

ARCADE

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Permit No. 13571

Seattle's Calendar for Architecture and Design

Vol. I, No. 6

August/September 1981

One Dollar

INTRODUCTION

Lights out please. In the summer nights, one dreams:

"House, patch of meadow, oh evening light
Suddenly you acquire an almost human face
You are very near us, embracing and embraced."

(Rainer Maria Rilke)

Architecture is an art that is well able to combine the world of dreams and fantasy with that of reality. The mixture can produce sentimental, private visions such as that expressed above, or visions of a more public, dynamic nature: the realm of possibility is endless. Unfortunately this union is not often achieved.

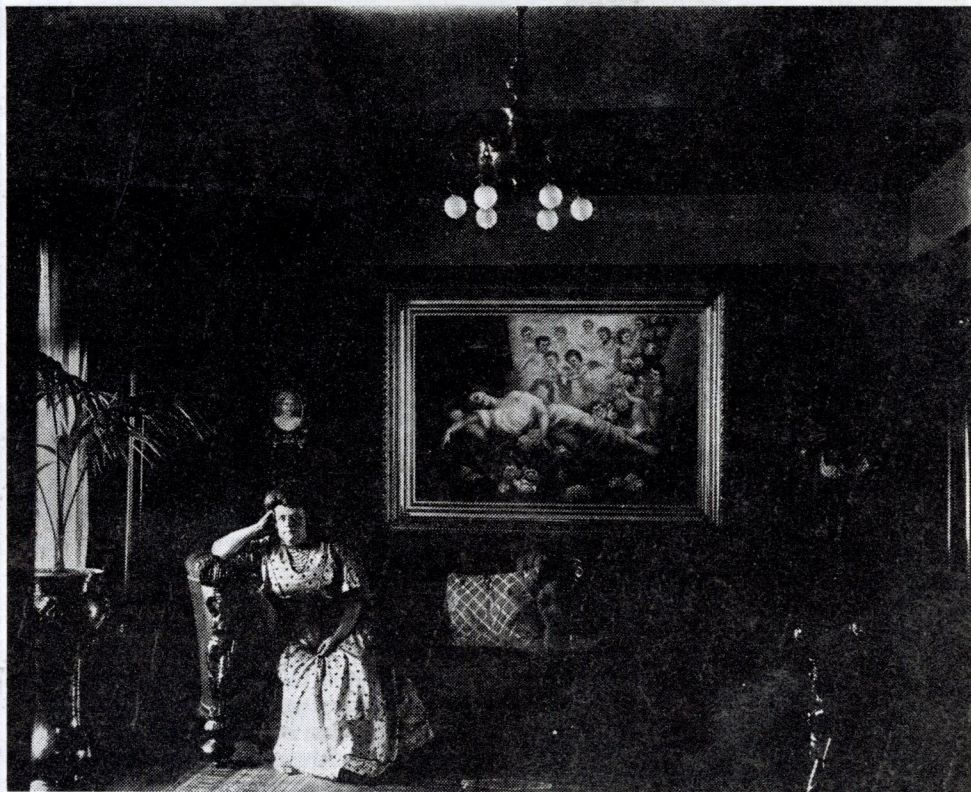
It is only by the dreams of a person or of a people that the reflections of society are expressed as interpretations of that society. Most buildings are mere reflections, and even as such have value. However, it would behoove us to take stock of our dreams and ideals at this time to see how they relate to our buildings.

The world seems to be holding its breath to keep its balance in the face of stirring currents of wind. Meanwhile we

as individuals are slowly re-evaluating some basic aspects of our lives as a result of supply shortages, changing political situations, and increasing threats from industrial and military disasters. It is a time ripe for visions and crucial to the definition of our ideals—how odd that the more decorative and stylistic elements of architecture now come into vogue! Perhaps they translate into some conventional dream of beauty that we find comforting in a time of uncertainty.

Doom and gloom aside, the summer is a good time for dreaming, so we take this issue of *Arcade* to explore subjects of a dreamy, fantastic, or visionary nature. The first dream we explored was an eight page format, which enabled us to present you with the following: an article on the 1909 Alaska-Yukon-Pacific Exposition, prescriptions for the use of humor and wit in architecture, a presentation of some great civic dreams, a review of chaos in architecture, a sand-castle contest, and more. We hope you enjoy our collection.

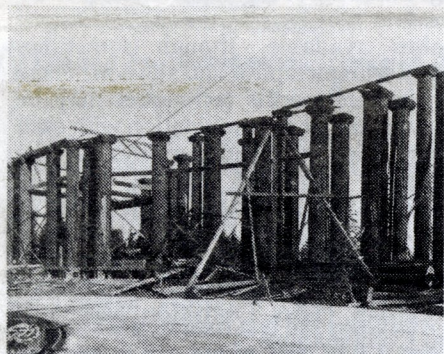
Catherine Barrett, Editor



photograph from the Photography Collection, UW Library by Albert Barnes

UNACCUSTOMED EXTRAVAGANCE

Dennis Andersen



"Why," said Mr. Poot, "we are creating a new world out here. The people of the eastern states and of foreign countries have not the slightest conception of our resources and our possessions. They have indeed a very vague idea and will have to be educated. And that is what the Exposition will do. We have never before had such an opportunity." These enthusiastic

words were read by hundreds in Seattle newspapers late in 1906, and must have astonished a population unaccustomed to such potential world-wide attention. But the germ of the Alaska-Yukon-Pacific Exposition of 1909 arose from such pronouncements, and in very short time, business, political and social groups were clamoring for direction, for a site and for a theme which would make Seattle an international focal point. In one short day, local managers raised one-half million dollars in support of the planning, and so the inevitable result took shape. Frantic real estate developers extolled the virtues of various undeveloped areas to the west, north, south and east of town: Magnolia, Mount Baker Park, Washington Park and Woodland Park were all considered, but disqualified in short time to favor the heavily wooded slopes of the University of Washington campus. University officials, desperate for new buildings, extracted promises for permanent struc-

tures from the Exposition, and finagled funding from the State Legislature as a modest enticement. If excitement and enthusiasm over the University site created a moment's pause in the popular mind (there would be no consumption of alcohol in that area) certain city planning offices and real estate men did not remain idle. The Seattle Parks Department rapidly dusted off and presented the 1903 Olmsted Park Plan and recommended the rapid completion of road work and boulevard systems, street car lines and plantings. Director General Nadeau, speaking in a downtown Seattle made alternately muddy and dusty by gouging regrade work, pleaded "...to the civic pride of our fellow citizens, that they may individually and collectively unite in the cleaning up of the city, making presentable all unsightly places, and by the planting and cultivation of flowers, shrubs and trees, sodding and parking of lawns and parking strips cause Seattle to be—that to which Nature has so generously contributed—a city beautiful." Hotel buildings were erected by the dozen in a short period, property values

soared both downtown and in the University District, and unsavory eviction stories did little to diminish the city's sense of mission in reaching for the obscure benefits the Exposition would bring.

The San Francisco firm of Howard and Galloway was selected as supervising architect for the Exposition. It came as no surprise, perhaps, to even well-established local firms that outsiders were engaged to direct this complex and often hectic undertaking. John Galen Howard, later among those who directed the stunning Panama-Pacific Exposition in San Francisco (1915) proved not to exert the autocratic influence Daniel Burnham exercised during the 1893 Chicago exposition. Politely turning away from John Olmsted's recommendation for an "ancient Russian theme" in the architectural program, he outlined "designs on classical lines" for the major structures. Dazzling Beaux Arts whiteness characterized the architecture of the large official buildings encircling what is now Drummeller Fountain on the University cam-

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pus. Charles Bebb, John Graham, Joseph Cote, W.M. Somervell and other prominent local designers were engaged as consultants for some of these bulbous confessions, and had the occasion to present to a gaping public a richness of ornamentation and breadth of concept heretofore unknown in Seattle. The possibilities afforded by easily modelled plaster staff were exploited to create a wealth of fanciful, effusive and very impermanent sculpture and decoration. The south sloping Exposition site fairly writhed with locally unaccustomed extravagance around shimmering cascades, systems of paths, vistas, trellises, courtyards and piazzas, and the most elaborate plantings ever seen in the region.

The largest and most notable exception to lavish blandness was the Forestry Building. The Seattle firm of Charles Saunders and George Lawton combined the requisite number of classical elements—a long curving colonnade flanked by pedimented pavilions and topped by cupolas—and realized them in an immense construction of raw, unpeeled logs. While similar earlier forestry buildings had been cranked out in expected variations of the chalet style, this neo-classical rustic pile challenged the imagination as well as the good taste of the city's scrupulous architectural critics. Spectacular, ridiculous, and lovable, the Forestry Building survived as a whimsical emblem of the Fair both in the minds of those who saw it and of those who only just knew of it, long after its dry rot-ridden fabric was pulled down in 1930.



