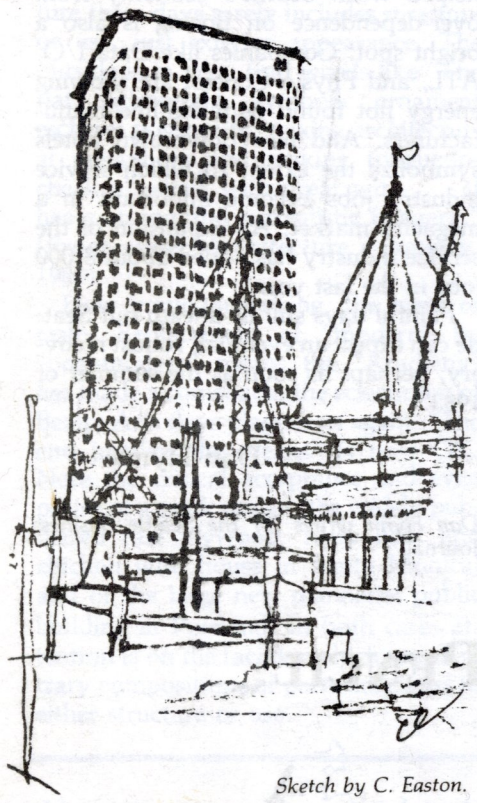
ARCADE

Bulk Rate
U.S. Postage
PAID
Seattle, Wa
Permit No. 13571

Northwest Calendar for Architecture and Design Vol. II, No. 4 October/November 1982 Two Dollars



Sketch by C. Easton.

INSIDE: BASSETTI ON STYLE

ANGELA DANADJIEVA

MAKING ASSETS OF LIABILITIES

Designer of Seattle's Freeway Park while working in the office of Lawrence Halprin, and now Principle-in-Charge of Environmental Design for the new Seattle Convention Center, Angela Danadjieva spoke of her work at a morning symposium in Seattle on September 10th. The event was co-sponsored by the American Society of Landscape Architects and the American Institute of Architects in conjunction with Design Center Northwest. A walking tour of Freeway Park followed the slide presentation and discussion.

Angela Danadjieva greeted the gathering with the remark that Seattle is like her mother. The city encouraged her burgeoning creativity with the Freeway Park Project. She thanked Seattle for that opportunity and said she is pleased to be involved creatively here again.

Ms. Danadjieva is a captivating speaker. Sentences are spoken with an Eastern European accent and are not always complete. This only adds to her power of communication. A few key words and ideas intensely articulated are enough to set listeners to creatively complete the verbal thoughts with their own words. However, an important idea was made very clear. Architects, landscape architects, and interior designers are doing the same thing: environmental design. "It is one environment . . . the whole thing is called space, and we are all designing space." Walls, floors, ceilings, trees, shrubs, mounds and furniture are all elements of articulated spaces, whether interior or exterior.

. . . *continued on page 8.*

A TALE OF EIGHT COTTAGES

As Ada Louis Huxtable has often noted, today's city can achieve an urban failure on an Olympian scale. But the inverse is also true. A city can achieve an urban success on a Lilliputian scale. There is proof on Seattle's Capitol Hill. A beautiful and sensitive project solves some difficult urban issues on a site of roughly 6,000 square feet.

This is not a Disney stage set nor a miniature Strada Novissima.

As you approach the 700 block of Summit Avenue East, the first announcement of a little site with big implications is the picket fence that runs out to meet the street. Like any residential site, it reads "Home." But it also reads as a visual fairy tale with sweeping curves that draw down into the entrance, octagonal posts that rise to turreted points, pickets in an array of earthy colors, and wild, free-form woodwork. As any good fairy tale should, the introduction only hints at the delight and imagination that unfolds as you proceed. The entrance leads to eight cottages on one of the smallest and liveliest streets around.

To walk down this lane is to be drawn through a richly visual, emotional, and sensual experience of continual mystery and surprise. Because of tightness of space and abundance of foliage, none of the cottages can be seen in its entirety from one location. Elements peek out at the passerby. What is revealed is a highly varied and playful dialogue among material, form, color, and detail. In comparison to much of the urban environment, which requires a viewing distance of two or three hundred feet to be fully appreciated, this experience is sequential rather than vertical. Everything happening here is happening in your face; it is a pedestrian environment. Dwarfed scale and space enhance the belief in their imaginary quality.

Those who read even the fairy tale as a text coded with deeper meaning will not be disappointed. A classic, longitudinal axis runs the entire length of the site; it is subtly but clearly articulated. A tree is placed at the center of the entrance and another on center at the end of the lane. The asymmetry of the porches is brought into play against the generally bilateral symmetry. A dialectic between curve and angle is posed throughout the complex. The opposition is ultimately resolved in the staircases of the end cottages which mirror in reverse the sweeping curves of the front fence. The colors of the fence pickets foreshadow the colors of the individual houses. The strength of the project is a concept of multiplicity within unity which withstands breakdown into smaller units. All the cottages share certain characteristics. Each facing pair converse in similar materials and forms, yet each has characteristics distinct to itself. The use of cedar siding throughout the project is an example: the differing patterns assert individuality while providing integration into the larger whole. A search for subleties could go on; but like a good fairy tale, it is not necessary to grasp all layers of meaning in order to appreciate the richness of the place.

