm.

**BS** - That really laid the foundation.

**JB** - How do you think that influenced the way you do your work, having lived in so many different places? Does that make it easier to talk with people?

**RH** - Yes. It gives you a wider application of sympathy. You realize how little you need to get by. We surround ourselves with a lot of material things. We don't need all the space we think we do.

**JR** - Do you think there is a need for contact with something other than man-made materialism?

**RH** - You are on to one of my driving beliefs. There is a basic, fundamental, primordial relationship of human beings, humankind to the earth, the water, the vegetation, and all the endless relationships which are formed from each combination of these elements. Contemporary man is increasingly estranged from those really basic relationships. The main thing is that our children ought to have the chance to experience every one of those primordial things that humankind has experienced throughout evolution. Up in the trees, down from the trees, on to the savannah. Play with water, earth, fire — all children ought to have that opportunity. If they are denied these experiences, how can we expect them to be full minded, full bodied, healthy people? Much of my design is setting up situations where those forms of play, those activities, are provoked and allowed to happen.

**BS** - How does "genus loci" fit into this?

**RH** - Well, it does in that the first thing I would look for in a site are those most primal relationships. How is nature expressed in the site? Is there any portion of the site that still says "nature"? Have you heard of my "Rec Spec," recreation spectrum? It combines theories about why people play and how they play. It is a continuum, a base line, starting with the most spiritual, natural, to the most social, cultural, from survival to being submerged in urban activities. Each site fits into a context of other sites, and has a distinct highest potential for some part of this spectrum. Since I think that the experience in nature is the one that is the most diminished and the

most endangered, I am always trying to shift things a little in that direction. That is why Gas Works Park is interesting, because here is a site, a place, that has been ravaged, polluted, and has these iron totems, which turn out to be my crags, my cliffs, my forest. It still has a lake edge, there still is an overlay of those natural processes. Then you have to look at Gas Works in context with Seattle Center, Freeway Park, the mountains, the wild beaches, and say, "How does the 'Rec Spec' and the 'Genus Loci' all fit together in a nonstriving way?"

At the Battelle Northwest Center, Rich picked up on the swamp and natural aspect of the site, developing an informal, park-like setting as a foil to the order of the architecture. It is very successful.

—David Hoedemaker, architect

**BS** - Probably, all landscape architects in the Northwest have heard the term "non-striving." So, what does it mean?

**RH** - "Go with the flow." It has much more to do with evolution than it does with creativity. Be cool. Relax, and look for the signs, and work within that context. All sites have a soul. Water, vegetation, earth, and for every site, each has its capability. In the eastern cities, the problem is of recreation, not restoration. You have to start all over. Here, some of the best work we can do has to do with preservation.

. . . continued on page nine.

# The Olmsted Brothers & The Mediation of Nature in the Pacific Northwest

The name Olmsted has attained an almost legendary significance in the United States, for in almost every major city across the nation there is some park or landscape associated with it. It is well known that the Olmsteds were responsible for designing Seattle's Park System and many residential projects here, but it is not so obvious who was really responsible for this considerable body of work and what were its underlying motivations.

The first Olmsted was Frederick Law, who started a landscape design practice in New York City in the year 1857. In 1875 Frederick's adopted son John received an interest in his father's business, and when the firm moved to Brookline, Massachusetts in 1884, he became a full partner, and the firm was renamed F.L. and J.C. Olmsted. When Frederick retired in 1898, John and Frederick Jr. renamed the firm the Olmsted Brothers. From 1903 until well into the '30s, the firm was responsible for most of the major landscape design and planning commissions on the West Coast. This extensive practice was controlled by John Olmsted from Brookline until his death in 1922, at which time a West Coast office was established at Palos Verdes in California by James F. Dawson. This office carried out Olmsted's plans until James Dawson died in 1941.

**Parks should have "the beauty of field, the meadow, the prairie, of the green pastures and the still waters. What we want to gain is tranquility and rest of the mind."**

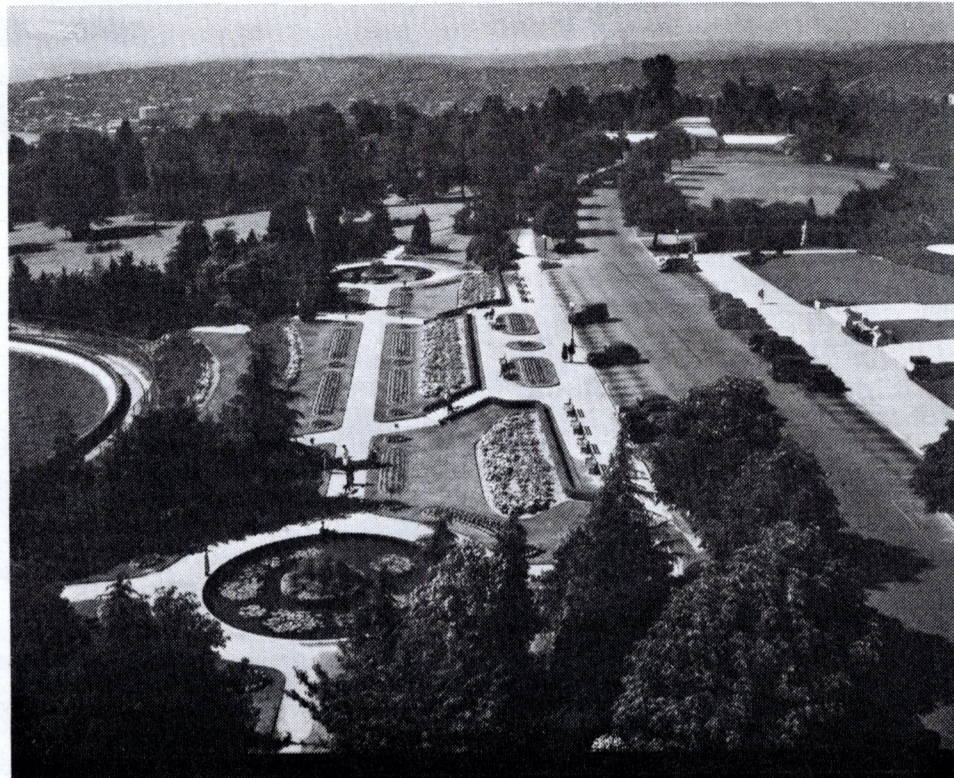
The work that the firm designed in the Puget Sound Region represents a continuum of landscapes extending from the center of the city of Seattle (central urban parks, boulevards, and subdivisions) into the country (residential suburbs and private estates). This continuum was a conceptual response to the natural changes in the landscape that occur as one moves out from the urban center into the countryside.

At the heart of this continuum is the Seattle Park System, which the Olmsted Brothers were hired to design by the City of Seattle in 1902. The principal feature of the plan was a 20-mile-long system of linked parks, boulevards, and parkways starting at the Bailey Peninsula on the west side of Lake Washington. It continued through Washington Park, skirting the unstable hillsides, across what later became the Montlake Cut, through the campus of the University of Washington, up Ravenna Boulevard, around Green Lake, through Woodland Park, across Inner Bay and Smith Cove, and up onto the Magnolia Bluffs to end at Fort Lawton. Much of this route already existed as a system of bicycle paths that had been created in the previous decade by George Cotterill, the former Assistant City Engineer.

Since few parks were served by trolley cars, their amenities were enjoyed primarily by adjacent private properties. In a revealing section of the Report, Olmsted's biases are clearly stated:

"Undoubtedly, it would be wise policy for the city to acquire the whole of this landslide. There is every possibility that if this is not done, it will be occupied by cheap houses, the existence of which in the proximity of one of the best residential districts in the city would tend to retard the rise in value of that district which its natural advantage should otherwise insure."

This bias is further expressed again in a later section of a report in which Olmsted



Volunteer Park circa 1946. Courtesy Seattle City Engineering Department.

recommends the creation of playgrounds for areas "which are comparatively remote from other park advantages and which before long will become densely populated by a class of people for whom the city ought to provide playgrounds."

The predominately naturalistic parks designed by the Olmsted Brothers were not intended to serve the users of playgrounds, but John had designed several urban playgrounds for Eastern cities which are perhaps his major contribution to the firm's work. In Seattle, the Park System did include a series of neighborhood playgrounds located within a one-mile radius of any house. They were run by the local YMCA and many still survive.

