"There was always a tower in the mind of man . . . point by point, that desire had jutted 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.

"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."

continued on page six.
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, as well as representatives of other interests, including the business and artists were asked to submit samples of four proposals were submitted. Claes Oldenburger, Andy Warhol and George Selden, but not unexpectedly only two professional artists, but not unexpectedly only.

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 of the牵涉 at a proposal but was halted by technical difficulties, and the headaches of Robert Venturi were unknown.

That left Stephen Antonakos, Richard Haas, Andy Warhol and George Segal. At least, a client 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 on the Northern hemisphere. Stars would be represented by electric lights, each constellation's form outlined in paint with a 360 degree silhouette of Tacoma's horizon painted along the bottom.

And Warhol's proposal is less refined, including a pair of prisms 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 job on its Kingdome, Tacoma contemplates immortality.

Steve Galey Illustrates this article courtesy of The Tacoma Civic Arts Commission.

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 curriculum in the design arts. To meet their general education requirements students simultaneously enroll in courses 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.

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 them also taught. The students are free to develop their own projects, and they can spend that time reading, traveling, sketching, taking vacations.

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 ma- jority of the teaching load. Adjunct professors are filled by members of the professional community to augment specific curriculum needs. Perhaps because, under 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 "impressively helpful," to quote Llewellyn. In addition to providing guidance and support, the University also offered its 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. As a part of the process 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. O.S.D. is accredited, while essential, is only a means to a much larger end. To quote the school's brochure: "Accreditation sets minimum standards of education, but O.S.D. will strive for the light." 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 ended it as a forum to articulate a frustration with rigid methods and out-of-date standards. To a refugee from the Co- laters' movement, the meeting — in the spring of 1972 — had a sad quality of nostalgia.

Acknowledging the difficulties 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 concerns, I taught philosophy, history, film.

I even made a film with one of them, a graduate student from MIT, and he went on to become a professor of architecture; and I, on occasion, a client. This gave me at least, a certain level of appreciation for the Oregon School of Design.

The school is an interesting cultural phenomenon. It seems to represent the academic rigoridity that endured in the 50s and early 60s; and 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 profes- sional can apply these skills to any number of problems, but he/she cannot work without tools. This 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 Architectural, I ran across juries made up of philosophers, dancers, and film-makers (). Whatever input these visitors may have had on the design of the buildings, I do not believe that it was necessarily negative — from an historical perspective, those two or three years of "open" juries seemed to indicate a firming (to a client) loss of confidence. Perhaps times have changed, or perhaps Goethe was right when he wrote: "Even the design that is thought of before. The difficulty is to think of it again." At any rate, one of the reviews of the 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 Water- town Productions, Inc., Seattle.
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: "It is impossible to be an architect without a conception of utopia."

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

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.
APRIL IS AMERICAN RIVERS MONTH


APRIL 7-11. "The French Revolution," a series of lectures presented by the French Consulate General. From 7 p.m. to 9 p.m.

APRIL 12-16. "The Industrial Revolution," a series of lectures presented by the British Consulate General. From 7 p.m. to 9 p.m.

APRIL 17-21. "The Russian Revolution," a series of lectures presented by the Russian Consulate General. From 7 p.m. to 9 p.m.

APRIL 22-26. "The Spanish Revolution," a series of lectures presented by the Spanish Consulate General. From 7 p.m. to 9 p.m.

APRIL 27-31. "The Mexican Revolution," a series of lectures presented by the Mexican Consulate General. From 7 p.m. to 9 p.m.

APRIL 1-5. "The British Revolution," a series of lectures presented by the British Consulate General. From 7 p.m. to 9 p.m.

APRIL 6-10. "The American Revolution," a series of lectures presented by the American Consulate General. From 7 p.m. to 9 p.m.

APRIL 11-15. "The Turkish Revolution," a series of lectures presented by the Turkish Consulate General. From 7 p.m. to 9 p.m.

APRIL 16-20. "The Japanese Revolution," a series of lectures presented by the Japanese Consulate General. From 7 p.m. to 9 p.m.

APRIL 21-25. "The Chinese Revolution," a series of lectures presented by the Chinese Consulate General. From 7 p.m. to 9 p.m.