Here the analogy to a fairy tale should end. This is not a Disney stage set nor a miniature Strada Novissima. This is a real and viable urban place, a place that has been involved with the needs of people over time. The renovation of these cottages is but the latest creative transformation of structures which have their history on this site. A local construction company built the cottages in 1920 as speculative apartments; they have been serving Seattle as rental units since. Around 1940, they were bought by the Dexter family, and for the next 35 years the cottages gently aged toward disrepair. Their present condition is primarily the work of John Jeffery Jarosz who has owned them for eight years. They stand now as an active testament to the relationship between past and present. Jarosz's vision and sensibilities have brought new vitality to this complex of structures which are rooted in Seattle's urban history.

This is such an eclectic civilization; there are no formal orders anymore. It is ridiculous to have any habits, and architecture has a habit.

Jarosz consciously intended this project to bridge time. He admires most those earlier periods in architecture which freely experimented with decoration and detail; he sees today's society with its fascination for fantasy primed for another surge in free expression. "This is such an eclectic civilization; there are no formal orders anymore. It is ridiculous to have any habits, and architecture has a habit." Yet Jarosz also has a deep belief that there are certain constants in the environment which people need and which have not changed over time: warmth, beauty, and soul. On this project, the means to express those were through the innovative use of natural materials, superb craftsmanship, and lots of color. The curious blend of basic human values and contemporary sensationalism, found both in the man and his work, is best summed up by Jarosz's own insight: "I characterize this generation as wanting a stable home life and chaos in the streets."

Although Jarosz finds in Louis Sullivan the reminder of the absolute necessity to design on-site and draws much of his inspiration from the Greene brothers and Bernard Maybeck, the guiding principle on this project has been the committed desire to encourage people to feel, to feel a little more human in an age with so many justifications for feeling dehumanized. Both the process of

. . . *continued on page 8.*

Photographs by Michael Remarcke.

ARCADE is published six times a year in Seattle, Washington. Subscription rates are $10.00 per year for individuals, $15.00 per year for offices and organizations, and $20.00 per year for foreign subscriptions. Individual copies are $2.00. Letters and articles are welcomed, but we cannot guarantee publication. The opinions expressed in this paper are those of the authors. Address all correspondence to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington 98121. © ARCADE 1982.

Managing Editor: Katrina Deines

Production Manager: Mark Ashley

Editorial Board: Mark Ashley, Rebecca Barnes, PJL Brown, Clarissa Easton, Bill Gaylord, Maryanne Perkowski, David Schraer.

October/November Editors: PJL Brown, Clarissa Easton.

Contributors: Amy Avnet, Fred Bassetti, Jestena Boughton, PJL Brown, Dan Flynn, Nora Jaso, Susan Shearn, Paul Shema, Joanne Snow-Smith, A. Eugene Sparling, Michael Remarcke, C. Easton, Harvey West, Olivia Yang, Fred Redmon.

Calendar: Larry Leland, Laurel Wilson, Bill Gaylord, Katrina Deines, Susan Boyle, Tony Case, Susan Luke, Nora Jaso, Steve Schlenker, Virginia Voorhees, Jill Rullkoetter, Michelle Cook.

Layout: Clarissa Easton, Bill Gaylord, Mark Hayduk, Brian Glover, Patti Wilma, Doug Bencks.

Distribution: Gary Oppenheimer

Advertising: Maryanne Perkowski, Janet Boguch.

If you patronize our advertisers, please tell them you saw their ad in **ARCADE.**

Special thanks to the Bumgardner Architects, especially Bob Sutherland, Jeannette Posey, Julia Wooters, and Judy Lyle, for their help with subscription records and mailing.

SEATTLE'S ECONOMY

Whether the local economy is temporarily afflicted or whether it is experiencing the early symptoms of a truly debilitating problem is a question on the minds of most Seattle workers these days. From Puget Sound's mightiest bankers and industrials to the region's simplest loggers and fishermen, everyone wants to know: How bad is it?

The Boeing Company is confronted with the economic grounding of the nation's commercial airlines. Weyerhauser is reeling from the housing industry's depression. Even Seafirst, the Pacific Northwest's cornerstone of financial stability, has suffered lately. Unemployment in the state, standing at 12.4% with more than 120,000 local people out of work, is third highest in the nation. Locally, there has been a net loss of approximately 25,000 jobs in the last year.

Puget Sound is no longer a magnet. More people are moving out than are migrating in, a fact unheard of since 1973. Consequently, the value of local residential real estate has ceased to appreciate while commercial real estate fails to do much better. Vacancies have soared; new buildings stand empty; and large commercial projects have been scrubbed.

