

# ARCADE

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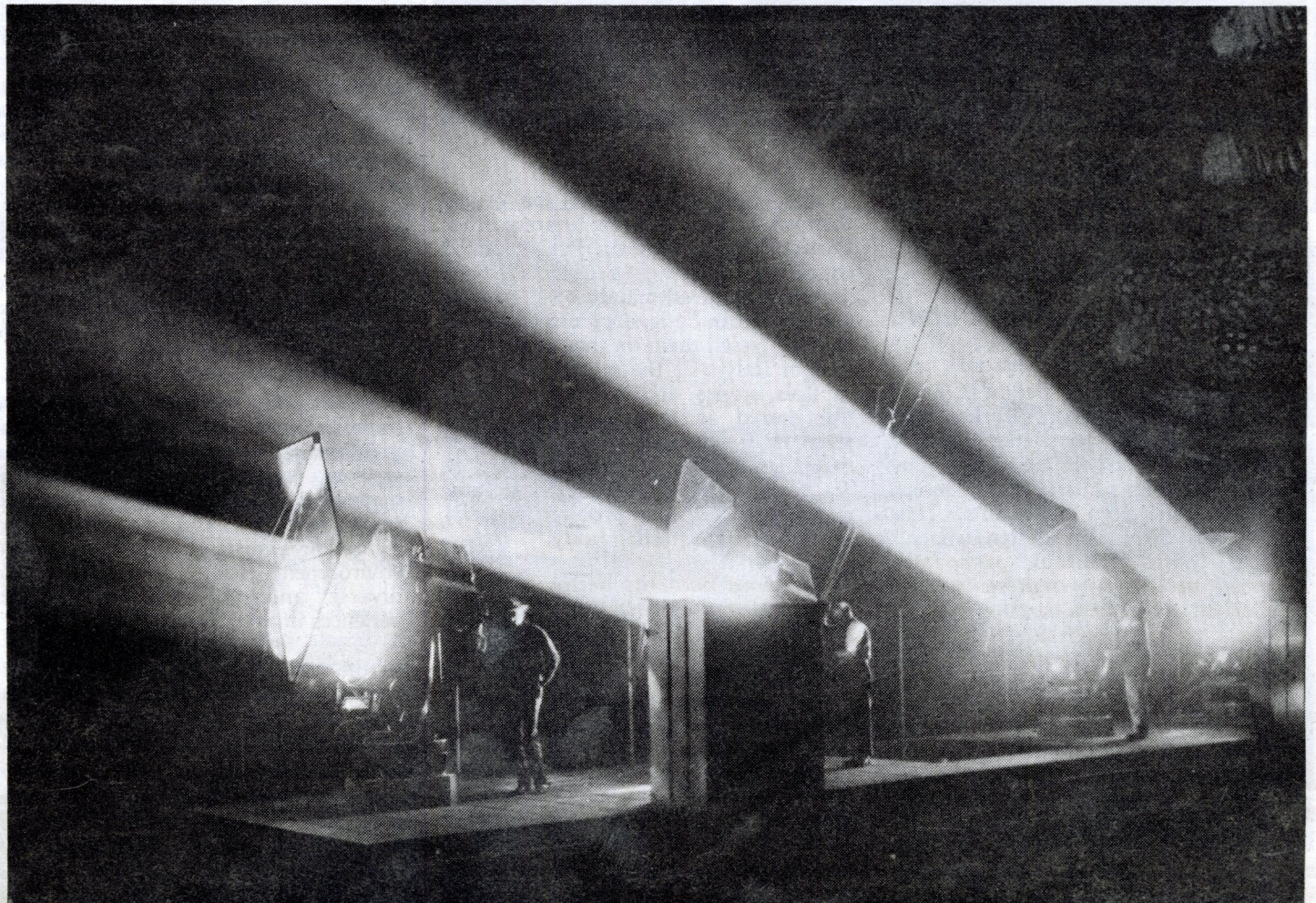
## City . . . Lights

This issue of *Arcade*, appropriate to a month of split seasons, is a mixed bag. We look at some recent Northwest events and our calendar anticipates others. Questions about design and theory are raised by local practitioners and by architects and artists beyond the region. A survey of organizations introduces the numerous and ever growing number of groups which focus design energy in Seattle.

If there is any theme to this *Arcade*, it is illumination . . . a spotlight on changes in the city and on ideas and works that may contribute to that change.

Illumination is a way of clarifying and making a subject visible to the observer. It can color; it can make edges apparent and establish depth of shadow. The subject itself is a thing that is separate. As editor this month I sought out some opinions, other articles were invited and some simply appeared. All of these contribute to an ongoing conversation that we are having. It is a conversation that you, as readers and as contributors, are invited to join. The lights are on. We're talking about this town . . . about art . . . technology . . . history . . . architecture . . . politics . . . and urbanism.

Susan Boyle

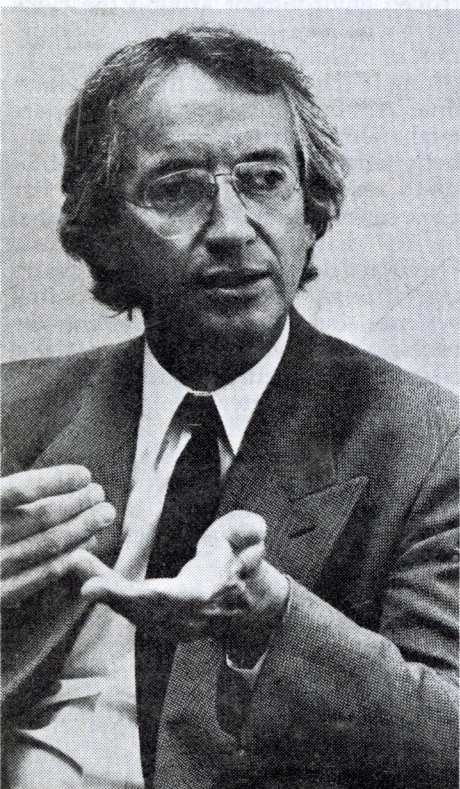


When Seattle's Lake Union Steam Plant was completed (the first section in 1914), it was met with city-wide celebration. Beacons on the rooftop and a vast, electrified message, "City Light," announced a new sign of urbanism. Photograph courtesy of Seattle City Light.

## An Admiring Bog: The Private Icons of Michael Graves and Edward Mazria

Nora Jaso

Above all else, Michael Graves is a challenge. He does not throw down a gauntlet, but merely puts his best foot forward. The challenge comes from within each of us, to think and to appraise.



Photograph: Jim Hallas

During two "marathon lectures" in Washington in August, Graves offered verbal and visual evidence of his motives. He spoke of his intent "to upset the primacy of the machine-metaphor" and to "re-establish our language and man in the landscape." He examined ritual and its presence or demise in our lives today. For the interior designers, at the IBD-sponsored lecture in Seattle August 20th, he focused on the "reciprocity" between the enclosure and the furniture or artifacts within and without. To the architects, at the AIA Regional Conference, he suggested "getting on with the task of making the good window" — and the good wall. He was received with interest, with anger, with annoyance. Some applauded politely, some leaned close, some snoozed.

Both of Graves' talks involved rather lengthy travels into the history of art. Through examples in painting and building of the past and present he presented a visual and symbolic vocabulary. Some listeners found this preparatory sequence condescending, but Graves is an architect for architects; his works and ideas for a learned, academic segment. Graves had a lot to reveal in his lectures and, in a sense, we saw his own process of study and discovery.

Graves' claim is that the elements he works with comprise an easy language. If one listens to his words, it is a highly palatable, humanistic language. He repeatedly made reference to evidence of Man in the built environment. Documenting this phenomenon from the caves forward, he stressed the importance of feeling one's place with the objects and the surroundings we create.

An example he used was the entry to a faculty house at the University of Virginia, done by Thomas Jefferson. The entry reads "us" and "me", and it describes clearly our progress up to and through it. We know how it works and what its scale is in terms of our own bodies. The entry offers anthropomor-

phic clues, so that even in the peculiar 2-D land of projected Kodachrome slides we understand the place.

This shining example was then placed in opposition to our own era of the (now) dreaded "glass box" and its surroundings in which all human clues are lost. Sheets of glass windows melt into sheets of glass doors which hide lock, hinge and handle . . . and often entry from our glazed eyes. Reference to Man, and hence Man himself, is missing. This is Graves' goal then: to replant these references in his architecture by means of a classic (i.e. familiar) idiom of wall, window, ceiling and floor.

Michael Graves is adamant in his rejection of the machine-metaphor as launched by Le Corbusier. He was raised on a thrice-daily regimen of Corbu, and says, "I promised I would love him forever, or they wouldn't let me out of Harvard." Having learned little in his seven years of professional schooling, he came to take a good look at his lessons on his own time. He concluded that Corbu, *et al*, had made major contributions to erasing Man's presence by blowing away walls and entries and denying us color and texture. Through Corbusian principals, we are forced to search the ground for clues that were once clearly presented in the wall. We are subject to whiteness and lightness as the ultimate environment, says Graves, adding wryly that "lightness, like halos, is associated with goodness." As he demonstrated in his designs for the Sunar showrooms, Graves prefers to manipulate dark and light in fine theatrical tradition, recognizing our need for mystery, clarity, and all the subtle shadings between.

