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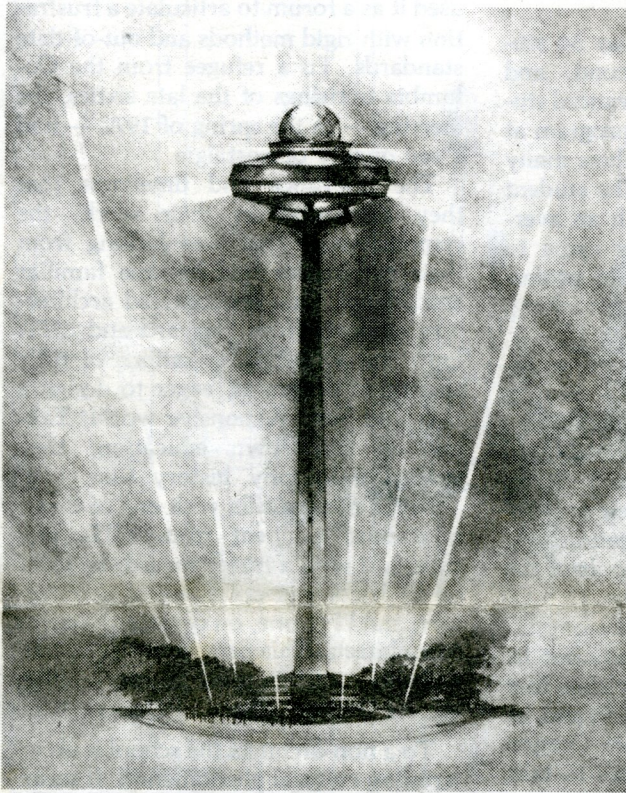
Vol II, No. 1

April/May 1982

Two Dollars

**THIS ISSUE: AN INTERVIEW WITH FRED KOETTER • JAMES TURRELL
THE OREGON SCHOOL OF DESIGN • STREETS AS PUBLIC PROPERTY
TACOMA DOME ART • POLITICAL UPDATE: THE DOWNTOWN PLAN**

APRIL ANNIVERSARY



"There was always a tower in the mind of man . . . point by point, that desire had jugged civilization's claims from earth to sky — in pyramids, in the great Eiffel tower of Paris, in the Empire State building . . . in the final "Mile High" concept which Frank Lloyd Wright left to architectural posterity with the mile-high question: could it be built?"

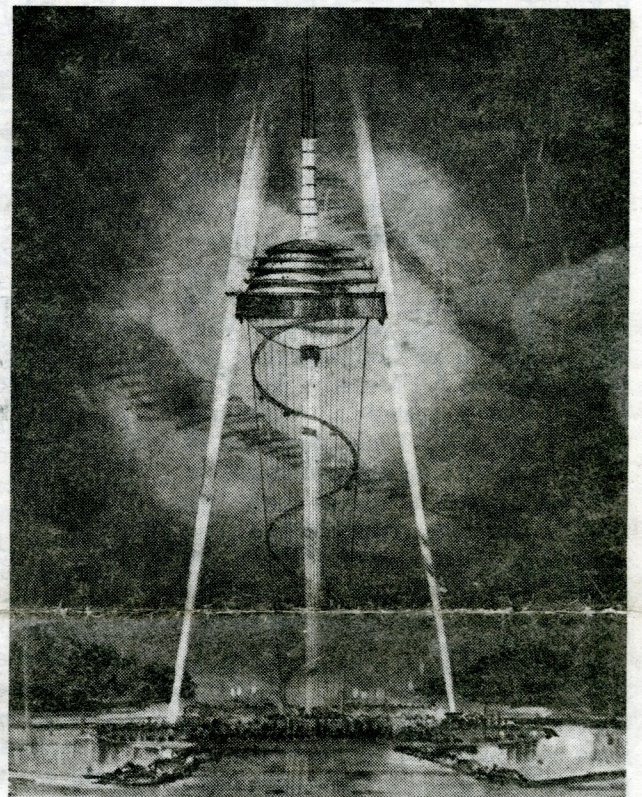
"Could you build that?" was the question asked in 1959 that gave life to Seattle's Space Needle, and this year April 21 marks the 20th anniversary of that celebrated structure.

John Graham's office had been working on a World's Fair restaurant elevated 100 feet when it was proposed they make bold to raise the restaurant *hundreds* of feet in the air, similar to a restaurant in the Stuttgart tower in Germany. The idea caught fire rapidly. When Earle Duff unveiled a rendering complete with spotlights coursing over the structure at night, hearts were lost; the spectators emitted low whistles and the title "Space Needle" was coined.

This preliminary presentation was made late in the year 1959. During the next eighteen months the project moved ahead in fits and starts as financial and legal problems were hurdled. In June of 1960 Professors Victor Steinbrueck and Al Miller of the UW were brought in as design and engineering consultants, respectively. Professor Steinbrueck had amassed a sizable stack of trace on his desk by the time a final design was approved, and in March of 1961 the Space Needle was given approval by the City for construction.

The foundation was poured in April of 1961: 470 truck loads of concrete in 12 hours. 72 four-inch diameter bolts, 32-feet long, anchor the legs to the foundation. The three legs are each made up of three W-sections, three feet deep, with a 17-inch wide flange, and the total structure contains 74,000 high tensile steel bolts. The most graceful elements of the Needle were the most harrowing to place: the crane could not reach out from the core far enough to set the outrigger "halo." In the wet and cold of November, 600 feet in the air, the riggers placed these pieces by hand.

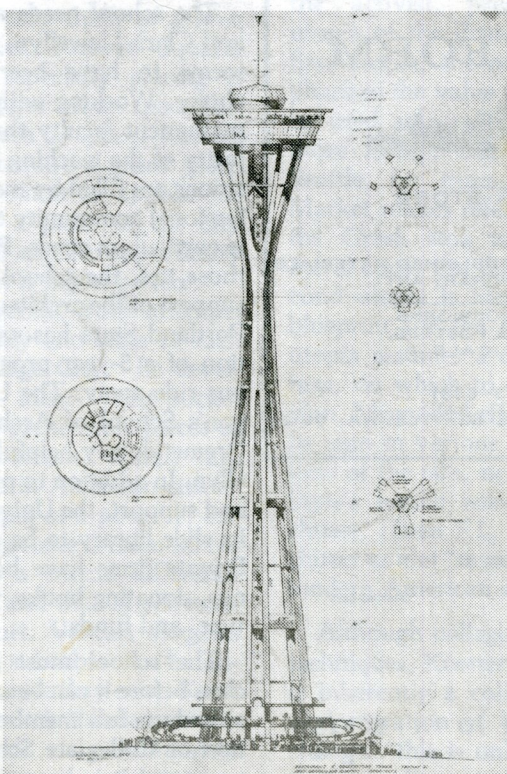
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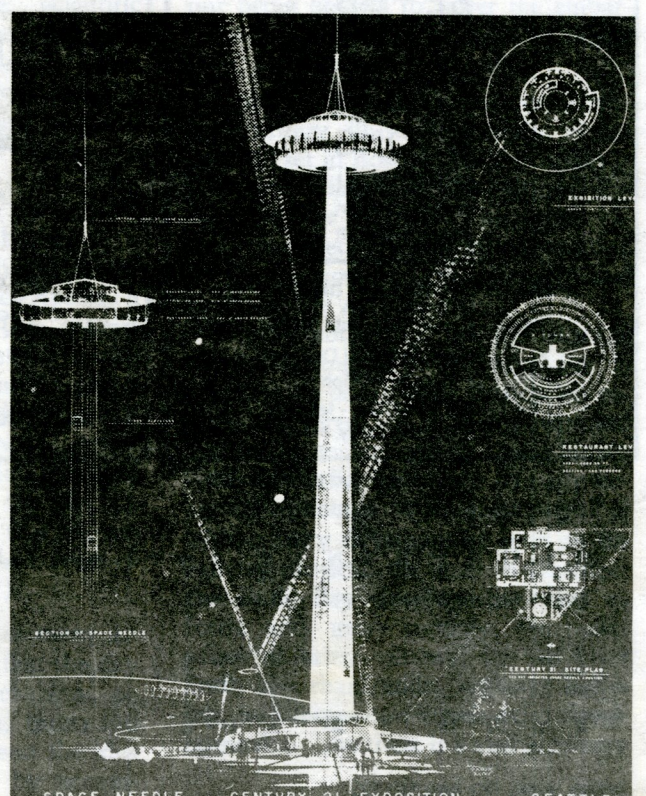
"Duff set the spirit against a black night sky, with green and orange and purple spotlights tracing up the furrows of its four-winged cruciform shaft. Glass elevator cages on cables were lifting guests skyward. It was breath-taking."