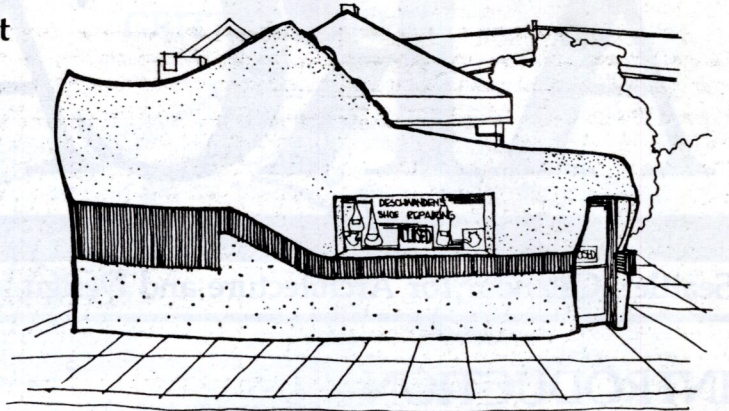
Smaller buildings, county pavilions and club houses on the Exposition site gave opportunities for younger or not-so-prominent designers to wield their drafting pens. Ellsworth Storey, Charles Edelsvard and others used the occasion to express what some describe now as an incipient Northwest regional style. Their small structures often survived in use to the University by many years the pompous and fragile official buildings, and more accurately mirrored the daily experience of the Exposition's four million visitors.

Other firms were notably absent. Andrew Willatzen and Barry Byrne, for example, fresh from Frank Lloyd Wright's studios, secured no recorded commissions and were not to confront the dominant naive revivalism with new-fangled Prairie School ideas.

The Exposition, in the last analysis, sought no radical proposals or solutions in its design concepts. It neither drew nor amplified existing strengths in the city of Seattle, nor did it result in any major change of direction for civic planning or architectural design. That it preceded so closely the City Beautiful movement and its still-born child, the Bogue Plan, appears to have been largely chronological coincidence. While leaving vague and warm memories, a budget surplus, and an outstanding landscape design, the Exposition stunned a public with bland and pleasant excess in such a way that voters did not recognize real solutions when they were proposed so shortly afterward. It was an opportunity lost in a way difficult to admonish. For, thus far in its experience, the City of Seattle had never had the chance to give itself up to such innocently pretentious pleasures, and never since has given itself up with such charming self-indulgence. ●

WIT AND HUMOR IN ARCHITECTURE (OR, LEARNING FROM MINSK AND PINSK)

Ann Schubert



Deschwanden's Shoe Repairing, Bakersfield, California

When you see a funny building, you might not pull your car over to the curb, doubled up in helpless mirth, but the chances are you'll know you've seen something out of the ordinary. How can a building be humorous or witty, one might ask? After all, buildings are designed to serve needs, are an expensive investment, and are intended to provide shelter and workspace, but not a comedy routine. Yet the language of architecture, like the spoken language, provides opportunity to express humor and wit. As long as the human spirit is the motivating force behind any creation, there is the possibility that irrepressible good humor will leak out.

But humor and wit happen far more frequently in conversation, in literature, in the theatre and film, than in architecture. There are a number of probable reasons for this. For one thing, architecture is always a major investment of private and public money. Also, the practice of architecture involves many people over a long period of time and depends on joint decision-making. Design by committee tends to deaden any originally humorous intentions. Third, wit and humor require brevity for their impact, and buildings are not often temporary. Further, most humor is verbal, while architecture cannot depend on words for a humorous impact. The means of a building to convey humor often require some special knowledge on the part of the viewer. Yet some buildings manage to overcome all these obstacles and have been known to make viewers smile, point, and laugh. For example, the famous BEST Products showrooms which were designed by James Wines of SITE, which feature a crumbling facade in one case and a broken corner in another, startle the viewer at first. What a relief to find that it is only a joke — the buildings are supposed to look like that! Surely this is humor in architecture. It sure isn't *normal*.

Not all abnormal buildings are humorous — some are simply bizarre. Objects which are bizarre are singular in appearance or character — one of a kind. Humor, however, often involves the rediscovery of the familiar, though at first glimpse the familiar may be disguised. Any number of definitions of humor have been proposed over the preceding centuries, but the general consensus is that humor is the bringing together of certain incongruities which arise to illustrate some fundamental absurdity. A deliberately crumbling building is certainly absurd. Wit, on the other hand, is seen as a more intellectual quality, requiring the keen perception and cleverly apt expression of an unexpected connection between things which are generally unrelated. Humorous buildings are much easier to find than witty ones, because to convey through architecture a witty message requires both a witty building and a perceptive viewer.

But how is humor in architecture expressed? How can a building's silent form speak? The answer is: in its own terms. Although architectural humor shares several techniques of literary humor, more often than not, the language of architecture, of built form, is manipulated so that a humorous message is communicated.

Metaphor is a technique of architectural humor as well as of literary humor. Used as a sales device in Deschwanden's Shoe Repairing in Bakersfield, California, the metaphor reads, "This building is

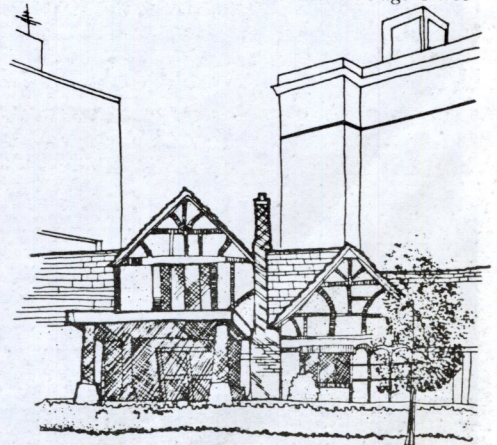
a shoe." Another metaphor, "This building is a bird" is one reading of Saarinen's TWA terminal in New York. Unlike the one-line joke of the shoe-building, Saarinen's building is architectural shorthand making an apt comparison between the effortless, graceful flight of birds and, by extension, the effortless and graceful flight of man. The first is an example of a technique being used humorously; the second in a witty way, where a message about an idea is conveyed through the metaphor.

Another technique of architectural humor which is shared by the spoken language as well is *Allusion*. Charles Moore's Piazza d'Italia in New Orleans, for example, alludes to the noble history of architectural form and its importance in the history of Italy, at the same time creating a successful urban park. Benjamin Latrobe's maize capitals in the new American Capitol of Washington did not borrow from antiquity, but alluded to it in order to suggest the birth of a new order in a new republic.

Metaphor and Allusion are devices which can be expressed through architecture, but which originate in literature. In searching for examples of architectural humor, I found that many of the buildings made use of the opportunities for expression which architectural form itself makes available, though sometimes mixed with metaphor and allusion. These architecture-specific techniques may be found alone or in combination with each other. Each is distinctive and can be separately identified, as the examples which follow illustrate. In the order of their upcoming appearance, the names of these techniques are: Siting Incongruities, False Fronts, Ornament, Anthropomorphism, Flaws, Distortion, Mismatch and Combinations.

One of the first decisions made in the course of designing a building is the choice of a site. Sometimes a site is selected because it is a good, practical place to put a building. Over time, the surrounding environment may change, resulting in an unintentionally funny situation, such as the classic case of an itty-bitsy old townhouse flanked by skyscrapers. Here in Buffalo, the situation is reversed. The Park Lane Restaurant was the most recent addition to the site. A totally fraudulent "Olde Inn" complete with half-timbers and sagging roof was placed between apartment buildings at a very busy intersection, across the street from a modern hospital! The incongruity results in a dwarfed inn lost in time and space.

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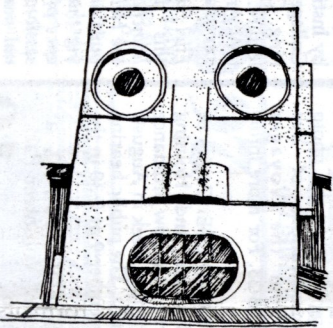
Park Lane Restaurant

All drawings this article by Ann Schubert
All photographs by Robert Younger

The use of a *False Front* to contradict the purpose or adequacy of the real building is another way to have fun with buildings. The absolute best example of this is illustrated in Charles Jenck's book "Bizarre Architecture." Somewhere in Wisconsin a branch office of the Security State Bank was set up in a trailer in a trailer camp. In an effort to look more like a bank, a freestanding arcaded and pedimented facade was placed in front of the trailer. The false front emphasizes the flimsiness of the 'real' bank, and is an affront to the notion of 'security' implied in the bank's name.

Until Adolf Loos cried that ornament is crime, it was a perfectly normal part of architecture, and was sometimes used to humorous effect. Take the portals of Gothic cathedrals, for instance. The stone carvings often depicted fantastic creatures, as well as caricatures of respected figures, such as philosophers, doctors or clergy. In modern times, Robert Venturi highlighted the importance of television in people's lives by planting a gigantic gold television antennae atop the Guild House in Philadelphia, a residence for the elderly.

A child's drawing of a house usually shows a peaked roof, two windows and a door, all arranged as if it were a face. As a matter of fact, many buildings, unintentionally or otherwise, seem to be about to burst into conversation. Such buildings illustrate *Anthropomorphism*. Carried to its logical extreme, the Japanese architect Kasamasu Yamashita built this residence. The door-as-gaping-mouth was a popular theme in Italian Mannerist architecture, pointing to the persistence of the image of house as face.