All is not lost. A surge of growth in the late 1970s left the local economy with a stronger constitution than was found here prior to the angst of 1973. This growth has left a 2.2 million person "megacity" here, one of three on the West Coast, and a market labeled as among the top ten growth areas in the country. Other elements which contribute to the strength of a more diversified economy are the inherent livability of the region, proximity to China and Japan, and the emphasis on quality growth.

Illustrations of underlying economic vigor are offered. Local construction contracts through June 30 inched over last year's first half marks at slightly more than $730 million. Non-residential construction is up 50%, but is coupled with home-building's sad construction levels, 40% lower than even 1981.

The high-technology foothold that helped wean Seattle's economy from over-dependence on Boeing is also a bright spot. Companies like Data I/O, ATL, and Physio-Control are showing energy not found with old-line manufacturers. And new downtown hotels symbolize the extent to which service industry jobs become important in a megacity market. An expansion of the service industry has added about 3,000 jobs in the last year.

Painful days still lie ahead, but Seattle can expect an eventual, robust recovery, perhaps as soon as the summer of 1983.

Dan Flynn

Dan Flynn writes for the Seattle Business Journal.

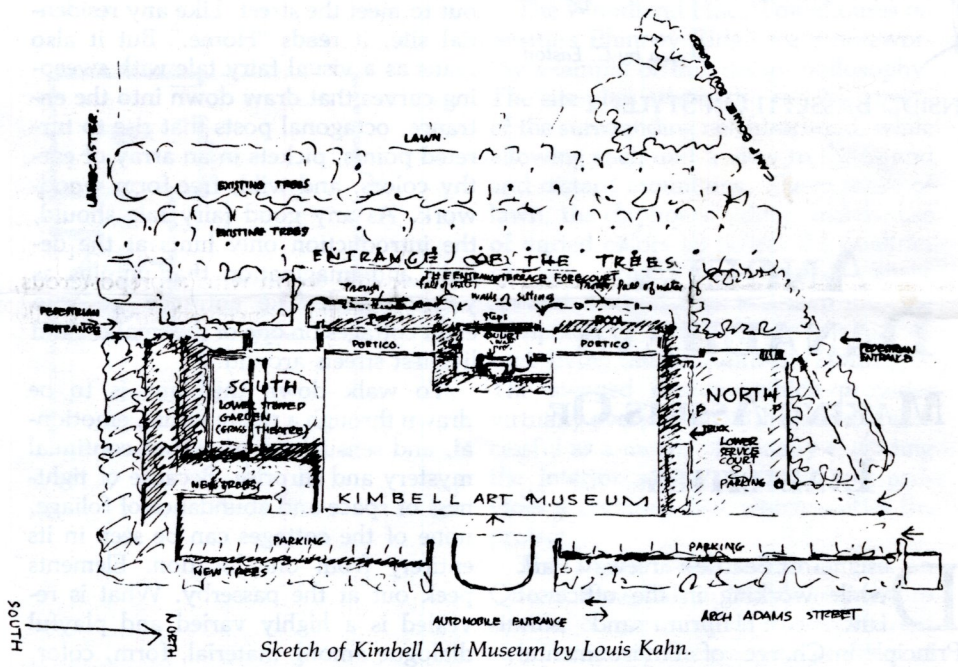
THE LIGHT AT THE END OF THE PENCIL

The recent spate of architectural drawings on exhibit in Seattle and elsewhere heralds the renaissance chic of architecture in the eighties; the public is finally being allowed a glimpse through the architect's eye. Unfortunately, the quality of the glimpse here in the Northwest is spotty. In the past year Seattle's galleries have presented a few good shows and very recently a depressingly mediocre one. But, unlike our built environment which raises few new issues, the drawn environment is hardly so meek.

There is a widespread belief that architectural drawings are the panacea for a host of modern (and Modern) ills, and to a great extent that is true. The International Style was literally modeled in sleek, planar forms, comprehensible and volumetric, best represented in three dimensions. The current preference for only two dimensions can be explained as a rejection of the Modernist model, a turn to a medium that allows a more romantic exploration of form and a more literary exploration of meaning. Drawings can represent a visual hypothesis that may be in tune with our changing styles, even before the prototypical buildings are able to emerge; or drawings can make concrete the ideas behind a utopia that may never emerge. The unsolicited and optimistic neighborhood development plans by Seattle's Gang of Five are an example of architectural hypothesis to which the public has lately been treated.

The unforgiving economy also plays a major role in the prevalence today of architectural drawings: paper is cheap, building materials are not. (It is for this reason, too, that architects, short on work, have the time and inclination to dream and draw.) Necessarily, if growth is to continue, we must be able to learn from drawings themselves. This is relevant also as far as revisionist history goes. For example, the AIA exhibition of about a year ago on "Unbuilt Seattle" was a well annotated presentation of drawings for buildings and city plans that had never been executed for economic and other reasons. Lacking buildings, the drawings have become the sole source of visual information.