Space Needle Proposals from the office of John Graham and Co., Architects.



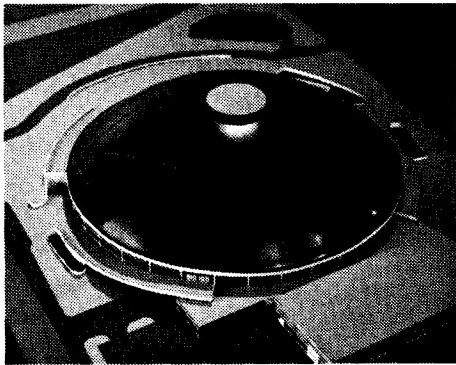
First formal schematic proposal for the Space Needle, drawn by Victor Steinbrueck.



SPACE NEEDLE CENTURY 21 EXPOSITION SEATTLE
Photographs courtesy of Jim Ball, photographer.

NORTHWEST: TACOMA

TACOMA DOME ART



Dome proposal of Antonakos.

The Tacoma sports and convention dome, under construction at a location visible throughout much of the city, may soon become the monumental image associated with Tacoma that the Space Needle has become for Seattle. Under the city's 1% for the Arts Program, the city has received four proposals from internationally prominent artists for the \$235,000 commission.

The process used to select the winning proposal is a new one and is being supervised by the City Council, according to Greg Geissler, Director of the Tacoma Civic Arts Commission. It began with the appointment of a three-member jury, including Michael Graves, chair, Ira Licht, Director of the Lowe Art Museum, and Dianne Vanderlip, Curator of Contemporary Art for the Denver Art Museum. The City Council also created a non-voting Citizens Advisory Panel composed of members of the local arts community as well as representatives of other interests, including the business and sports communities. Both the jury and citizens panel have met together in public session throughout the process.

In the initial stage a number of local artists were asked to submit samples of their work to the jury and panel, but none were judged to have sufficient experience with public art on such a scale. The jury added the names of eight national artists, but not unexpectedly only four proposals were submitted. Claes Oldenburg was too busy, there was not enough money for Roy Lichtenstein, James Rosenquist took a stab at a proposal but was halted by technical difficulties, and the whereabouts of Robert Indiana were unknown.

That left Stephen Antonakos, Richard Haas, Andy Warhol and George Segal. Antonakos is a neon sculptor whose work has been commissioned for

projects such as the Atlanta Airport. He proposed 4,000 feet of reddish-orange neon tubes in separate arcs, lines, and angles on a royal blue background. The abstract composition is intended to change the appearance of the dome day and night and through various weather conditions.

Richard Haas, known for his richly detailed architectural supergraphics, has also chosen the exterior of the dome for his proposed map of constellations of the Northern hemisphere. Stars would be represented by electric lights, each constellation's icon outlined in paint, with a 360 degree silhouette of Tacoma's horizon painted along the bottom.



Dome proposal of Richard Haas.

Andy Warhol's proposal is less refined, including a pair of prints of a gigantic, colorful flower to be applied to either the interior or exterior surface of the dome. Sculptor George Segal, famous for his plaster casts of human figures, is the only artist who does not incorporate the dome in his design. He proposes the installation of three life-size tightrope walkers to be suspended 25 feet above the main entrance of the dome.

A recommendation will be forwarded by the jury to the City Council on April 17. Though not immune to political controversy, if the process continues to work as smoothly as it has so far, Tacoma will most certainly become the proud owner of one of the West Coast's largest, if not most significant works of public art. While Seattle considers a paint job on its Kingdome, Tacoma contemplates immortality.

Steve Galey

Illustrations this article courtesy of The Tacoma Civic Arts Commission.

NORTHWEST: PORTLAND

THE OREGON SCHOOL OF DESIGN

The Oregon School of Design, in Portland, Oregon, was chartered in April, 1981 and first opened its doors to students in October of that year. A private institution, it offers 5-year programs leading to the Bachelor of Architecture and the Bachelor of Interior Architecture. Both feature a highly structured curricula in the design arts. To meet their general education requirements students simultaneously enroll in one of the several colleges in Portland. The rigorous design program is coordinated to develop the basic tools, but it is augmented by an independent study project at the end of each term. These may last from one to two weeks; they are graded on a Pass/Fail system; and they are designed to accommodate a variety of interests as well as a mix of disciplines. Students are free to develop their own projects, and they can spend that time reading, traveling, sketching, taking photographs.

In its first year O.S.D. has 34 students enrolled in first, second, and third-year programs. The advanced students came from the 2-year program at Portland State University, where many of the faculty also taught. The student body is relatively "old," with an average age of thirty, and they came to architecture from a number of professions, including engineering, teaching, and the dramatic arts.

O.S.D. is located in a brick warehouse in a working industrial district, within blocks of the central business district. Free bus service is available to both the CBD and Portland State, where most students take their non-design credits. Because of its location, and especially because of the support of the local architectural community, O.S.D. acknowledges a debt, and a commitment, to the city of Portland. But its staff is quick to remind the visitor that the school is a private institution and, as such, is not obligated to train Oregon architects, or to train students to take the Oregon professional registration exam. Instead, O.S.D. has set more flexible geographic standards: both students and faculty are recruited nationally. Clark Llewellyn, O.S.D.'s Director, states that O.S.D. is committed to becoming one of the best architectural schools in the country;

In fact, that is the pattern already established by the faculty. With graduate degrees from Cornell, Harvard, and Penn, among others, they represent the diverse geographic and academic backgrounds that the school is interested in cultivating.

The school needs a strong Director, and Clark Llewellyn, the first Director, seems to have been an appropriate choice. Working with him is a core of permanent faculty that carries the majority of the teaching load. Adjunct positions are filled by members of the professional community to augment specific curriculum needs. Perhaps because of those ties, the school enjoys the active support of the architectural community. Portland State has welcomed the creation of a 5-year program only a short bus ride away. The University of Oregon's School of Architecture has been "tremendously helpful," to quote Llewellyn. In addition to providing guidance and support, the University also offered its slide library to be copied by O.S.D. Private firms have been just as generous, donating books, periodicals, furniture, and funds.

The school must graduate its first class before it can be accredited, but it is already a full member of the Association of Collegiate Schools of Architecture, and it is licensed by the State of Oregon to grant the degrees of B. Arch.

and Bachelor of Interior Architecture. Acknowledging the necessity of accreditation, the school is committed to attaining it from: the Northwest Association of Schools and Colleges, the National Architectural Accrediting Board, and the Foundation for Interior Design Education Research. But for O.S.D. accreditation, while essential, is only a means to a much larger end. To quote the school's brochure on the subject: "Accreditation sets minimum standards of education, but O.S.D. will strive for the highest possible."