The Seattle parks were designed to serve the needs and aspirations of the upper classes of the city for whom the parks represented an extension of the quiet, genteel mode of life that most of them favored. H.A. Chadwick, writing in *The Argus* about Madison Park before it was redesigned, emphasized the difference between the naturalistic park and the very popular amusement park.

"We have a Coney Island now, a playground for the Industrials, a beautiful spot for the employed. . . . The whole show is one inharmonious medley of sounds, and therein lies the charm of the resort for people who go there. It is all cosmopolitan to a degree, mixed inclusive — it is of the people, for the people, by the people, a democratic arrangement to always appeal to certain kinds of Americans. But you don't see family parties there to spend a quiet day out of doors, not mothers with nervous children nor society girls with their fiancés."

The Olmsted parks were designed for family parties, for mothers with nervous children and society girls and their fiancés. They had a passive character, for as the senior Olmsted had said, parks should have "the beauty of field, and meadow, the prairie, of the green pastures and the still waters. What we want to gain is tranquility and rest of the mind." This tranquility was achieved in a precise way. At the center of each park were carefully graded, large lawn areas which show John Olmsted's considerable skill in this art. Structures he designed were rustic in nature, such as the band shelter and colonnade at Volunteer Park. He did not, however, approve of violating the central concept of

the tranquility of the park with buildings. When it was proposed to build a State Art Museum in the center of Volunteer Park in 1910, he denounced the idea, saying that public parks were not merely empty spaces waiting to be decorated by buildings.

All of these park sites were on land which had been previously logged. Regarding the local natural vegetation John Olmsted said: "Crowded firs look good as a distant mass, but weak and crowded close up, while undergrowth should be gradually replaced with exotic shrubbery." This objection to firs was based on the idea that they were associated with "wild surroundings," and they were, therefore, not appropriate on the clipped lawns in the central areas of the city. Thus the firs were considerably thinned out and the lower limbs were frequently screened by a facer planting of ornamental deciduous trees and shrubs.

The spaces defined by these trees were introverted in nature. Views out were confined to views over the water and the mountains beyond. Neighboring unsightly buildings were screened by heavy planting. The parks thus became metaphorical fragments of the original forest with clearings and glades. The vegetation within the glades was frequently not native to the region, but its presence helped to reinforce the sense of enclosure and the parks seemed like forested masses when viewed from the outside.

Olmsted recommended that each park should have its own character. This was to be related to the surrounding area. At Volunteer Park, he advocated a neat and smooth style of gardening throughout "to harmonize with the surrounding development." By contrast, more outlying parks of rugged topography could have "a wild style" and "greater respect for the preservation of a natural forest" as at Colman Park.

The firm's residential practice was limited to subdivisions and the design of country estates. The Highlands subdivision was designed in 1907 for the Seattle Golf and Country Club on a site of logged land to the north of the city commanding fine views of Puget Sound and the mountains of the Olympic Peninsula. No lot was smaller than five acres. The roads are two lanes wide and are without sidewalks so that the resulting landscape has the appearance of roads leading through a forest with clearings and glades accommodating the large houses and their surrounding gardens.

**"Crowded firs look good as a distant mass, but weak and crowded close up, while undergrowth should be gradually replaced with exotic shrubbery."**

Images of manorial estates were carefully contrived and the element of surprise that is such an important part of the Picturesque vocabulary was used extensively in the design of the approach to the houses. The houses were sited in the center of each lot so that no structure could be seen from the road and the experience of approaching the house from the road was one of an unfolding sequence of views through a seemingly natural forest of firs, cedars, maples, and ferns.

Each house was carefully sited to command the views toward the water and the mountains and surrounded by a system of terraces at a slightly lower elevation from the floor of the house. The main feature of the gardens was a park-like meadow space or lawn at the edge of which were flowering ornamental shrubs and trees which were drawn across the base of the forest trees and terraces. These spaces were "polished" landscapes within the forest providing visual relief and contrast to the "wild" character of the forest. In this respect they do not differ in spirit from any of the public parks.

Two conclusions can be drawn from this analysis. The individual landscape projects in the landscape continuum represent an expression of the "middle ground" landscape that is notable as being the first major expression in terms of a regional landscape design approach in Puget Sound. The enclosed nature of the parks makes them seem like metaphoric fragments of the native forests from the outside as well as within the interior spaces. This spatial arrangement is derived from the picturesque phase of the English Landscape tradition of the 18th Century. But what makes them unique is the handling of the ground plane and the manipulation of vegetation to improve and add "polish" to the native vegetation. These landscapes are very different in character from the verdant umbrageous qualities of the scenes that the senior Olmsted had admired and strove to create in his designs. Whereas Frederick was interested in re-creating a "wilderness" in his parks, John wished to mediate the concept of "wildness" that the fir trees represented in the concept of the middle ground, which defined the foreground and the distance by separating the two. The "nature" that the Olmsted Brothers created in the city on Puget Sound was both a "commodity" that provided social status and tranquil retirement from the city, and a unique expression of "place."

There is a clear diminution of the concept that open space should serve democratic purposes. Questions of equity do not seem to have entered into the discussion of the character of public places, and it is remarkable that such a large proportion of the Park System was devoted to spaces that were little used by the majority of the citizens. These spaces are, however, a clear affirmation of that search that Leo Marx has identified in *The Machine in the Garden* for an acceptable middle ground landscape that is a mediation between the dehumanizing aspects of the industrial city on the one hand and the subsuming presence of wild nature on the other.

David Streatfield

David Streatfield is Associate Professor of Landscape Architecture at the University of Washington.