APRIL 26-30. "The Indian Revolution," a series of lectures presented by the Indian Consulate General. From 7 p.m. to 9 p.m.

APRIL 30-May 3. "The Korean Revolution," a series of lectures presented by the Korean Consulate General. From 7 p.m. to 9 p.m.
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 nosingle at all—it projects itself onto the world in its own image. Without conscious effort it spreads around, one world around 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 light of language. 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, migration. Its legs treading stately in the depths of an ancient sea. There is an alluring ambiance, a series 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, Illar, Amba and Rayzor. This combination of reductive and suggestive descriptions seems to be delivered with a certain discretion that encourages the participant to take in and follow its footprints. One could proceed through the exhibit with rapt fascination at the physical level, unravelling the hidden mechanisms and subtle spatial manipulations by which Turrell creates effects. Why do one's perceptions change so much with a simple position shift? If things change, what then do we make of what are they? How can such minimal sources of light reflect such diverse qualities?

One could also take the program as an introduction to lighting and spatial dimensions of Turrell's work. It allows one the freedom to author their own stories for the characters; the "stories" that most intrigued me were metaphorical. 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 sanctity 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 containing 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 artificed personas archly greeted me from the interior scene—a bright drama between Pink and Blue. Like picture, let a dance, the two colors advanced from opposite sides, met, mingled, and passed by to discreetly heighten the room's intertext of each other's corners.

While the "sanctuary" offered illusion, the room called Shroud was 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—but both pious and social—in their communicative state. 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. At this stage of the presentation, one that defied entry. The space was permeated with a deadly white light, and after a while, 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 dematerialization in progress. Unsettling. I 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 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 be re-opened in May 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.
FRIDAY, MAY 21 AND SATURDAY, MAY 22

THE DOWNTOWN PLAN

The City’s downtown planning proposal, ARCADE, November 1981, is continuing more or less on schedule, despite a continuing fight over interim controls which has now made its way to City Council. The City received twelve Hard Alternatives in November from various groups and individuals ranging from artists to developers. The alternatives have then been reduced to three by the Mayor’s Downtown Task Force, a politically oriented group of sixteen developers, architects, planners, activists, and community 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 prodiging 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 renamed the “1982 Alternative.” This document, prepared by OPE, will be reviewed by the Task Force and then presented to the Council — presumably according to the Task Force’s recommendations — before it is issued in final form in late August or September.

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 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. On January 28 the public hearing — also well-attended — which produced testimony in favor of controls. In spite of the show of support and a maneuver by the Downtown Neighborhood Alliance, the CM zone, and a maximum of 400 feet in most of the CM zone and a major part of the Denny Regrade. The Council voted 7-2 to continue the issue for three weeks to allow the other council members time to study the proposal. It is set for discussion on April 12.

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 will be in Seattle exclusively 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 Untermeier, landscape architect and author, will address issues of street design in sprwling cities. Professor Untermeier 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 Anne Vernez-Moudon or Vicky Nicoll of the Urban Design Program, Maa Soj As-15, University of Washington, Seattle, WA 98195, 543-0900. Fees are Professional, $100; $150 postmarked after April 20; Student, $50; $50 postmarked after April 20. The organizers have 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 urban designers and planning community in Seattle. Don’t miss this opportunity to discuss the walkability and vitality of the development of our city!
KOETTER continued from page three.

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

The study areas are neglected parts of
Boston, what Koetter calls "the in­
terstices 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 com­
munication within the city."

Koetter presented a commercial pro­
tect, the Prudential Center, and a
residential one, Storrow Terrace. The
Prudential Center is an existing tower
ject, the Prudential Center, and a

The Prudential Center scheme literally fills in
areas. Koetter's scheme literally fills in
parking entries. The Prudential Center was one of the first large urban

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

KOETTER

the non-urban or suburban building
attempts to move forward in an urban
manner. Many of the older buildings that Koetter had studied were cast-iron buildings which have ex­

somehow on a scale bigger than the
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 ex­
amples is the idea of "Main Street in
America". This is a gesture of approval for public
spaces . . . When someone sees an
avenue (such as) Commonwealth Ave­
nue, 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.''

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