In fact, the bold assertion seems to harken back to an academic standard that, at least from my own experience, went out of fashion almost a decade ago. Ten years ago I attended the first meeting of the R.E.D.S., the Radical Environmental Design Students, on the MIT campus. Though the meeting was open to others, architecture students used it as a forum to articulate a frustration with rigid methods and out-of-date standards. To a refugee from the Columbia uprisings of the late sixties, the meeting — in the spring of 1972 — had a sad quality of nostalgia.

The relevance and timeliness that they demanded in their work, the responsiveness that was lacking from their curriculum had become familiar complaints. One encountered architecture students from Harvard and MIT, impatient with the limitations of their structured programs, eager to design a new and more responsive world. Taking on their own education, they studied philosophy, history, film.

I even made a film with one of them, a graduate student from MIT, and though it won a major award, he went on to become a professor of architecture; and I became, on occasion, a client to architects. This perspective gives me, at least, a certain level of appreciation for the Oregon School of Design.

To a non-architect the school is an interesting cultural phenomenon. It seems to represent the academic rigidity that existed in the fifties and early sixties; but it has none of the ideological strictures that made so many people reject academia only ten years ago. The school's curriculum implies that one can only be an accomplished professional after one has mastered a great many technical skills. The talented professional can apply these skills to any number of problems, but he/she cannot work without tools. At least to a client, that is a reassuring commitment. One may hope to find a gifted architect, but one always assumes a high level of technical mastery.

I recently started doing background research for a film on architecture. Going through back issues of the *Architectural Record* and *Progressive Architecture*, I ran across juries made up of philosophers, dancers, and filmmakers (!). Whatever input these visitors may have had on the design of the buildings in question — and I am not convinced that it was necessarily negative — from an historical perspective, those two or three years of "open" juries seemed to indicate a frightening (to a client) loss of confidence. Perhaps times have changed, or perhaps Goethe was right when he wrote: "Everything has been thought of before. The difficulty is to think of it again." At any rate, one welcomes the Oregon School of Design — and looks forward to its active participation in a rich and growing architectural community.

Selma Thomas

Selma Thomas is a partner in Watertown Productions, Inc., Seattle.

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\$ E N D U \$ A L L Y O U R M O N E Y



Storrow Terrace. View looking towards the State House, showing row housing and terrace.

Drawing from Fred Koetter and Associates.

AN INTERVIEW WITH FRED KOETTER

Koetter is Professor of Architecture at the Harvard Graduate School of Design and principal of Fred Koetter and Associates, Architects and Urban Designers, in Boston. He was born in Montana in 1938 and received his B. Arch. from the University of Oregon and his M. Arch. from Cornell University. Koetter's designs and articles have appeared in numerous architectural publications. He was joint author, with Colin Rowe, of *Collage City*, published in 1978 by M.I.T. Press.

Koetter spoke in Vancouver, B.C. in February as part of the ALCAN lectures on Architecture being coordinated by the Vancouver League for studies in Architecture and the Environment. This article is based on his lecture in Vancouver, his writings, and on personal interviews.

We asked Fred Koetter about Charles Royer's recent remark that Seattle could get along quite well, thank-you, without any "international urban designers of stature" who would bring their "vision" to Seattle. Koetter replied, "I think it's pretty sound not to like grand ideas. When you think about the recent history of comprehensive planning and total design, I'd run like hell." Koetter explained his concern for "the public realm of the city, which is recognizable spatial reality that delivers an idea of scale and comprehensibility. On Commonwealth Avenue in Boston

you are somehow aware of the fact that you are in a city of a certain magnitude and shape. Commonwealth Avenue is not an element which determines the whole city (grand plan). Rather, it is a set piece (an increment), just as some buildings are set pieces within the overall urban matrix."

We tried to think of Seattle's set pieces and could only think of a few: Pike Place Market, Pioneer Square, Rainier Square. Especially glaring is Seattle's lack of major urban space facing the water. Such a space, Koetter says, would not require a grand plan, but simply the initiative (public or private) to "take a piece of the city which represents a specific opportunity and illustrate what it might be like."

Fred Koetter's recent work attempts to define the quality and scale of such set pieces. In *Collage City*, he developed a similar idea: "vest-pocket utopias," i.e. comprehensible pieces of small scale urbanism which are desperately needed in American cities.

The idea of utopia as a positive, optimistic, motivating force is essential for Koetter, and it is a critical difference between his work and that of someone like Robert Venturi. Venturi suggests that the strip and suburbia can be admirable simply because they exist. Koetter calls Venturi's work "fundamentally passive . . . (and) . . . ultimately cynical, a condition of commentary. . . . a kind of weird outgrowth of 19th century functionalism. Without an ideal

dimension to the speculative, one ultimately degenerates into the cynical situation. It is impossible to be an architect without a conception of utopia."

In *Collage City*, Koetter distinguishes between two types of utopia: first, the platonic, contemplative, non-prescriptive utopia of the Renaissance; second, the activist, prescriptive, scientific utopia of the Post-Enlightenment. The first utopia, the non-prescriptive, emphasizes the value of an ideal image to be used as a reference point within a more messy, fragmentary reality. In Seattle, for example, the Pike Place Market makes reference to the ideal of the Greek stoa without becoming a literal copy. On the other hand, the second utopia is literally prescriptive, a blueprint for the future. This activist utopia assumes a clean slate, a *tabula rasa*, on which to carry out the grand plan. Misguided efforts of this kind can be seen in various urban renewal projects of the 60's, or in the International Style's heroic role-model for the architect. (Even F.L. Wright saw the architect as the "saviour of the culture of modern American society.")

Although collage is one of many art techniques, Koetter argues that the city is inherently a collage mechanism, an agglomeration of tradition, time, and change: "this is only to assert the idea that a collage technique, by accommodating a whole range of axes mundi (all of them vest pocket utopias—Swiss

"It is impossible to be an Architect without a Conception of Utopia."

canton, New England village, . . . Place Vendome, Campidoglio, etc.) might be a means of permitting us the enjoyment of utopian poetics without our being obliged to suffer the embarrassment of utopian politics." (*Collage City*, p. 149).

Koetter's lecture in Vancouver in early February illustrated urban design projects set in Boston, made possible in part by funding from the National Endowment for the Arts. Koetter has actually founded a non-profit corporation for the purpose of doing research and design in the American city.

Koetter noted that "Boston exists in an ideal setting for these studies. For, in its 350 years of existence, Boston has enjoyed, suffered, or at least witnessed virtually every phase of North American urbanism: from its early colonial beginnings, to the great period of 19th century development such as the Fenway projects, the work of Olmsted, the Back Bay development, and so forth; and, more recently, the enterprises of urban renewal (in the West End), suburbanization, highway building, and large-scale commercial development . . . so there is a visible history

continued on page eight.

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RICHARD HAAS, GEORGE SEGAL, Stephan Antonakos, Andy Warhol. These artists' proposals for the \$235,000 Art Commission for the Tacoma Dome on view at the North Pacific Bank, 56th and South Tacoma Way through 4/2. Michael Graves is one of three jury members soon to make a selection. See article in this issue for more information on this competition.

ROLLOVERS AT THE GALLERIES: Continuing exhibits, not to be missed, include "The Art of Chivalry" arms and armor at the SAM Pavilion, through 6/5; Assemblages by H. Ramsey, Bill Whipple, R. Allen Jensen and others at Foster White, through 4/4; "Seattle Cityscapes," watercolors by Byron Birdsell at the Kirsten Gallery, through 4/4; "Glass Fusion - Technology and Technique," closing 4/4 at the Glass Showcase, 2948 Eastlake Avenue East; Susan Beckman's black/white photographs at Glover/Hayes, 85 Yesler Way, through 4/17.