Graves as theatre is most evident in these textile showrooms. In fact, he uses the word "theatre" in describing the first of the Sunar projects, which was designed and built into an existing suite in 3½ weeks and dismantled soon afterward. Plenty of sonotubes and

paint created this first set for the wheelings and dealings of an elite firm and its clientele. A showroom — but it must be the actors or the setting itself which is on show, since it's nearly impossible to find a swatch of merchandise amid the elegance of the ritual. Here it is "the ritualization of a common thing that makes it special," and Graves has taken it to the limit.

I am excited by Michael Graves as history, as painting and as theatre. The leap of faith between his words and his works is disquieting. The representational elements he chooses come out of a sophisticated intellectual journey into the past. But many of us are uncomfortable with form and colors that have lost their meaning to all but the more educated. We are in a technological era, yet Graves rejects elements of the machine age as potential symbols, in a sense erasing our familiar images of recent decades. This selective referencing is Graves' very own version of *tabula rasa*, but with a twist: "*tabula rasa*: every time we start out clean, remembering . . . remembering . . . remembering . . ."

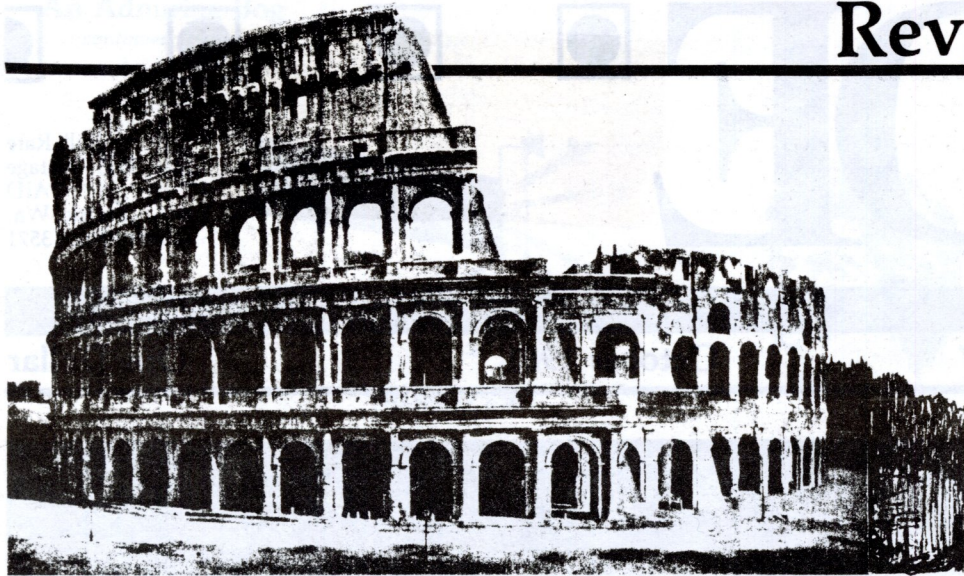
If Michael Graves is an artist who requires our intellectual response, Edward Mazria is a visionary who guides the pragmatists among us. It may still be news to many architects that passive solar building is a process of design, one based on tradition and simple concepts. It must be news, for New Mexico architect Edward Mazria, the man who laid it all out for us, is still charging up professional audiences with the ABC lecture on passive solar design. Mazria himself stressed that "it's so simple, it's mind-boggling," and then proceeded to boggle a few minds at the AIA Regional Conference where he spoke August 22nd.

It is significant that much of the presentation focused on buildings that Mazria designed: buildings, not passive solar machines. Not long ago a

continued on page 8



# Reviews



## Aspen, Italy and the Politics of Design: "The Italian Idea"

Stephen Peters

Pininfarina's Ferraris, Missoni's textiles, Vignelli's graphics, Bellini's Olivetti machines, Grucci's fireworks, Bertolucci's celluloid, etc., etc., filled a week with overwhelming visual imagery at this year's International Design Conference in Aspen in late June. This voluptuous display of design was all Italian—it was beautiful, passionate, diverse, prolific; it represented an unabashed willingness to take risks; it has all somehow grown out the midst of an economic and political system fraught with extreme fragmentation, confused bureaucracy, frequent violence and aborted central governments (whose average longevity in the past 30 years is eight months). The profound influence of the intense politics of Italy in the daily lives of its citizens seems to feed the Italian sense of creativity in a way not experienced or fully understood by non-Italians.

The architecture panel of Piero Sartoga and Getano Pesca, both Italians, and Jane Thompson and Moshe Safdie, both North Americans, sparred over conflicting aesthetics and social issues. Sartoga stated simply: "The Italian Idea altogether is . . . the strategy to capitalize (on) permanent crisis . . . creating of course as a consequence the opportunity for creativity to emerge." The primary elements of this strategy being one, "to shorten as much as possible the term of the national government office . . . two, to add more political parties to the extent that each individual represents his or her own political party . . ." and three, "to keep the large state industrial bureaucratic operation as non-profitable as possible. This will allow the small, private, versatile enterprises and entrepreneurs to extend, support and develop the economy . . ."

Getano Pesca echoed Sartoga with "I like confusion" and expressed the feeling that the historical attitude of coherence in the environment must be replaced because today's reality is so complex. "Why homogeneity? . . . really, why?" We like Florence, Venice, Rome and New York, not for their homogeneity but, according to Pesca, "for the different scale, intervention, different culture, different time, etc., etc."

Moshe Safdie accused the Italian architects today of abandoning social responsibility in turning from buildings to the design of objects: "We have been fed an alibi about the role that Italian architects play in their own society. Architects are unable to play a contribution through the design of buildings and building complexes . . . in a sense of frustration over the inability to contribute to one's society through the making of the large scale environment the many Italian architects retreat to the design of products, industrial exhibits, etc. . . . (they) turned to the small scale exhibits, abandon the large scale."

With an implied fear of a re-emerging fascism, Safdie expressed disdain that his Harvard students today are looking to Aldo Rossi for inspiration.

Jane Thompson criticized the Venice Biennale Exhibit as being (among other things) " . . . a supermarket, a facade concealing a lot of superficial mannerisms borrowed mainly by European and American designers from whatever had impressed them on their first grand tour of Italy . . . the motifs, columns, capitols, stones, arches and so on were transported as appliques and visual jokes into plywood, plasterboard and neon, supported by a substructure of great rhetoric. No where did I see any reference to a human problem, a social need, or even a human body."

Filmmaker Bernardo Bertolucci, who came on stage for questions in tight blue jeans, cowboy hat and a mouthful of chewing gum, epitomized the audacity and the utterly seductive power of "The Italian Idea." Preceding a showing of his work, *Luna*, Bertolucci talked about life and film:

- Cinema is a very international kind language . also (it) is inter-class-ist.
- It was a kind of image to a monument to contradiction, the making of a movie . . .
- I don't want to feel I am illustrating something that was literary . . . I have to find stimulation and the reality in front of my camera. This is the first thing. If I don't feel that, I really give up.
- Fiction is always supported by reality . . .
- Success of course, is beautiful because is love, gratification, but beyond that, success is real blackmail.
- What I am trying to do is not to get into the facility of my manner . . . not to become mannerist.
- You have to try to take risks always . . . you have to try to begin from zero again . . . to accept this fucking exam(ination) . . . every time you make a movie . . . you grow up and you become an adult and then you become old, and exam and exam and exam again . . . (it) can really make you sick . . . but you have to accept . . . if you are still doing the same thing one day there are imitators that are better than you
- This art is made with money.
- Technically I am really zero, I don't know how to make a picture, you know . . . yes, I don't know, I mean it's always out of focus.

Bertolucci's comments regarding the difficulties and complexities of creating within his chosen art form obviously transcend the boundaries of filmmaking; they closely parallel the tasks confronted by his contemporaries in architecture and other fields of design. The Aspen Conference was an exploration and an exhibit of these ideas, not a resolution of them. Like Bertolucci's movie, it was a monument to contradiction, the contradiction of The Italian Idea in the American Hilltown of Aspen.

Stephen Peters is a Seattle architect and a partner at Olson Walker Partners.

## Scientists Discover Architecture Better Than Sex

The following advertisement by a national residential design/build corporation was found in the pages of the August 10th Newsweek:

LIFE: a sequence of events, captured for a moment, interpreted in a way unique to each individual, then lost to the past—our memory.

In that moment we call the present, life is perceived by the senses and we exist in the most profound sense, then from this moment our memory is born and the sensual experience is gone.

We are an international architectural firm that provides for those few discerning individuals, the ability to repeat a sensual experience and to experience periods in history and the future as they perceive them.

We pursue architecture as a collective three-dimensional art form, encompassing the determination of the essence, selection and milling of material and the artists that bring it into reality. Our artists and technology create a three-dimensional environment that prompts the most diverse and powerful sensual experiences imaginable.

In the creation of a piece of architecture, if pursued with insight and great skill, one moves beyond an enclosure to a tangible extension of the being.