Another function of architectural drawings is to educate the public, to expose it to more of the architectural process than a building can reveal. Viewers may learn about the architect, the design process, the particular project, the idea being explored, or the history of which all that is an integral part. In short, drawings can be treated as communication. But as the past year in Seattle has proved, they can also be dealt with as commodity.



Sketch of Kimbell Art Museum by Louis Kahn.

The dichotomy of the situation — commodity and communication — is not easy to resolve and raises questions about architectural drawing as entity. Can isolated drawings really be a viable medium for communication with the public? True, drawings are untainted with the enormousness of the physical environment and ideally can help crystallize the important aspects of a particular experience. But they are an abstraction. They risk gaining nothing in the step which removes them from that experience. Does a drawing have meaning and worth apart from the built form (is its only value as commentary or explanation?), or if the drawing represents an unbuildable idea only, shouldn't that idea be clear to the viewer? Then why are many of the architectural drawings we see in a gallery context either esoteric, trite, or totally obscure, even though they still cost hundreds or thousands of dollars?

In turning from the building to the drawing, certain responsibilities (such as function) are shed, but others are assumed. For instance, more than a little thought should be given to pondering "What is Art?" before applying a price tag to a piece of torn tracing paper. The artists whose working drawings and scribbles are now sold for bundles were a long time in becoming famous, often dying first. (Although, even posthumously, it is not easy to sell John Lennon's lithographs.) As a more extant example, Christo sells his working drawings which are a part of his process, but they are also an intended symbol of his product. And not the least of their value is that they look like Art.

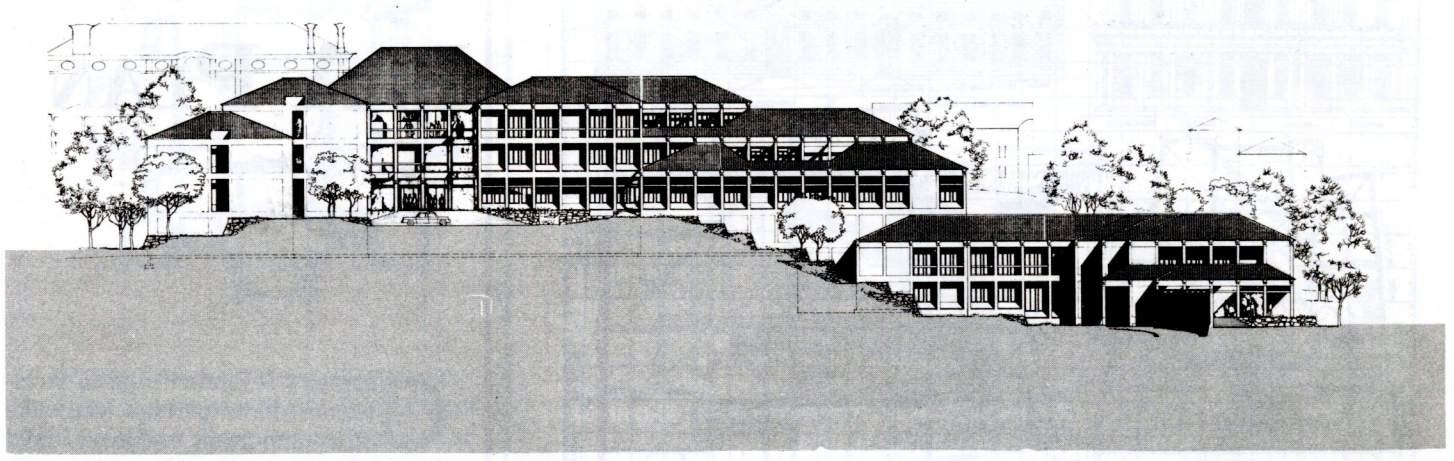
The crux of the matter is that dues must be paid and talent must be proven, if galleries are going to sell these drawings before the makers are immortal. If we can learn from them, if they can edify or excite either alone or with explication, that's fine; but price tags cast unflattering shadows on the gleam in the architect's eye.

Architectural drawing is too important today to risk confusion or ignorance. The public finally has a chance to see behind facades into the heart of architecture. It is the shared responsibility of the viewer, creator, and curator to see that the gleam lights the path without blinding the eye.

Amy J. Avnet

Ms. Avnet is studying architectural criticism at the University of Washington.

Eat Your Vegetables, Mies



United States Embassy in Lisbon, Portugal.

Elizabeth Hawes said: "Fashion is Spinach," and now that architecture's fashionable there are large tender green leaves everywhere. Much fashion, much talk.

But talk and writing about architecture these days rarely includes structure or use, just exterior appearance. The outside is in. You find words like "The flat, lightweight, symbolic ornament eschews pomposity, mixing architectural metaphors and making tongue-in-cheek allusions with great wit . . . it has a strong and surrealistic imagery." (*Progressive Architecture*, January, 1980).