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

# August

<p><b>Works by 21 Northwest artists</b> will be featured in an invitational exhibit dedicated to the memory of Louis Bunce at Hodges/Banks Gallery, 319 1st Avenue, through 9/3.</p> <p><b>Engravings</b> by Peter Milton and Phil Mohlitz at the Davidson Galleries, 87 Yesler, through 8/30.</p> <p><b>works on paper and in clay</b> by Vicki Adams, Jan Richardson, Barbara Robertson, Debra van Tuinen at Stone Press Gallery, 91 Yesler, through 8/31.</p> <p><b>"Vignettes: Northwest Interiors"</b> Rooms of furniture by NW woodworkers at the Northwest Gallery of Fine Woodworking, 202 1st Avenue S, through 9/3.</p>	<p><b>CANTO</b> (Cultural Workers and Artists for Nicaragua Today) will be hosting a "report back" to inform Seattle's Artistic Community of their recent trip to Nicaragua where they were delegates to a conference on Central America sponsored by the Sandinista Union of Cultural Workers. Pioneer Square Theater, 7:30 pm.</p> <p><b>Carbon drawings</b> of Barbara Inglis McAusland, exploring space, are presented by Peter Miller Books and exhibited in the Seattle AIA Office Gallery, 1911 1st Avenue, through 9/1.</p>	<p><b>Continuing Gallery Exhibits:</b> Trompe l'oeil oil paintings by Ilene Meyer at Penryn through 8/6; Still Life photos by Lilo Raymond and Francesca Lacagnina and botanical studies by Imogen Cunningham at Silver Image through 8/13; Woodblock prints of Hiroshi Yoshida and other 20th Century Japanese Masters at Carolyn Staley through 8/16; Photos of Mississippi by Birney Innes at Glover/Hayes through 8/17; Group Show featuring photos of Brian Benson at Arts NW, 1500 Western Ave., through 8/19; Architectural glass designs by Michael Kennedy at the Glass Showcase through 10/22.</p> <p><b>Don Armeni Waterfront Park</b> opens at 12:30 pm today at 1222 Harbor Ave. SW.</p>	<p><b>Competitions:</b> 1st Annual IALD lighting awards program. Deadline 8/12. Contact Stephen W. Lees, Jules G. Horton, Lighting Design Inc., 200 Park Ave. S, Suite 1401, New York, NY 10003, (212) 674-5580. / Owens Corning Fiberglass Corp. energy conservation competition. Deadline 8/26. Write Fiberglass, Fiberglass Tower, T-12, Toledo, Ohio 43659, or call (419) 248-8822. / 31st Annual P/A awards program for projects not yet completed. Deadline 8/31. Entry forms in July issue of P/A.</p> <p><i>Pierre Chareau, architect of Maison de Verre (1931), born in 1883.</i></p>	<p><b>APA Picnic/Meeting</b> at Gasworks Park. Call Horace Foxall at 764-3614 for details.</p> <p><b>Computer-Aided Design Fair.</b> 6 CAD machine representatives at Smith Center Auditorium, Portland State University, Portland, 11 am to 8 pm.</p> <p><b>Color Photographs</b> of Chicago's churches and movie theaters by Don DuBroff at the Philippe Bonnatoni Gallery, 2200 Mason St., San Francisco, through 9/2.</p> <p>The First Thursday of every month Pioneer Square galleries are open until 9 pm.</p>	<p><b>Self-Portraits:</b> 42 artists present themselves at Linda Farris Gallery, 322 2nd Avenue, through 9/11. Lots of big names at the opening today, 6-8 pm, in the gallery, and on the walls.</p> <p><b>Collages</b> by Donald Fels and glass work by David Schwarz at Foster/White Galleries, 311 1/2 Occidental S, through 8/28.</p> <p><b>Rock 'n Roll Film Series</b> at the Seattle Art Museum, Volunteer Park, looks at the 1950s pop culture. 7:30 pm, Fridays, 8/5-8/26. Call 447-4710.</p>	<p><b>Continuing:</b> Paintings from the Royal Academy; Two Centuries of British Art at Seattle Art Museum, Volunteer Park, through 8/14; "Finland: Nature, Design, Architecture," highlighting Finnish influence or design, at Pacific Science Center, Seattle Center, through 9/6; 100 Photos by Imogen Cunningham at Henry Art Gallery, through 9/11; Yo no Bi: The Beauty of Japanese Folk Art at Seattle Art Museum Pavilion, Seattle Center, through 9/18; Puppets: Arts and Industry, through 9/30; 50 Years: A Legacy of Asian Art at Seattle Art Museum, Volunteer Park, through 5/84.</p>
<p><b>Get out the trombones!</b> Happy 76th Anniversary to the Pike Place Market. Celebration will include tour of market farms, thrift shop tours, concerts, classes: "Market 101" (the basics of using the market), and of course baby animals!</p> <p><i>Rebuilding of Cologne Cathedral began (in 1248) and completed (in 1880)</i></p>	<p><b>Northwest Regional AIA Conference in Olympia.</b> A must for those seeking an answer to the quest for a regional vernacular. Call 622-4938.</p> <p><b>Continuing:</b> Prancing They Come: Plains and Plateau Indian Art at the Burke Museum, UW, through 4/4/84.</p> <p><i>Napoleon Bonaparte born on Corsica in 1769.</i></p>	<p><b>More Competitions:</b> American Wood Council's National Design Awards Program for Non-Residential Wood Buildings. Deadline 9/1. Contact AWC at 1619 Massachusetts Ave. N, Suite 500, Washington, D.C. 20036. / General Electric precise lighting design competition (for finished projects). Deadline 9/1. Contact GE Special Lamp Dept., Nela Park #3372, Cleveland, Ohio 44112. / Shinkenchiku Residential Design Competition. Deadline period 9/1-30. Contact Shinkenchiku-Sha Co. Ltd. 2-31-2 Yushima, Bunkyo Ward, Tokyo 113, Japan. / Industrial Designers Society of America international competition for design award. Deadline 9/6. Contact IDSA, 6302 Poplar Place, Suite 303, McLean, VA 22101.</p> <p><i>High on a mountaintop in Tennessee, Davy Crockett was born today in 1786.</i></p>	<p><b>Hand-colored photos</b> by Carlyn Tucker and David Robbins at Equivalents Gallery, 822 Broadway, through 9/11.</p> <p><b>Granville Island and False Creek, Vancouver, B.C., Walking Tour</b> sponsored by the APA with project architects and planners this Friday (8/20). Call Horace Foxall for details at 764-3614.</p> <p><i>Charles McKim, architect with Mead &amp; White of Boston Public Library, born in 1847.</i></p>	<p><b>Works by Seattle's own Jeffrey Bishop</b> at Seattle Art Museum Pavilion, Seattle Center, through 9/18.</p>	<p><b>Can Project Management be fun?</b> "Project Management and CPM," Renton Sheraton, (503) 754-2677.</p> <p><b>"Discover" Architectural Technology</b> at Roger Williams College, Bristol, R.I. (401) 255-2270.</p> <p><b>Abstraction of A Landscape:</b> The Junction of the Toutle and the Cowlitz Rivers: an exhibit of cyanotypes by Janice Reeb in Gould Court, UW Campus. This is a beautiful series of studies and designs: don't miss it!</p> <p><i>Pilot Orville Wright born in 1871.</i></p>	<p><b>The Society of Architectural Administrators,</b> formerly Architectural Secretaries Association, sponsors a Day at the Races at Longacres. Contact Jeanne Olson at 823-2244.</p> <p><b>"Americans,"</b> 20th Century contemporary prints from the collection of Vera and Al Leese, at Francine Sedor's Gallery, 6701 Greenwood Ave. N, Part II, 8/13-9/25.</p> <p><b>Kings, Heroes, and Lovers,</b> pictorial rugs from tribes and villages of Iran at the Bellevue Art Museum, through 9/18.</p> <p><b>Woodbending Workshop</b> by Steven Foley today presented by the NW Gallery of Fine Woodworking, 9:30 am at UW Gould Hall woodshop. \$25. Register by calling 625-0542.</p> <p><b>Open House</b> at the Pilchuck School from 10 am to 5 pm. Glasswork demonstrations and slide shows will be given. For information, 1-445-3111.</p> <p><b>Brousada Dance Troupe</b> performs Persian music and dance at Bellevue Art Museum, Center Court, Bellevue Square, 1 pm.</p>
<p><b>Today is the last day</b> of Summer on the Lawn concerts at Seattle Central Community College, 7 pm, the Blue Water Trio. Call 587-6924 for earlier events.</p> <p><i>Aubrey Beardsley born in 1872.</i></p>	<p><b>Exhibition: American Indian Arts:</b> Yesterday and Today, showing works of 24 Seattle area Eskimo and Indian artists and craftspeople at UW Burke Museum, through 11/16.</p> <p><i>Charles McKim, architect with Mead &amp; White of Boston Public Library, born in 1847.</i></p>	<p><b>Lithographs and drawings</b> by Catherine Alexander and Pat Kelly, Stone Press Gallery, 91 Yesler, through 10/5.</p>	<p><b>Works by Seattle's own Jeffrey Bishop</b> at Seattle Art Museum Pavilion, Seattle Center, through 9/18.</p>	<p><b>See the Tacoma Dome inside!</b> "Computerized Controls for HVAC and Lighting." Senator Bottiger, speaker. Call Mike Fabre for details, 1-565-9003.</p> <p><b>Tenth Anniversary Exhibit:</b> "The next ten years." Photographs of paintings, a group exhibition at the Silver Image, through 10/1. Celebration party tonight, 5-9 pm.</p> <p><b>Adventures of a Lucky Dog:</b> Patti Dobrowski and Paul Repetowski perform at Washington Hall as part of On the Boards' Artist Access program. 8 pm. Call 932-7225 or 329-5600.</p>	<p><b>Bumbershoot Arts Festival</b> begins today at Seattle Center. An umbrella over all the arts, through 9/5.</p> <p><b>Engravings of Rome</b> by G. B. Piranesi and 19th Century engraver Luigi Rossini, at the Davidson Galleries, 87 Yesler, through 9/14.</p>	<p><b>Model of Rouse proposal for Westlake Mall</b> is on view at 400 Yesler Building, 2nd Floor.</p>