Enjoy a cup of espresso  
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*Design, AR  
or Arcade.*

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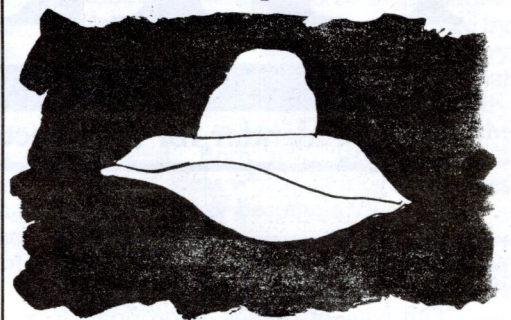
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## Delight in Reading Architecture

Josephine Bobbitt



Recently I was rummaging through a pile of unread books looking for something to fill out a Sunday evening when I came across a small unimposing book called *Thermal Delight in Architecture*. Normally the word "thermal" would have sent me reaching for something a little less heady, but the word "delight" intrigued me, as did the illustration on its black cover—a widebrimmed straw hat floating effortlessly through space. Surely this was an architecture book that didn't take itself too seriously and one that a layperson such as myself might even understand. So I settled in for the next few hours and read architecture according to Lisa Heschang.

She began this book with the hypothesis "that the thermal function of a building could be used as an effective element of design." Her concern was not only with the technology of that thermal system, but with how that system translated such qualities as warm, cool, humid, airy, radiant and cozy. For it is these qualities that are "such an important part of our experience of a space; they not only influence what we choose to do there but also how we feel about space."

It would be one accomplishment to design a thermal system which would act as an autonomous mechanical system, but quite another to incorporate into that system the human qualities such as those we get from warming ourselves in front of a fireplace. Heschang reasons that all solar-heating functions of a building are really just a replacement for the original functions of a fireplace. "With its circle of warmth, the fireplace had once been the center of family life. Its dancing light, smokey smells, and warm crackling created an ambience that made a house more a home."

At the other end of spectrum she draws on the Islamic garden as perhaps the most perfect cooling system. "Together they might be regarded as two archetypes: the hearth, a refuge of dry warmth from a cold world, and the oasis, a preserve of coolness and moisture in a desert wilderness."

If you were to exist in a totally controlled environment around the clock there would be little joy in the anticipation of building a fire on a cold day or sitting in the shade of a tree on a warm one. Although functionally the space might work (that is by keeping your body temperature constant) your ability to enjoy warmth or coolness has been severely limited because thermal variety has been eliminated. Ms. Heschang doesn't propose blowing up conventional heating and cooling systems, but she does underline the necessity of having "an object for our affections, something identifiable on which to focus attention." Just as the Japanese use windchimes and lanterns to make the warm night "sound" cooler so must we keep in touch with those symbols which translate a personal sense of tradition and activate the memory.

*Thermal Delight in Architecture* makes thinking about those personal "symbols" a joy. We come to realize that not only does space effect our creature comforts but our imagination as well. On the title page of E.M. Forster's *Howards End* the two words "only connect . . ." appear; I think this slim volume makes that same plea.

Josephine Bobbitt is a Seattle bookseller.



## Modernism: Its Legacy and Loss

Jeremy Miller

Discussion is heated in the Denny Regrade these days by various interest groups who have a stake and want a voice in shaping the future of the area. The issues of housing, height and bulk, transportation and views have tightened the focus on important planning issues while blurring the view of some significant architectural changes occurring in the partisans' backyard. These changes have to do with Modern Architecture in Seattle and its modest legacy.

Over at Forth and Blanchard, the old National Public Service Insurance Building (NPS) is being "remodernized," to quote *The Daily Journal of Commerce* (5/27/81). The NPS Building was designed by Architect Kenneth Ripley and completed in 1952. It claimed the title as Seattle's first curtain-wall structure. Vitrolite enamel panels and strip glazing gave the building a subtle, second glance quality except for the seven story elevator tower which rose above the entry, proudly displaying the rather elegant Moderne letters of the company's logo.

The NPS Building was easily overlooked, but examination revealed a subdued and almost elegant use of a Modernist architectural vocabulary. The curtain wall helped set the facade off from the structure. It gave the office space a light and open feeling juxtaposed to the mass of the elevator tower. The uninterrupted horizontal bands of glass provided a glimpse of the exposed sonotube columns beyond.

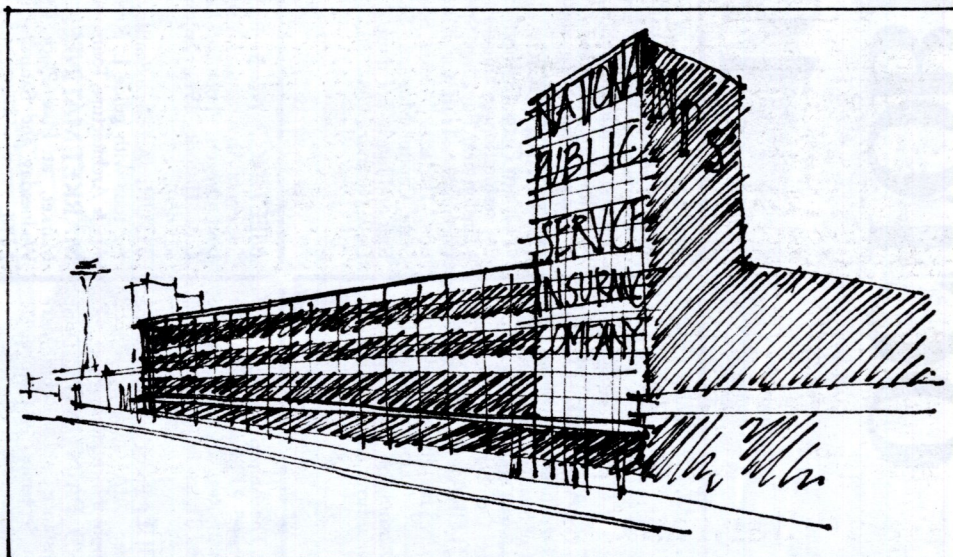
Losing the facade of the NPS Building is to lose the building itself. The "remodernizing" effort now underway—replacing the curtain wall with a

brick exterior and solarium bay windows—shows a lack of understanding for the possibilities of this building, its historic style and the fit it made within the fabric of Fourth Avenue.

With the exception of Pioneer Square and portions of the waterfront and First Avenue, Seattle lacks homogeneous districts of buildings built in closely related academic styles. Seattle does possess a variety of building types and styles randomly located around the city which are interesting for their Modernist inventions and for their contributions to an urban context. These buildings are important for providing a reference point from which to depart. The NPS Building is one such structure. Its remodernization is another reminder that, while the big battles are being waged, skirmishes on the street are being lost.

Modern Architecture deserves more attention than it often receives. Buildings of recent decades are a part of Seattle's architectural history and they warrant observation, documentation and discussion. There are many fine examples of smaller, commercial buildings of this era that come to mind: the Fidelity Savings Bank at Fourth and Broad; the Sea-First Bank on NE Eighth near DeLaurenti's in Bellevue; the brick and glass gallery building at 2124 Fifth Avenue; the 2720 Third Avenue Building (whose adjustable aluminum sun screens are reminiscent of those used by Neutra on the Kaufman House in L.A.). By examining these and other local examples of good Modern Architecture we can perpetuate their legacy. We can suggest that, when changed, they be layered and interpreted anew rather than simply erased.

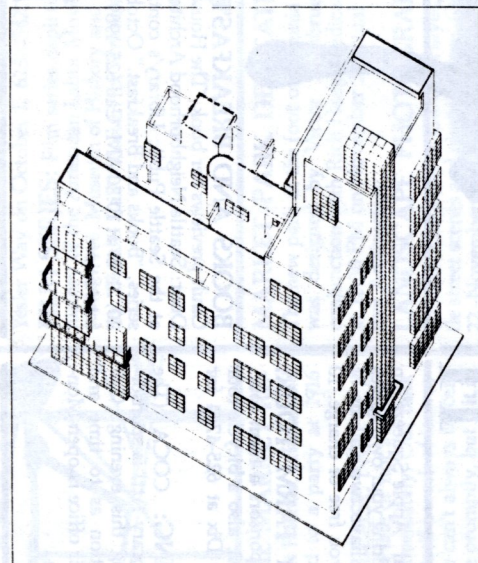
Jeremy Miller is a Seattle architect and partner at Barnett Schorr Miller Company.



Above, the NPS Building as it appeared prior to recent changes. Below, the Fidelity Savings Bank at Fourth and Broad. Photograph by Robert Younger.

## A Conversation with Alberto Sartoris

*Editor's note: Steven Holl sent us the following brief interview with Alberto Sartoris. Sartoris is a Swiss born architect who strongly influenced the Italian Rationalist movement of the 1920s and 1930s. He was also active in the International Organization for Modern Architecture, C.I.A.M., during that period. He designed furniture, buildings and wrote books, and his opinions are printed here because of the continuing impact of Rationalism. As a attitude, and in design, it stands in some opposition to classicizing or decorative Post Modernism.*



Above: Sartoris' design for a mixed-use building in Turin, 1928. Alberto Sartoris was one of the earliest to use an isometric view in graphic depiction.