Residence by Kasamasu Yamashita

The detection of an apparent flaw in a building almost guarantees an amused response. A flaw results from a discrepancy between what is and what is expected. It must not be a threatening flaw, such as an open elevator pit. But consider the Leaning Tower of Pisa. Since the structure is stabilized and has endured for centuries, it can not be seen as if it were intended to be that way. The idea that someone would build a leaning building (or not fix it) is quite funny. Another type of flaw is the apparent state of incompleteness. Buffalo has the beginnings of a grand old stone building, with massive stone arches and deepset windows — but the entire structure is only one story high. It looks, and is, truncated. Since the building is occupied, it is clear that no more work will be done. Even though in fact the building is all that remains of a once taller structure, its present sheared-off condition lends itself to the illusion of an incomplete building. Three other types of funny flaws are 1) apparent misplacement of stairs, doors, windows, etc. such as in some of Eisenman's work, 2) a break with known conventions, such as Giulio Romano's slipped triglyphs in the Palazzo del Te in Mantua, and 3) apparent flaws in the materials. Peter Bohlin of Wilkes-Barre, Pennsylvania, installed a concrete pavement which seems to have had leaves embedded in the surface due to careless workmanship. But

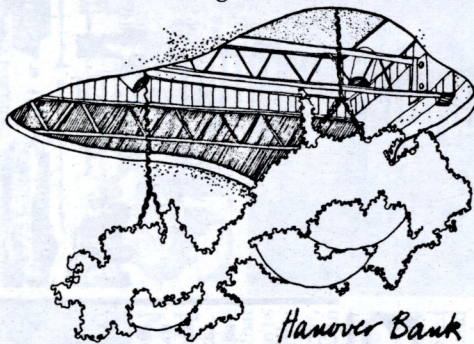


Ellensburg

upon closer inspection, it is clear that the leaves are artfully and deliberately embedded and there is great pleasure and amusement in discovering the apparent flaw and then realizing that one has been fooled.

Another easy-to-recognize technique of architectural wit and humor is *Distortion*, which may occur in the form of alteration to scale (either towards gigantism or miniaturization) or in the misshaping of elements such as windows, doors, chimneys, etc. or through the creation of odd spaces, both internal and external. Another Buffalo example is the contrast between the glowing gold leaf dome of a major downtown bank and the flimsy little domelets atop the guard-booths in the parking lot adjacent to the bank. After seeing the real dome, it is hard not to laugh at the wee ones. Conversely, it is hard to laugh at Philip Johnson's giant Chippendale top on the new AT & T building. It is alarmingly large for a piece of furniture! Stanley Tigerman's recent contribution to distortion is his proposed BEST Products showroom, which is a blow-up of the 'typical' suburban ranch house to warehouse scale. Surrounded by a sea of normal houses, it amuses by its outrageous size.

Quite possibly the best example of distortion, mixed with allusion, is the irregular skylight opening in Peter Bohlin's Hanover Bank branch office in Kingston, Pennsylvania. The ceiling opening does not conform to any standard geometry which we have come to associate with building openings. It contradicts our expectations of what shapes holes in buildings are. Most openings are rectangular or circular, seemingly reflecting structural or geometric imperatives. This irrational shape amuses because it breaks the rules — and gets away with it. For an architect, the allusion to the old maxim of 'exposing the structure' is amusingly evoked by simultaneously following the rule while breaking others.



Hanover Bank

Architectural Mismatches occur when unrelated styles, materials, or functions are forced together, intentionally or as the result of renovations which disregard the pre-existing condition. Unlikely unions emphasize a disparity rather than gloss it over. A charming example is the Kittenger Furniture Factory in Buffalo. To advertise the products of the factory, a residential scale bay window was grafted onto the front of an old industrial frame-and-fill factory, and furnished



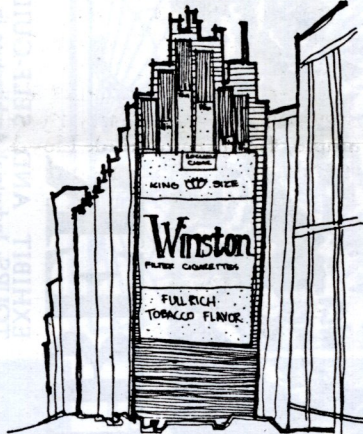
Kittenger Furniture Factory Buffalo, New York



Seattle

with an artificial fireplace, rug, sidechairs and lamps. This bay window is a protuberance, a mismatch of style and a funny 3-D advertisement. In Pittsburgh, Pennsylvania, a turn-of-the-century brick high school with twenty foot high glorious stained glass windows illuminating the stairwells was modernized. The modernization consisted of enclosing the entire structure with a coating of brick, covering up all windows and making no new ones. Only three entries break through the brick. But, in a single humanitarian gesture, part of the old building was allowed to remain...of the once inspiring colonnaded main entry are four three-story columns bursting through the new skin. It is at once pathetic and hilarious.

Sometimes architecture works in combination with other arts to produce a humorous effect. Music, art, sculpture, color may all combine with a building. An enchanting flight of stairs at MIT in Cambridge produces invisible musical notes when it is ascended or descended. Suddenly one's perception of what up and down and stairs are is altered. The combination of graphics and architecture may be humorous, as the Italian Mannerists illustrate with the amazing *trompe l'oeil* antics of Giulio Romano and



skyscraper as billboard

others. In New York City, a skyscraper's serrated roofline lends itself as a perfect background for cigarette murals, with the shape of the building's top guiding the heights of the cigarettes which pop up from a pack painted on the side of the building. It is a good marriage of form and function, at the same time appropriate and ridiculous.

Just because it is possible for buildings to be humorous doesn't mean there is a lot of it in the world. (And contrary to the impression given by some of these examples, Buffalo is NOT the only place where it can be found!) For all the reasons mentioned earlier, it is difficult to create humor in buildings, and overcoming public resistance is but one more problem. From reviewing these and many other humorous examples of architecture, certain patterns of acceptability keep appearing. There are five major ways to introduce humor into buildings without being accused of frivolity or irresponsibility.

First, wit and humor are okay if they are in the details. This allows a building to maintain its responsible appearance while at the same time being playful in its parts. Latrobe used this in his capitals, as did Frank Furness in Philadelphia and Bohlin in his sidewalk impression, and others.

Second, wit and humor are okay if they further the building's function. This is especially true in commercial buildings, where an eye-catcher has a time-honored history of acceptability. If a humorous building generates more revenue or higher attendance, then it's okay.

Third, if humor is what the client wants, then build it. Moore's Piazza d'Italia was the result of client and public cooperation and suggestion. If users have had direct design input into a project, then humor is one possible and acceptable outcome.

Fourth, sometimes wit and humor solve design problems. The false facade used to create an inexpensive impression of a bank was a brilliant use of humor to solve a design problem. By dealing humorously with the flimsiness of the design solution, an awkward problem and low budget became art. If humor can make the most of a minimal opportunity, then it's okay.

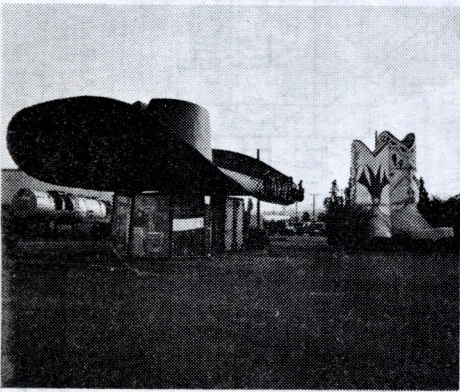
Fifth, if the building is temporary, anything goes. Fairground architecture is often fanciful and sometimes funny. It is accepted under such conditions. Better yet, if the building will probably never be built, fantasy and humor may reign. Of the 250 entries in the 1922 Chicago Tribune Tower competition, almost 20 were clearly deliberate jokes, most often making a visual pun on the phrase 'news-paper column.'

Wit and humor add meaning and personality to buildings and places. They indicate a human touch, for although both man and animals play, only man can make humor and wit and laugh at his own creations. Buildings which look mechanically conceived and executed lack the warmth which is increasingly in demand in architecture. The rebellion against flat-topped glass boxes is well under way, but the architecture which will become the new paradigm is not yet determined. A variety of 'new' architectures are being tested, from the geometric explorations of Eisenman to the eclectic delights of Post-Modernism to the social architecture of Lucien Kroll and Ralph Erskine. Both Post-Modernism and social architecture stress increased communication with the user's frames of reference and expectations. And both have produced a fair share of the witty and humorous buildings of recent times. The impulse to design 'human' space admits to the humorous dimension of the people who will inhabit the spaces.