How ironic, surprising, the turns of taste. Replacement of "modern" by "post-modern" means the "Academy" has made a comeback, the eclecticism of Beaux-Arts days plagues us again. "The end justifies the means" is now OK. Note the critical acceptance and even praise of a punk design (the widely publicized raw plywood, rusty nail, and chicken wire house in Santa Monica) and of the large new mannerist public building in Portland. In both cases attention is on the facades which are arbitrary compositions of parts unrelated to either structure or use.

However, at some point late in the development of any building method, architects seem to get an uncontrollable passion for the look of some earlier type.

Arcane attempts at symbolism and contextuality are claimed, but the bold designs partly ignore and partly snub their surroundings. You find a keystone in a concrete wall unacquainted with an arch, together with vertical *and* horizontal strip windows *and* square punched-hole windows on the same tired side. Costumes are fun, but for every day or every year? French pastry and Baba au Rhum for every meal? Might we not go back to basic principles and think of architecture again as just "building?" Buildings have character and, if they have enough of it, plain good looks. Buildings are tough and unyielding; they serve and, when they serve well, endure.

Does anyone doubt this? Let's climb into the time box and search out days of wonder when men were learning to control their environment and every few centuries developed more effective ways of building to serve new needs: Babylonian brick masonry, great stone columns and lintels in Egypt, and Roman arches and vaults (before they got "education" and prophesied Graves with engaged columns and ornament borrowed from Greece). Then came stolid Romanesque bearing walls which resisted thrusts of roof and vault by sheer mass. This was followed by magical stone skeleton-frames conjured up by Gothic builders to do the same job with far less weight. With this remarkable new framing method came the unexpected bonus of much open space between buttresses, where stained glass found its natural home. Finally, starting about a hundred years ago architects began serving the functional demands of modern society with reinforced concrete and steel-frame structures, the only way these demands could have been met.

In none of these periods was there a striving for effect by borrowing "motifs" from the past and arbitrarily pasting them on buildings like troweled stucco. Their character came through natural process. As an oak tree grows solid or as crystal forms in the rock, these buildings are true. Rightness of material and method shines in the best of them as in a Folsom point, Viking long-boat, cuneiform letters on clay tablets, Pima basket, or French crossbow.

However, at some point late in the development of any building method, architects seem to get an uncontrollable passion for the look of some earlier type. That beacon for every art - "Beauty is the Splendor of Truth" - gets tossed out, and before you can say "Brunellescchi," a new fashion is born. It starts when some wonderfully irreverent soul shocks the world with a preposterous, yet skillfully conceived and usually good-humored design, like "Piazza d' Italia" by Charles Moore. But only an artist can pull it off; in lesser hands it's pancake makeup.

Thin-blooded times of fashion were late Greek, imperial Roman, late Renaissance, and the Beaux-Arts years until about 1940. In each of these periods "educated" architects led the way, and so they do now. The heavy artillery is on campus - Princeton, Columbia, Harvard, Yale - supported by editors of architectural journals who know that only the sensational, the outrageous sells (Hefner and Guccione having shown the way). This would seem a strange provenance for the architectural fashion of our day until we realize that it's just skin in both places.

. . . attention is on the facades which are arbitrary compositions of parts unrelated to either structure or use.

Today's reaction to glass boxes is not only justified, it is long overdue. But the reactors sometimes flout basic design principles just as did the modernists. Mies applied small bronze "I-beam" columns to the exterior of the Seagram Building and achieved at considerable expense a skin of false simplicity which covered and denied the rich diversity and hierarchy of scale in the underlying structure. Post-modernists use similar tricks, but in flashier ways. The result is often cloying decoration which they justify with a scaffold of amusing comments and a learned slide show. But buildings are not to be just looked at and judged from a photograph or from a static distance as in the reproduction of an elevation; they must be visited and experienced.

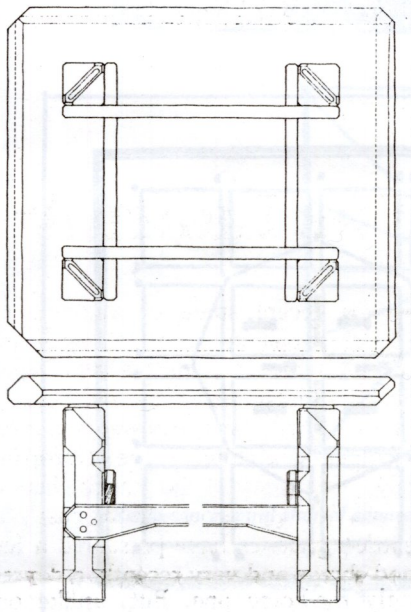
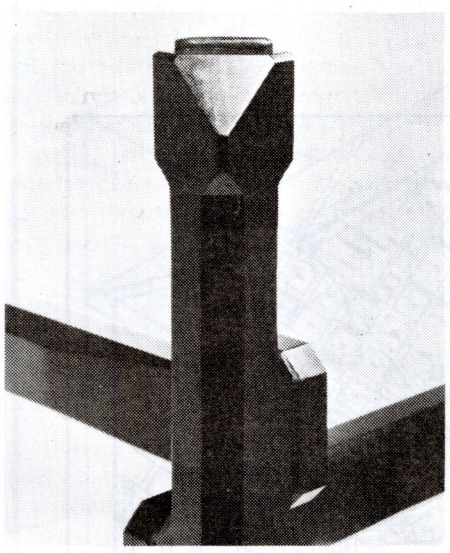


Table designed by Fred Bassetti. Top, plan; above, section/elevation; below, joint detail.