Conversation with Alberto Sartoris, with Steven Holl, Carla Prina, Mario Botta, Paola Iaccucci.

Stabio, Switzerland, July 1981

Holl: Have you seen the cover of Kenneth Frampton's book *Modern Architecture* with your drawing on the cover?

Sartoris: Yes, I have seen it.

Holl: At the present there has been a split and a long dialogue about theories of architecture. This book is a very important part of one side. Do you know this conflict?

Sartoris: Yes, I have heard of this Postmodernism. It seems to me only a current, nothing more.

Holl: Do you know Venturi?

Sartoris: Yes, I met him at a lecture, the 50th year anniversary of the CIAM. I was there and Mercadal was there. We are the only members left of the original CIAM, and Mercadal is deaf!

Venturi said he remembered my books. He said they were given by his teachers to learn about structure! (laughing) It was very crowded at the conference, difficult to speak to anyone; but I remember Venturi's lecture gave me indigestion. Venturi himself gave a nice lecture. His wife a very belligerent one. "We don't care about restricting architectural vocabulary; we are intransigent, not intolerant." But I am not impressed with a column that supports nothing. You can put these columns on the roof! Here it is obvious they support nothing... (laughing)... I think they are better below the structure.

Botta: There is an old story that everyone from CIAM made the

meetings only because of Madam Mandrot: She first started conferences with musicians. When she learned that architects were more lively, talking and drinking, she started to invite them instead. Is the story true?

Sartoris: (laughing) no.

Prina: She was a man-eater!

Sartoris: That is not true... otherwise there would have been 28 little bastards!

I remember taking part in the very early CIAM meetings. One time I was the "fiance" of LeCorbusier (laughing). I slept with him in the same room! I am the only architect who has seen LeCorbusier's backside — all others only look at his face!

Holl: We have the catalogue on your work with an essay by Bruno Reichlin. My friend William Stout owns a bookstore in San Francisco. He sells many of this fine little catalogue.

Sartoris: But there is a much larger one! They have made it for may exhibit in Lisbon. I will send it to you. This exhibit is very large; filling several rooms. I made a small show for Antonia Jannone last year. While looking for one drawing I found 300! I have made 700 projects and have constructed (less than) fifty. In only two or three of them was I allowed to do what I wanted to do. Now, in my old age, I make more money from the work, which never received commissions, by selling the drawing!

Holl: Have you seen the work of Leon Krier?

Sartoris: I saw some beautiful axonometric drawings in the gallery of Antonia Jannone in Milan. I did not

have time to look at the relation of the plans...

Holl: In America, some have said that construction and discussion of Modern Architecture is dead in Europe and now it can go on only in the new countries.

Botta: It is not true? It is just the reverse! We go on speaking and meeting.

Sartoris: Botta has taken on architecture from where we left it...

Botta: I look again over your book *Encyclopedia of New Architecture*, and I see there is not a single choice of example that is not correct.

Sartoris: Things are missing, but it was not possible to know them at the time.

Iaccucci: Did you have communication with the other architects for the book?

Sartoris: They had very great photographs. The book was very difficult to put together.

Holl: When you were a very young architect, did you know of the work of Louis Sullivan?

Sartoris: I never met him, but yes, I knew his work. We were continuing this work — and it continues today — it goes on... We proposed nothing so new as the continuation of an essential way. You can't go back. It is the history of architecture we are talking about... an endless, timeless thing...

Iaccucci: We are sorry to disturb you with so many questions today.

Sartoris: No!... It is my pleasure... You make me feel young again!



# ARCADE

# OCTOBER 1981



## T

**CELEBRATION!** Ten years ago on Election Day, November 2, 1971, Seattle voters passed the "Let's Keep the Market" Initiative. As an anniversary celebration, the Pike Place Market Preservation and Development Authority (PDA) has planned a month of special events at the Market. Many are listed here. You might check the Pike Place Market News and local daily and weekly newspapers for other events. Help to celebrate the rejuvenation of what many consider Seattle's most valuable and unique urban resource.

*Le Corbusier, Swiss, born this day 1887.*

## W

**WEDNESDAY EVENING AT THE MARKET:** Social hour with wine and cheese starting at 5:30, programs beginning at 6:30 on Market topics by the people who have shaped the Market's history in the past ten years. Programs include slide shows, films, panel discussions and question-answer periods. At The Meeting Place, upstairs near DeLaurenti's. All presentations free and open to the public. September 30: Victor Steinbrueck speaks on the "Keep the Market" Initiative process.

**WEDNESDAY EVENING AT THE MARKET:** The events of the years after the Initiative passed is reviewed by those who helped to set up the process for rebuilding the Market, including former Mayor Wes Uhlman, Frank Miller and Ken MacInness. Social hour at 5:30, presentation at 6:30, at The Meeting Place, upstairs near DeLaurenti's. (See note on this series above.)

**SEMINAR:** Glue-laminated Wood Construction. For information, call Seattle Chapter AIA, 622-4938.

**WEDNESDAY EVENING AT THE MARKET:** The Rebuilding of the Market, with guests George Rolfe, Harriet Sherburne, Judy Hurley and David Guren. Social hour at 5:30, presentation at 6:30, at the Meeting Place, upstairs near DeLaurenti's. (See note on this series above.)

**ARCHITECTURAL TOUR:** AIA-sponsored tour of Pike Place Market. 4:30 PM. See note on this series above.

**WEDNESDAY EVENING AT THE MARKET:** "Whose Market is This?": Discussion among merchants, farmers, craftspeople and residents. Social hour at 5:30, presentation at 6:30.

**WEDNESDAY EVENING AT THE MARKET:** The Market's Future, featuring a panel of Market leaders. Social hour

## T

**PUBLIC HEARING:** On Use Management Guidelines for Freeway Park and Gasworks Park, at the Board of Park Commissioners Meeting, 9:30 AM, Board Room at 100 Dexter Avenue North.

**PUBLIC HEARING:** On Seattle Center, its future role and development. Queen Anne Branch Library, 400 West Garfield, 7:00 PM.

**AIA TOURS OF PIKE PLACE MARKET:** Tours by architects who have been involved with the Market's rebuilding. Every Thursday in October, beginning at 4:30 PM from the AIA Office at 1911 First Avenue. Call 622-4938 for more information.

**MEETING AND LECTURE:** Seattle Chapter AIA and the Architectural Secretaries Association will hear Professor Meredith Clausen speak on Frank Lloyd Wright at the UW Waterfront Activities Building. Phone 622-4938 for more information.

**ARCHITECTURAL WOMEN'S GATHERING** at the Meeting Place in the Market (behind DeLaurentis on the second floor). 6-8 PM. \$8.00, pre-registration only. Call Charlyn Miller at 682-8087 or Marci Guthrie at 223-5555.

**MIXED (BAG) MEDIA:** Nirmal Kaur at Rosco Louie. October 15-November 2. 87 South Washington in Pioneer Square.

**ARCHITECTURAL TOUR:** AIA-sponsored tour of Pike Place Market. 4:30 PM. See note on this series above.

**MARKET HOME TOUR:** Tour of residences in the Pike Place Market area, from subsidized low-income housing to high-rise condo. Call Eilisha Dermont at 625-4762 for information and reservations.

**MARK TOBEY EXHIBITION:** A selection of Market drawings and paintings, in conjunction with the Market Anniversary Celebration. 10 AM-5 PM Tuesday through Saturday, October 8-31. Upstairs in the Economy Market.

**ARCHITECTURAL TOUR:** AIA-sponsored tour of Pike Place Market. 4:30 PM. See note on this series above.

**EVENT:** Oktoberfest: The Capitol Hill Group. An open house for architects and interior designers in the contract design community. For further information, call

## F

**JAZZLUNCH AT PIKE PLACE MARKET:** Five lunchtime concerts featuring the best of Seattle's jazz artists. Top floor of the Soames-Dunn Building at 1916 Pike Place. Free. October 2: Scott Cossu.

**ARCHITECTURAL RECEPTION:** For Practitioners, Faculty and Students. Wine and cheese in Gould Hall Court, University of Washington, 5 PM. Works of local and regional firms will be displayed.

**OPENING:** The Annex, the new And/Or Library opens 5-9 PM at 1911 East Pine Street, 324-5880. Regular hours will be Tues/Wed 9-6, Thurs/Fri 12-9 and Sat 12-6.

**ENTRIES DUE:** Entry boards for the Seattle Chapter AIA Awards. Phone 622-4938 for more information.

**GLASS AND PAINTINGS:** Dorit Brand and Constance Dahl at Rubin/Martin in Belltown, September 19-October 17. 447-1547.

**JAZZLUNCH AT PIKE PLACE MARKET:** El Conjunto Fabuloso. See note about this series above.

**PILCHUCK GLASS AUCTION:** Third Annual Glass Auction. Weyerhaeuser Corporation Headquarters in Federal Way. For information, phone 621-8422.