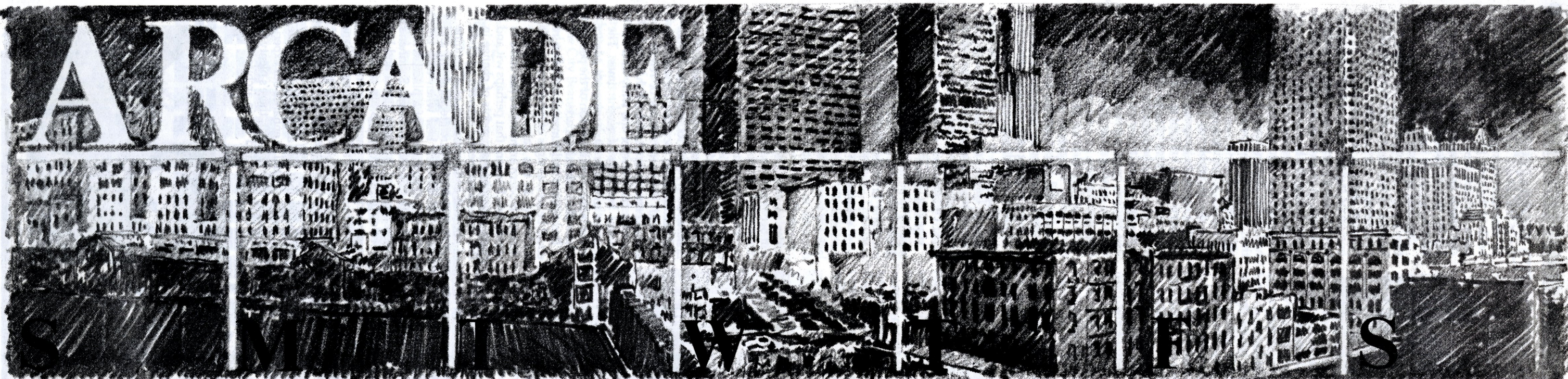
Perhaps wit and humor in architecture could be seen as signs of rebellion against authority; in this case, against all that 'serious' modern architecture has come to symbolize. It means that perhaps wit and humor may be instruments of change in this transitional period between rejection of the old and formation of a genuine new architecture. Architectural wit and humor are at their best when they enhance users' experience of a place, when it is a responsive act of design. Saarinen's airline terminal, Moore's Piazza and Latrobe's Cornob Capitals are not frivolous works; but their meaning stems from a humorous approach. Reyner Banham said that the way to tap the sources of fantasy in architecture is to give it a job to do. In view of the pleasurable dimension that wit and humor provide and their potential to enhance our experience of the environment, there's plenty of work for humor and wit in architecture.



Spokane



Seattle



AUGUST/SEPTEMBER

1981

Pierre Charles L'Enfant, French, born this day 1754. Best remembered for surveying the site of the federal capital in Washington D.C. and designing the site plan. He was dismissed in 1792 for having become "unmanageable."

Joseph Paxton, English engineer, born this day 1801. Also known as a gardener, he master-minded the gardens at Chatsworth in 1826 for the Duke of Devonshire. His early experiments in greenhouse design led him to submit, uninvited, his grand idea for the Crystal Palace at the International Exhibition of 1851 held in London.

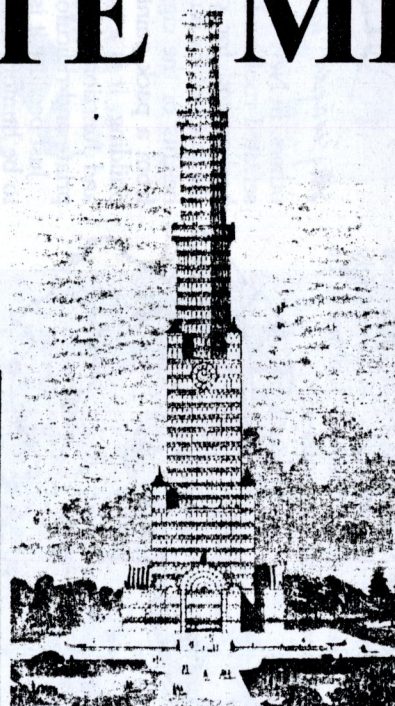
FURNITURE: Bentwood furniture by Steven Foley, a self-trained designer/craftsman living in Portland. Foley's work has been exhibited at the Renwick Gallery, Smithsonian Institution, and Portland Art Museum. Northwest Gallery of Fine Woodworking, through August 15.

James Wyatt, English, born this day 1746. Quite financially successful in his time due to his free use of the neo-Gothic style, then quite popular. Most of his work is now destroyed, but one room from from the exquisite Lee Priory (1782) remains in the Victoria and Albert Museum.

ARCHITECTURAL PHOTOGRAPHY: Exhibit of the work of 16 regional photographers. A.I.A. Chapter offices, 1911 First Avenue. August 10-30.

FREE CONCERTS: There are free music, dance and theatre performances from noon to 1:30 every day this summer till September 11, in various downtown parks and plazas. For more information, 623-0340.

DRAWINGS on slate, masonite, and marble by Merrill Wagner. Foster/White August 6-23.



One architect's proposal to convert the Crystal Palace into a tower looming 1000 feet over London

LECTURE: "Solar Site Surveying." How to tell whether solar energy will work for you. Seattle Public Library, Downtown

Pietro Belluschi, Italian, born this day 1899. Belluschi came to the US in 1923 and began his career in Portland with the firm of A.E. Doyle. The Portland Art Museum brought him national recognition in 1930. Thereafter he became known for his sensitive and imaginative use of both native materials, such as wood, and new materials, such as the aluminum used on the Equitable Building in downtown Portland.

AWARDS: The Henry Klein Partnership in Mt. Vernon has been awarded the 1981

EXHIBIT AND SELF-GUIDED TOURS: Industrial Architecture in Seattle. Main Branch, Seattle Public Library, August 3-31.

HARBOR STEPS: Draft EIS is now available for this project at First and University. Get one at the library or the Department of Construction and Land Use. Comment period ends August 10.

CYANOTYPES/BLUEPRINTS: by Linda Beaumont, Greg Both, C.T. Chew, Andrew Keating, Bill Ritchie, and Buster Simpson. August 6 through Sept. 5 at the Erica Williams/Anne Johnson Gallery, 317 E. Pine St., 623-7078. Gallery hours: 11-5 Tues. thru Sat.

WHAT IS A CYANOTYPE? Evening talk about cyanotypes at 7:30, Erica Williams/Anne Johnson Gallery, 317 E. Pine, 623-7078. Who was Cyrano de Bergerac anyway?

GLASS: Flat glass by Dick Weiss, blown glass by Sonja Blomdahl. Traver/Sutton Gallery, July 24-August 29.

OUTER SPACE: "Saturn at the Science Center" features amplification and photo enhancement demonstrations of live transmissions from the Voyager Spacecraft. August 18-28. For more information, 625-2933.

SINGLE FAMILY LAND USE: Copies of the Urban Development and Housing Committee's report on the new ordinance will be available the first week in August. Call 625-2461 for info. The public hearing will take place September 9 at 7:30 in the Council Chambers.

ROY LICHTENSTEIN 1970-1980, at Seattle Art Museum, Volunteer Park, July 16-September 6.

GARBAGE: "Maintenance Art Mongo," a showing of works by Mierle Laderman Ukeles, deals with sanitation workers and garbage — an unlikely topic for art, but one which explores the process and social implications of man and garbage. and/or Gallery, August 6-16.

ARCHITECTURAL DRAWINGS: Second annual exhibit of works on paper by new graduates of schools of architecture, including UC Berkeley, UCLA, SCI-Arc, Cornell, Yale, Harvard, and Columbia. The quality of the work is extremely high, demonstrating the influence of renewed emphasis on draftsmanship, originality of thought and awareness of classical principles. Philippe Bonafont Gallery, 478 Green Street, San Francisco. Through August 29.

EXHIBIT: Sheila Klein, at Rubin/Mardin, by appointment through August, 447-1547. Opening September 19, Doit Brandt and Constance Dahl.

LECTURE: Michael Graves, sponsored by Institute of Business Designers and UW College of Architecture and Urban Planning. Champagne reception to follow the lecture. Admission \$8.00 (!) per person. UW Architecture Hall at 7 PM. For more information, 767-5454.

Eliel Saarinen, Finnish, born this day 1873. Saarinen launched his reputation with the Helsinki railway station, built around 1910—a building that reflected the influence of the Viennese Secessionists in a highly original manner. His design for the Chicago Tribune competition placed second, and at this time he emigrated to the US. Here he collaborated with George Booth to estab-

TEETH INTO: "Canine Carnival," where you can meet your (hopefully) friendly neighborhood police dog. 1:30-2:30 PM. Pacific Science Center.

TOUR OF ENGLAND: Historic Seattle Tour of English Towns and Villages, October 9-25. Led by Ralph Anderson and Geri Lucks. Registration deadline September 1. For more information, 622-6952.

BIRTHDAY: The Pike Place Market celebrates its 74th Anniversary on August 14 and 15. There will be a stall display contest on Friday, special musical events and an antique farm wagon with horses. Baby farm animals, spinners and weavers and square dancers will be on hand to highlight the celebration. Look for details of these and other special events in the August issue of the Pike Place Market News.

