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HISTORIC PHOTOGRAPHY AS EVOCATIVE ARCHITECTURAL RENDERING

Dennis Andersen

"The common use of the portable camera will render it much easier in the years to come to present to the reader a clear understanding of material history than was possible until the present half-century. The imperishable image of the modest home, the church, school or business structure, the ship on the ways, the great public improvement of whatever kind, is secured ready for the use of the artist or author ever afterward."

Offering his insight into the nature of photography and its development in the Pacific Northwest, historian Clarence B. Bagley wrote these words in his autumn 1900 series of articles on pioneer Seattle buildings and homes. Bagley, a lifelong witness to the major part of Seattle's growth and development in the nineteenth century, was one of the few local writers in his time who was in any way knowledgeable of photographic techniques and the artists who employed them. The visual documentation which Bagley sought for his articles was to him precious not only because the earliest surviving artifacts were so scarce, but also because it provided a potential for interpretation beyond mere illustration.

The invention of photography preceded by more than a decade the founding of the first major settlements in the Puget Sound region. Thus it was that the camera was able to witness this area's growth and development from the beginnings of the region's recorded history. Photography and photographers were admittedly infrequent visitors during the 1850's, and the works of itinerant Daguerrian artists have, with all but a few exceptions, survived in neither originals nor copies.

The earliest known surviving original photographic artifacts are the product of Seattle's first resident professional photographer, E. M. Sammis. Sammis had been an itinerant photographer as well, traveling in Oregon and Washington Territories for years, advertising repeatedly "Ambrotyping!!! Last Chance!!!" before acquiring a more permanent space on the second floor of a Seattle chemist's shop. The 10 photographic views attributed to him are unprepossessing in their size and finish and yet remarkable for their content. Images of scarcely plowed streets, newly planted ornamental fruit trees, and structures only just emerging from sawdust and tideflat were made on Sammis' glass plates, printed, and mounted on small boards in a popular size little larger than the business card of today.

With great care, Sammis photographed one of the town's newest two-story buildings in the middle of an afternoon sometime in 1865. Two bay windows filled with chemist's jars project from the severe facade; American and British flags ornament the doorway of A. S. Pinkham's Variety Store; an unpainted board stairway leads to the second floor; an extravagantly large panel of glass in the roof comprises the skylight of the photographer's own studio. Forest and tideflat lie to the left and behind; a trim Greek revival store front stands just to the right; the foreground, over which Sammis carried his camera, is littered with piles of debris that raised Yesler Way from the mud, but made it more a barrier reef than a thoroughfare.

Sammis depicts his building with an obvious pride and a stern, naive realism which characterizes pioneer experience and aspiration.

In addition to photography, Sammis enlivened his business with magic shows and demonstrations, "scenic exhibitions" to promote the Cascade Road through Snoqualmie Pass, and when business soured in late 1865, announced through newspapers that he would accept from local farmers "all kinds of country produce in exchange for pictures." Sammis had undoubtedly exhausted the local market for views, portraits and curiosities, and, in order to continue his photographic art, was obliged to move on.

More prosperous times brought better circumstances to the men and women who would contribute to the city's photographic record. Seattle in the middle- to late-1880's had greatly expanded from its 1865 boundaries. Industrial development, land speculation, communication and transportation had improved suddenly and rapidly to produce an influx of money and goods, and a population that could support the luxury of photographic record. In addition to brisk portrait trade, the photographer allied himself to the promoter and developer. There was ample market, or seemed to be, for architectural and scenic views which could be sent to potential investors and developers as proof of Puget Sound's prosperity and opportunities.

Propagandist boosters married photographic and graphic image to often hymnic texts extolling the virtues and advantages of the area. Arthur Churchill Warner made this view of the blocks at the foot of Cherry Street on First Avenue in 1888. It was reproduced as a woodcut



A.S. Pinkham's Variety Store by E.M. Sammis

illustration — minus street litter and the more ramshackle establishments on the upper right — in a short-lived but enthusiastic publication called *The Seattle Illustrated Review*. Intoned the author: "This city also claims the finest brick business block north of San Francisco. This block fronts one hundred and eleven feet on Columbia Street, two hundred and twenty feet on Mill, and five hundred and forty-six on Front. Eleven three and four story buildings occupy this ground, erected at the expense of \$450,000."