ARCHITECTURAL TOURS IN APRIL: "Historical Landmarks of Seattle," lead by City Preservation Officer Earl Layman 4/3. "Castles in Seattle - The Anhalt Apartments," 4/18; "Another Opening - Another Show: A Tour of Historic Theatres," 4/17; "Art Deco Seattle" lead by Architectural Historian Larry Kreisman 4/25; "Public Art Downtown," 4/25. For more information on these and future tours, call Seattle Art and Architecture Tours, 682-4435.

CITY ART WORKS' SPRING COURSES in painting, drawing, photography, glass, ceramics, print and paper making begin 4/5. Classes for all age and ability levels are offered by the Seattle Parks and Recreation Department. For information, 723-5780.

APRIL

"PLACE PANIC" AT THE LINDA FARRIS GALLERY. Artist Carolyn Law considers the home and abode in new drawings and sculpture. Opening tonight, 6-8 PM, through 4/25.

ROSCO LOUIE GALLERY'S FOURTH anniversary will be marked by the "Coast to Coast" Exhibit of New Wave and Punk Images. Curated by F. Stop Fitzgerald, it opens April Fool's Day, 87 S. Washington Street through 4/11.

American Engineer and Architect Michael Rebar born today in 1897. Rebar advanced the use of steel rods as concrete reinforcing. See Kenneth Clark on Channel 9 tonight discussing Rebar's introduction of Fuelish Architecture to America.

TWO CITY CLASSES: "WHAT'S Going Up Downtown?" is a downtown noontime class Mondays, beginning 4/5. UW Urban Design Professor Dennis Ryan will cover CBD architecture, zoning plans, development controls and urban design principles. Call 543-2590 for information. Paul Dorpat, author of 294 *Glimpses of Historical Seattle*, will teach "Fifty Seattle Cityscapes: Oral and Pictorial History" beginning Tuesday evenings, 4/13. 543-8037 for information. Both classes sponsored by the UW.

REGISTRATION CONTINUES AT the Factory of Visual Arts for Spring courses in textiles, painting, ceramics, etc., through 4/5. For information, 623-8177.

"THE URBAN LANDSCAPE: ARCHITECTURE as Subject," is the focus of a photography workshop sponsored by the Friends of Photography, 4/4-8 in Carmel, California. For information, (408) 624-6330.

AFTER YOU, ED: CONTINUING education from the University of Washington. Classes this Spring include "Legal Problems of a Small Business," "Investing for Tax Benefits," "Introduction to Computers," "Basic Computer Programming," "Real Estate Law," and others. Classes begin in early April, meeting evenings once a week. 543-2590 for information.

Belgian Art Nouveau Architect Henri van de Velde born today in 1863.

VICTOR GARDAYA'S BLACK and white photographs, commissioned by the Museum of History and Industry, on exhibit at Glover Hayes, 85 Yesler, through 5/5.

AN EXHIBIT OF ARCHITECTURAL and landscape photographs and portraits by Viennese born Ernst Kassowitz, through 4/15 at the UW Suzzallo Library Rotunda.

"TRICK PHOTOGRAPHY" opened at the Blue Sky Gallery, 117 NW 5th in Portland on April 1st. The Portland Center for the Visual Arts, at the same address, exhibits minimalist sculpture by Joel Shapiro through 6/30. Shapiro uses evocative, small-scaled house forms, metal, bits and pieces. Gallery hours are 12-5, Tue-Sun.

APRIL 19 IS THE APPLICATION deadline for the Architectural Registration Board Exam, coming up in mid-June. Call Olympia for information, 753-3873.

"EYES OF CHIEF SEATTLE" features photographs and artifacts of Puget Sound Indians. Museum of History and Industry, through 6/5.

PACIFIC ENAMELING SYMPOSIUM: 4/9-11 at Seattle Center, 325-2911.

Do Horses Fly? Pioneer photographer Eadweard Muybridge answered this and other questions of motion with his still images. He was born this day in 1830.

GOOD FRIDAY IS TODAY.

TAX INCENTIVES AND HISTORIC Preservation: The National Park Service and the Wash. State Office for Historic Preservation will conduct free, public workshops on the tax incentives for historic rehabilitation of the Economic Recovery Tax Act of 1981. 4/4 in Walla Walla; 4/22 in Bellingham; 5/20 in Longview. Call 442-0791 for information and pre-registration. 4/8.

HARLEM 1941 AS SEEN BY HIRSCH-feld previews tonight at Carolyn Stanley Fine Prints, 6-8:30 PM. Through 5/11.

Richard Neutra born in 1892.

PASSOVER, APRIL 8-16.

"SEATTLE BY SEATTLE," A GROUP photography show, is at the Equivalents Gallery, 1822 Broadway, through 5/2.

Born today in 1452, he discovered atmospheric perspective and mastered submarines and the enigmatic smile: Leonardo da Vinci. Look forward to the international exhibit of Leonardo's work at the Henry Gallery this November.

IT'S THE TAXMAN. TODAY.

DAVID LITTLEJOHN, BERKELEY Prof. of Journalism will talk on "The Life and Works of Charles Moore," 8 PM, 207 Architecture Hall, UW.

THE NW GALLERY OF FINE WOOD-working has moved to 202 1st South. Showing through 5/9 contemporary wooden clocks. From 5/20-6/6, a retrospective of the furniture and sculpture of artist David Gallagher. 4/22.

THE INTERNATIONAL ASPEN Design Conference will be June 13-18. This year's topic is "The Prepared Professional." For information, IDCA, PO Box 664, Aspen, Colorado 81612, (303) 925-2257. "A good professional will always be prepared; loyal, friendly, courteous, kind."

"20th CENTURY PAINTINGS FROM MOMA" features 50 paintings by 38 of the century's foremost artists and includes work by Picasso, Mondrian, Chagall. There will be a lecture and film series in conjunction with this exhibit. On May 7, 14, and 21 films on Expressionism; on May 28 on Constructivism and Cubism. The lectures will occur each Thursday evening in May, beginning 5/6, at the Seattle Art Museum.

MAY MARKS THE 12th ANNIVERSARY of the Linda Farris Gallery. New glass and metal sculpture by Nancy Mee will be shown through 5/23. The opening tonight, is 6-8 PM.

ARCHITECT BRAND GRIFFIN SPEAKS on "Conjunctions" at 8PM, 207 Architecture Hall, UW. See your November Arcade for a profile of Griffin's work. 4/29

SEATTLE CHAPTER A.I.A. PROFESSIONAL Liability Seminar today, 8:30-12:30 at the N.E.C.A. Building. For information, 622-4938.

THE CENTER FOR WOODEN BOATS is seeking members. For information on their activities, attend the monthly meeting, the 3rd Friday of each month, 8 PM, 2770 Westlake North.

Mechanical engineers and modern condo designers pay homage to Jules Mansart, father of the famous false roof, born today in 1646.

"UNFAVORABLE FIRST IMPRES-sions," architectural views and commentaries of tourists and visitors to Paris in the 17th-19th centuries, will be displayed 4/23-6/24 at the UW Suzzallo Library Rotunda. This exhibit is from the University's Photography Collection and is curated by Dennis Andersen.

YOICHI ANDO, PROF. OF ENGI-neering at Kobe University lectures on "Acoustic Design Theory for Auditoriums and Theatres" at 1:30 PM Gould Hall 322, UW.



Sant'Elia, Boccioni, and Marinetti, 1915

"Houses will not last as long as we. Every generation should build its own city." From *The Futurist Manifesto*, Milan 1914. Italian Architect Antonio Sant'Elia, born today in 1888.

PRESENTATIONS NORTHWEST '82 at the Design Center, 4/16-19 is scheduled for the Spring Market at the Design Center NW's expanded facility. Seminars on lighting, passive-solar, color, interiors and new product lines will be spotlighted. 762-1200 for registration and information.