OPENING: The "new" Sanitary Market opens today at Pike Place Market.

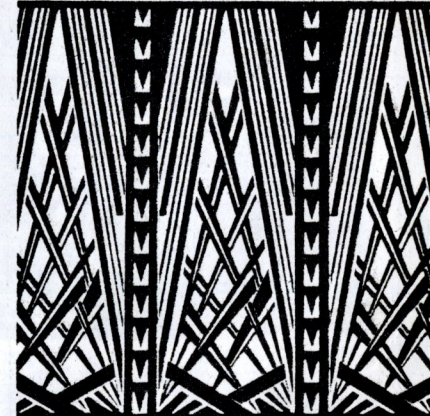
CONFERENCE: A.I.A. 30th Northwest Regional Conference, White Pass, Washington. Speakers include Bob Lawrence, Michael Graves, Ed Lindaman, Robert Marquis, Ed Mazria and Dave Scott. Activities include exhibits, slide shows, seminars, hikes, airplane tours of Mt. St. Helens, and a weed arrangement crafts program for the ladies! August 21-23. Call your local A.I.A. chapter for information.

Seattle City Light offers free home energy checks and low or no interest financing through the residential weatherization program. For more information, 625-3726. This is a good deal!

CONFERENCE: Washington Trust Annual Conference, Inland Hotel in Bell

drawing by Bill Gaylord
EXHIBIT: "Assemblages: The Private Icon", the work of twenty Washington artists who transmute found objects into art. Henry Art Gallery, University of Washington. through August 28

Charles Bulfinch, American, born this day 1763. This man was the first professional architect born in the USA, and he was a talented promoter of the Federal style, inspired by the work of Robert Adam and William Chambers in England.

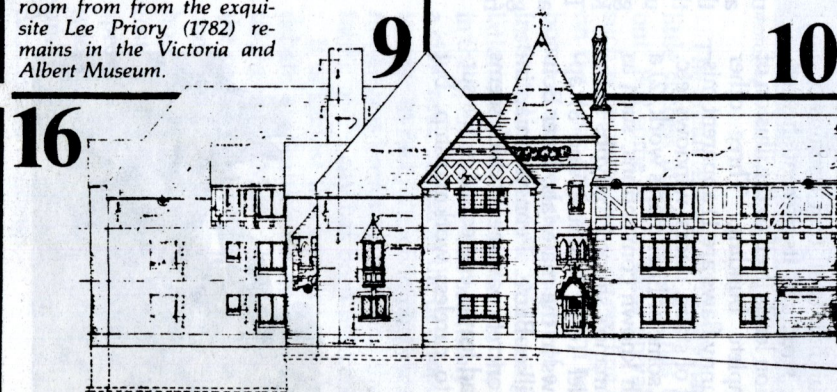


TOUR: "Art Deco Seattle." 2-hour walking tour with guide L. Kreisman. Seattle Art & Architecture Tours, 682-4435 for information.

OPEN HOUSE: The Pilchuk School, 10 AM-5 PM. Glass blowing demonstrations, tours of the facilities, and a slide show of the history of Pilchuk, on their tenth anniversary. For more information, 445-3111.

NEW PUBLICATION: "City Sites," temporary projects designed for public sites in Seattle sponsored by and/or. Contributors include Andrew Keating, Susan MacLeod, Barbara Noah, others. For more information, 324-5880.

LAST BASH: After several years of



TOUR: "Castles in Seattle — Anahat Apartments" with guide L. Kreisman. Seattle Art & Architecture Tours, 682-4435 for information. Repeated on September 27.

NE side of 1005 E. Roy St., from "Apartments by Anhalt," by Larry Kreisman

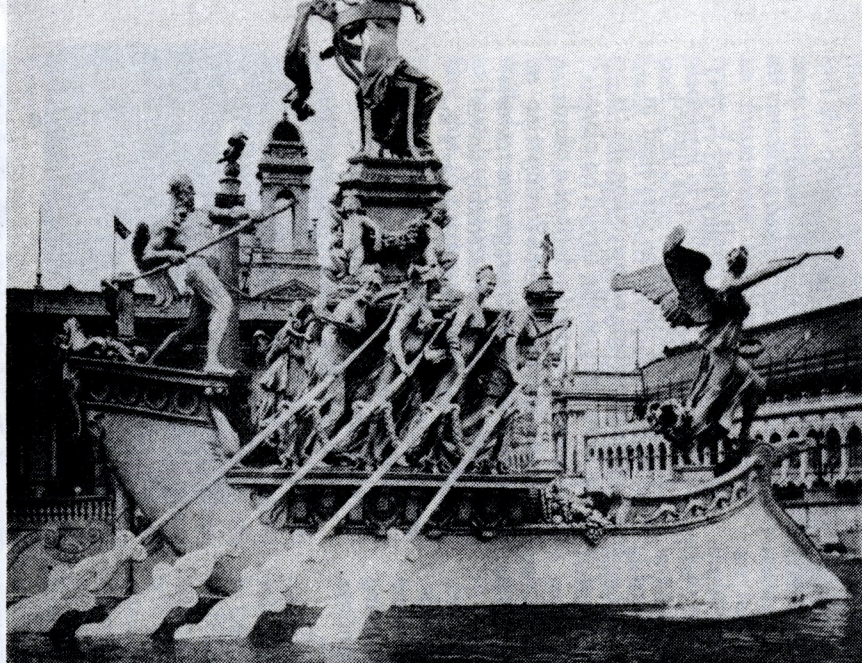
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THE COLUMBIAN FOUNTAIN

Frederick MacMonnies was trusted with the design and construction of the central fountain at the Fair, and \$50,000 were placed at his disposal for the purpose. Of this amount, it is said that the ardent lover of sculpture actually expended fully \$48,000 in bringing his great conception to successful completion. The fountain shown Columbia sitting aloft on the Barge of State, heralded by Fame at the prow, oared by the Arts and Industries, guided by Time at the helm, and drawn by the sea-horses of Commerce. The prow of the barge is ornamented with an eagle's beak; its sides are bordered with dolphins in relief, and the horns of plenty pour their abundance over the gunwhales. The pedestal on which Columbia sits bears a national shield in front, and the throne is supported by four kneeling children, who also bear heavy garlands. A torch at rest is in Columbia's hand. The rowers on the right are Music, Architecture, Sculpture and Painting; on the left, Agriculture, Science, Industry and Commerce. Time has improvised a helm by using his scythe. This barge stands in the middle of a circular basin one hundred and fifty feet in diameter, which at its eastern periphery flows in circular cascade in many falls to the surface of the Grand Basin of the Exposition, twelve feet below. In the basin of the fountain, four pair of sea-horses, mounted by riders who represent modern Intelligence, draw the barge. Near the semi-circular balustrade which guards the rear of the fountain, dolphins send streams upward, and mermaids and tritons at various places add to the fleecy display of high-thrown water. The general effect of the MacMonnies fountain was marvelously beautiful, and thousands of visitors gained their chief enjoyment in sitting nearby and enjoying this principal scene. It was said to be the largest fountain in the world.

photograph from the Historical Photography Collection, UW Library

ARCADE is published ten times a year in Seattle, Washington. Subscription rates are \$7.50/year for individuals, \$10/year for offices and organizations, and \$10/year for foreign subscriptions. Individual copies are one dollar. Letters and articles are welcome, though we cannot guarantee publication. The opinions expressed in this paper are those of the authors. Address all correspondence to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington, 98121. This text is set in Paladium by The Weekly and printed by Consolidated Press of Seattle.

Editor-in-Chief: Catherine Barrett
Editors: Susan Boyle, Katrina Deines
Calendar Editors and Layout: Bill Gaylord, Katrina Deines, Catherine Barrett
Layout: Catherine Barrett
Advertising: Susan Boyle, Maryanne Perkowski
Assistance: Fred Albert, Rob Anglin, Greg Bader, Grant Gustafson, Nora Jaso, Larry Kreisman, David Schraer, Virginia Voorhees.

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Louis Sullivan Award by the International Union of Bricklayers and Allied Craftsmen. The winner was described by the jury as "a small firm in a small town that . . . has produced a body of work gently fitting the area, serving the community well, and doing without theatrics what buildings ought to do." See the Skagit County Administration Building in Mt. Vernon. Congratulations, H.K.P. (who by the way are charter ARCADE subscribers.)



Entablature, Roy Lichtenstein

ART IN PUBLIC PLACES: The Washington State Arts Commission has published a brochure describing nine sites at Washington schools holding open competitions for direct purchase of art and/or commissioning of an artist. Deadline for artists' submissions is Sept. 4. For more information, call Sandra Percival in Olympia, 753-3860.

SEPT. 1



photograph by Victor Gardaya

LECTURE: "Solar Water Heating." Seattle Public Library, Downtown Auditorium, at noon.

FILM SERIES: Work by avant garde filmmakers beginning with the 1902 film "Trip to the Moon," and continuing chronologically in time through the series. Films include work by Marcel Duchamp, Hans Rector, Man Ray and others. Information 447-4710, Seattle Art Museum, Volunteer Park. Beginning September 22 and the next 6 Tuesdays.



