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.

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 apprehend, without. To the architects, at the AIA Regional Conference where he spoke 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 de-privatizing 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, 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 amidst 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 . . ." He is an artist who renews the history, as painting and as theatre.

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 IID-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 learned, some swooned.

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 coves 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 and through it. We know how it works and what its scale is in terms of our own bodies. The entry offers anthropomorphistic clues, so that even in the peculiar 2-D land of projected Kodak chrome 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 millennials 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 replace 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 de-privatizing 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, 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 amidst 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.

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I am excited by Michael Graves as an artist who requires our intellectual response. Edward Mazria is a visionary who guides the pragmatists among us. He 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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

It is significant that much of the presentation focused on buildings that Mazria designed: buildings, not passive solar machines. Not long ago a
Aspen, Italy and the Politics of Design:
"The Italian Idea"

Stephen Peters

Pinnifarina's Ferrari, Missoni's textiles, Vignelli's graphics, Bellini's Olivetti machines, the wines of Tuscany, Ber­ tolucci's celluloid, etc., etc., filled a week with overwhelming visual and sensory stimuli 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 of the midst of an economic and political system brought with extreme fragmentation, confused bureaucracy, frequent violence and aborted central government (whose average longevity in the past 30 years is eight months). The profound influence that the generous policies 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 of Piero Sartogo and Getano Pesca, both Italians, and Jane Thompson and Moshe Safdie, both North Americans, sparred over conflicting aesthetics and social issues. Sartogo stated simply, "The Italian idea altogether is the strategy to capitalize on permanent crises—creating of course as a consequence the opportunity for creativity to emerge." The primary elements of this strategy being: time to do something 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... three, to keep the large state industrial bureaucratic operation as non­private as possible. This will allow the small, private, versatile enterprises and entrepreneurs to extend, support and decide the economy.

Getano Pesca echoed Sartogo with "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 because of 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 "basement of objects." He 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 of many Italian architects retreat the design of products, industrial exhibits, etc., rather than remain at the 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 itself as being (among other things) "...a supermarket, a facade concealing a lot of superficial man­ufacturing..." She stated that the Italian and American designers from whatever had impressed them on their first grand tour of Italy... the motifs, columns, capitals, stones, arches and so on were transplanted to Hollywood, became stock jokes into plywood, plasterboard and neon, supported by a subsstructure of great rhetoric. No how did she 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, Jane Bertolucci talked about life and film:

"Cinema is a very international kind language, also (it) is inter-classist...

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 mannered.

"You have to try to take risks always... you have to try to begin from zero... to accept this fucking examination every time you make a movie... you grow up and you become more adult and then you become, 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 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 Hill Town of Aspen.

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

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 where we choose to do there but also when.

It would be one accomplishment to design a thermal system which would act as a relational, systemic, but quite another to incor­porate into that system the human qualities that we get from warming ourselves in front of a fire or taking shelter from the sun or the rain by the tree, a preserve of coolness and moisture.

If you were to stand 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 coziness has been severely limited because thermal variety has been eliminated. Heschong doesn't propose blowing up conventional heating and cooling systems, but she does underline the necessity of having "an object for our attunement" 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.

The Delight in Reading Architecture makes thinking about those personal "symbols" a joy. We come to realize that they not only provide 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.
Modernism: Its Legacy and Loss
Jeremy Miller

Discussion is heated in the Denney 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 element of quality from 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 sophisticated, almost elegant use of Modernist architectural vocabulary. The curtain wall helped set the facade off the street and gave the 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 under way—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 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 DeLaurentis in Bellevue; the brick and glass gallery building at 2124 Fith 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.

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 writer, and in design, it stands in some opposition to classicizing or decorative Post Modernism.

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

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 anniversary of the CIAM. I was there and Mercadal was there. We are the only members left of the original CIAM, and Mercadal is dead![

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, difficulty to speak to anyone; but I remember Venturi's lecture gave me inspiration. Venturi himself was a nice lecturer. His wife a very belligerent one. We don't care about restricting architectural vocabulary; we are introvert, 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 Man- dro. 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 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 backbone — 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 exhi- bit 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 no money from the work, which never received commissions, by selling the drawings!

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 planes ... 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.

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

Sartoris: They were very great photographers. The book was very difficult to put together.

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

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

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

Sartoris: No! ... It is my pleasure! You make me feel young again!
WEDNESDAY EVENING AT THE MARKET: Social hour with wine and cheese at 5:30. Program begins at 6:30 on Market topics for 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 DeLaurentis. All presentations free and open to the public. September 30, October 1, 12, 13, 14, 20, 21, 27 at 10:30 AM. Call 622-4938 for more information.