EVERYTHING YOU ALWAYS wanted to know about condos but were afraid. . . Condominium Ownership Making it Work: UW Continuing Education presents this conference on the problems and benefits of common ownership: sales, legal aspects, community development, and financing. 8:30 AM - 4 PM, 4/17 at the South Campus Center, 543-9233.

MARCH TODAY AGAINST NUCLEAR war. Organized by Armistice, PO Box 12007, Seattle 98102, 329-8018.

GEORGE BAIRD DRAWINGS AT THE Vancouver League Gallery, 1972 4th -V6J1M5, 5/1-21.

APRIL IS AMERICAN RIVERS MONTH.

"riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by commodius vicus of recirculation back to Howth Castle and Environs."

-James Joyce, *Finnegans Wake*

IN JANUARY, THE WEST COAST'S only gallery devoted to architecture was destroyed by fire. Luckily, the Philippe Bonafont Gallery has now reopened at a new San Francisco location with "Drawings by Fourteen California Architects." The gallery is at 2200 Mason Street, this show through 4/17. For more information, (415) 781-8896.

A SERIES OF APRIL SYMPOSIA on the design of performing arts centers will be held by the City of Portland as part of their architect selection process for the new Portland Center. For information (503) 220-0361.

TODAY IS EASTER.

A 12-DAY TOUR OF ITALIAN HILL-towns in August, focuses on the role of the town as urban center. Sponsored by NIAUSI, the tour includes Perugia, Orvieto, Siena, Todi and other northern Italian hilltowns. For information, contact tour leader Richard Berg, 329-4240 or Tony Franklin, 543-4180.

PORTLAND'S PITTOCK MANSION is open for viewing 1-5 Wed-Sun, at 3229 NW Pittock Drive. While in Portland, see the current exhibit at the Preservation Museum in Old Town.

Fredric Law Olmsted, photograph ca. 1868.



OPENING AT OPEN MONDAYS Gallery: Photographs of a Salem, Oregon woolen mill by Glenn Steiner. The Gallery is at 6105 1/2 Roosevelt Way NE. "THE NORTHWEST CONTEMPORARY Invitational" features artists using unusual materials. Whatcom Museum of History and Art, Bellingham, through 5/30. After 4/3.

Master of the urban curve, Frederick Law Olmsted, born today in 1822.

"COMPUTER GRAPHICS AND THE Future of Design," a lecture by Floyd Coates, presented by the Industrial Design Dept. UW. 7:30 Kane Hall 110. For information, 545-1714.

"BANK JOB REVISITED": THE JACK-son Street Gallery presents the entire uncensored exhibition of work which was recently deemed distasteful and was removed from the Seattle First National Bank Building Gallery. Through 4/6.

CRAIG HICKMAN SPEAKS ON ED-ward S. Curtis and His Photographs, at the Volunteer Park Auditorium, 7:30 PM. This lecture is the second in a series sponsored by the Photograph Council of the Seattle Art Museum. 4/6.

French Classicist Rene Lalique born today in 1860.

BLACK AND WHITE PHOTOGRAPHS by Olivia Parker at the Silver Image Gallery, 92 S. Washington, through 5/18.

ALLIED ARTS OF SEATTLE IS SEEK-ing an exhibit designer for the UW Regional Crafts Exhibit this Sept/Oct. Also, craftspeople who wish to exhibit should submit slides before the 5/15 deadline. 624-0432 for more information.

BLUEPRINT FOR ARCHITECTURE sponsors a Competition: watch for details at Peter Miller Books.

Democrat, Architect, Anti-urbanist, Author and President Thomas Jefferson born this day in 1743.

A.O. BUMGARDNER AND DAVID Wright from the Bumgardner Architects speak tonight on "Consumer Architecture: How to Do It," 8 PM, 207 Architecture Hall, UW.

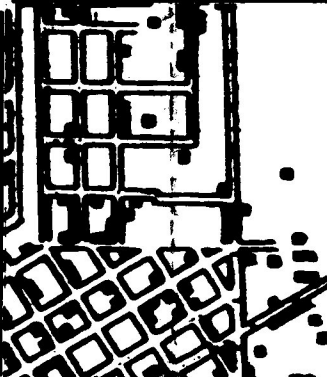
THE PORTLAND CHAPTER A.I.A. Lecture series presents Rodney Friedman of San Francisco's Fisher-Friedman. 8 PM at the Berg Swann Auditorium, Portland. For information, (503) 223-8757.



Industrial designer, famous for the Chrysler Airflow, the Electroflux vacuum and numerous everyday products of streamlined grace, Norman Bel Geddes born in New York today in 1893.



Happy 20th Anniversary to the Space Needle!



APRIL/MAY ARCADE

**FRAGMENTS OF A CITY MAP,
SEATTLE 1874.**

"Do you believe in God?"
Matisse: "When I am working."

SIR PETER RICHARDSON, UW VISITING Architecture Professor from Liverpool University, will give two lectures on values in Architecture: Part I, "Views from the Megalith," 5/4; Part II, "Tom Wolfe in Sheep's Clothing," 5/11. Both at 8PM, 207 Architecture Hall.

THE PORTLAND A.I.A. HOSTS HERBERT McLaughlin of the San Francisco health facilities/multi-family architectural firm, Kaplan McLaughlin Diaz. He speaks tonight at the Berg Swann Auditorium, Portland, 8 PM. For information, (503) 223-8757. 5/4.

JAMES TURRELL BORN TODAY IN 1943. The exhibit of his work with light and illusion continues through July at the Lippy Building, 108 First Avenue South. The exhibit is sponsored by COCA and is open Tue.-Sat. 12:00-6:00, Thurs. to 8:00.

"ACCOUNTING AND COMPENSA-
tion" is the topic of a lecture tonight at the Architectural Secretaries Association, AGC Building Board Room, 6:30. For registration, Marilyn Jarmlinger, 624-3111.

"SEATTLE CITYSCAPES," BLACK/white photographs by David Melody at Glover Hayes, through 5/31.

Sigmund Freud born this day in 1856.

"MEET THE LENDERS," A CONFERENCE on financing methods, will be held in Seattle 5/13-14. Sponsored by the NW Center for Professional Education, 746-4173.

NOTEWORTHY ITEMS FOR THE June/July ARCADE should be submitted before May 18. Send complete information to ARCADE, 2318 2nd AVENUE, SEATTLE, WA 98121. April/May calendar design by Susan Boyle and Bill Gaylord.

"ROBERT C. REAMER: FROM HIS Yellowstone Park Architecture to Seattle", by David Leavengood, Architecture Professor from Montana State will speak at the UW on this early NW Romantic Architect. Call for location, 543-7679.

BEHIND EVERY GOOD ARCHITECT there's a Mother. This is Her Day.

FOUR "FIRST TIME" GUIDED TOURS through various regions of China will be offered May through October. The first, 5/12-16, will explore Tibet. The second, 5/26-6/22, follows the ancient silk route through remote Xinjiang bordering Afghanistan. The third tour, 6/26-7/24, will include the Tien Shan Mountains. The last tour, 9/15-10/10, visits the central province of Sichuan. For information contact Tom Kundig, 682-1133 or 523-8526.

RUMOR HAS IT THAT PRESIDENT Reagan will designate one week in May as National Architecture Week . . . further rumor suggests that interest rates will be lowered during that week to honor the art of building.

Stage and costume designer extraordinary Leon Bakst born today in 1866.

MAY 4, 1970: KENT STATE.

" . . . at six Victor already distinguished what so many adults never learn to see — the colors of shadows, the difference in tint between the shadow of an orange and that of a plum or an avocado pear."
-Vladimir Nabokov, *Prin*

THE WASHINGTON TRUST FOR Historic Preservation is showing the Stimpson House at the St. Michelle Winery in Woodinville as part of their Designers Showcase 1982 during National Preservation Week (May 9-16). The open house is through 5/15. For tickets and information, 483-3313.