Figure with Trylon and Perisphere, Roy Lichtenstein

PHOTOGRAPHY EXHIBITS:
Silver Image Gallery: Eighth Anniversary Group Show, August 20-September 26.
Equivalents Gallery: Nomi Kaplan — handcolored prints "The Forbidden Plum Tree" and "The Enchanted Garden." Joan Myers — platinum paladium prints from The Desert Series, handcolored prints from human figure studies. June 25-August 30. Landscape photos by Chuck Jandra, photos of England, including English castles, by Michael Kenna, September 11-October 4.
Glover-Hayes: John Stamats' color photographs of Seattle at night. September. For more information, 622-7669.

Yuen-Lui: Photographs of Ralph Meatyard, August 4-September 6. Photographs of Arthur Rothstein, September 8-October 4.
Seattle Art Museum Pavilion, Seattle Center: Treasures of the Royal Photographic Society, including earliest photography of Great Britain. September 15-October 25.
Seattle Art Museum, Volunteer Park: American Images: New work by contemporary photographers. September 24-November 29.



EXHIBIT: Faculty Show at the Factory, School of Visual Art, September 21-October 1.

NORTHWEST FILM AND VIDEO FESTIVAL, Portland Art Museum, September 21-October 7.

EXHIBIT: Amish Quilts; The Toolmakers: European and American Wood Tools; and The 1981 Seattle Arts Commission Portfolio: Five Photographers on Washington. All at the Henry Art Gallery, University of Washington, through October 11.

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Louis Sullivan, American, born this day 1856. "I urge that you cast away as worthless the shop-worn and empirical notion that an architect is an artist—and accept my assurance that he is and imperatively shall be an interpreter of the national life of his time. If you realize this, you will realize at once and forever . . . that you are called upon, not to betray, but to express the life of your own day and generation."

INVENTIONS: Magical machines by Englishman Roland Emmett. Pacific Science Center, through November 1.

EXHIBIT: "Architectural Education: The Three-Year Master's Program," work of students currently enrolled in the program at the University of Washington. A.I.A. Main Offices, 1911 First Ave., 9-5 daily. Reception Thursday, September 24, 5-7 p.m. Admission free, no-host bar. (Students in the three-year program hold undergraduate and sometimes graduate degrees in a variety of fields, and successfully join these disciplines to architecture.)

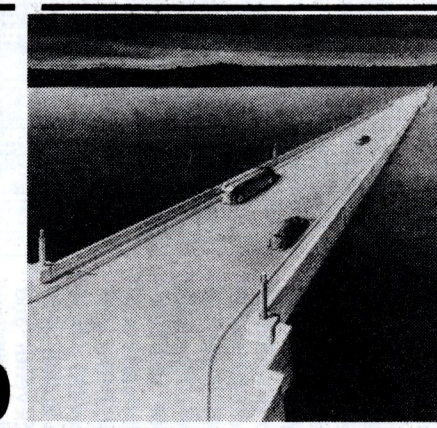
FILM SERIES: "Night Life" features films like "777" and other hot numbers from the forties and fifties. Seattle Art Museum, Volunteer Park, 447-4710. Begins September 24.

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ingham, August 28-30. Speakers, field trips and entertainment. For more information, 671-6210.

FURNITURE: A group show of new works by Steven Caldwell, David Eck, David Gray, Kate Joyce, Scott Lawrence and Todd Miller — furniture by six of the best designer/craftspeople at Northwest Gallery of Fine Woodworking. August 20-September 19.

Daniel Burnham, American, born this day 1846. With his romantic partner, J.W. Root, helped put Chicago on the map as an important center of American architecture in the late nineteenth century. The Monadnock Block in Chicago is well known for its simplicity and originality as a "skyscraper" of integrity. Burnham was also responsible for the Flatiron Building in New York City.



WORKSHOP: Communication Workshop for Architects. Hy Resnick, Associate Professor from the School of Social Work, and Robert Sasanoff, Associate Professor from the Department of Architecture. Discover your own communication style and the way it impacts others. Sept. 18-19, 9 AM - 4 PM. For information, call UW Continuing Education, 543-9511.

CABLE ACCESS/SEATTLE, a new publication put out by the Seattle Public Library, explains community cable television and how the public can take advantage of this new free resource. Seattle public access channels, Viacom 3 and Teleprompter E and 18, have covered in the past such topics as "Northwest Women in Architecture" produced by Video Stories, "Inserts — Video Art by Local Artists," and "Selection from SoHo Television," conversations with people like Dennis Oppenheim and Laurie Anderson. A monthly Cable Access Program Guide is available from the Library or by mail. Call 625-4870 or write Cable Access/Seattle, Seattle Public Library, 1000 Fourth Avenue, Seattle 98104.

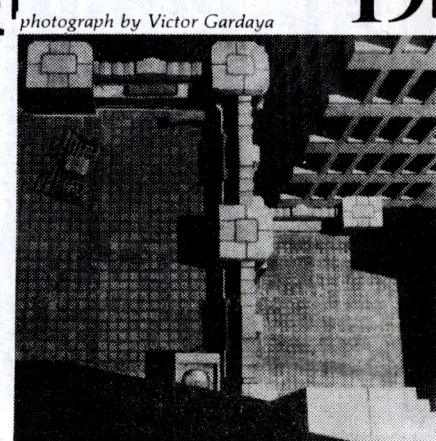
porary art and multi-media experiments, and/or has decided to discontinue its gallery operation, although its video resources and library will continue to serve the community. A "last bash" performance festival is scheduled for August 29-30, featuring about 20 Northwest artists. Although primarily planned as a farewell party for its membership, \$20 will admit you to two nights of entertainment.

SHELVE IT. The systematic elimination of overused, misused and ostentatious words and phrases in the mysterious language of Architecture. Everyone's favorite for 1981 has got to be "interface". According to Webster's Third International Dictionary, interface means "to shape and sew a firm cloth between the facing and outside of a garment for stiffening and shape retention . . . used esp. in reversible collars and cuffs." Unless you are into tensile fabric structures, we recommend the replacement of this word in an architectural context, with the word "connect." See how it works? We're certain that everyone has his own pet peeves in this area, so we cordially invite you to contribute your own condemnations within these very pages.

Another favorite is "node", defined in three ways: 1) DRAMA: a complication, predicament, or entanglement. 2) a thickened or swollen enlargement, as on the trunk of a tree. 3) a pathological swelling (I like this one already) or enlargement, as one in the neighborhood of a joint affected by rheumatism or gout. Perhaps we should figure out exactly what part of the architect's body develops a pathological swelling when this word is cleverly employed . . .

Speaking of "nodes" and "swollen enlargements" the Bulge in the I-90 Mercer Island floating bridge will be removed as of this Labor Day weekend. The operation takes place from 9 pm September 4th until 5 am September 8th.

COURSE: Uniform Building Code Course for Architects. Instructed by William Justen, Director of Seattle Department of Construction and Land Use. Monday evenings, October 12 to December 14, 7-9 PM. Call UW Continuing Education, 543-9511.



photograph by Victor Gardaya

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COY HOWARD

In *Blueprint for Architecture's* first presentation of 1981, Coy Howard, Los Angeles architect and educator, spoke May 27 at Seattle's Labor Temple Auditorium. The crowd of 120 milled anxiously in the lobby until 8:00 pm when the doors were opened. A projector and screen were in place, their path obstructed by an upright Whirlpool refrigerator box in the front-row-center.

Lights off, projector on, the timer clicks away with an empty carousel flashing white like a strobe. No Coy yet. Then, from within the box come rapidly recited quotes, all somewhat familiar definitions of Architecture. The man inside begins to strike blows against the box after each statement (it resonating like a drum), ripping holes and finally tumbling it over. The blinking projector continues on, still empty white. End of part one.

Part two: Coy Howard begins to lecture on creativity, drawing diagrams on a large blackboard. The lights have been kept off, however, so he uses a flashlight to illuminate the board, his face, and the audiences faces. The light beam constantly moves as he talks. He begins to reproach us, saying that architects are generally neither creative nor artistic. To be a creative architect, one cannot conform to the traditional problem-solving structure common in the practice of architecture. Instead one must lead a chaotic life, he says, full of exploration and experimentation. He railed at practitioners' lack of recognizance of the 'rebel' architect. Many in the crowd squirmed, several stomped out. Mr. Howard went

Grant Gustafson

on to give the four requirements of a creative object: it must be 1) unusual, 2) appropriate, 3) a cognitive transformation beyond the current state of the art and 4) a condensation of meaning. To encourage creativity we must live less predictable lives so as to provide greater opportunity for unexpected encounters with ideas and actions prompting creativity.