# September

<p><b>Green Lake Bowl.</b> See the architects volley the ball in this all-day tournament. Winners take home the Fish Bowl Trophy. Evans Pool "courts" at Green Lake.</p> <p><i>Travel writer Johann Wolfgang Goethe born in 1749.</i></p>	<p><b>Bumbershoot Weekend</b> at Seattle Center.</p>	<p><b>The Downtown Art Plan,</b> recommending the placement of art throughout the city, is available soon. Call 625-4223 for copies.</p> <p><b>Public Safety Building Plaza,</b> an artwork environment entitled "9 Spaces, 9 Trees" by Robert Irwin is now open. A gauzy veil of blue.</p>	<p><b>Collage and monotypes</b> by Paul Harcharik, exploring the graphic beauty of common or mundane objects, are on display at the Philippe Bonnatoni Gallery, 2200 Mason St., San Francisco, through 10/15.</p> <p><b>Out to Lunch</b> concerts continue through the summer. Monday through Saturday at lunch-time, with the Seattle Symphony at Freeway</p>	<p><b>Opening reception tonight,</b> 5:30-8:30, for "Indian Artists of the '80s" show at Sacred Circle Gallery of American Indian Art, 2223 4th Avenue. Exhibit is held in conjunction with the 4th Annual Native American Art Studies Association Conference here the week of 9/15. Through 10/29.</p> <p><b>New glassworks</b> by Dale Chihuly and prints by Kathleen Rabel at Foster/White Gallery, 311 1/2 Occidental S.</p> <p><b>Registration begins</b> for UW Experimental College classes.</p>	<p><b>Bronze sculptures</b> by James Lee Hanson at Hodges/Banks Gallery, 319 1st Avenue S, through 10/3.</p> <p><b>Photographs</b> by Peter de Tore at Glover/Hayes, through 9/27.</p> <p><b>The Society of Architectural Administrators,</b> formerly the Architectural Secretaries Association, sponsors a tour of the NRR Office. Contact</p>	<p><b>BLUEPRINT:</b> for Architecture, the Seattle Art Museum, and the Seattle AIA sponsor a design competition for a future art museum. All sites currently under consideration will be offered for design proposals. Three jurors (national, local, and a museum expert) will judge entries at the 10/20 AIA meeting. Deadline 10/17. \$15. Look for competition entries at Peter Miller Books. <i>For more information, call 447-4710.</i></p>
<p><b>Demonstrations of Indian arts</b> at UW's Burke Museum today. For information, 543-5590.</p>						

Public Meeting to launch the NW Chapter of the National Association for Olmsted Parks, Seattle Art Museum, Volunteer Park, 5:30 pm. For more information, call Donald Harris, 625-5013.

Asia: New Discoveries and Perspectives. 7 lectures at the Seattle Art Museum, Volunteer Park, Fridays, 9/9-12/9. Series tickets available. Call 447-4710.

London architect Sir John Soane born in 1753.

11	12	13	14	15	16	17
	<p><b>Exhibit: Smokey-top: The Art and Times of Willie Seaweed.</b> 110 carved and painted masks and other ceremonial regalia produced by Chief Willie Seaweed (1873-1966). Located in the Kwakiutl Longhouse at the Pacific Science Center, through 2/29/84.</p> <p><b>City Planning Commission</b> forums on the Central Waterfront, the Retail core, and Housing downtown. Call 625-4451 for times and location.</p>		<p><b>Public Meeting</b> to launch the NW Chapter of the National Association for Olmsted Parks, Seattle Art Museum, Volunteer Park, 5:30 pm. For more information, call Donald Harris, 625-5013.</p>	<p>A retrospective exhibit of photographs by Christian Staub at Equivalents Gallery, 1822 Broadway, through 10/23.</p> <p><b>The Box of Daylight:</b> Northwest Coast Indian Art at Seattle Art Museum, Volunteer Park, through 1/8/84.</p>		<p>"The Art of China's Children," 100 paintings and photographs from children in The People's Republic of China, at the Pacific Science Center, Seattle Center, through 10/16.</p> <p><b>The South Police Precinct Station,</b> designed by Eric Meng, is located at the corner of Beacon Ave. S and SW Myrtle St.</p>
18	19	20	21	22	23	24
		<p><b>Portland AIA Chapter Annual Meeting and Celebration of HABS' (Historic American Building Survey) 50th Anniversary.</b> Exhibit at Pittock Museum.</p> <p><b>Vote today for the Maintenance Bond Issue.</b> The \$97.1 million Seattle Savings Bonds will allocate money to repair streets, bridges, parks, historic libraries, fire stations, etc. If approved, it will save structures already built and create jobs in the design community.</p>	<p><b>Magnificent Cultures of Antiquity,</b> 6 lectures on Wednesdays, 9/21-11/30, at the Seattle Art Museum, Volunteer Park. Series tickets available at 447-4710.</p>	<p><b>Washington Convention Center (TRA) and Stimson Center (John Graham)</b> presented to Seattle AIA monthly meeting. All welcome. Come to dinner first to fuel up. Details: 622-4938.</p> <p><b>Management Course for Architects,</b> designed for principals of firms, offered by Martin Simonds Associates (management consultant to architecture and engineering firms) in cooperation with Seattle AIA. Call 623-2562.</p>	<p><b>Annual Conference</b> for the Washington Trust for Historic Preservation in Port Townsend. For workshop schedule and speakers, call 753-0099.</p> <p>"Effective Use of Direct Mail for Non-profit Organizations" is a conference presented by UW Conferences and Lectures at Bellevue Holiday Inn. For information, 543-5280.</p>	<p><b>Demonstrations of Indian arts</b> at UW's Burke Museum today. For information, 543-5590.</p> <p><b>Give Peace A Dance:</b> an event of the Northwest Peace Festival, 2 pm-2 pm 9/24 and 9/25, Seattle Center House. Sponsored by Legs Against Arms and Armistice: 24 hours of dancing to live bands. Food, t-shirts and prizes too! Your support is needed at this fundraiser for world peace. 624-5005 for info.</p>
25	26	27	28	29	30	
			<p><b>Northwest Transportation Conference</b> at Rippling River Resort, Welches, Oregon, (208) 342-6970. 9/28-30. Can you get there from here?</p>	<p><b>Microcomputing</b> for the Design Professional, national conference sponsored by Utah ASLA and Utah Continuing Education, at the Salt Lake Sheraton, Salt Lake City, Utah. Call Susan Wolford at (801) 363-3500.</p> <p>"Somewhere in the Night: The Film Noir Tradition," the Seattle Art Museum Fall Film Series begins tonight, 7:30, at Volunteer Park. Call 543-2350.</p>		

Seattle architect Paul Thiry born in 1904.

Ralph Rapson, designer of St. Louis' Guthrie Theater, born in 1914.

Yom Kippur

Today in 1903, Italo Marchiony applied for a patent on the ice cream cone.

30 Days hath September...



# ARCADE

Calendar design by Scott Herren.





## WHY NOT CITY BOUNTIFUL?



continued from page three . . .

**JB** - One of the things Laurie Olin mentioned when I talked with him was the melancholia, the dichotomies and/or ambiguities one has to deal with as a landscape architect. The attachments we have to earth, mountains, water, nature in the natural state; we have an affinity for it before getting into the profession, and then we are in contact with it, continually trying to preserve and enhance the environment. That is one side. The other side is that, as their bread-and-butter work, landscape architects are now having to urbanize those areas that represent that natural world. Do you agree or have a comment?

**RH** - Yes. I probably got that from studying Zen in Japan. The Eastern man's hang-up is order. They are really involved with order. Our hang-up is freedom. I just thought of this the other day. When you hear about the free world and then the communist world, and the third world . . . well, I think what we should be talking about is the free world and the ordered world. And somewhere between these extremes lies the hope of the future. So, as long as we think of land as just a commodity to be bought and sold, I don't think that as designers we have very much control over the urbanized pattern of this culture.

*As a student designing a library courtyard, I was struggling with the tree location as a "compulsive architect," looking for order, and Rich suggested that there might be some alternative to the structured order. He took a handful of coins from his pocket and, throwing them down on the courtyard, said, "What about that?"*

—David Hoedemaker, architect

**BS** - It seems like the combination of childhood experiences, those in Japan, and the concept of nonstriving, trying to maximize with the minimum, all go together. I have always thought the concept of "nonstriving" was more difficult than "striving," because you put aside your preconceptions, and you maintain your sensitivity.

**RH** - Well, nonstriving doesn't photograph or publish well. I could take some client and manipulate them, get them to spend a lot of money, and then photograph and publish it. At the Bloedel Reserve, the main driveway is to be a ceremonial walk eventually, and I just lowered the grade about 12 inches so it visually disappears into the lawn. It's so subtle that you have to point it out to visitors. "This road used to be like a causeway, just crashing over the site." "Oh, it did? So what?"

**BS** - You did the pool that is surrounded with a tall hedge in the woods . . .

**RH** - Not the pool, the space, the room. The only space where I ever have that same feeling, and I've been in it maybe a hundred times, is Ryoan-ji.\* You have this vision of Ryoan-ji, and you go there and you lose your breath. That room at Bloedel's still does that for me.