Photographer Warner has admirably captured the gaudy magnificence of this block: its jutting bays, rich, protruding cornices, the jumble of signs, a striped awning, waiting carriages and wagons, and streetcar line. Even the telephone pole sits squarely and unashamedly in the center as ample evidence of modern technology and convenience. Despite the absence of people, the image is as alive with commerce and industry as it is vibrant with brash architectural eclecticism. Even without the intervention and falsification of woodcut illustration, Warner succeeded in creating just the propaganda his customer wanted and at the same time a record of what was to vanish all too soon in the Great Fire of 1889.

In a manner quite different from the pioneer Sammis and the propagandist Warner, the early twentieth century photographer C. F. Todd sought quite different goals in the making of his photographs. A commercial artist with a strong interest in salon pictorial

photography, Calvin F. Todd worked for the architectural photographic firm of Earl Depue and Rose Margan. Todd was engaged by the major architectural firms of the city in the 1920's and 1930's to photograph plans and renderings, models, building progress and finished structures for portfolios and professional publications. For Todd, architects embraced photography not only as a record, but also as evocative architectural rendering, created not by eye and deft hand but by thoughtful placement of camera lens.

For the firm of John Graham, Sr., Todd made this image of the Joshua Green Building. The diffused light of early morning illuminates the facade, while leaving the adjoining and opposite brick buildings to form contrastingly dark diagonals. The rain-slick street hazily reflects the piers, but remains a murky base for the building. Instead of intensifying the crisp terra cotta whiteness of the ornament, Todd chooses rather to emphasize the classical three part structure with judicious soft focus. In the midst of one of the city's busiest intersections, the Joshua Green Building becomes a cool, white and stylish mercantile palazzo, luminous and elegant in comparison to its banal neighbors.

Dennis Andersen is Curator of photographs and architectural drawings at the University of Washington Library.

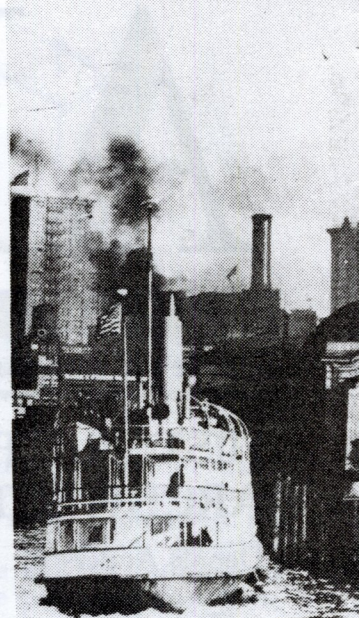
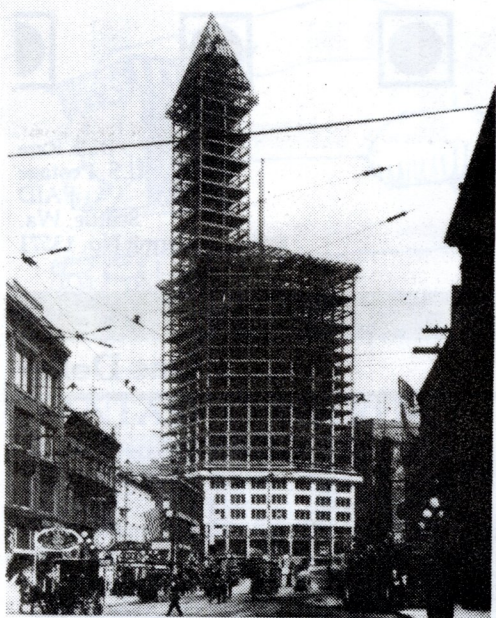
All photographs this article are from the Photography Collection at the University of Washington.



First Avenue by Arthur Churchill



Joshua Green Building by Calvin F. Todd



photographs courtesy of the Photography Collection at the University of Washington.

S M T W T

ARCHITECTURAL LICENSING SEMINAR: Jim Dewey will conduct three informal group participation sessions to help applicants prepare for the June Professional Exam. The three sessions will be held April 29, May 7, 12 at the A.I.A. Chapter Offices, 6-8 PM. Cost is \$20; advance registration is required, 622-4938.