As the talk continued, audience interest seemed to wane without some visual stimuli. The speaker also began to reiterate his points. The question/answer period brought out more of Howard's sincerity and commitment, dissipating some of the mixed emotions and cynicism among listeners. His mission—to demand more original thinking—disregarded his work as an example. Whether this work fulfilled his own strict standards was never revealed, to some a 'cop out'. But, as he said that evening, "If you came to see my work, then you came for the wrong reason. Slides have become architecture and the images are constantly being ripped off by other architects. To see my buildings they must be seen in the flesh, as architecture was meant to be seen."

In other words, 'do as I say, not as I do'.

As designers we are inundated with visual images which are mass marketed around the world; Howard's talk was a refreshing but disconcerting interruption compelling many that evening to examine their own pursuits for ways in which to inject more creative action. ●

CITY FAIR: ALL THE FUN OF A COUNTY FAIR?

Larry Kreisman

The premise of City Fair is a marvelous one—to celebrate creative solutions to urban problems. A monumental undertaking by its organizers, staff, and hundreds of dedicated volunteers, City Fair is more than its exhibits; it is a forum for issues to be raised, alternatives discussed, and information and experiences shared. Yet for all the increased publicity and the caliber of the exhibitry itself, this year's event failed to draw a large audience or to impress many of those who attended. Why?

Timing certainly played a part. City Fair opened on a sunny July Fourth weekend. Traditionally, "heavy" issues do not go hand-in-hand with hot dogs, ice cream, and fireworks displays, even when spoon-fed with ample helpings of entertainment, as City Fair tried to do. It was not the appropriate time to go shopping, either, and City Fair was a veritable supermarket, its store windows enticing consumers to buy an idea or an issue or a service.

There should have been something for everyone. But Seattle is inundated with fairs and festivals. Numerous alternatives for a person's limited time and monies means that some events will be sacrificed for others. City Fair may have been this year's sacrificial lamb.

It would be well for the City Fair folk to ask some searching questions. Firstly, is a "designer's showcase" a fair? Some highly polished and remarkably diversified displays shared the stage with round-the-clock entertainment. But did all that effort result in "all the fun of a county fair?" No. County fairs are planned only minimally. They rely upon entertainments and events in which the crowd partakes. City Fair

was so planned that the spontaneity and vernacular character of a county fair—or city life, for that matter—was lost to the public.

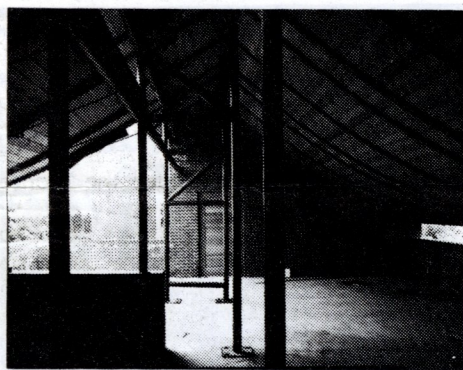
Secondly, the "supermarket" approach to information giving must be questioned. Exhibit goers have short attention spans; faced with thousands of photographs and words in fifty different settings, they undergo "information overload." The exhibits weary rather than stimulate the viewer; he or she remembers little or none of the experience. Used properly, exhibits are an ideal medium for focusing attention. But at City Fair, they competed for attention and could not successfully fulfill their functions.

The workshops further added to the confusion. Spread out over ten days, they ran the gamut from public housing to improvisation, from food co-ops to stress management. Had it been possible to provide one day for each of the major issues—health, food, housing, energy, and environment—these workshops would not have been so poorly attended. Better publicity would also have allowed for the kind of public dialogue that was envisioned by City Fair staff but rarely materialized.

Reducing the scope of City Fair would produce an event that, while not so flashy, would have a greater and more lasting impact. Entertainment may attract crowds but is not necessarily appropriate to the message of City Fair. City Fair is a celebration, but it is not really a fair so much as an educational experience that would profit from dropping the connotation entirely. After all, a fair has cotton candy. City Fair promised us cotton candy, but it didn't deliver. ●

608 34TH AVENUE EAST: AN ARCHITECT'S HOUSE

David Schraer



third floor

Owner/Occupants: Charles A. Bergmann & Family
Architect: Charles A. Bergmann
Engineer: Pai Lin of Ratti Fosatti

An exceptional house is nearing completion in Madison Park. The architect, Charles A. Bergmann, is a 1966 Columbia graduate and has practiced architecture with Ibsen Nelsen & Associates, and in Switzerland and Holland. Upon returning from Europe in 1979, he opened a Seattle office.

The house is of special interest for its materials and construction methods. Brick bearing walls, shallow concrete barrel vaults and curved wooden roofs suspended by steel cables are not materials N.W. architects have traditionally used in housing. Concrete and masonry are exposed throughout the house but are considerably softened by windows, partition walls, and cabinetry of glass and oiled fir. Exposure and natural finish of a limited palette of materials coupled with simple connections and structural clarity characterize the house and put it squarely in the modern tradition.

If Seattle never witnessed a great deal of genuine modern architecture, Madison Park saw even less. So it is odd and also pleasant to see a fine example under construction now. The house is unique in its ability to both recall and be part of the modern movement without seeming dated or out of step.

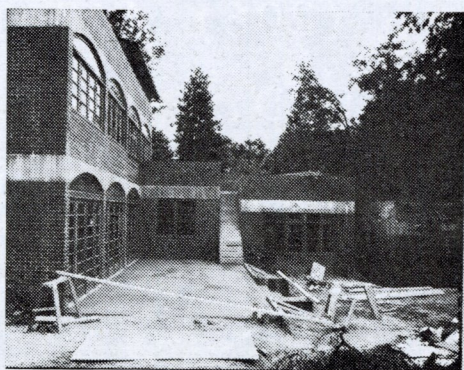
The roof and the rear courtyard are the elements which extend the house into our own time. An experiment, the roof is a sandwich of fir tongue and groove decking, rigid insulation and plywood, all hung from a steel tube ridge and the eave poles by steel cables. The curve of the roof and exposed pole ends quietly summon up images of Dutch Canal House

and Japanese Temple architecture. Underneath, the high sweeps of the roof impart a grandeur to the third floor studio which contrasts with the low vaults and intimate domestic scale of the two living floors below.

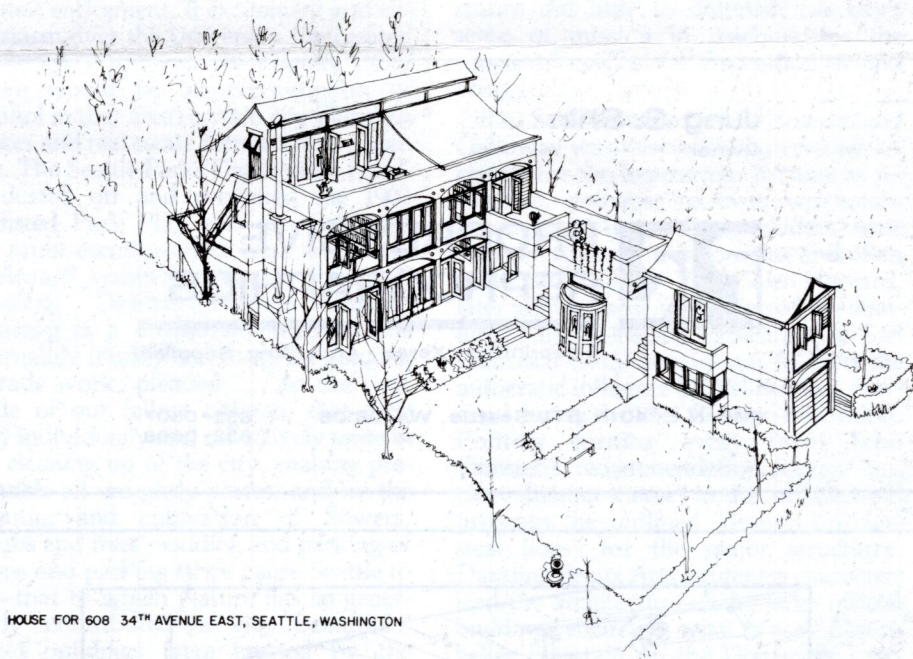
The Bergmann family values privacy and the new house treats with equal value the "getting together" and "getting away" aspects of family life. This emphasis has a strong effect on the organization of the house resolved as a series of discrete spaces. Three stairs from the main living level end at a second floor master suite, a second floor four bedroom children's suite and a third floor studio/workroom. Each stair is independent; to communicate between areas one must return to the ground floor and return up via another stair. Awkward? Perhaps, but the arrangement achieves a high level of psychological privacy while making a strong center of the family area below.

Despite large glazed bays at the front facade the house is basically inward looking. The entry is simultaneously inviting and reserved. The walled rear courtyard is uncompromising in its protection of the family. The third floor studio and deck turn their backs to an uninterrupted western view and focus instead on the courtyard below around which the house revolves.