**JB** - Don't you think the nonstriving concept applies to landscape architecture much more easily than architecture? Thinking about the Lisbon Embassy that you did with Fred Bassetti, and the pedestrian movement systems there; your theory was, let them find out where they want to go, and after people have been walking around on the site for six months or a year, then you can put in the paving.

**RH** - Sounds like a cop-out doesn't it?

**JB** - It is a little difficult for someone who wants to impose a design image and make all the decisions immediately, as part of their job, to accept this idea of the fourth dimension of time. It is something I think landscape architecture has more of than other fields.

**BS** - The other thing is the ephemeral, the magical, what people write poetry about, a very important part of the landscape.

Landscape architectural history courses have imprinted generations of our professional minds with the vainglorious of the Persian, the Italian, French, and English pleasure gardens, leading to and usually ending with the "City Beautiful" movement. Why not City Bountiful? Although various types of plans are prepared by the contemporary landscape architect, the planting plan remains our most unique service to society. Traditionally our planting design decisions have favored the ornamental aesthetic over the utilitarian.

"To ornament" means to embellish and to adorn, while "ornamental" has gained acceptance in our vocabulary as a noun meaning a plant grown for decorative effect. "Ornate" is defined as flowery, showy, unnatural. Although basic landscape values are timeless, I believe pressures of the times presage a turn toward a more balanced approach to planting design, one that is a turn away from the effete, the ornamental aesthetic, and toward the more wholesome alternative aesthetic of nutrimental horticulture. My term "nutrimental" is a derivative of nurture — to feed, nourish, or support.

Thorstein Veblen (1857-1922), a social critic and economist, in his famous *Theory of the Leisure Class*, condemned the lawn as a symbol of superfluous materialism, i.e., surplus "pasture" uncropped by herbivores and disdainfully displayed to the less-landed and less fortunate. Certainly, with today's fossil fuel crisis, the price paid for maintaining lawns with fertilizers, water and/or irrigation systems, pesticides, weedicides, and mowers (with attendant environmental pollution) is immoral. And centuries before, a Zen Buddhist priest astutely observed, "Things that cannot be used, possess something negative in their beauty."

China, the mother of gardens, is a showplace of nutrimental horticultural practices. The age-old tradition of growing vegetables for the family table has been upheld by the constitution of the People's Republic which guarantees each family a 20 x 40 foot plot. Factories, schools, and vacant land host well-ordered and tended allotment gardens. The extensive private use of sunken, solar-seeking hot beds to nurture tender vegetables through the harsh year-round climate is an energy-efficient method that can be adapted to our emerging, nonstriving technology. Grow pits are dug into the side of a hill facing the sun and are covered with plastic at night. The hillside provides insulation.

There are many lessons to be learned from this ancient and revitalized culture, but most of the modern Marco Polos politely overlook the importance of "night-soiling" (a euphemism for recycling human excreta) to the success of agriculture in Asia. After 2,000 years of cultivation, the croplands are more fertile today than when first wrested from the wild condition. Although it is difficult to imagine Western acceptance of manuring food crops with human feces, there is increasing evidence of the acceptance of using processed sludge as a fertilizer rather than wasting it as a pollutant. Our liberal use of sewage sludge on Seattle's Gas Works Park not only enriched the industrially contaminated soil,

it allowed the citizens to participate in the successful recycling of a dead site and provided a solid cover crop of tomatoes.

My father's commercial nursery provided my earliest introduction to the conversion from ornamental to nutrimental cultivation during the early years of the Great Depression. As an adaptation to hard times my father began to grow more vegetable and cereal crops and to cut back on the propagation of ornamental nursery stock. Soon his peaceable kingdom included a milk cow, sheep, pigs, rabbits, and chickens, as well as a pond full of fish. Within a few years' time we became virtually self-sufficient as far as victuals were concerned.

I have had some interesting experiences promoting the nutrimental approach. While practicing in California in 1957, I proposed to the California State Highway Department that they landscape the freeways with varieties of fruit and nut trees. My proposal was for a modest beginning, to "fruitify" the rest stops as a demonstration. But I could easily envision lineal orchards, species requiring a minimum of attention, and changing to match microclimate, soil, slope, etc. Can you imagine the State announcing special harvest days, controlling traffic, and busing or trucking volunteers from the inner-city ghettos for a day of gleaning in the public groves? Other days could be assigned to the more affluent provide-your-own-transportation gatherers.

Since then I have enjoyed several successes in planting nutrimentals in public projects, commercial strawberries on earth mounds, grapes on chainlink fences, fruit trees in parks, etc. There are many rights-of-way in both the public and private domain that could be planted with nut and fruit trees. Chestnut trees planted in the public r.o.w. in front of billboards would win in two ways. Power lines, gas lines, levees, canals, and drainage channels are untapped resources, as are cemeteries, school grounds, campuses, prison yards, military bases, and so-called industrial parks. In Seattle an abandoned railroad track has been converted to a hike and bikeway. The spraying of brush killer stopped when the trains stopped, and now the people enjoy picking blackberries from a double-row lineal patch nearly 10 mi. long.

It is time to break down the barriers that separate agriculture from horticulture, this senseless dualism, forever trying to disengage beauty from utility.

### Richard Haag

*Richard Haag is the founder of the University of Washington's Landscape Architecture Department and principal of the Seattle-based firm, Richard Haag Associates, Inc. He now balances his time between teaching and practicing. He gives us his philosophy in this poem (© 1964 by R. Haag):*

*the COSMOS is an experiment  
the UNIVERSE is a park  
the EARTH is a pleasure ground  
NATURE is indifferent  
LIFE is a one-act comedy  
the LANDSCAPE is a theater  
Let us direct the play.*

**RH** - That lyrical quality. Sometimes it can only be done with symbols. To hell with the symbols, I want the real thing, but if I can't have anything else, I'll settle for the symbols. Sure, landscape architecture is the ultimate art form. It includes the pictorial, the sculptural, the architectural, it includes all of those and goes beyond them, and includes them all in a context, a framework. That context is that continuum with space and time, always changing and evolving, growing.

**JB** - Architects like to think of themselves as doing that, too.

**RH** - I know they do, but usually structures start to degenerate right after they are built.

**JB** - Rich, what about the concept of passing a philosophy on? At this point, do you remember the connections with Sasaki, Royston, and Kiley? Are they a part of that thing you were forming in your head at that early time?

**RH** - Sure. Sometimes they pulled me, and sometimes they pushed me. And in the final analysis, I think, was the understanding, the realization that, "Hell, I am as good as any of them, why don't I do this myself." Now, to go back to those days, the '60s, that time was electric, a lot of energy, talent. I think it (Haag's Seattle office) was one of the best offices in the country at that time. It was fantastic. I didn't contribute very much at all, but I did have the ability to select. I was teaching in architecture at the time, and I could tell, now Frank James, I could tell, he was back there (in the studio), and he was the one generating ideas. And then there was Hanna and Diethelm. It was the right time and the right place. Seattle Center and Battelle. The best thing I did was pick this group, find them and put them together, and watched them go. That is going to live longer than any project I've done. Then finally, my own students came with their contributions, Mary Booth, Ken Nakano, Dale Dennis . . .

*The people in the '64 office were all there because they wanted to be with Rich, to hang around a man and teacher they admired. Rich assembled the group much the same way a pro coach assembles a basketball team, putting together the various talents. The times were intense, exciting, sometimes frustrating.*

—Jerry Diethelm, Landscape Architecture Professor at U of O

**BS** - It sounds like the University and the office are the two most exciting things in your sense of legacy.

**RH** - Yes. A funny story is, in '64 (that was about the highest time) we started in February on Seattle Center, and the construction started that June, so we worked night and day. We got that project out to bid the first of May, and then we closed the office down and rented a boat. We were the first boat in the Princess Louisa Inlet that summer. Well, these guys got lots of booze, and they had their guitars. They thought I was some kind of guru, and they'd get me up there, and they would learn all these secrets. So when they drank up a storm, I would just take the skiff off the boat and row out to some island and just fish. Much later, they said, "God damn you, Haag. You didn't tell us anything!" I said, "Did it ever occur to you that I don't know anything? It is just that we all get together and we get high off each other." I never lived that down. I didn't have any great words.