**INDUSTRIAL ARCHITECTURE IN SEATTLE:** Exhibit at the A.I.A. offices, 1911 First Avenue. October 5-23. Posters and self-guided tour brochures available at the A.I.A. or from Allied Arts, 624-0432.

**JAZZLUNCH AT PIKE PLACE MARKET:** Diane Schuur Trio. See note about this series above.

**PUMPKIN CARVING CONTEST:** Annual Pike Place Market Halloween celebration. Pumpkins are due Friday October 30. Phone 725-4762 for details.

**OUTDOOR MUSIC AT PIKE PLACE MARKET:** Part of Pine Street between First Avenue and Pike Place will be closed for Market music, featuring the best of the Market street musicians. Starting at noon.

**JAZZLUNCH AT PIKE PLACE MARKET:** Composers and Improvisers Sextet. See note about this series above.

**COME AS YOU ARE, OR WISH YOU WERE... THE ARCADE HALLOWEEN**

**AWARDS:** Portland AIA Design Awards celebration. 4 PM, Lincoln Hall Auditorium at Portland State University. Free and open to the public. Buffet supper to follow, \$7 per person. Phone 503-223-8757 for information and reservations.

**HISTORIC TOUR:** "A Day of History in Eastern Pierce County." Examination of the restoration techniques at the Meeker Mansion near Puyallup. Sponsored by the Washington Trust for Historic Preservation, The Ezra Meeker Society, and the State Capitol Museum. \$12 include bus tour and lunch. For more information call Dave Nicandri, 753-2580.

**MEETING:** North Pacific Chapter, Society of Architectural Historians, in Ashland, Oregon. Phone Earl Layman, Seattle City Historic Preservation Officer, at 625-4501.

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

**MARKET MATINEE:** Films about the Market, at Pike Place Cinema. Every Wednesday and Saturday in October at 2 PM.

**WORKSHOP:** A one-day examination—The Effect of New Tax Investment Credit for Rehabilitating Historic and Older Buildings—will be held at the Arctic Building. Co-sponsored by Historic Seattle, The City of Seattle DCD, CARMA Developers. Call Padraic Burke of Building Systems Technology for more information, 842-3327 or 624-9635.

**GERMAN EXPRESSIONIST:** Paintings by Liza von Rosenstiel (U.S. 1954) at the Davidson Galleries, 87 Yesler Way, through October 21.

**SELF-GUIDED WALKING TOURS:** "Art in Seattle's Public Places" is a series of five urban walking tour booklets prepared by Gervais Reed and Jo Nilsson and distributed by the Seattle Public Library. These walking tours include maps and thorough descriptions of the artists and the public art reviewed, along with descriptions of the adjacent buildings. The presentation is nicely packaged and written with a more personal touch than is usual for this sort of freebie!

**AUCTION-FUND RAISER** for the Factory, School of Visual Art in Wallingford. For more information, call 632-8177.

**EXHIBIT:** "Images of Labor," Smithsonian travelling show featuring 32 paintings depicting America's workers. Artists in-

**MODELS:** Architectural Models of Seattle's Past, Present and Future Buildings. To celebrate Neighborhood Business Week. At Queen City Savings, Third and Blanchard, September 30-October 10.

**FILM:** "Moving a Mountain." Historic film depicting the regrading of the Denny Regrade. Queen City Savings, Third and Blanchard. Shown at noon every day, September 30-October 10.

**TROMPE-L'OEIL:** Jim Turrell's installation continues at the Portland Center for the Visual Arts through October 16th. PCVA describes Turrell's exhibit as "space age trompe-l'oeil" because he works with perceptual illusions to fool the viewer into seeing what isn't there. Turrell manufactures interior space entirely with planes of light. PCVA is at 117 NW 5th, Portland. Call (503) 222-7107 for more information.

**TOUR:** "Castles in Seattle—Anhalt Apartments" with guide L. Kreisman. Seattle Art and Architecture Tours, 682-4435.

**SQUEEZE:** Annual "Apple Squeeze" in historic Steilacoom. Bring your own apples to the museum and have two gallons of cider processed for you free of charge. 10 AM-4 PM.

**KING COUNTY FARM TOUR:** Pike Place Market sponsors a farm tour. Chartered bus fare \$2, also a bicycle tour (free). Phone Louise Dix at 625-4764 for more information.

**PUBLIC MEETING:** COCA (The Center on Contemporary Art) is sponsoring a public meeting this evening. Call COCA for information as to time and place, 624-8627. Their office is open Mon-Fri 9:30-1:00.

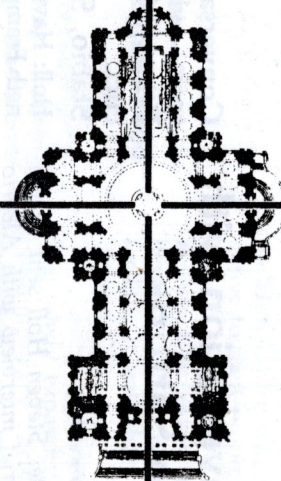
**LECTURE/DISCUSSION SERIES:** "Splendid Cities of the World." 9 lectures by urban scholars, coordinated by Professor Norman Johnston. Mondays October 5-November 30, 7:30-9:30 PM. \$30 for the series. Space permitting, admission to individual lectures is \$5 (exact change) at the door. See SPECTRUM Journal of University of Washington Continuing Education, or call 543-2590.

**BOOKS AND BREAKFAST:** Lila Gault previews her book "The House Next Door: Seattle Neighborhood Architecture" at the Seattle Public Library's continuing series, "Books and Breakfast." October 19, 20, 21, 27 at 10:30 AM. Call 625-4989 for information.

**UNBUILT:** "Forgotten Futures: The History of Unbuilt Seattle," an exhibit by Steve Cecil opens October 26 and continues through November 20th. AIA Of-



*Sir Christopher Wren, English, born this day 1632. "The greatest English architect." His father and uncle being pillars of the High Church, it was only natural that he should go ape over churches. However, before he ever picked up a T-square he was hailed as one of the brightest young men who was then studying science at Oxford. Besides St. Paul's, he did 51 city churches!*



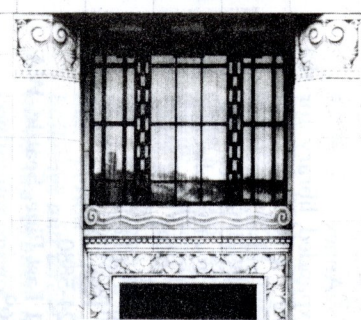




**WOODWORK:** Northwest Gallery of Fine Woodworking, Group Show. Through October 31. (Moving to new location at 84 Yesler Way on October 1. 625-0542.)

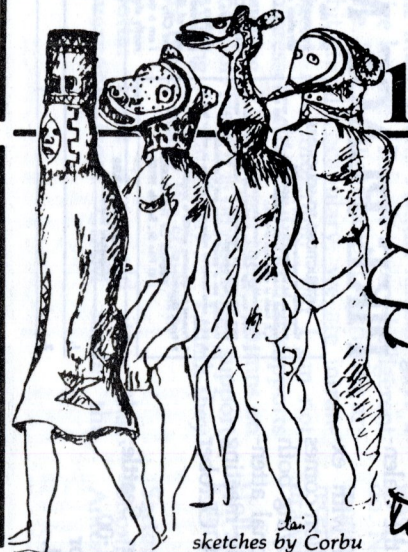
**FILM SERIES:** Film series depicting the history of the American Labor Movement, 7 PM, Free. Museum of History and Industry, Seattle. Call Museum for film schedule.

26

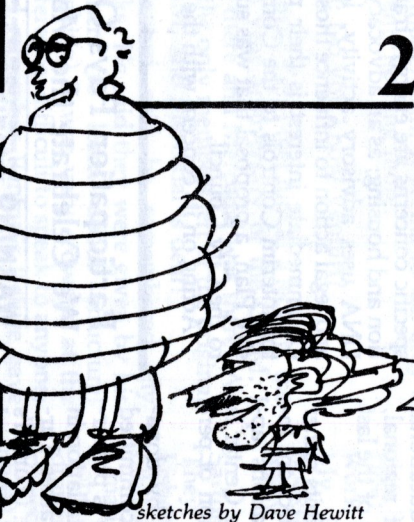


**FRIENDS OF THE MARKET RE-UNION:** All Market Friends, official and unofficial, are invited to a party at 1916 Pike Place. 5-8 PM.