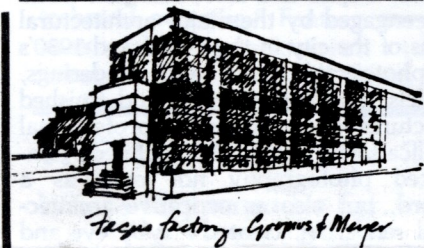
SYMPOSIUM: Color Photography Symposium sponsored by the Silver Image Gallery featuring photographers: Jack Fulton, Judith Golden, Mark Klett, Richard Misrack, Kenda North, and Arthur Ollman. Symposium fee on or before April 30 is \$15, \$20 at the door, \$5 for panel discussion only. 107 Occidental. For schedule information call 623-8116.

MAY EXHIBITS: Rachel Smith: Ceramic furniture, Cicada, 608 Maynard South, through May 7 . . . Larry Heald: New painting and watercolours, The Manolides, 89 Yesler Way, through May 9 . . . Jim Bischoff, Bay Area architect: Non-objective paintings, Jackson Street Gallery, 163 South Jackson, 2nd floor, through May 16 . . . Tod Gangler: Color panoramas - Light, air, water - Survey of Seattle and more, Equivalents Gallery, 1822 Broadway, through May 17 . . . Franco Fontana: Foreign perspectives in color, Silver Image Gallery, 92 South Washington, through June 6.

EXHIBIT: "Points of View: Photographs of Architecture," some 200 images ranging from the mid-nineteenth century to the present by the world's leading photographers use architecture as a theme. Runs through May 31 at the Vancouver Art Gallery, 1145 West Georgia Street, Vancouver, B.C.

The Pike Place Market Preservation and Development Authority reacquaint Seattle residents with growing Market by offering Saturday morning tours at 9:00 AM. The tours will lead to the PDA office at the south end of Market downstairs from Best. Cost is 50c. Will be repeated Saturday after May 2. For more information call 625-4764.

All sketches this issue by C. Barrett unless otherwise noted.



RUDAT WORKSHOP: Final Presentation of recommendations and proposals with reception following. Moore Theatre, 1932 2nd Avenue, 7:30 PM.

GRANTS INFORMATION WORKSHOP: Mardell Moore, Collection Librarian, conducts workshop for individuals and non-profit groups seeking grants. Seattle Public Library, Room 231, 7:30 PM. For more information call 625-2665.

SEATTLE'S MASTER USE PERMIT: Call City of Seattle's Land Use Information Center at 625-5200 to receive a free brochure describing new procedures for Master Use Permit.

WATCH FOR Review of the Portland City Hall in the June issue of ARCADE.

PUBLIC MEETING: Landmarks Preservation Board. Agenda: Landmark controls and incentives for Queen Anne Blvd. Nominations for four public schools: Franklin High, Cleveland High, West Seattle High, Eckstein Middle School. 400 Yesler Bldg., Point Conference Room, 3:30 PM.

LECTURE: Sir Peter Shephard "Architectural Elements of Light and Water". Complimentary tickets only call 543-7679. Architecture Hall, U of W, 8:00 PM.

LICENSING SEMINAR: Part 3: 6:00-8:00 PM at A.I.A. Office. Richard Norman Shaw, English, born this day 1831. Part of the William Morris, Philip Webb gang. Enjoyed a profitable and eclectic career which worked its way from Gothic through Baroque to Grand Neo-Classicism.

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PRESERVATION WEEK: "Conservation: Keeping America's Neighborhoods Together". See EVENT OF THE WEEK for more information.

EXHIBIT: "Heritage of the Long House," reconstructed Northwest Indian long house is setting for Indian crafts demonstrations. Call the Pacific Science Center for the full schedule of events, 382-2887.

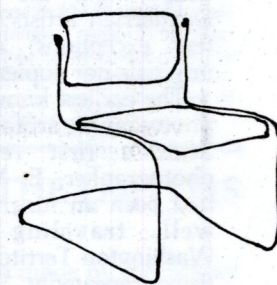
Henri Labrouste, French, born this day 1801. One of the early rationalists. His Library of Ste. Genevieve in Paris is the first monumental public building in which iron is exposed as a structural material on the interior, and indeed it is exposed beautifully. See Architectural Design Vol. 48, No. 11-12, 1978, entitled, "The Beaux-Arts."

LICENSING SEMINAR: Part three, 6:00-8:00 PM at A.I.A. Office.

IN TOWN: Peter Lynch, Jay Appleton, and Hedao Sasaki will be at the U of W to participate in departmental courses in landscape and urban design. No public events are planned, contact the School of Architecture for specifics or frequent Gould Hall this week.