THE MONTANA CHAPTER A.I.A.
Spring Meeting, 5/12-13, at Montana State University, Bozeman. Lectures and workshops to be held on architectural programming with William Pena of Caudill Rowlett and Scott. Contact the M.S.U. School of Architecture for more information. (406) 259-7300.

Romantic Architect. Call for location, 543-7679.

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ROD SLEMMONS LECTURES ON
Dariusz Kensy, the early NW photographer famous for his images of loggers and the logging industry. The Photography Council of SAM sponsors this lecture at the Volunteer Park Auditorium, 7:30 PM

"URBAN DESIGN: FROM EARLY 19th Century to Camillo Sitte and Berlin Housing Reform Movement," a lecture by Gerhard Fehl, Prof. of Urban Planning and Design, Lehrstuhl für Planungs- und Stadtentwicklungstheorie, Germany. 8 PM, 207 Architecture Hall, UW.

THE SW WASHINGTON CHAPTER of the A.I.A. meets tonight and hosts Mt. Vernon Architect Henry Kline. For information, contact Von Kayes in Tacoma. 588-3647

EXHIBITS: "EUROPEAN DRAWINGS and Prints from the Manfred Selig Collection" features a variety of drawings dating from the 17th-20th centuries. "Washington Art Consortium's Collection of American Works on Paper, 1945-1975," displays a variety of work by artists including William de Kooning, Jasper Johns, Jim Dine. Both at the UW's Henry Gallery, through 6/16.

MAY 21-22: "STREETS AS PUBLIC Property: Opportunities for Public/Private Interaction in Planning and Design," a 2-day conference at the UW. Speakers will include Anthropologist Amos Rapoport, Landscape Architect Rich Utermann, Urban Designer Donald Appleyard and writer/critic Roberta Gratz. Sponsored by the UW, the Center for Land Use and Planning Studies of the Catholic University of Louvain, and the Lincoln Institute of Land Policy. For more information on lectures and workshops see the article in this issue or call 543-4180.

THE UW AND THE NORTHWEST
Institute for Architecture and Urban Studies in Italy, is bringing Italian Architect/Planner Paolo Portoghesi to Seattle for the 5/21-22 Street Conference. Portoghesi will present an exhibit of his design for linking 19 Italian cities, the "Citta Vallo di Diano" project. For confirmation and time, call 543-7679.

Walter Gropius born today in 1883.

Marcel Breuer born today in 1902.

THE ANNUAL AWARDS CEREMONY, at the College of Architecture and Urban Planning, UW, 4-6PM, Gould Court. 543-7679 for information.

PAINTINGS AND SCULPTURES BY
Margaret Tomkins at the Bellevue Art
Museum, through 5/30.

THE ANNUAL PIKE PLACE MARKET
Street Fair and Soap Box Derby is held during the Memorial Weekend, 5/29-31 . . . music, food, people, the celebration of the Market.

COMING UP IN PORTLAND: Lectures by Wolf von Eckardt, architectural critic/writer from *Time Magazine* and *The Washington Post*, on 7/1 and Arate Isozaki (date to be announced). For more information, call the Portland Chapter A.I.A., (503) 223-8757.

KEITH HARVEY'S NEW CONSTRUCTIONS are on exhibit at the Rubin/Mardin Gallery, 115 Bell Street, through 6/15.

Miniature splendor: the art of Peter Carl Faberge who was born on May 30, 1846.

LAURIE ANDERSON PERFORMS AT
the Meany Theatre, 5/30-31, sponsored
by On The Boards. 325-7901.

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"Contradiction is a sensibility against passivity."
-Susan Sontag

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BAY VIEW BREWERY City Line

ART: TURRELL

"Subjectivity isn't usually considered the province of criticism. But the subjective response to perceptual conditions is the substance of Turrell's art. Ego (or Mind) is not fragile at all — it projects itself onto the world in its own image. Without conscious effort it spreads around one like an oak sheltering the thinking being from what lies outside thought." — Kay Larson, "Dividing the Light from the Darkness," *Artforum*, Jan. 1981.

There is some kind of magic in this work, some message conveyed in a silent language of light. A universal language that has little to do with words or sounds of explanations, it visually describes realities known and unknown, past and future. There is, in looking into Turrell's work, some recognition, a race memory perhaps, of some bright and watery upstream voyage, migrations out of blinding snows, emergences from deep tunnels. There is a lapse from the world of bodies and objects to a world of senses and auras. In "dematerializing" structure, Turrell dematerializes the viewer: not an unpleasant or dulled condition, but one wherein sense floats free of bodily boundaries in this tangible and oddly familiar atmosphere.

Without a point or image on which to concentrate, one attempts to focus on the substance of space: listening, smelling, reaching out to feel the temperature and texture of the air. One is, without landmarks, floating and soaring and drifting: lost. But more: set free. Purified. Released somehow from the force of gravity, the viewer becomes light.

Judy Kleinberg

HIGH DRAMA AT THE INTERSTICES

... "The physical presence of light residing within a space." This phrase introduces James Turrell's four-room installation at the Lippy Building in Pioneer Square with promise that the rooms within hold some Presence. Word about town might also have told you that the residing presences hold some surprises. The brief exhibit program carefully details the physical dimensions of each room and its type of light — bare facts which might be clues for the discerning eye. Each set of statistics is paired with a christening, a name that may indicate how Turrell felt about the work: House of Wax, Iltar, Amba and Rayzor. This combination of reductive and suggestive descriptions seems to be delivered with a certain discretion that encourages the participant to take liberty in following their own impressions.

One could proceed through the exhibit with rapt fascination at the physical level, unravelling the hidden mechanics and subtle spatial manipulations by which Turrell creates effects. Why do one's perceptions change so much with a simple position shift? If things are not what they seem, then what are they? How can such minimal sources of light reflect such diverse qualities of illumination?

One could also take the program as an introduction to lighting and spatial dimensions as main characters in a drama; seen this way, one might search for the spirit of each. The minimalist nature of Turrell's work allows one the freedom to author their own stories for the characters; the "stories" that most

intrigued me were metaphoric.

The first installation was separate from the others. A heavy door opened upon a dim space and quickly swung closed, leaving one decidedly alone. The scale of the room was not perceptually apparent, but somehow comfortable. Two large white, closely-spaced columns were dominant and formally pleasing, but disruptive of any sense of scale. They framed a darker rectangle at the far wall. Four canned lights gave the only illumination. Reflection spread it about the foreroom. This space was sanctuary to me. Its starkness was calming, the radiance was attractive, the experience was completely sufficient in its simplicity. I suspected there was more, but nothing more needed to be, or indeed could be, seized immediately. When I stumbled upon the room's inherent illusion, I didn't feel manipulated, but rather was offered a deeper dimension than what I'd been contenting myself with. Towards this mysterious presence I felt a respectful reserve.

The room called Amba spilled its light into the second, inviting me into its soft and alluring ambiance. A series of articulated proscenium arches separated me from the interior scene — a vibrant drama between Pink and Blue. Like partners at a dance, the two colors advanced from opposite sides, met, mingled, and passed by to discreetly highlight the interstices of each others' corners.

While the "sanctuary" offered illumination in pure shades of grey with no emotive distraction, the color in Amba is all suggestion and bespeaks human

presence. I projected people onto the stage and with the gentle but constant shifting of mood and attention they immediately multiplied into a whole church congregation. I was in the nave, passing by the side aisles, catching glimpses of others — both pious and social — in familiar communion.