**SUBSCRIBERS PLEASE NOTE:** If you receive your issue late or not at all(!), please let us know immediately. Our bulk mailing service gives itself a week of leeway in delivery time so we can't always be certain Arcade will arrive promptly, but if it is a consistent problem we will do all we can to correct it.



sketches by Corbu



sketches by Dave Hewitt

2

**COME AS YOU ARE, OR WISH YOU WERE ... THE ARCADE HALLOWEEN FUNDRAISER**



Time to expose your inner self! Arcade encourages you to don the mask that is your ego incognito and come to our fundraising party Friday, October 30. A moment to explain our need for funds: this may be old hat to some of you, but many people ask us how much we editors are paid to publish Arcade. Nobody is paid. Our ads have helped us tremendously and our subscriptions are increasing slowly by steadily. However, ads and subscriptions will not be enough to keep us alive after February of 1982. We are now a non-profit organization and will thus be in a better position to solicit donations, but we thought a better time could be had by all if we threw a fund-raising party. The party details are not yet fully resolved, but we will be sending out a special mailing soon that will fill you in. Here are the details to date:

**WHAT:** COME AS YOU ARE, OR WISH YOU WERE  
**WHEN:** Friday, October 30, 6pm - end.  
**COST:** \$4 for subscribers, \$5 for non-subscribers (price does not include subscription).  
**WHERE:** Lippy or City Club Building, Ground Floor, Pioneer Square  
**EXPECT:** to wear a mask or costume; your ego incognito. live music wine on the house

We have depicted here some of the more famous Hewitt sketches that show you what possibilities there are in the realm of architecture. Who have you always wanted to be, or thought you were?

Place, upstairs near DeLaurenti's. (See note on this series above.)

**EXHIBIT:** An American Time: The Artist's View. At the Henry Gallery, UW, October 16-November 29.

**CHAMBER MUSIC:** "Second Annual Chamber Music Festival Northwest," 7 PM, Free. Museum of History and Industry, Seattle. Begins October 4, runs for 8 consecutive Sundays.

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photograph by Victor Gardaya

**OPENING:** The glitter and glamour of the movie palace era returns to Seattle when the Paramount Theatre (1928), one of the city's most popular and, of late, grimmest of landmarks, makes its polished and refurbished debut as a Las Vegas type entertainment center. The opulent showcase for vaudeville, movies, and recently, rock and roll, was designed by the Chicago firm of Rapp and Rapp, designers of the famed New York Paramount, in association with Seattle's own theatre innovator, B. Marcus Priteca.

A view of the Lake Union Steam Plant. Photograph by Greg Minaker. This photograph, by Greg Minaker, is one in an exhibit on industrial architecture at the AIA Offices.

29

Pamela Bowe (322-2102) or April Sylvester (322-1070).

**ARCHITECTURAL TOUR:** AIA-sponsored tour of Pike Place Market. 4:30 PM. See note on this series above.

**INSTRUCTORS WANTED:** Pratt Fine Arts Center is looking for jewelry and glass instructors. For information phone 625-4572.

30

others. Museum of History and Industry, Seattle.

**PHOTOGRAPHS AT SAM:**

Treasures of the Royal Photographic Society at the Pavilion in Seattle Center, through October 25. American Images: New Work by Contemporary Photographers, at the Volunteer Park Museum, through November 29.

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**SHELVE IT!**

Juxtapose: a word defined by Oxford as follows: "to place two or more objects side by side or close to one another." Currently used in design jargon as if placing two things together implies a brilliant act of contrasting dissimilar materials or meanings. In fact, you can juxtapose guests at the dinner table without causing undue conflict, or juxtapose items in the cupboard with few symbolic overtones. We recommend its conscious deletion from the design vocabulary, particularly that of green, young designers who have been heard to breathlessly utter, "juxtapose we make a few changes in these plans."



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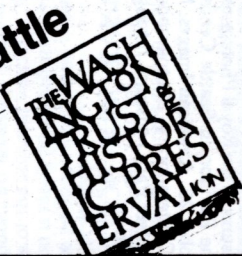
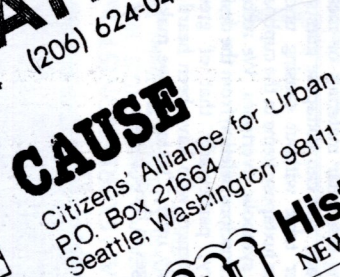
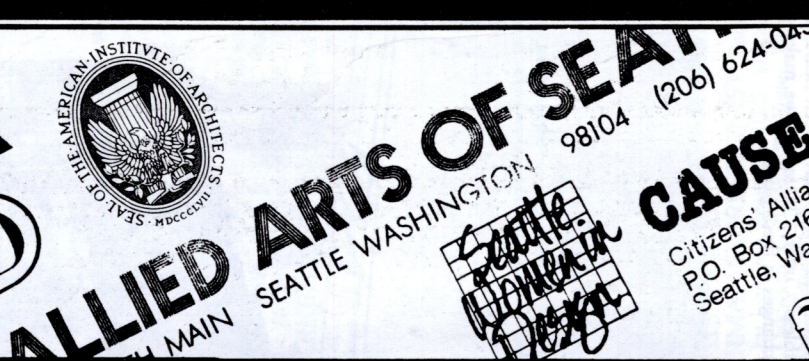
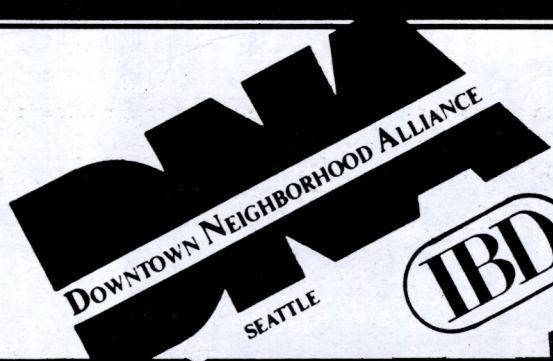
Arcade is produced and financed through the effort of private individuals. Your contribution, of time or money, is appreciated.

Name \_\_\_\_\_

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Send check or money order to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington. 98121.





# Who Are These People and What Are They Saying About?

## A Survey of Seattle Design Organizations

Susan Luke

Seattle is distinguished by a large design and arts community. A survey of some of the organizations which provide professional focus and activities within this community generated the following sketches.

The groups included are political, professional and aesthetic in direction. Several, in a grassroots tradition characteristic of Seattle, are responding in some manner to the City's Downtown Comprehensive Plan. Certainly all are of interest for their goals; some are notable for their services to the design community. These groups and their members are to be commended for their contribution and their commitment to Seattle.

### Seattle Women in Design

Seattle Women in Design is a three-year-old organization serving people working in all aspects of communication design. In Seattle graphic design and advertising are strong fields and they share a close working relationship uncommon in many other cities. The group's membership has grown to 200 people (both men and women) and consists primarily of photographers, art directors and graphic designers.

Seattle Women in Design's list of activities includes seminars on portfolios, the Northwest market, pricing, and other professional issues. They have sponsored lectures by David Strong and by R.O. Blechman of New Yorker cartoon fame. SWID sponsors an annual art auction (to support internship scholarships for Seattle students) and has completed two annual Award Shows. If you missed the awards exhibit last June, the accompanying catalog, *The Seattle Design and Advertising Show 1981* is still available at local bookshops. It is a production worthy of SWID and an excellent representation of the scope and quality of communication design work to be found in Seattle.

Seattle Women in Design  
Contact: Leah Hall, President, 623-8722  
Carole Jones,  
Membership, 682-1133

### The American Institute of Architects

The Seattle Chapter of the AIA is a familiar organization and it has recently set itself the goal of greater involvement and challenge within the architectural community. This year the Chapter has clear potential to act on that commitment, given the opportunities its new location provides in exhibit space and on-the-street visibility.

An AIA foundation to fund exhibits may soon be established and a membership drive has been undertaken to broaden the range of viewpoints within the organization (there are some 800 AIA members including non-registered architects). The Chapter is continuing its commitment to R/UDAT by promoting specific sections of the Comprehensive Plan in position papers and by meetings with City Council members.

The AIA National Professional Development Committee met here in Seattle in September to determine policy and organize the AIA Continuing Education Program. Locally, the Annual Honor Awards will be presented this month jointly with a celebration of the

Pike Place Market Anniversary (See the Calendar, Oct. 19).

### The AIA

Norman Johnston, Chapter President  
Dorothy Johnson, Chapter Executive  
1911 First Avenue  
Seattle 98101  
622-4938

### The Washington Trust for Historic Preservation

The Washington Trust is a statewide organization providing information and support for preservation projects. Their educational effort includes publishing a quarterly newsletter and the magazine *Washington Landmarks*, and workshops held as a part of the Trust's annual meeting. The meetings are held during National Preservation Week. Last year's, held in May, focused on the conservation of neighborhoods — the subject established by the National Trust.

The Washington Trust's workshop programs have included the subjects of restoration technology, research, specific preservation projects and economic issues. To assist in achieving preservation of buildings, the Trust lobbies for legislation (tax-incentives for landmark properties), it testifies at hearings (such as the Thurston County Courthouse reuse review process) and it helps prepare National Landmark Registration for specific buildings (i.e., the Olympic Hotel).

Current ongoing activities of the Washington Trust include planning for the Washington State Centennial in 1989 with the focus on restoration of landmark buildings throughout the state.

The Washington Trust  
for Historic Preservation  
Box 4071  
Seattle 98104, 622-3538

### COCA (The Center on Contemporary Art)

The Center on Contemporary Art, an organization of Seattle artists, plans to fill a need in Seattle for public exhibitions of contemporary art. The Center intends to be a catalyst and an educational forum for the presentation of regional, national and international arts of the last twenty-five years.

COCA seeks to present exhibits rather than develop a permanent collection. Installations will occur in locations appropriate to the work, and the Center is not yet committed to the notion of permanent gallery space.