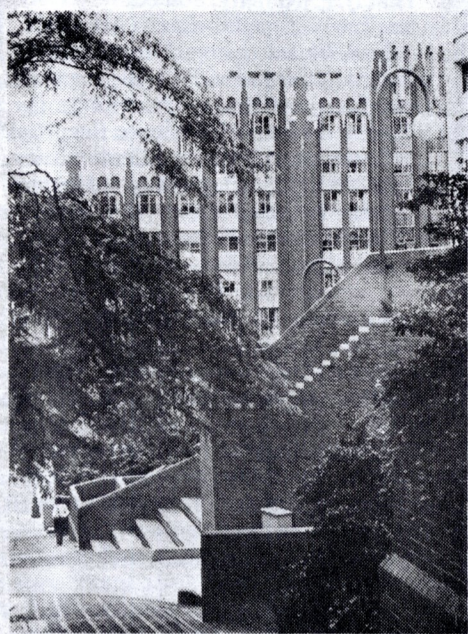
**JB** - Why did you stay in the Northwest? That seems related to what we have been talking about: mountains, water, earth.

**RH** - Very definitely . . . salt water, mountains, close proximity, availability. In two hours you can get into a rain forest, a snow field. Not that I go all the time, but I can go.

. . . continued on page ten.



## for Quality Landscape Architecture



Federal Office Bldg. Planting. Photo Rob Wallace.

continued from page nine . . .

**BS** - When you came to Seattle, Seattle was really ripe for the profession.

**RH** - Yes. Tadpole in a little pool.

**BS** - As I recall, you commuted from San Francisco to Seattle to start the Department of Landscape Architecture at the University of Washington.

**RH** - Well, I tried to maintain the office there, just hedging my bets, keeping my options open.

**JB** - How do you describe landscape architecture? Are you a landscape architect, if you do planning and not project design? Your focus is mostly on project design. Have you thought about that, about the Northwest as a whole and if there is a part that you or other landscape architects could play?

**RH** - Yes, very definitely. I have a vision for the Pacific Northwest, what it should be, but I would find it so frustrating to take that vision to the political powers. So in lieu of that, my extension in that direction is through the students, and hopefully, they take on these issues or have the time, patience, and energy to do that. I really don't move very well in the political circles.

**BS** - Do you think that is where volunteer work and activism come into play?

**RH** - That is the way to do it on a tactical level; the Pike Place Market, "Keep the Whale Out of the Center," the infamous Ring Road. They are still project design in that they are not setting policy, they are dealing with a specific site. I always find that a project takes ten to fifteen years to achieve your vision, and that is with maintenance and care. I have this insatiable obsession to give form and to move through that space. The paper stuff doesn't cut it. I enjoy project design, which is hands on, and it is through teaching that I can engage in the theory, the concepts. That is the mind trip.

**JB** - It seems to me it's also very important to do what you're doing right now, and that's to talk to other professionals. If you don't hear the philosophy, the content, after you leave school you can easily forget it.

**RH** - Yes, I agree.

**BS** - Where do you see us going? Is the small office dead?

**RH** - I am most interested in the "public" landscape. The small office can get lost in the paper storm of public regulations. Perhaps the best of all possible worlds is to design with a private benefactor, such as Mr. Prentice Bloedel, for the ultimate client, the public. We did the design for the Seattle Center in two or three days on flimsy and ran it past the Mayor. He said, "What is this going to cost?" "A quarter of a million." And he said, "You've got it, the only thing is that we have to have it built by June."

The bureaucracy now can be stifling, but I do think that the design commissions did a fantastic job of raising the general level of design in the city and county. They are professionals, and they are listened to. They do a good job of matching consultant to site to program. They serve as ombudsmen of esthetics. Well. Where are the words taking us? There is this incredible thing about words, words! I really believe deeply in teaching by demonstration. It's good to talk to students, but the proof is in the performance. Randy Hester is on to something, but still he has some misconceptions, about Gas Works even. (Hester wrote about Haag in *Places*.) He thinks that there was a lot of public participation in that. Hardly! He thinks that Gas Works is really a seminal project and represents a new direction in the profession. I really don't think it is. I don't have any particular style. I've done Seattle Center, Battelle, the Water room, and the Garden of Planes at the Bloedel Reserve, the dormitory siting at Western Washington State University and Gas Works Park. The one I want to do is Westlake.

*Why isn't he doing Westlake? It is a manifestation of our own insecurity that we can't figure out who the local heroes are and use them. He is an unsung local hero . . . a person whose talents have not been fully utilized. It took courage to take the large portion of the budget to reclaim the soil at Gas Works. It took courage to do the right thing and tell the client. Somehow the soil from the excavation for the Safeco building ended up at the Gas Works site. This is an example of his fundamental way of thinking about it, the problem; Rich came up with the idea of the hill. I respect him as a resourceful, talented designer and friend. . . . When Rich presented to the Seattle Design Commission, he had a fundamental grasp of what it was all about, a larger sense of scale. . . .*

—Ibsen Nelsen, architect

**RH** - It depends so much on the context. If you're going to do an urban thing, you're probably going to do well-defined edges, with articulated materials, things like that. If you're going to do a backyard, junky park like Gas Works, you can afford to just let things happen.

**JB** - I think that's an important point you just made. It's something landscape architects do very well. They design with more variety, switching styles, looking at the regional and local context and using that as a key to what the appropriate design should be.

**RH** - I have a non-style. I hope there is a non-designed look about my projects, although there are certain mannerisms that creep in.

**BS** - There are more archetypal forms that come through in your work than in others.

**JB** - There may be a couple of reasons for that. Randy Hester wrote about the influence of childhood places on designers.

**BS** - I have a feeling from what you have said that you would become a landscape architect again, if you were to start over.

**RH** - Oh yes! It is the only way to go. But I would like to play a ricky-ticky piano. I know I would have been a good amateur pianist.

\*Ryoan-ji: Zen garden of contemplation, Kyoto, Japan, ca. 1490, gravel floor with fifteen carefully composed rocks.

**Barbara Swift  
and Jestena Boughton**

Barbara Swift is a landscape architect and a member of the Seattle Arts Commission. Jestena Boughton is guest editor of this issue of *ARCADÉ* and a landscape architect in the Seattle firm of Talley-Boughton-Takagi.

**D**esign/build is a new term for an old concept in which the designer also acts as the contractor. Until about one hundred years ago, almost all gardens and landscapes were products of this sequence. The separation of the designer and builder has been established since, largely by the work of the famous Olmsted firm of Brookline, Massachusetts.

The advantages of design/build are obvious. The client needs to deal only with one party and can get quick and firm cost decisions, with construction immediately following. There is no lag time in coordinating with the contractor. This means money can be saved during times of high interest rates and with fast-track construction.

The cyclical acceptance of design/build appears to follow "hard times." Both Otto Holmdahl, a landscape architect/contractor, and Fred Anhalt, a developer and landscape designer/contractor, achieved success in Seattle from the '20s to the '50s. These men were responsible for some of the most innovative landscape design development in the Pacific Northwest during that era. The materials which they introduced were unique and thoughtfully placed. The quality of design and construction was lasting, and almost fifty years later, many of these gardens are still appealing because of the thoughtful selection of materials and the appropriate style of architectural elements.

Currently, there are a few well-recognized design/build firms in Seattle. Two that are well-established are R. David Adams and Robert Chittock. Adams, who is an absolute design marketing force, has three talented landscape architects working with him and has long had a successful business in design/build. Chittock, who claims the very successful garden spaces of Market Place North, started with a traditional landscape architectural office, but added landscape construction as he determined the pressing need to control the development of the landscape. The exist-

ence of other design/build firms, including Earth Enterprises, is evidence of a viable market for this complete service.

Judging from local projects, the difficulty with design/build appears to be in the quality of design. In the last several decades there have been numerous landscape design/build contractors who have had either inadequate design skill or an inadequate budget. The result has been miles of bark mulch and widely-spaced junipers. This picture of design/build does not fairly reflect its potential.

The design/build practices of the Olmsted firm most probably were generated by the desire of wealthy clients to be separated from "tradesmen." Historically, as technology improved, the landscape architect continued to act in the buffer zone or adversary role between client and landscape contractor. Occasionally, this role becomes truly adversary, with low budget jobs creating the greatest temptation for the contractor to save money and reduce quality in such hidden elements as soil preparation, properly-installed irrigation systems, plant quality, drainage, and in fact any element which might not be visible to view. This problem has been most prevalent in public work where bid selection is based almost solely upon price, rather than quality of work.