The last room was the most perplexing. Clearly visible from the Amba room, it emitted a harsh light that I pointedly avoided, enjoying the easier ambiance of Amba until the room called Rayzor demanded my attention. Another type of stage was presented, one that defied entry. The space was permeated with a deadly white light, made more sinister by the fact that our so familiar daylight was infiltrated and violated by fluorescent and both sources were hidden from even the most intrepid detective work. The planar elements were imposing, very little space was given to the wary viewer, and the crisp edge of the clean white floor said to me that this was no place to tread lightly. This room required analysis and provoked restraint. Having been to the sanctuary and passed through the congregation, this room could only be about belief. When seen from this close distance, the band of light surrounding the plane seemed to waver; it pulsed. I closed and opened my eyes and the light band leaped. A demanding involvement. Unsettling. It pushed me out the doorway to an easier perspective where the gleaming light was tempered to a deceptive glow and I pondered its power.

Linda Kentro

ANNIVERSARY

... continued from front page.

The Space Needle helped put Seattle on the map in 1962, and has been a landmark of lasting interest for this city. Its legs soar to the sky in a breathtaking sweep, and one hopes that the newly designed restaurant for the lower level will respect this sense of borrowed flight for the sake of those standing below.

The Space Needle remodel consists of a re-structuring of services at the top (to be re-opened in May of '82) and new construction at the 100-foot level (to open in July of '82). The Space Needle Restaurant at the top will seat 200 people for medium-priced meals. Also at the top will be a gourmet restaurant, "Top of the Needle," and a cocktail lounge. The 100-foot level will include a cafe in the summer and banquet facilities in the winter. Owner is Pentagram Properties; Architect is John Graham and Co.; General Contractor is Howard S. Wright Construction.

- C.B.

All facts and quotes in this article are from "Space Needle USA," by Harold Mansfield, The Craftsman Press, Seattle. 1962.

BRIEFLY NOTED



Building and man alike hit by Reaganomics; visible support looking shaky.



While heading east on Washington State Highway 410 between Enumclaw and Mt. Rainier, John and Martha Buzzsaw spotted this lone beached needle. The needles have been coming down thick and fast in this neck of the woods during the past two weeks and some areas are covered so densely that they have been designated as infill housing zones.

Scientists at the University of Washington Lab of Stellar Science are

hard put to explain the phenomenon. "Seems like all the needles of the universe are aiming for their long-lost haystack (Mt. Rainier)," said Howie Iguez of the Science Department, "Or perhaps it's a group from outer space sending housing aid to those hit hardest by Reaganomics. We'll have to scrape some money together and either clean those things out of the territory or start advertising "U-Sheath" homes to rent."

Photo courtesy of and/or.

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STREETS

Friday, May 21 and Saturday, May 22, the University of Washington College of Architecture and Urban Planning will host an intensive conference titled "Streets as Public Property." The conference is one of the first of its kind to be organized by the College and will feature well known speakers, workshops, and a post-conference publication.

Speakers include:
Donald Appleyard, urban designer and author, will lecture on the management of street environments and assess recent movements in the appropriation and transformation of such territories. Professor Appleyard teaches at the University of California, Berkeley. His recent book, *Liveable Streets*, (University of California Press) relates a decade of work in both the U.S. and Europe.

Francoise Choay, historian and author, will analyze models of public/private interaction to restructure public open space based on 19th century French context. Professor Choay teaches at the University of Paris, France. Her writings *The Modern City: Planning in the XIXth Century* (G. Braziller) and *Urbanism, Utopias and Realities* (Le Seuil) explore the impact of XIXth Century planning ideas on the design of today's cities.

Roberta Brandes Gratz, urban critic and writer, will lecture on the recent developments of Manhattan's zoning code and on streets as generators of life in downtown areas. Active in urban design in New York City, she has written extensively. A forthcoming book is called *Small Victories, Large Failures, What Have We Done to Our Cities?* (Random House).

Paulhans Peters, planner and author, will relate recent European experiences in re-designing cities for the pedestrian.

Mr. Peters is the editor of the review *Baumeister* and author of *Pedestrian Streets*, both published in Germany.

Amos Rapoport, architect, anthropologist and author, will talk about the influence of culture on the use of streets and will address issues of perception of street environments as distinct from functional considerations. Professor Rapoport teaches at the University of Wisconsin, Milwaukee; he has written extensively on the interaction between people and environments and has recently contributed to an edited volume on *Road Safety* (Praeger, H.C. Foot, et al., editors).

Richard Undermann, landscape architect and author, will address issues of street design in sprawling cities. Professor Undermann teaches at the University of Washington. His forthcoming book, entitled *Accommodating the Pedestrian* (Van Nostrand Reinhold) focuses on western American suburban environments.

The Conference is limited to 100 participants. To apply, contact Professor Anne Vernez-Moudon or Vicky Nikon of the Urban Design Program, Mail Stop AL-15, University of Washington, Seattle, WA 98195, 545-0930. Fees are: Professional, \$100; \$150 postmarked after April 20; Student, \$25; \$50 postmarked after April 20. You are encouraged to submit papers relating to the issues, which must be postmarked before April 20. The papers will be presented in the workshops. The number of workshops and their structure depends in part on the response of the architectural and planning community in Seattle. Don't miss this opportunity to discuss an issue vital to the development of our city!

POLITICAL UPDATE: THE DOWNTOWN PLAN

The City's downtown planning process (ARCADE, November 1981) is continuing more or less on schedule, despite a continuing fight over interim controls, which has now found its way to City Council. The City received twelve Hard Alternatives in November from groups and individuals ranging from artists to developers. The alternatives, plus three from the City itself, have been perused and discussed since January by the Mayor's Downtown Task Force, a politically catholic grouping of sixteen developers, architects, planners, activists, and community group leaders. The mandate for the Task Force was to review the various alternatives and to make a final recommendation, but the group has had some trouble defining its own role, and there have been complaints from some members that the Task Force may be no more than a politically convenient rubber-stamp committee. With the prodding of OPE (the City's Office of Policy and Evaluation), however, the Task Force is now studying a draft of what was once known as the "Preferred Alternative" but has since been rechristened the "1982 Alternative." This document, prepared by OPE, will be reviewed by the Task Force and then modified — presumably according to the Task Force's recommendations — before it is issued in final form in late April. The 1982 Alternative will be available to the public, but will primarily be used for "in-house" review among the various City agencies affected by the Downtown Plan. Comments received on the Alternative will be used to prepare the first Draft Policies, due in


late August, which will be subject to an extensive public-review process, including public hearings. OPE expects to issue the draft EIS in late September or October and to present the Mayor's Recommendations to the City Council sometime in early 1983.

Interim Controls. Meanwhile, the discussion continues over whether the City should implement controls on downtown development while the planning takes place. After intense lobbying by pro-control forces, the Department of Community Development agreed to hold an "informational hearing" in December on a proposal for interim controls submitted to the City by a coalition of community groups. The hearing was well-attended but failed to convince DCD, which recommended against imposition of controls. The issue was sent on to the Land Use Committee of the City Council, which on January 28 held another public hearing — also well-attended — which produced testimony overwhelmingly in favor of controls. In spite of the show of support and a maneuver by the Downtown Neighborhood Alliance, Allied Arts, and the League of Women Voters to compromise by consolidating their separate proposals to present a united front, the Council was not expected to approve controls, and the proposal was assumed to be heading for a quiet death in committee. Kraabel and Hildt, as expected, voted against the proposal. But Virginia Galle, in a surprise move, announced that she supported interim controls and would sponsor her own proposal before the