COCA is privately funded by donations and seeks to broaden its committed audience. Currently the group is preparing for their first show, an installation in mid-January of the work of James Turrell, at a site in Pioneer Square. (Turrell's work is currently visible at the Portland Center for Visual Arts — see the Calendar).

COCA is an organization with exciting potential, and its formation comes at a time when Seattle is enjoying both strong local growth and national attention on the visual arts. A public meeting will be sponsored by COCA October 20th.

COCA: 81 South Washington, Seattle, WA 98104; Mon-Fri, 9:30-1:00.  
Contact Mary Ann Peters or Barbara Tomasch, 624-6394.

### Historic Seattle Preservation and Development Authority

Historic Seattle is a chartered public authority founded in 1974 for the preservation and enhancement of Seattle's historic built heritage, and the development of a more livable urban environment. It acts through several programs to identify threatened significant structures, develop adaptive uses for obsolete buildings, construct and rehab structures and market properties with protective covenants. Historic Seattle can purchase, own and market property as well as receive it through private, tax-deductible donations.

Historic Seattle's list of accomplishments include preservation through various means the following formerly-threatened properties: The Main Street School, Good Shepherd (The Factory School of Visual Arts), the Stimson-Green Mansion, Fire Houses #18 and #25, and many residences throughout the city.

In 1975-76 Historic Seattle also inventoried 15 city neighborhoods for building types and physical elements of neighborhood character. Its findings were published under the title *Historic Seattle Inventories of Buildings and Urban Design Resources*. The booklets, despite their wordy title, are good and informative reading and they are still available at architectural bookstores.

Historic Seattle  
215 Second Avenue  
Seattle 98104  
622-6952

### DNA (Downtown Neighborhood Alliance)

The DNA is a coalition of community-based groups (including housing organizations, community associations and special interest groups) concerned with the impact of accelerated downtown development in Seattle. Its purpose is to promote legislation limiting downtown development and giving developers responsibility for the costs of changes to the City's infrastructure that development brings.

DNA provides community groups, particularly low-income groups, with a vehicle for influencing government. Its specific concerns are energy, transportation and housing; as an advocacy group, DNA uses advisory activity, lobbying and legal action to influence those issues. Of immediate interest is their proposal for Interim Controls to the Comprehensive Plan, a proposal that was submitted to the City Council.

Acting on its concern with the impacts

of Cornerstone's Waterfront Center project, DNA was able to obtain an out-of-court commitment by that developer to provide 100 units of affordable housing and relocation funds to 65 small businesses formerly in the project area. DNA is now in the process of reacting to the Arcade Center EIS; it is protesting the project's effect on the City's housing stock, its increased demand on public transportation and potential adverse effects on the traditional character of the Pike Market and First Avenue.

DNA: 619 North 35th, Seattle, WA 98103  
Contact John Fox, 634-2222.

### And/Or

Although it has recently given up its gallery function, And/Or is alive and expanding its other services to Seattle's arts community. And/Or is, as its name implies, a conjunction, a connection for various fields in the contemporary arts, and as such it operates as a support organization. The following is a list of And/Or activities/departments:

#### Soundworks

A music organization with a sound studio.

#### "Spar"

A new, monthly magazine (October is its first issue) which will offer coverage of contemporary arts, new music, theatre, film and visual arts, with a specific focus to each issue. Look for the December "Spar" on Artists and the Downtown, with an artist's Alternative to the Comprehensive Plan.

#### Focal Point

A new film/video center, expanded beyond And/Or's old video-editing facility. It will share space with the library.

#### Annex

The newly expanded library for the contemporary arts that carries periodicals on music, architecture, visual arts and related issues. The Annex houses the cassette collection for Soundworks and the video collection for Focal Point. There is also a meeting room available.

And Or: 1525 10th Avenue, Seattle, WA 98122, 324-5880.

The Annex: 1911 East Pine, Seattle, WA 98122, 324-5869.

### IBD: (The Institute of Business Designers)

IBD is a five-year-old, national organization established for interior designers specializing in space planning and contract interiors. Its membership is comprised of designers who do a

(continued on page 7)

## Participation Pays Off: We Celebrate the Market's 10th Year Victory!

**WARNING** Every person who signs this petition with any other than his true name, or who knowingly signs more than one of these petitions, or who signs this petition when he is not a legal voter, or who makes herein any false statement, shall be punished by fine or imprisonment or both.

## PIKE PLACE MARKET INITIATIVE

**INSTRUCTIONS TO SOLICITORS**

1. Voters must be registered in City of Seattle.
2. Voters should sign EXACTLY AS REGISTERED. (If the voter is registered as John B. Smith, he should sign that way and NOT J.B. Smith or other form of name).
3. Voters should fill in all spaces where possible.
4. Voters may sign Initiative Petition only once. (If voter signs more than once, the signature is lost completely, and voter is subject to legal penalty).
5. Use either pen or pencil, however pen is preferable.
6. Every name counts to return every petition to Seattle fast, for action.
7. Payment for circulating petition is prohibited by law.
8. Return all petitions to:  
**FRIENDS OF THE MARKET**  
91 Pike St., Seattle 98101

Shall the City of Seattle preserve, improve, and restore the Pike Place Market by creating a Pike Place Market Historical District and providing for administration and enforcement?

**INITIATIVE PETITION BY THE VOTERS OF SEATTLE TO THE HONORABLE CITY COUNCIL OF THE CITY OF SEATTLE, WASHINGTON:**

We, the undersigned citizens of the State of Washington and qualified electors of the City of Seattle, do hereby respectfully petition you that the proposed ordinance, a full, true and correct copy of which is on the opposite side of this petition, be enacted by the Council, or submitted to the voters of the City of Seattle, and each of us says: I have personally signed this petition; I am a qualified and legal voter of the City of Seattle and my address is correctly stated opposite my name.



No. 4669

PETITIONER'S SIGNATURE (Signature Mandatory)	PRINT NAME	ADDRESS IN SEATTLE	PRECINCT (If Known)
1.			
2.			



minimum of 80% of their work in commercial interiors. Thus, the membership is split between trade reps and professionals who work in interiors and architectural firms. This year marks a big step for the IBD and the interiors profession: IBD's publication of a manual for professional practice.

In addition to continuing its workshops for members on product development, technical issues and professional association, IBD this year published the first manual for professional practice in contract interiors. The Pacific Northwest Chapter of IBD had been inexistence for three years and is becoming more active by sponsoring lectures open to the public, such as the Michael Graves lecture in September. Their selection of speaker may indicate a greater focus on interior architecture.

#### IBD

Pacific Northwest Chapter  
c/o Charleen Nelson, President  
1310 Ward Street, Seattle, WA 98109  
623-4646

#### CAUSE

CAUSE is a new organization of Seattle architects who seek to retain the city's traditional environmental fabric. Its members dislike the results of large-scale development and are concerned with City policies regarding the specific physical changes and accompanying social, political and economic effects that development can have on downtown Seattle. To pursue its goals CAUSE plans to pursue a role of political activism, lobbying, working with other groups on issues of common interest, and by seeking review sessions with developers in the early stages of projects.

The group began meeting this year out of reaction to several downtown developments, most notably the proposed Arcade Center (formerly named Carma Towers). At the moment CAUSE is challenging the suitability of Arcade Center through the EIS response process, and it is pressing for Interim Controls to the Comprehensive Plan.

CAUSE: P.O. Box 21664, Seattle, WA 98111.  
Contact Al Razak, 323-0498; or  
Kenne Shepherd, 324-0157.

#### Allied Arts of Seattle

Allied Arts of Seattle is an advocacy group. Its goals are the support of an active arts community and the preservation of the beauty of Seattle as an urban environment. The granddaddy of Seattle's arts organizations, it has been both praised and criticized for its commitment and effectiveness during its twenty-seven year history. The organization is supported primarily by its membership.

Over the years Allied Arts has created several major art events, including "Flags, Banners and Kites," "Art Deco Seattle" and "Craftweek,"; it initiated the model 1% for Art Ordinance; and it successfully lobbied for increases in the past in the Seattle Arts Commission Budget. Allied Arts founded Friends of the Market in 1964 and was pivotal in the Market's preservation. The group lobbied for the Seattle Landmarks Preservation Ordinance and first proposed the creation of Occidental Park. Recently it published *Access: the Lively Arts*, a directory of Seattle arts organizations.

The Metropolitan Arts Support and the Downtown Committees are the most topical of Allied Arts several volunteer groups. Metropolitan Arts Support concentrates this year on the difficult task of maintaining city and county funding to the arts. The Downtown Committee has drafted a proposal for Interim Controls to the Comprehensive Plan, which focuses on the design aspects of urban development; philosophical issues were outlined in the Soft Alternatives submitted in May and specific measures in the Firm Alternatives that will be submitted to the City October 15th.

Allied Arts has a small, dedicated staff and an active volunteer organization. It welcomes members.

Allied Arts of Seattle  
107 South Main, Seattle, 98104  
Contact Cynthia Schultz or  
Mary Owen, 624-0432.