During the present era of "lost federal funding," once again money is tight and design/build is more interesting to clients whose private funds allow greater selectivity in choosing subcontractors. In this economy of reduced borrowing and fast-track production, design/build is responsive to both schedule and costs. It is a desirable and practical alternative to the traditional separation of designer and contractor.

**Bill Talley**

Bill Talley has practiced landscape architecture in Seattle since 1960 and has just begun a design/build firm, Talley & Co., Landscape Construction.



Bill Talley in his garden.

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# Native Son



continued from front page . . .

all too often it is in vain. The idea of making a better development is often not the question, but rather whether to do it at all. Yet architects (including landscape architects), are part of the forces of change. It is the basis of our work. I really believe that this dilemma of helping to develop (or destroy) that which one loves, lies at the heart of the melancholia which can be observed in many of the elder statesmen of the landscape profession when they are offstage and off guard.

**Architecture is at root a moral, spiritual endeavor. Matters of form and spirit are central to all inquiries.**

There are other sources of ambivalence in the field which it shares with fields as divergent as painting, music, and architecture. One is the eternal bi-polar attraction of the new and of the old. There are powerful emotions which push us all to produce work that is new, fresh, startling, and somehow of our time and no other, just as we are inexorably drawn to the best of our past — the great works, the great themes, the reassurance and continuity of our heritage. We want to build upon the past, not start over again. The best art has somehow always done this. Yet when in the act of trying to make something, the synthesis of the two is suddenly so difficult. One has to forget it all and go beyond function, go beyond knowledge of the past, go beyond ideas of today, and make something.

Artists are notorious for trying to keep their options open, to wait until the last moment and then to appear to act without thought. Yet they have been stumbling over their own thoughts for what seems like too

long, trying to get closer to feelings. Often the first thought is a feeling; sometimes it is the best one, but often we don't know that until much later. Design, if it is to be worthy, must be an exploration, a search. Often it is a balancing of unknown forces. We give them names: form, program, etc.; but the names don't help us, and often they are wrong. There are other forces: quiet, sunlight, the heart of a stone, the color red. These we barely understand and rarely talk about in school or the office, yet they enter into the worlds we make.

There is another ambivalence at the very heart of landscape architecture. This is abstraction. If nature is the word most frequently associated with landscape architecture, this is probably good, and appropriate. If part of the subject matter of the architecture of buildings is the human condition, then part of the subject matter of landscape architecture must also be the human condition and the relationship between people and nature. This has been true for centuries, and even a cursory view of the gardens, agriculture, settlement patterns, and urban spaces of every culture does truly allow us to comment upon their social structure and cosmology. Yet it would be a mistake to expect landscapes to tell us too literally of such views, for they are among the least verbal, narrative, or representational of artifacts.

The point of our work as landscape architects is to enhance the spirit of man, of life, of a place, not to make it meaner. As for self-expression, it is inevitable; one cannot help having a personal handwriting, a signature.

In planning and designing for a site, there seem to be three basic sets of activities: one negative and two positive. The first is to prevent damage. The second two involve positive gestures: One of these is the editing or highlighting through design to emphasize some aspect of the site; i.e., make more manifest and memorable some quality which the site already possesses. The

**There is such a thing as genus loci, and one ignores it at peril. No one can tell you what the genus loci is — you must find it yourself, but many can tell you if you have guessed right or wrong.**

other positive gesture is an invention or addition of something new to a site. It must not be destructive no matter how much it alters the place and must therefore both work with the site (whether by contrast or harmony) and add a new dimension. Almost always the rationale for such inventions comes from cultural forces. In order to succeed, they must respond to natural phenomena. In short, this means design is both adaptive and conservative, as well as additive and radical.

The new conservatism — the environmental and social backlash coming out of the economic hardtimes that America is entering — will have a severe impact on our profession. There has already been an enormous cutback in public spending and the beginning of a shift back to the private sector. Many firms will have to become more aggressive in demonstrating that they can work well in the private sector. We are also going to have to understand better how the real estate development business works, whether we are personally interested in it or not.

Another problem we have to face is the deterioration of all the 19th Century improvements in our cities. Not only are the railway lines, bridges, water, sewer, and gas lines falling apart, but the park systems are also in a state of physical deterioration. Cities present more issues all the time. Cities like Boston, Philadelphia, and even Seattle are now in the same position that London was in, in the 18th Century. They are whole cities, with complete transportation and water systems, dealing now with the problem of growth and what to do about centers that are in trouble. Any changes now will mean editing: making decisions about what goes, what stays, and how to put new layers over the old, often at a different scale.

## NOTES FROM A BAR IN PHILLY

Home town paper wants to hear one's views. Like Mark Tobey, I think of Seattle as my home town despite the fact that we were both born in Wisconsin. And I grew up in Alaska.

After leaving Seattle in 1972 I have devoted my life to landscape architecture. Two years in Rome and England, seven years at University of Pennsylvania, one year at Harvard. The following was written in a rush in a sushi bar here in Philly.

Steinbrueck, Sproule, Bassetti, Nelsen, Bartholick: Architects

With these men I fell in love with cities in all their beauty and squalor. They share a love of their work, a belief in architecture as an enabling act of humanity that people — men, women, and children — are the measure of architecture: if they look and feel good in it, it probably has merit; and conversely, the belief that popularity is rarely a measure of anything, except popularity.

Architecture should be rich, but in ways that may not at first be obvious. It may be out of fashion, old, and mouldering, bent, fey in many ways, even harsh in some, and yet have life. Some of the best work, both past and present, may even be awkward

and thin, but like family, we accept and respect it. In architecture, as in ecology, a pluralist world is essential.

The built world, whether an old neighborhood on First Hill, the Market, or an ambitious new suburban institution, contains a dense body of messages and ideas, often jostling each other for one's attention. Ideas are manifest in the things of the world. Meaning is only embodied in made works. One doesn't have an idea if it can't be drawn and such ideas have little evidence or validation until built. Ideas in the air or in our brains we can't deal with. We must get them out, and to do that we must draw. We must be careful, however, not to fall for the drawing, but for the place. There is such a thing as a genus loci, and one ignores it at peril. No one can tell you what the genus loci is — you must find it yourself, but many can tell you if you have guessed right or wrong.

They (Steinbrueck, et al) infected one with craft, history, a querulous disregard for commonly accepted views, and a love of life. Design was a calling, functional answers were imperative, but never enough. One must go beyond without thwarting the generative purpose. The easy answers are not usually correct or appropriate. Design grows more wonderful. In ways I am more free. In other ways I find design harder to talk about or to generalize about. Architecture is at root a moral, spiritual endeavor. Matters of form and spirit are central to all inquiries.

**Design, like life, unfolds — the end is rarely known.**

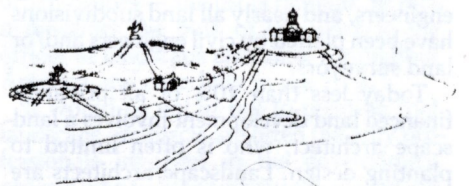
Rich Haag: Landscape Architect

How important he has been and still is. His only formal legacy is that of a sense of one formal logic undercutting that of another and the profundity of this exploration. Like many of my teachers, I often worry what he would think, not what he would do. No details, but general matters of spirit. His is generally a nutty optimism. Humor. Economy of means. Grading. Nature's plants. The inevitable combination of water and stones. Beauty and Calm. That trees and three-dimensional modulation are always more important than surface or plan pattern. That design, like life, unfolds — the end is rarely known.

Roethke: Poet

"What does art say? Change your life!" What one learned from him was the beauty of formal structure, the freedom to be gained by mastering craft and tradition, a dread of the cliché and the banal, a hatred of cloying or sentimental views, a toughness, a love for a rough and genuine excess, for a generousness of spirit, for humor combined with elegance and movement — both on the surface and beneath, deep in the structure.

Laurie Olin



All sketches this article by Laurie Olin.

Edited by Jestena Boughton, former student and employee of Laurie Olin.



# A Cause for Alarm

## The Impact of Landscape Architects on the Puget Sound Urban Region



This article describes the Seattle metropolitan area (a regionally-scaled urban complex) and points out the lack of landscape architectural involvement in its planning and design. This is a local example of a nationwide problem, expanded by the "New Depression" of the 1980s. If the practice of landscape architecture is to grow, landscape architects will have to change their professional strategies. The article concludes with observations on possible remedies.