Art critics who specialize in painting must study two-dimensional prints, photos, or, at best, the original work which still has its physical presence on only one plane. But this surface examination fails when applied to buildings. Depth, the third dimension, and time, the fourth, are fundamental and particular to architecture, as is a profound understanding of climate, function, material, and structure. And critics should learn, as architects have, that the study of plans and sections is necessary for a keen grasp of the important thing: what a building *is*. Plans and sections are generators; elevations, a result.

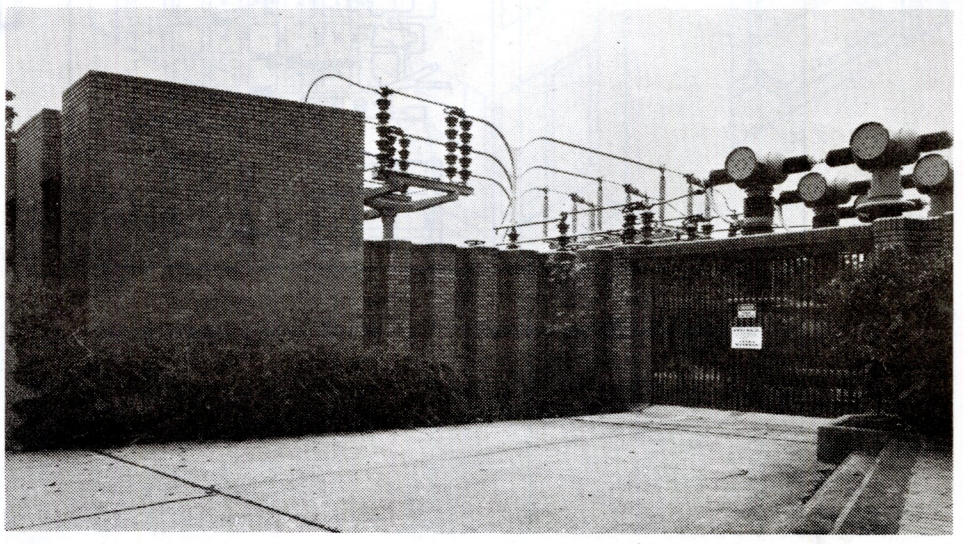
An inspired structural system and functional purpose have animated all great architecture. Traveling lecturers may deny it, but problem solving and discovery, rather than invention, still sponsor creative work. Picasso knew it when he said, "Je ne cherche pas, je trouve" ("I do not seek, I find."). Varying uses of both material and method: rocks, wood, and skins in the desert, logs and shingles in the forest, concrete, steel, brick, and glass in the city.

As we munch our vegetables, we may learn once again from our rougher past: the unbreakable walls of Machu Picchu, the stone granaries in Iberia, the almost forgotten social and structural teachings of early Gothic. When we take materials old and new, use them with utility and logic, accept the conditions of site, surroundings, and social need, and forget ourselves, our colleagues, and our publisher, we may yet do something right. At this point, inspiration and intuition may enter and be allowed to do their God-like work.

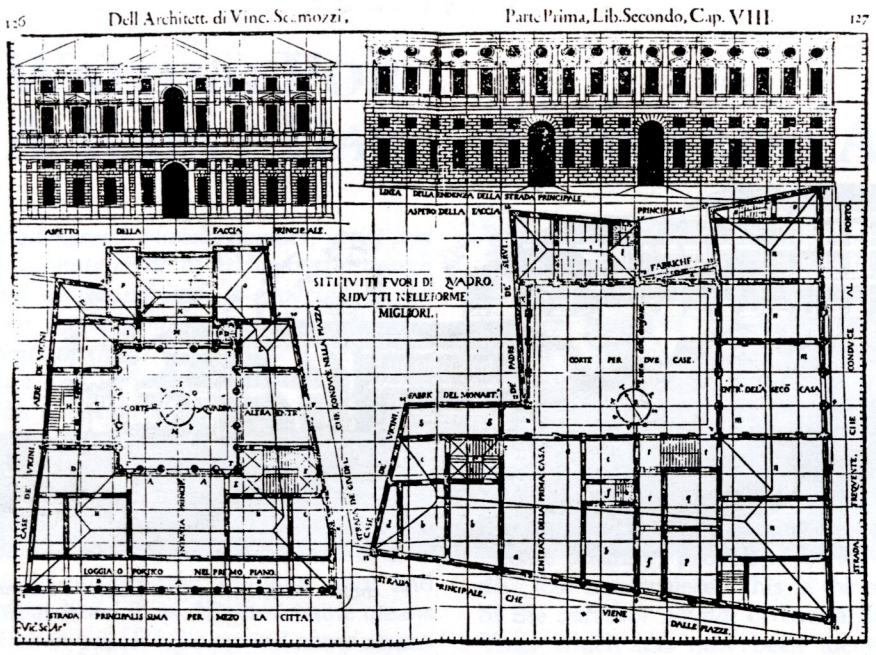
A pound of spinach to Michael, to Bob, to Peter - and to Ludwig.