Luigi Vanvitelli, Italian, born this day 1700. Responsible for the palace of Bourbon kings at Caserta, which "rivals Versailles in scale and surpasses it in monotony."

OPE (The Mayor's Office of Policy Evaluation) has free copies available of The Background Report of the Downtown Land Use and Transportation Project, 218 pages of facts, figures and some opinions about our downtown's future. Call OPE at 625-4591 for distribution of the report. An alternative report is available from the Fremont Public Association, The Downtown Boom report is available by calling 632-4929, before May 16.



Breuer chair

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WATERFRONT ACTIVITIES DAY: Sponsored by the Port of Seattle Propeller Club. Working boats parade all along the waterfront, 12:00. Guided walking tours from Pier 70 to Pier 48, 12:00-4:00 PM. Call Waterfront Awareness at 543-9293.

Walter Gropius, German, born this day 1883. The Fagus factory (1911) is hailed as the first example of "Modern Architecture."

SEMINAR: "Accounting & Compensation", a seminar by Diane Antak, of James Erickson & Company, Accountants, and sponsored by the Architectural Secretaries Association. 7:00-9:00 PM. Call Mary Vruwink for registration information, 454-5723.

Full Moon

LECTURE: Edmund Bacon, Philadelphia Director of Planning, will speak in Portland on "The City Pleasurable: Water and Magic in an Urban World," at 8:00 PM at the First Presbyterian Church, 1200 SW Alder. Bacon, world-renowned planner, and author of The Design of Cities. His lecture, the fourth in a series of five, is sponsored by the Portland A.I.A.

PUBLIC MEETING: Landmarks Preservation Board. Agenda, time, place to be announced.

LECTURE: Walter Orlinsky, President of the Baltimore City Council, speaks on the Baltimore Inner Harbor Redevelopment in "Urban Waterfront Redevelopment in the '80s: Public and Private Sector Roles." Seattle Aquarium, Pier 59, Lecture 4:00-5:30 PM Reception 5:30-6:30, admission is free.

LECTURE: John W. Dyckman on "Professional Ethics: The Case of Planning." 8:00 PM, Gould Hall, U of W.

FORUM: 1981 Planning Forum presents opponents and proponents of "Mother-in-law" apartment ordinance for Seattle. Michael local councilman, and city staff. Portland, where such an ordinance was recently enacted, are featured. Many in-laws expected. 8:00 PM, Gould Hall, U of W.

Marcel Breuer, born this day 1902. Born in Hungary; studied at the Bauhaus where he was in charge of cabinet shop; designed first tubular steel chair in 1925.

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EXHIBIT: Jeff Russell: Mixed Media Wall Constructions. The Factory Gallery, Factory of Visual Art, 4649 Sunnyside North. Through May 23.

EXHIBIT: Entries to the Washington State Passive Solar Design Competition, sponsored by Western Sun, will be exhibited in Gould Court at the University of Washington, May 26-29. Winners to the competition will be announced this week. For more information on this competition and its results, contact Western Sun at 545-7414.

EXHIBIT: "What If You Couldn't," takes you into the world of the handicapped with a series of simulated environments that let you experience the sensations and roadblocks encountered by the disabled person. Pacific Science Center, Seattle Center. Through September 24.

ANNUAL AWARDS CEREMONY: University of Washington College of Architecture and Urban Planning. 4:00 PM awards, 5:00 reception, Gould Hall Court.

North arrow courtesy of Hewitt/Daly, Architects

WALKING TOUR: Making contemporary art is the theme of lunch time tours presented by Art & Architecture Tours. begins the series. Call Mrs. 1 682-4435 for times and registration.

Carl Larsson, Swedish illustrator, born this day 1853. His beautiful drawings of domestic interiors celebrated the National Romanticism movement of the times by illustrating craftwork and textiles. Responsible for many allegorical frescoes in public buildings in Sweden.

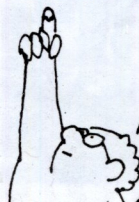
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Memorial Day





photograph by Gregory A. Minaker

ARCADE

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F S MAY 1981

RUDAT WORKSHOP: Meet the RUDAT team and share ideas at a public event that begins the process. Rainier Square Atrium, 5:30-7:30 PM. Food and no host bar.

Benjamin Henry Latrobe, born this day 1764. He brought the ideas of Soane and Ledoux with him to America in 1796 and tried to establish a rational architecture based on American specifics.