#### The Architectural Women's Gathering

This is a fledgling organization initiated last Spring to provide a meeting ground and support network for professional women architects. It seeks to provide a forum for communication and discussion of issues for participants. The AWG plans meetings for this Fall, Winter and Spring (see the Calendar, Oct. 16). These will feature a speaker, event or discussion topic.

The Architectural Women's Gathering  
Contact Marci Guthrie, 223-5555  
or Charlyn Miller, 682-8087

#### Blueprint: For Architecture

Blueprint seeks to promote the fine art of architecture by providing a forum for architectural ideas. The group intends to operate as a catalyst, acting through the medium of public presentation and discussion rather than through regular meetings. In its two years of existence Blueprint has sponsored lectures, exhibits and presentations representing a wide range of viewpoints and new ideas. The list of these events includes The Mario Botta drawing exhibit, Stanley Satowitz, and Hal Guida of Mitchell Guirgola's office, a lecture by Coy Howard; and joint sponsorship of the Urban Block Symposium with the Henry Gallery and Howard S. Wright.

Blueprint presentations planned for this Fall are a show of architectural drawings at the Williams/Johnson Gallery in November and lectures by Brand Griffin (an architect whose credits include design of zero-gravity environments for NASA); and Steven Holl (a native Northwest architect, educator and publisher, now practicing in NYC). There are no plans in the immediate future for the Urban Block Competition.

Blueprint, like many of the organizations in this survey, is a not-for-profit, volunteer organization and welcomes interested participants.

Blueprint: For Architecture  
Contact Larry Rouch, 583-0824.

#### NAIUSI: The Italian Idea in Seattle

This is a new organization, recently formed to provide on-going contact between Seattle's design community and Italy. The Northwest Institute for Architecture and Urban Studies in Italy (NAIUSI) was formed by a group of professionals—architects, landscape architects and businessmen—to continue and expand contacts already established by the University of Washington's Architecture in Rome and Italian Hilltown Programs.

The Institute has three objectives:

1. To produce opportunities for Seattle design professionals to explore Italian design, thought and cultural life: Italy's past and its future.
2. To renovate and expand Institute facilities in Italy.
3. To assemble and publish design-related research done in Italy by Northwest students and professionals.

Towards the first goal, NAIUSI will be sponsoring seminars, exhibits and lectures in the near future here in Seattle.

The Institute expects to attract design professionals on both sides of the Atlantic, local Italian-Americans and other members of the public concerned with improving the quality of urban life in the Northwest through an Italian connection.

NAIUSI: P.O. BOX 5501  
University Station, Seattle 98105  
Contact Jay Reinhardt, 525-3068  
or Jill Rull Koetter, 447-4790.

*Susan Luke is an architectural designer who works and lives in Seattle.*

## I V E Y / S E R I G H T

83 South Washington  
Seattle 98104  
(206) 623-8113  
Monday-Friday  
9:00am-5:30pm



E-6 Processing  
Color Murals  
Full Black & White Services  
Quantity color prints  
Custom color prints

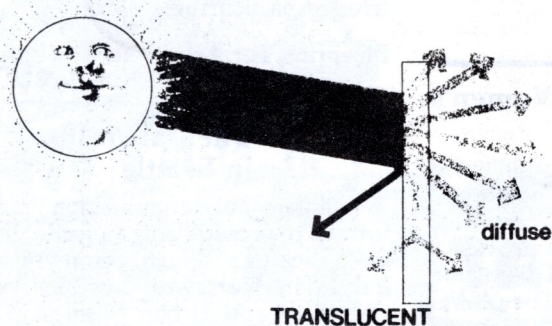
Karl Bischoff Photo

## PHOTOGRAPHIC LABORATORY



## An Admiring Bog

... continued from page 1



This image of Edward Mazria comes from his guide and work-book, *The Passive Solar Energy Book*. The illustration, transmission characteristics of glazing materials, is by Russel Ball.

critic cried out, "Where is the architecture in passive solar design?" Mazria is clearly concerned about Architecture — and about the client, the program, the site and the climate.

Edward Mazria is young and brave enough to begin his talk with an unabashed definition of architecture as "the reshaping of the environment for utilitarian and aymbolic ends." He commented on the many contemporary influences which make building a visula and experiential record of one's time: "The strength of our institutions, economic and material resources, technical capacity, the severity of climate and energy availability" — all have left marks and messages, and they continue to do so.

Mazria used historical references in support of this idea, often adding meaning to familiar lessons. In discussing the evolution of the Gothic cathedral, for instance, he spoke beyond the usual meaning of symbols, the cross plan, the soaring spaces, lighting and shadow. Practical concerns for the physical comfort of thousands of worshippers had an influence on the placement and size of windows, on the volume of the space, on the materials used and their delicacy or massiveness.

In vernacular building, Mazria presented what has become a classic, example in the passive solar lecture: the Mesa Verde Pueblos in the southwest United States. The dominant idea — that vernacular responses are born of needs which create inventive forces — is a vital one to designers. Such creativity can be the work of one person meeting a sudden need, or it can result, over time, in the development of a design tradition. Only in the recent past has the response to natural conditions begun to slip from the architect's domain.

Turn-of-the-century activity in building technologies marked "the time that the architect lost control of the whole building." Engineering professionals have become responsible for different parts of the building. Mazria insisted that "we (architects) have got to come full circle and take control of the design process." The buildings of the 20th century reflect our loss of control, from the Larkin Building to the ubiquitous glass box, which climactically expresses its time of cheap energy, mechanization and advanced internal support systems.

Mazria believes that energy availability, the availability of natural resources

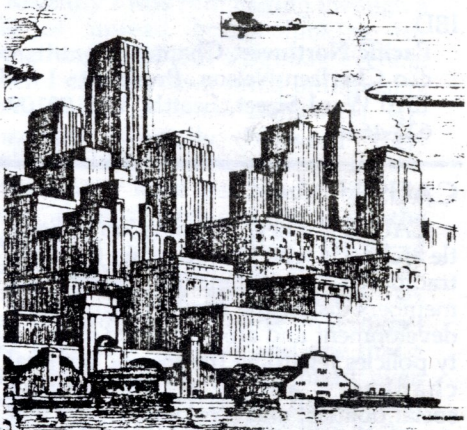
and advancements in technology, particularly in computers, are the forces that will cause a new movement in architecture "from the bottom up." The computer is a tool returned to the hands of the architect. The architect, as opposed to the engineer, will approach the internal/external functioning of the building as part of the process of design. Heating, cooling and lighting "are critical design issues; they are not technology issues. They are not to be left up to the engineer." The architect, according to Mazria, must understand and be able to manipulate the natural environment so that "the architecture is the system. We're not making a system and hanging it onto the architecture." A building can thus "keep itself alive and habitable," not unlike the human body.

To Mazria, energy concerns that influence this approach to design are "so pressing and so powerful that they will begin to influence very heavily the kinds of forms that we come up with." It is with his formal solutions, however, that I feel disappointment. Like many who specialize in passive design, Mazria seems to design only the passive parts. He spoke to the symbolic of experiential aspects of his buildings, but to my eye his expression is yet timid. One wearies of the smooth white wall, the serrated roofline, the acclaimed "even wash" of light. Mazaria makes the valid point that, prior to our century, all architecture was "passive solar." We then see thousands of years of building which answered the physical demands and restrictions placed upon it with a diversity of rich expressions. Today, passive solar advocates must recognize the range of design responses and symbolic imaging, influenced by cultural, as well as climatic, needs.

Those who propound passive solar should also stress the flexibility which remains for the designer. We can manipulate materials and form to achieve not only physical comfort, but also what might be termed the psychic comfort we draw from the meaning of our surroundings.

It's a shame that Michael Graves, who spoke to the AIA a day before Edward Mazria spoke, didn't stay for the entire conference. Together, there is a lot that these two men can share with one another and with their audience. Having heard them both, I see little reason for the apparent extremes — formal and environmental design — to be incompatible approaches. The attitudes represented by Graves and by Mazria are necessary complements. Like the two events at which they spoke, these two men verify the existence of critical discussion in the northwest. Both men left us with a legacy of ideas which, through processes of design, may become architecture.

Nora Jaso is a graduate student in the three-year Masters Program in Architecture at the University of Washington.



Steve Cecil's Invisible Seattle. See Calendar, October 26th.

... different cities follow one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves. At times even the names of the inhabitants remain the same, and their voices' accent, and also the features of the faces; but the gods who live beneath the names and above places have gone off without a word and outsiders have settled in their place.

—Italo Calvino, *Invisible Cities*

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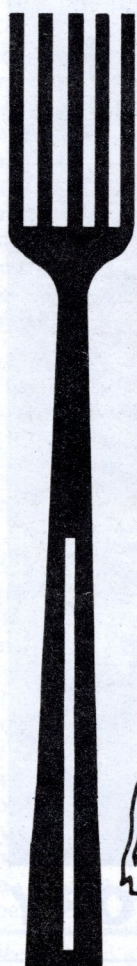
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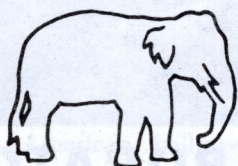
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