Fred Bassetti, FAIA

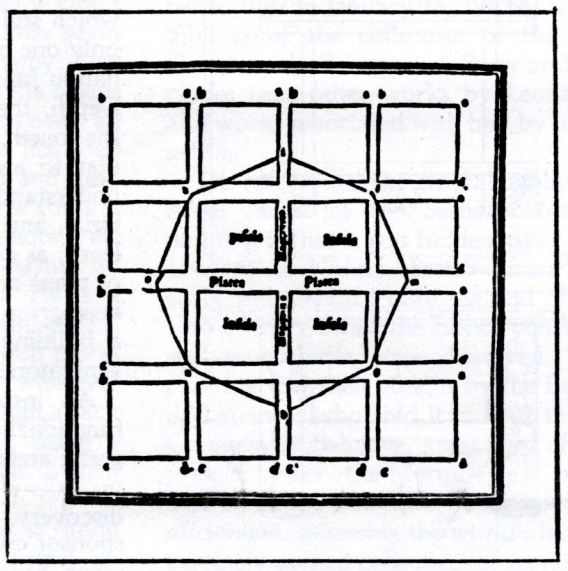
Fred Bassetti has practiced architecture for over 47 years.



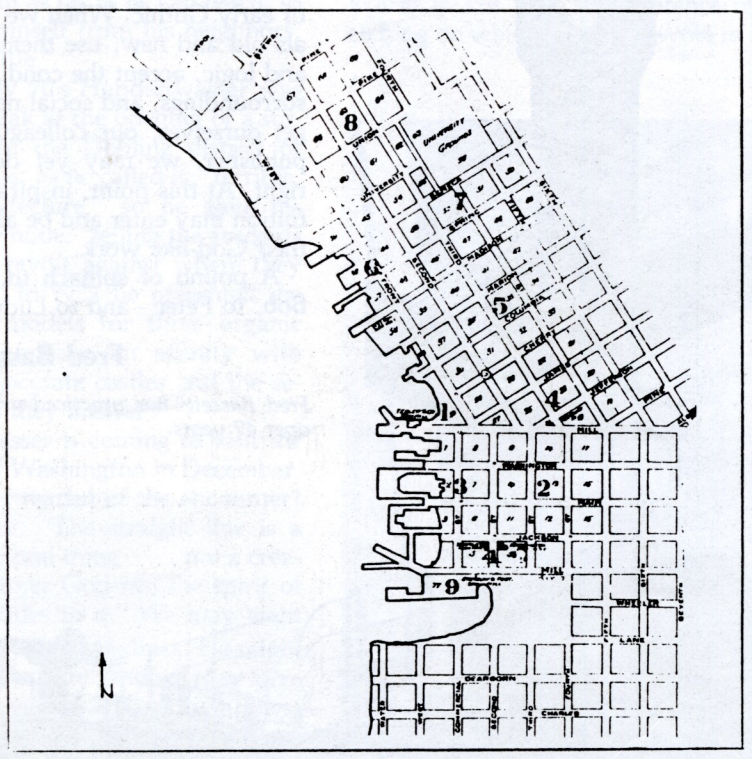
East Pine Substation, Seattle. *Photograph by Michael Remarcke.*



Cubic reduction from the Renaissance, Scamozzi.



Vitruvius, Ideal Town Plan from an edition of 1611.



Plan of Downtown Seattle from 1870.

Behind That Building Is A Plan

Geometry is fundamental to architecture. Now perhaps you, like other important architects, hold this truth to be self-evident. After all, building materials come in prescribed sizes; buildings themselves have shape. Shape is geometry. Repeating bays, modular components, building envelopes, floor area ratios and the city block that is the site: geometry is integral to architecture.

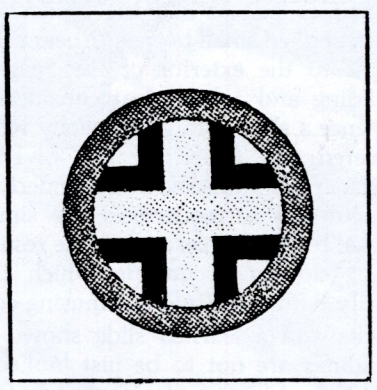
Geometry is inherent in numbers. We are intelligent, rational, and scientific designers, and think of numbers as abstract quantities. We think of ourselves as having gained mathematical knowledge from past civilizations. But we have ignored the fact that during most past civilizations numbers were not merely quantities but had qualities as well. Numbers had "*persone*," were healthy or unhealthy, could marry, be male or female, have strength or weakness. The world teemed with things which had number and with numbers which had power and shape. How rich the geometries from such numbers and how titillating the architecture from such geometries. Strange notions perhaps, but their effect is still pervasive, established, and subliminal. It remains only to rediscover them.