RUDAT WORKSHOP: Statements and position papers to be heard. 1903 1st Avenue, 11:30 AM.

Humphrey Repton, English landscape architect, born this day 1752. A country gentleman who lost his fortune and went to work as a landscape gardener; most successfully. Prepared a "Red Book" for each job; containing maps of property and dozens of watercolor sketches which are now considered works of art. Led English gardening out of the follies and into a more "natural" romantic vein.

EVENT OF THE MONTH: VANCOUVER ART GALLERY

An exhibit of architectural photographs ranging from the mid-nineteenth century to the present will be on view at the Vancouver Art Gallery through May 31. Some 200 images have been assembled under the title, "Points of View: Photographs of Architecture" by the National Gallery of Canada. Representative works by the world's leading camera artists from Britain, France, Germany, the United States, and Canada have been drawn from holdings in the National Gallery and other public and private collections.

The photography of architecture is as old as photography itself. Indeed, the first structure ever known to have "drawn its own image" was Lacock Abbey, the Wiltshire home of William Fox Talbot. Talbot's unique positive/negative process of fixing images on paper, announced in 1839, is still practiced today.

Sir David Brewster, the Scots physicist noted for his studies on the diffraction of light, was quick to grasp the social as well as the aesthetic implications of his friend's discovery.

"The palaces of sovereigns, the edifices of social life, the temples of religion, the watchtowers of war, the obelisks of fame, and the mausolea of domestic grief," he said would provide a rich vein of pictorial material ideally suited to the demands of Talbot's new process.

While Brewster's words implied a practical approach to the choice of inanimate subject matter predicated on cumbersome methods and the arduous time required to record it, his vision excites a metaphorical interpretation equally valid for today's technically proficient photographer.

This exhibit brings 19th century renderings of the Pyramids, Chartres, the Eiffel Tower, and the Parthenon, together with 20th century photographs of Alberta village churches, views of parking lots, grain elevators, and the bank vaults of metropolitan Montreal.

Funded by a grant from the Canada Council, "Points of View: Photographs of Architecture" is a document of the work of several generations of individuals who have struggled to master and understand a medium and then to mold it to their own means of revealing the world around them. Definitely a must if Vancouver bound.

Press release from Vancouver Art Gallery

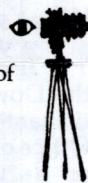
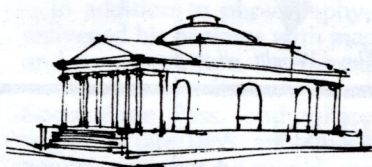


EXHIBIT: "Portland Victorians at Home, 1870-1900," continues at the Architectural Preservation Gallery, 26 NW Second, Portland. Gallery hours are 10-3 Tuesday-Friday, 10-4 Saturday and 12-4 Sunday. All of May.



Bank of Pennsylvania - Benjamin Latrobe

EVENT OF THE WEEK, May 10-16

Conservation: Keeping America's Neighborhoods Together is the theme of the Ninth Annual Preservation Week. The Washington Trust for Historic Preservation will sponsor workshops throughout the state which will revolve around the exploration of local building and neighborhood histories. Workshops May 9 will be at the State Capitol Museum in Olympia and the Clarke Mansion in Pasco. Workshops May 16 will be at the Pasco City Hall in Pasco and the Marshall House in Vancouver. For more information call Kirby Turner at (206) 699-2361.



Graphics from "Popular Pastiche", UW April 1977.

NORTHWEST OWNER BUILDER CENTER OPENS

The Northwest Owner Builder Center is a new private non-profit organization dedicated to providing instruction for everyone from neophytes to the knowledgeable in: Housebuilding, Remodeling, Design, Passive Solar Design, and other areas related to residential construction.

Tom Phillips, who has been Manager of King County's Housing and Community Development Division for the past four years, has drawn on his positive experience with the Owner Builder Center in the San Francisco Bay area to create this "school" here in Seattle. Classes will be offered four times a year beginning in June, September, January and March. Most classes meet from 7-10 PM twice a week, and there are some Saturday classes. Costs range from \$125 to \$225 per class. **FIRST CLASS FREE** in Housebuilding and Remodeling: couple and group rates available, and discounts for early registration. Enrollments are limited so sign up NOW for the June session! Call 447-9929 or write Box 716, Seattle, 98111. Mr. Phillips has an exciting faculty lined up to date, but he is still soliciting teachers or class proposals, so call him with your ideas.