### THE IMPACT OF LANDSCAPE ARCHITECTS IN THE PUGET SOUND URBAN AREAS

Landscape architects have had very little impact on the shape, form, or appearance of Puget Sound's urban area. With the notable exception of the significant park chains and parkways planned or built decades ago (generally between 1900 and 1935), and the Seattle Center (c. 1962), the contemporary urban landscape is overwhelmingly a product of public-works engineers and one-building-at-a-time architects.

This is not as it should be. Landscape architects are trained to study and design for all parts of a site at once, holistically considering soils, drainage, existing vegetation, existing vehicular and pedestrian circulation, and also the proposed program of the client. Engineering training focuses on specific problem solving in a functional sense, not on the overall design of a site. Architects are not trained to consider all site influences as are landscape architects. The inclusion of the landscape architect occurs at the very end of the development process, if at all. The result is that the only design discipline that incorporates considerations of living things other than people in the site planning process has minimal influence on the outcome of a project design. This results in losses for mankind in design and in a philosophical sense. The forms of both Tacoma and Seattle were marginally affected early in their development by the work of early landscape architects. In Seattle, F.L. Olmsted contributed to the design of the city through a proposed plan in 1903, but the *Plan of Seattle* (1911) was prepared by a civil engineer. The Alaska Yukon/Pacific Exhibition (1909) showed Olmsted's hand, as did the Lake Washington Boulevard parkway and The Highlands, a planned residential community. Olmsted's office — or that of his sons — designed several important works, including the Washington Park Arboretum and Volunteer Park, in Seattle; in Tacoma, the elder Olmsted prepared a city plan (which was never followed) in 1873. Wright Park was designed in 1888, and the Kansas City landscape architectural firm of Hare & Hare prepared the master plan for 600-acre Point Defiance Park, Tacoma's pride.

In later decades, landscape architects continued to contribute interesting parks to the urban area, yet these are but small adornments on the loose 450-square-mile urban fabric of the Puget Sound metropolitan area. Especially in the newer portions of the metropolis, the parks and parkways do little to shape or characterize the bulk of the built landscape. The basic pattern of urban growth is the creation of roadway engineers, and nearly all land subdivisions have been platted by civil engineers and/or land surveyors.

Today less than 10% of all privately-financed land development involves a landscape architect, who is often limited to planting design. Landscape architects are seen in the public mind as "landscapers," people who "do landscaping," a profession

that puts the frosting on someone else's cake. This image is so deeply entrenched that landscape architects may never succeed in establishing an image of themselves as land planners and land design professionals. In many locales landscape architects are legally prohibited from using their basic skills in preparing grading plans, drainage plans, subdivision plats, and roadway designs. Some jurisdictions such as Bellevue, King County, and Tacoma have further reinforced the plants-only role of the landscape architect by adopting "landscaping ordinances" that require a planting plan prepared by a landscape architect (or, in some cases, a certified nurseryman) and not allowing grading and erosion control plans to be done by landscape architects. A notable exception to this trend occurred in 1982, when local LA's overturned the King County ordinance which excluded them from the preparation of grading plans.

### THE PLIGHT OF LANDSCAPE ARCHITECTURE IN THE CONTEMPORARY NORTHWEST

Landscape architecture in the Puget Sound, as in many other regions, is too often thought of in terms of "the landscaping"; that is, the placement of decorative plant material. As such, "landscaping" is not considered to be an integral, inevitable and characteristic part of land development. Typical design practices reinforce this mistaken identity through a disjointed process of site design, where the building architect either designs the sitework, or prepares a rough site plan and turns it over to a civil engineer for a work-up of grading, site drainage, runoff and erosion control, pavements and curbs, lighting, and site utilities. At the last minute a landscape contractor, landscape designer, or landscape architect may be called in to fill the unpaved voids. The practice in which landscape architects are trained (where the building's footprint, siting, grading, drainage, planting, and site development are conceptualized simultaneously and as a complete statement) is seldom applied.

Stylistically, no "post modern" trend has emerged, as it has in architecture, to clarify a design purpose, to set a model beyond the ubiquitous and thoughtless "Northwest Landscaping" (bark-with-rhododendron) efforts. A widespread use of the "Neo-Brutalist" style is characterized by industrial fittings and flavorings (because industrial gear is seen as "honest" and "undisigned"); this practice by landscape architects has, paradoxically, produced an apparently "engineered" environment. Also popular is a "neo-historic" style using florid benches, turn-of-the-century street furnishings, antiqued signs, and so on, which was common through the '70s and may continue to appear. "Pseudo-Japanese" continues to pop up in the form of small earth mounds, stone lanterns, river rock with boulders, small ornamental pools, and the use of the many fine Japanese ornamental hybrids. "Ultra-Modern" aesthetic effects seem to be confined to corporate forecourts and to outdoor sculpture, where huge metal abstractions are still in vogue, though less-huge rock abstractions may now be catching up.

Techniques which have been introduced elsewhere, but remain largely unexplored in the Puget Sound Region, include the use of vivid colors in the landscape (that is, in addition to plants), the use of walled courts and highly enclosed spaces or spatial progressions, the use of hand-modeled structural gunite (which has so stunningly

proven itself in the region's two zoological gardens), the use of Craftsman styling (the 1930s CCC/WPA work characterized by heavy timbers, craftsmanship, native stone, and a traditional design approach), the use of hand-set stone and river cobbles (the latter was a locally popular medium until the 1950s), the use of deciduous plant material, and the use of plant material in a "structural" fashion to define spaces and edges three-dimensionally. For about fifteen years the consistent subsidy of most landscape architectural practices in the Seattle metropolis has been public park work, residential landscape design, and sitework for architects, in that declining order of magnitude. The abundance of park work in the '60s and '70s was perhaps more a curse than a blessing, since it did not force an aggressive expansion of landscape architects into the economic "landscape-at-large."

### AND NOW FOR THE FUTURE

The fact that landscape architects are involved in only a minority of land design projects is cause for alarm, and it is telling evidence of the failure of LA's to establish their claim as land planning and land-design experts. As long as the basic development team is architect/civil engineer (by law or by tradition), the landscape architect will be excluded. A movement by landscape architects to change existing restrictive regulations is underway now. Washington's undergraduate Landscape Architecture programs will have to intentionally produce LA's who can competently provide legally-ordained "site engineering" services such as erosion control and runoff management plans. Without this capture of the "hard" side of site design, landscape architects will often act solely as ornamental horticulturists, in competition with designers and landscapers.

### A CALL FOR ACTION

If the Puget Sound urban region is to benefit from their increased participation, landscape architects will have to bite the bullet (financially as well as philosophically), recognize the seriousness of their plight, and adopt a forceful plan of remedy. This plan would include basic skills training in Washington Landscape Architecture schools to provide full service site planning; local capital for advertising, political action, and possibly at the state level certification to perform trained skills. In effect, what is implied is the need for a practice act, not a title act, for licensing landscape architects in the State of Washington. The title act now in force in Washington State regulates the use of the term landscape architects or landscape architecture. Unless one has passed the state licensing exam, which includes the Uniform National Exam for landscape architects, it is illegal to use those words. Prior to taking the exam, exam candidates must prove a minimum of three years work with a practicing licensed landscape architect and successful completion of an approved landscape architecture academics program or have work experience with landscape architects for a specified number of years to qualify for the exam.

Ken Caldwell

Ken Caldwell is a partner with his wife, Marcia Carey, in the Carey/Caldwell Partnership, a woman-owned business doing residential design/build work and large scale planning in the Puget Sound Region.

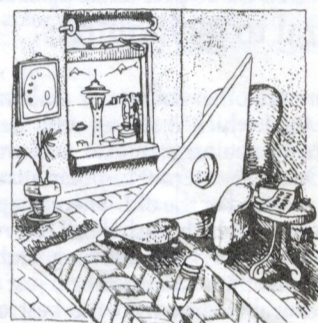


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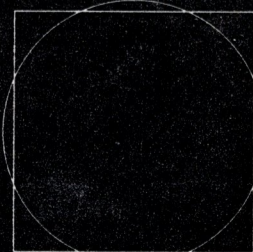
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