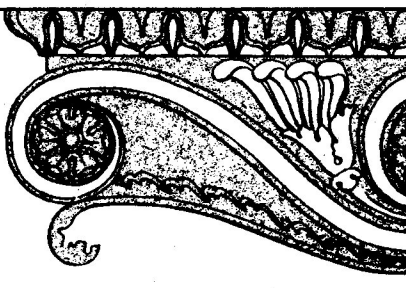
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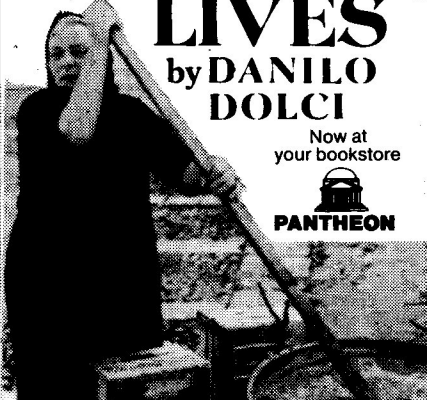



Photo: Leonard Freed

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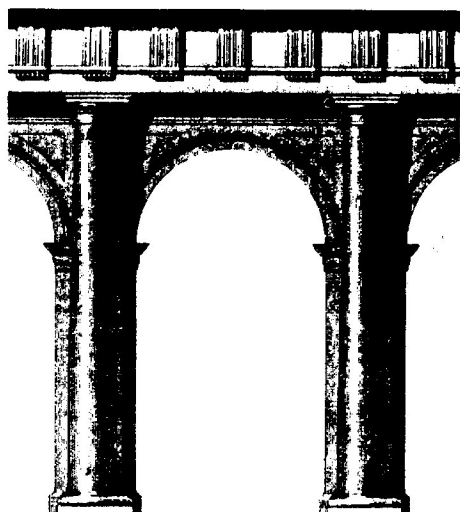
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Prudential Center. Scheme for the conversion of the west shopping plaza. Drawing from Fred Koetter and Associates.

KOETTER continued from page three.

of the American city which is very intriguing and thus an ideal setting for these . . . experiments."

The study areas are neglected parts of Boston, what Koetter calls "the interstices of the city, . . . areas which exist between definable districts, areas of potential, but which have passed into a dubious current role in the city . . . They tend to act as barriers to communication within the city."

Koetter presented a commercial project, the Prudential Center, and a residential one, Storrow Terrace. The Prudential Center is an existing tower surrounded on three sides by assorted plaza levels and under-utilized retail areas. Koetter's scheme literally fills in the open space around the tower with a dense mat of building, thus quadrupling retail area. It also allows existing streets to penetrate through the center as pedestrian areas and proposes a large glazed galleria to act as a focal point. The glazed gallery also serves as a "front door" to the Prudential Center, which presently has no clear entry and is in fact surrounded by a frontage road and parking entries. The Prudential Center was one of the first large urban renewal projects of the post World War II era and represents what Koetter terms "a large-scale suburban expression embedded in the center of the city."

The Storrow Terrace project provides a solution to two urban design problems. First, there is Storrow Drive, a highway which acts as a barrier between existing Back Bay row housing and the Charles River Basin. Koetter has determined that it is possible to span across the existing highway with a "lid" structure, thus providing a connecting element between the river and the Back Bay. The second, related problem is that the existing rowhouses face away from the river. Koetter explains that "the Back Bay was built in the 19th century on landfill. The Charles River was a mudflat and not interpreted as being good frontage." Koetter's proposal utilized the "lid" above the highway to add another layer of rowhouses oriented toward the river and a public terrace (which Koetter sees as "a large version of something like Adelphi Terrace in London"). Koetter also proposes to build two towers to mark the beginning of Dartmouth Street, a major

thoroughfare which runs perpendicular to the river.

The Storrow Terrace proposal has met with some resistance which Koetter relates to the "privatization" of the American city: the dominance of private concerns in the city, the lack of knowledge or interest in what constitutes a public space or public behavior. Such factors as automobiles, television, and suburbs, which tend to isolate and insulate people, have contributed to this process. Privatization, Koetter says, "was not inevitable at all — but it has happened and altered the way people use and imagine public space. . . . When someone sees an avenue (such as) Commonwealth Avenue, one of the great streets of Boston made in mid 19th century when Boston was a city imagining itself to become a great world city, . . . an avenue where people walk up and down, talk, come together, they think there's something wrong with that. . . . because that's somehow on a scale bigger than the private individual and, hence, is ultimately coercive. . . . It's absolutely crazy."

American urbanism has centered around streets. Another of Koetter's examples is the idea of "Main Street in 19th and 20th century small towns, . . . a gesture of approval for public grandeur These buildings, all individually made, have a kind of collective response to the idea of street, which in fact is a kind of theatre of public demonstration and expression. Main Street was a commercial enterprise, a continuous frontage, a grand move and would be suspicious as hell today, because Main Street America was coercive and fascistic; because everyone agreed to a common theme, which was civics."

But if Main Street developed in a subconscious manner under a certain set of circumstances and conditions, why is the situation today so different? Or, put differently, why does today's developer almost instinctively build an anti-urban building along Main Street where the earlier merchant instinctively respected that continuum? Koetter answered that one must consider "the kinds of buildings that developers have at their disposal, the size of the lot, and the idea

of the urban building going out of usage and consciousness and being replaced by the non-urban or suburban building So all the architect knows how to do is to make this four-front, free-standing stuff You take the average architect and put a gun at his head and say 'make a facade,' and what happens?"

Koetter's buildings have an industrial, bare bones look to them. He is reluctant to adopt the literal, historical vocabulary evident in the work of architects such as Allen Greenberg, Graves, or Venturi. Because the kind of urban character Koetter advocates is so dependent on the idea of facade, we asked him about his particular building style.

Primarily, he relates his work to "classicism, which has to do not with anonymity but with a 'just there' quality, like the (Quincy) Market building in Boston, or the dock buildings. It's background, but it's tough and resilient. . . . Sometimes they're cast-iron Doric, slightly aloof. . . . You can see the same thing in certain Secessionist buildings in Vienna: those by Wagner, for example, where you sense a simultaneous recognition of industrial production with traditional configurations (making rooms, facades, and so on). . . . I find 19th century French or New York cast-iron buildings interesting, because cast-iron removes itself at a certain point from specific identification which can have limitations in terms of trend

"The style (I'm trying to work in) is fundamentally classical, and it is trying to crossbreed with the classical a kind of hardness which is impersonal and slightly technical; it's the kind of building you could imagine someone fiddling with. . . . "There's something about the stature of buildings in the city which allows them to be long lived . . . and transcend specific uses. The Quincy Market buildings in Boston are very tough granite buildings which have existed as waterfront and dock buildings

for a long time, . . . and if today you can buy Gucci shoes and egg rolls there, then, after that particular form of use has dissipated itself, those buildings will continue to exist as important public counters within the city. . . . (This phenomenon points to) a very strong spatial order, both interior and exterior, which allows itself to be utilized over and over again in this way."

To conclude, we asked Koetter about his thoughts on morality and architecture, in particular about David Watkin's book *Morality and Architecture*, which contains a compelling critique of the idea of architecture as an instrument for the attainment of a supposedly 'moral' social policy. Watkin also questions ideas of "truthfulness in building" as the transference of human morality to inanimate objects.

Koetter replied, "I don't buy the notion of 'the good man will make the good building' anymore than Stravinsky, when he said 'most artists are sincere; most art is bad.' But," Koetter went on, "I also don't buy the contention that there is no connection between architecture and morals. I think that's absolutely crazy." Koetter's ideas about the morality of architecture are strongly associated with the longevity of buildings and the corresponding social and urban responsibility. When asked about "truthfulness" (structural, functional, etc.) in building, he became more cryptic and quoted Picasso: "Art is a lie that makes us realize the truth."

Thus, in Koetter's terms, the moral and ethical dimension to architecture has to do not so much with the truthfulness of expression in a single building as with the recognition of a common responsibility for the public realm, an architecture of convention and tradition. It brings to mind Kahn's words: "A street is a room by agreement."

Nils Finne

Nils Finne has studied with Fred Koetter and currently works at Olson/Walker Architects, Seattle.

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