The courtyard is formed by the house proper to the west, a service wing stepping down from house to alley on the north, and brick walls on the east and south. The regular vaulted bays of the house proper and the round and rectangular bay windows of the service wing give the courtyard a street-like quality which makes this private yard a special urban space. There is no pretension to



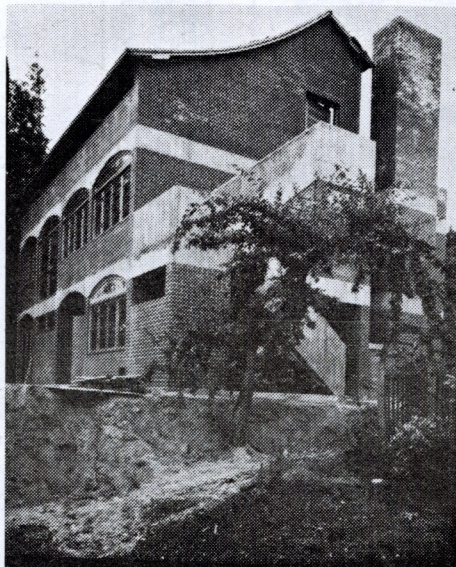
rear of house



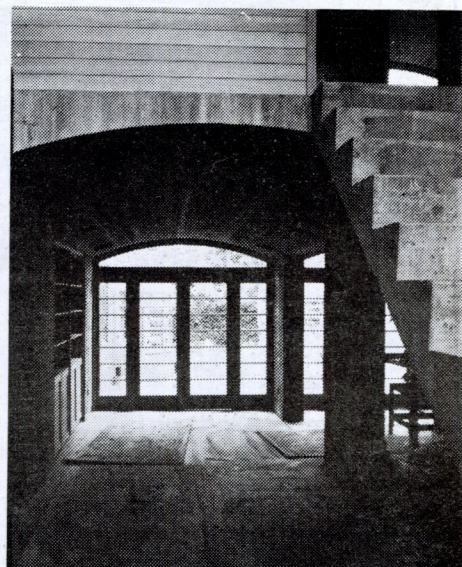
HOUSE FOR 608 34TH AVENUE EAST, SEATTLE, WASHINGTON

suburbia here; one doesn't attempt to imagine acres of manicured lawns or deep wilderness just beyond the property line. No need, privacy is established not by imagined distance but by definition.

all photographs this article by Gregory Minaker



front of house



looking through house to rear

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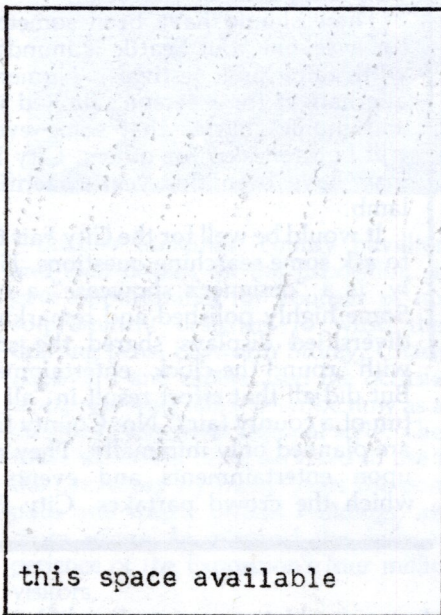
CONTRIBUTORS NOTES

Dennis Andersen is the Library Specialist in charge of photographs and architectural drawings at the University of Washington Libraries.

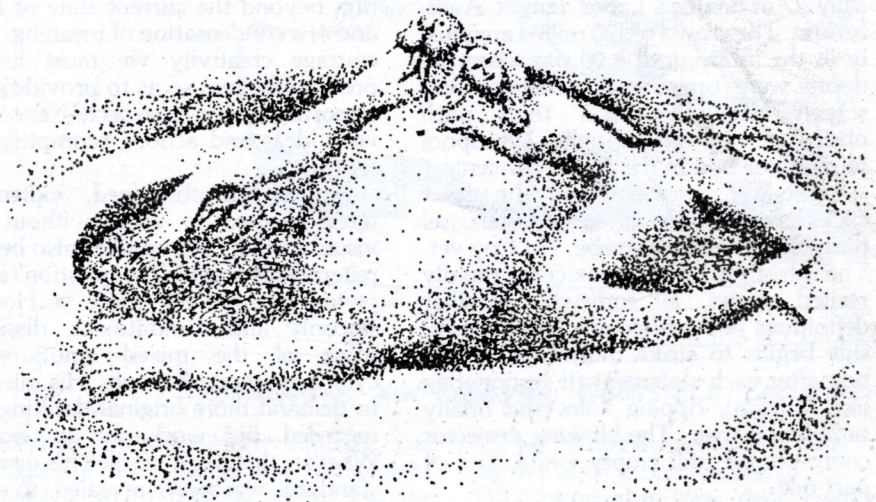
Steve Cecil has been studying the history of planning and architectural projects designed for downtown Seattle which were never built. An exhibition of some of the projects he has encountered will be held at the AIA offices in late October and November of this year.

Larry Kreisman is the director of a local exhibit design firm and was the designer of the Piano Craft Guild housing exhibit at this year's City Fair.

Ann Schubert is currently practicing architecture in Buffalo, New York. She lectured on Humor and Wit in Architecture last February at the Fantasy Conference sponsored by the San Francisco Institute for Urban Studies.



ENTRANTS SCULPT FANTASTIC FORMS IN GRITTY MEDIUM



drawing by Grant Gustafson

Tanya Gross of The Oregonian staff

Reprinted and edited with permission from the Sunday Oregonian.

CANNON BEACH—There were walruses, mermaids, dragons, frogs, dinosaurs and even a castle or two Saturday at the 17th annual Cannon Beach Sand Castle Contest.

Overall winner of the contest was a "dribble castle" called "Hobbitat" made by dribbling sand into the shapes of towers and bridges.

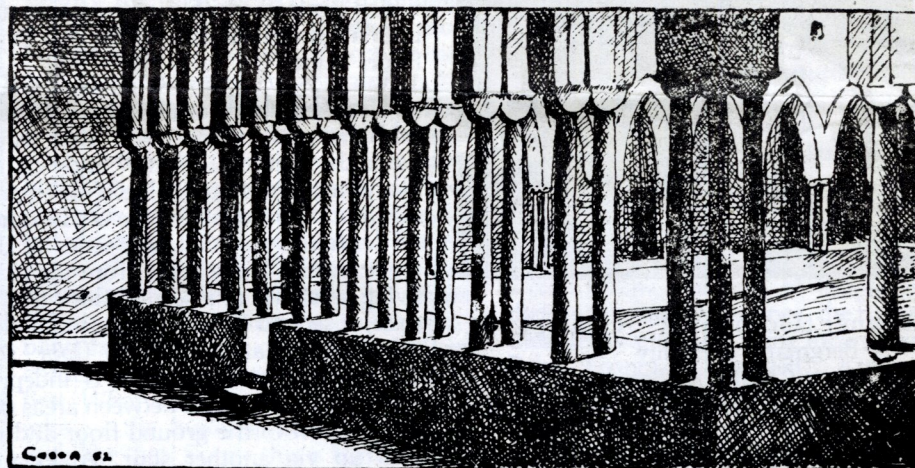
Judging of all the sand work was done on the basis of concept, overall appearance, intricacy and efforts for teamwork. Entrants had three hours to complete their work before judging began.

There were 745 persons participating in the competition this year, divided into age groups of 8 and under, 12 and under,

16 and under, and 17 and over. Most worked with a crew of five or more, making a total of 191 sand creations.

Some creations made political or social statements: save the whales, keep on recycling, a memorial to John Lennon, a nuclear reactor with a gleaming sun in the foreground, a Mount St. Helens model with a triumphant "Harry Lives" written in front.

Others were pure fancy. There was a mermaid embracing a unicorn, a dragon seemingly certain to shoot flames at any moment and a group of Artesians "or what we think are Artesians," said Margaret Finley, one of the builders. "We just came up with the idea last night."



AMALFI - Chiostro del Paradiso

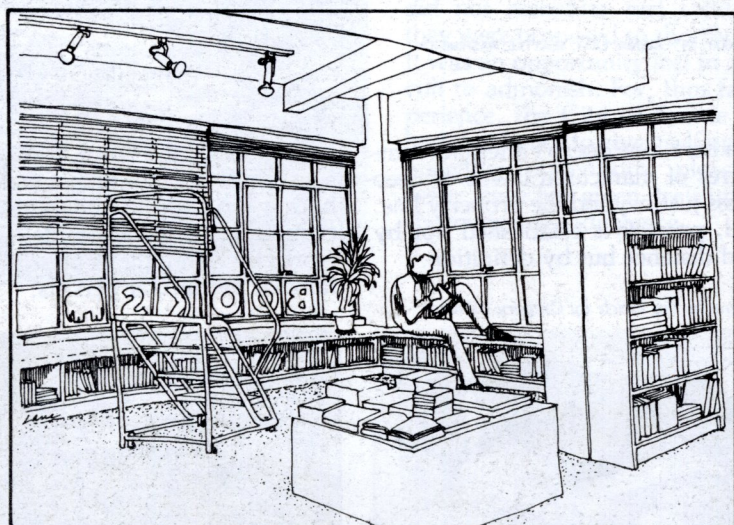
Jung S. Shin
Owner

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