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Deadline for reservations for the Seattle Design and Advertising Awards Show to be held June 1st, 7:00 PM at Longacres. For more information on this show sponsored by Seattle Women in Design call Cathy Smith at 447-9160.

A.I.A. National Convention, Minneapolis, May 16-19.

DEDICATION: Seattle Parks and Recreation dedication of the Arboretum Tea House, 2:00 PM.

BEAUX ARTS BALL: Gould Hall, U of W. Details anticipated, call 543-4180 or ask a true friend.

Congratulations to the Seattle A.I.A., whose new public office at 1911 First Avenue opened one month ago today. What with Miller's Bookstore right next door, this little corner of downtown is becoming a regular hangout. Now if we could only get a Charette, the equipment store, to move in...

LECTURE: Blueprint for Architecture is sponsoring a presentation by California architect Coy Howard late in May. The specific date and place will be provided in a Blueprint mailing. For more information, call Blueprint after May 18, 583-0824.

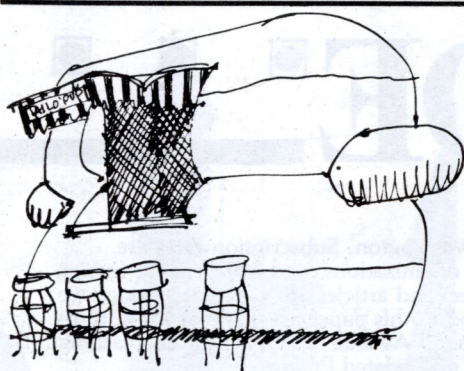
EXHIBIT: "Eureka," 12 inventions by small business people ranging from the first person who scooped the idea for the ice cream cone to the open-and-shut case of the first zipper. Pacific Science Center, Seattle Center. Through June 14.

Nicodemus Tessin II, Swedish, born this day 1654. Responsible for the royal palace at Stockholm.

The CITYFAIR Exhibit is in the works. Planned this year for July 3-12, Cityfair will celebrate solutions to urban problems of energy, housing, health and food supply and the environment. For information on participation, call Harold Clark at the YMCA Metrocenter, 447-4877.

*periculum in mora
(there's danger in delay)*

King County Arts Commission's final deadline for proposals for projects to take place between September 8, 1981 and January 1, 1982. A total of \$11,950 remains to be allocated, distributed in three categories: Community Arts Guest Program, Visual Arts Program and Community Arts. Copies of guidelines for the Community Art Guest Artist program and the Visual Arts Programs categories are available by sending a self-addressed stamped envelope to: KCAC (name of program), 300 Administration Bldg., Seattle, WA 98104. To apply for Community Arts funds contact Tony Wally, 344-7580.



Tail O'the Pup, Los Angeles

FANTASY CONFERENCE

We recently heard of a conference in San Francisco titled, "Making Dreams Come True: Design in Aid of Fantasy," sponsored by the San Francisco Center for Architecture and Urban Studies. This sounded interesting, so we solicited notes from two friends who attended. They write:

We arrived at this conference not knowing what to expect. It was populated by: some Big Names, a collection of Bay area notables, designers from round about, theory professors from obscure programs (some very interesting), and numerous last-year students from the Midwest checking out the local job market. The conference was a three day event — a collection of lectures and presentations many of which were worth remembering, and some of which were merely expoundings on personal slide collections.

Reyner Banham, in making a distinction between fancy and fantasy in architecture, spoke of fancy as "good carpentry" and fantasy as the "fusion of elements into that which is beyond technical expertise." Fantasy pursues a reasonable proposition to an unreasonable end and still carries it off.

Fancy architecture believes that detailing is good for you and the more details the better the building. (Disneyland, Las Vegas), while fantasy architecture understands the purpose of details and pursues them to their logical extreme (Seagram's building, Maybeck's Palace of Fine Arts). What are Maybeck's caraytids at the Palace of Fine Arts looking at?



Caraytids at Palace of Fine Arts, San Francisco by Bernard Maybeck

J. B. Jackson (editor, *Landscape Architect*) turned out to be elderly, talkative and captivating. He noted that the original solidity and sanctity of the house has been replaced by the appearance of solidity: Z-Brick is a hollow symbol of the real brick which is a symbol of permanence. We would perhaps

be better off to return to a "Lithic (stone) Mythology" of permanence embodied in medieval structures for our cultural symbols of permanence. Neo-neolithic, anyone?