SQUEEZE: Annual "Apple Squeeze" in September 30-October 10. Free cider processed for you free of charge. 10 per cent to benefit the Portland Chefs in Seattle's most valuable and unique urban resource.


Thursday 5:30 PM: Oregon State University: "The Oregon Ducks and Their University". For more information, call 503-684-5522.

Friday 7:00 PM: Portland State University: "The Portland State University and Its Campus". For more information, call 503-725-4762.

Saturday 10:00 AM: Oregon State University: "The Oregon Ducks and Their University". For more information, call 503-684-5522.
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Office or Organization Subscription: $10.00/year

ALL Market Friends, official and unofficial, are invited to a party in conjunction with Rich Haag. Dedication is at 3:30 PM on November 3, actual Anniversary.

LANDSCAPE PHOTOGRAPHS:
Eduardo Calderon at Glover/Hayes. Street scene and views of Peru. October 22-23.

In all correspondence to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington 98121.

Our ads have helped us tremendously and encourage you to don the mask that is your ego incognito and come to our fundraising party Friday, October 30. A moment to expose your inner self! Arcade encourages you to dress in costume 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 steady donations. 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 throw a fund-raising party. The party details are not yet fully resolved, but we will be sending out a special mailing soon that will tell you all. Here are the details to date:

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

TIME: To expose your inner self! Arcade encourages you to dress in costume and come to our fundraising party Friday, October 30. A moment to expose 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.

WHEN: Friday, October 30, 6pm - end.
WHERE: 2018 Second Avenue, Seattle, Washington 98122.

Cost $4 for subscribers, $5 for non-subscribers (price does not include subscription).

SUBSCRIBE AT A FUNdraiser Friday, October 30, 6pm - end.

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

ARCADE is published ten times a year in Seattle, Washington. Subscription rates are $7.50 for individuals, $10.00 for offices and organizations, and $10.00 for Nll:eign subscriptions. Individual copies are one dollar. Letters and articles are welcome, although we cannot guarantee publication. The opinions expressed in this paper are those of the authors.

The glitter and glamour of the movie palace era returns to Seattle when the Paramount Theatre, one of the city's most popular and, in fact, grimmest of landmarks, makes its public and refurbished debut as a Las Vegas type entertainment center. The grandiose case 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, R. Marcus Princa.

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.

COMMUNITY EVENTS

In Come As You Are, Or Wish You Were... The Arcade Halloween Fundraiser.
Seattle Women in Design

Seattle Women in Design is a three-year-old organization serving people working in art and design communication, 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 artists.

Seattle Women in Design's list of activities includes seminars on portfolio, 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 for preservation projects, the educational effort includes publishing a quarterly newsletter 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, the group focused on the conserva­tion of neighborhoods - the conservation established by the National Trust for Historic Preservation. The workshops 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 Thornton county House re-use 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 a focus on the conservation of landmarks throughout the state.

The Washington Trust for Historic Preservation

The Washington Trust for Historic Preservation has a large list of activities, including seminars, workshops, publications, and other initiatives aimed at preserving and promoting historic sites and landmarks.

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

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DOWNTOWN SEATTLE PROMOTIONAL TASK FORCE

The AIA Seattle chapter is a member of the AIA Seattle chapter, which is a part of the AIA (American Institute of Architects). The AIA is a national organization with chapters throughout the United States.

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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.

Their selection of speaker may indicate a Michael Graves lecture in September.

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Issues of common interest, and by seeking to pursue its goals CAUSE 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

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 Marcia Guthrie, 223-5555 or Charlyn Miller, 682-8807

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 Marco Botta drawing exhibit, Stanley Satowitz, and Hal Guida of Mitchell Guigolot’s office, a lecture by Cy 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 by 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 Roch, 583-0964

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: PO BOX 5501 University Station, Seattle 98105
Contact Jay Reinhardt, 253-3360
or Jill Rull Koetter, 447-4790.

Karl Bischoff Photo

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An Admiring Bog continued from page 1

windows, on the volume of the space, beyond the usual meaning of symbols, cathedral, for instance, he spoke. Mazria used historical references in support of this idea, often adding availability “- all have left marks and resources, technical capacity, the economic and material conditions begun to slip from the architect’s control, from the Larkin Building to the café. Mazria makes the valid point that, prior to our century, all architecture was “passive solar.” We then see the 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.

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.

...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 their 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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