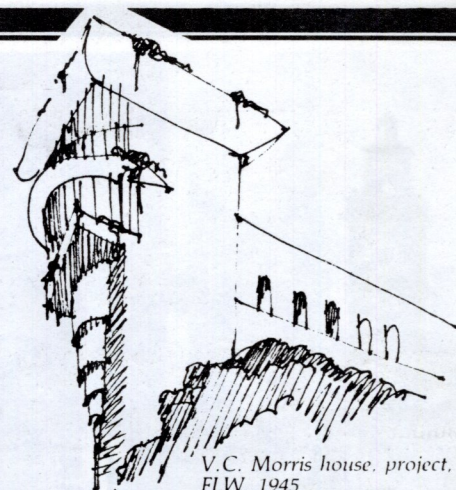
Ann Schubert told us that most humor is essentially verbal, while architecture is not, but gave us hope by distinguishing between humor and wit in architecture and showing us examples of both by her definition. She talked about humor somewhat as Banham talked about fancy; it shows up in buildings more specifically, literally, and temporarily than wit, which implies a broader base of knowledge in alluding to the universe. Latrobe's maize capitals in the Old Senate at Washington, D.C. fall more to the side of wit, and we had to agree that the weiner-shaped hot dog stand was humorous.

Thomas Beeby (scholarly but excited) did a thoroughly scholarly job tracing Frank Lloyd Wright's metaphysical roots back to Welsh mythology. This is an oral tradition rich in tales of elves, the earth, and the supernatural relationships of common objects. Beeby concluded in an excited manner admitting to perhaps some of his own fantasy in developing this thesis.

Wayne Attoe's talk, "Toy Towns," proved to be an exceptional collection of slides: many examples of toy towns from



Frank Lloyd Wright, elf in disguise



V.C. Morris house, project, FLW, 1945

miniature models to full scale theme towns. Toy towns are simplifications of more complex realities, and though fun to play with, can become dangerous when they are taken too seriously. If Pioneer Square qualifies as a toy town, how soon will it be before Seattle tires of its particular turn-of-the-century game? Will the Public Market become the next plaything?

We came home focusing on fantasy and found it difficult to face our Maylines — how could we incorporate more fantasy into our work? The answers are complex and subject to individual interpretation, as we found when we compared our notes. The subject is one we continue to reflect on and have yet to draw any firm conclusions from, but we can say that this conference proved to be a relaxed time to mull over design issues and examine some of our motivations. We are anxious to attend next year's conference and hope that others will join us.

Steve Cecil
Dave Rutherford

Steve Cecil is presently working at TRA and is a recent graduate of the University of Washington Master of Architecture program.

Dave Rutherford is a partner in the firm Architectural Resources Collaborative (ARC).

THE DOWNTOWN TRANSPORTATION AND LAND USE PLAN

What's Happened So Far. . .

The first Public Participation phase of the Downtown Plan is done, and participants have mixed reactions to it. The Office of Policy and Evaluation published a 200-page "Background Report," filled with data about downtown Seattle past and present. There were eight workshops in April, where we citizens divided into small groups (10 or so) and voiced concerns, wrote them on 3 x 5 cards for the record, and then tried to summarize our group's findings. We also filled out a questionnaire about downtown, which was given by phone to a random citizenry who might not attend a workshop. On April 21, Mayor Charles Royer hosted a Public Forum at which all the workshop leaders spoke briefly about their groups' concerns and participated in a panel discussion which later included substantial public comment from the 200+ citizens attending.

Some obvious concerns and some thorny problems emerged. Generally agreed-upon issues were transportation (busses vs. parking), housing, environmental concerns (pollution, noise, wind), scale, pedestrian amenities and energy. The problematic issues are trickier: the desirability of downtown growth, especially as it affects downtown neighborhoods, the outlying neighborhoods, and the region; the issue of who's to pay for public amenities and for housing and services for low-income and elderly; and the basic question of what CAN the City really do? How will the City effect the goals it identifies, and how will it determine which interests to serve when conflicting goals are at stake? Will the Plan come too late to save downtown from its present course towards highrise office tower extravaganza which many citizens dislike?

Did the City simply go through the motions of Public Participation? The questionnaire was so exasperatingly ambiguous that only the most patient could finish it. Many of the workshops and the Public Forum preferred to focus only on the obvious issues like transportation and avoided the more difficult questions.

Watch for further developments in the process. Various groups about town (Allied Arts, Downtown Seattle Development Association, others) are developing conceptual or "soft" alternatives to the Downtown Plan, and these should be done by June. The public can be involved in this phase by joining a group or forming one to do an alternative. Later the alternatives are to be circulated for public review. There will be future public hearings as goals in the Plan become more specific.

—K.D.

Incentives Vs. Controls Will Seattle's New Zoning Code be Passe Before it Gets a Chance to Strut its Stuff??

The most important question to emerge out of the citizen-led workshops conducted by Seattle's Office of Policy Evaluation (OPE) in April was the one that is least likely to get answered by the Downtown Land Use and Transportation Plan: **Should there be interim controls on runaway growth downtown during the period before the plan is translated to a new zoning code?**

An answer is unlikely because it is a question that is not being asked seriously in City Hall. It was asked, however, by many persons attending the workshops structured to air concerns about downtown. In fact, there was lengthy debate by those who are quite fond of Seattle today, as to whether our city need grow at all, and if so, in which ways? Considerable concern was expressed that the City's planning process was starting from the assumption that growth is not only inevitable but, indeed, that it is good in any form, regardless of how it impacts our city. Belief in the conventional wisdom that "progress (read: growth) is our most important product," can only result in a self-fulfilling prophesy that will tend to fuel unplanned development at a time when there is almost unanimous agreement that a Plan is sorely needed.

Those who favor calling for interim controls feel that there has not been an adequate analysis of the benefits that downtown growth will have for Seattle, when they are stacked up against the costs that unplanned growth implies. Further, it is felt that in view of the major construction in the downtown right now all the discussion about incentive bonus zoning to encourage development that is thoughtful and respectful of the human element will be, unfortunately, too late . . . that the damage will have been done.

Another valid concern exists as to whether the wealth of fascinating material compiled in the 220 page Background Report, offered by OPE to those who wish to prepare alternative plans of their own, is a source from which we can draw the information necessary to weigh the costs vs. the benefits. It seems to conceal, or ignore the data that would let us know the hard facts about the increase to City Light in rate payers after the power necessary to service the 48 new major downtown projects is brought on line, or what the spinoff costs in additional social services will be to accommodate those who are displaced by new downtown growth.**

These questions and others are being asked formally by two citizen groups. The Downtown Neighborhood Alliance (DNA — without it, growth itself is impossible . . .) and CAUSE (Citizen's Alliance for an Urban Seattle) feel that interim controls are crucial to ensure that we are not now engaging in a useless planning exercise. They hope to initiate some text amendments to the zoning code for City Council review, to bring these concerns in the public forum.

Far from being reactionary, I feel that this expresses a sophisticated understanding and belief in the beneficial outcome of the planning process in which we are engaged. I maintain that there is a sincere desire to strive for a state of "dynamic equilibrium" to quote Lewis Mumford, in which Seattle can evolve in a healthy, incremental way so we will be

less vulnerable to the ravages of the Boom or Bust cycles of economic whimsy.

****The Downtown Boom — Who Wins? Who Loses prepared by the Fremont Public Association copies available by calling 634-2222.**

Ann Hirschi is a developer in the Denny Regrade who is an architectural designer currently packaging a cooperatively owned condo project in the Denny Regrade. Her kitchen is painted pink, yellow and 3 shades of gray. She is a member of the Downtown Neighborhood Alliance.

LETTER TO THE EDITORS

To the Editors:

A decision has been made by the School of Art (in the College of Arts and Sciences at the University of Washington) to eliminate the Interior Design program. This decision was made long before current budget cuts were known (July, 1979), with no investigation into the quality of the program or its importance to the design community and the economic health of the region. The graduates of this program have a record of design excellence and economic impact on an international scale. They continue to play an important role in our regional design community. This role will continue to grow in importance as economic pressures for re-use of existing space make Interior Architecture a flourishing area of professional practice. Interior Design, instead of being eliminated by the U. of W. should be reinforced and integrated with the College of Architecture and Urban Planning. The existing program should be transferred intact without funding cuts from the College of Arts and Sciences.

We of the design community should support this move in the short term by convincing UW that the Interior Design program is important to the design professions and the regional economy. In the long term we must generate additional support in the form of participation in teaching, work/study contact, and financial aid where possible and appropriate.
Malinda Dreyer
Interior Designer