Most Seattle streets run north-south or east-west. It was thus ordained by our government ("thou shalt plat"), and how logical it all seemed. However, the U.S. government was not present 4,000 years ago at Sakkara (Egypt), 3,000 years ago at Peking (China) or 2,000 years ago at Neo-Babylon (Chaldea), yet these cities are similarly laid out with a north-south and east-west grid. The same is true of ancient cities in India, Mexico, and South America. The Egyptian hieroglyph for city, in fact, shows two streets crossing at right angles, not because of governmental law, but because of a natural law. The symbol represented the crossing of the sun's path and the axis about which it rotates. The earth was the center of the universe; the sun, its life-giver. These things were profoundly significant, and diverse cultures operated with the same reverence for the crossing of the two. This geometry was a reason for the orientation of paths of human travel; it affirmed man's place in the universe. He oriented himself to belong; he thought to participate in and accord himself with celestial powers by doing so. In addition, the physical layout of cities was very similar to sacred diagrams which carried symbolic meaning. It is compelling to think that people carried in the palm of their hands or wore around their necks the geometry of city planning in talisman form. The mere crossing of streets was a symbol well-known as having cosmological implications. Geometry signified place.

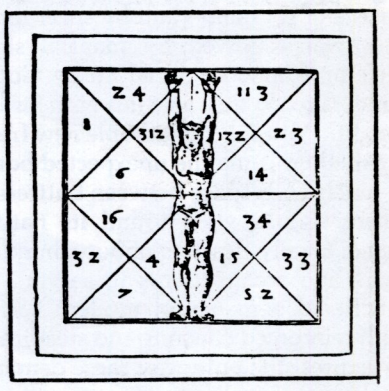
. . . for most civilizations numbers were not merely quantities, but had qualities as well.

But that is not all (and here the plot thickens), because the shape generated by sun's path and sun's axis was a cross. The streets ran north-south and east-west, navigators oriented by the North Star, the compass had four points, the seasons for travel were four, and four became a sacred number to the Egyptians, the Chaldeans, the Greeks, and numerous other cultures. Therefore, the god-name of all these peoples had four letters, and often the fourth letter of their respective alphabets assumed the cross shape. The talisman in the hand grows in depth. The interrelationships grow between number, letter, sacred name, travel, geometry, city, and place. How rich becomes a walk on a north-south street.

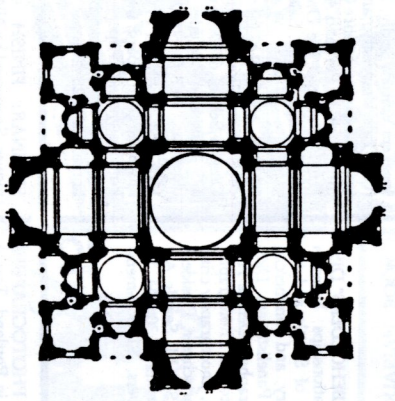
The common elements about which we have spoken are found in most of earth's cultures. This fact seems very striking. Does it indicate something common to human experience, an underlying structure which transcends culture? Or more importantly here: what might be its architectonic outcome? Streets may have been laid out as vectors in a way that gave man association with things extraterrestrial and geometries generated in this way, but what about the shape of the buildings along those streets. Are the shapes of contemporary buildings in any way the products of the same kind of conscious or unconscious forces?



The Egyptian hieroglyph for city.



Man as Microcosm in a magic square from Agrippa von Nettesheim (1486-1535).



Bramante's plan for St. Peters, 1506.

From the time of crosses and four-letter names, architects used the square plan with intention. By the Renaissance the importance of the square plan/cubic building envelope had increased to the point of becoming a design doctrine. Other numbers and geometries had their realms of importance, but four and square linked the cosmos to the earth and gave man his place. As such they were the number and geometry of architecture. Renaissance theoreticians and designers used the square as the prime generator of plan, section, elevation, and even detail. Palladio's villas are representative of the outcome of the doctrine (called *cubices rationes* by Vitruvius). In the case of Villa Rotonda, a cross-in-a square plan with circle-in-square central space has basically square elevation and columns with square plan as detail. It was not always the case, however, that the generative philosophy was followed verbatim in the actual built form; the designed outcome was not always perfectly square. The basic square could generate smaller squares, and an irregular site was gridded off in order that the architect might understand its underlying squareness and therefore its relation to the cosmos.

The mere crossing of streets was a symbol well-known as having cosmological implications.

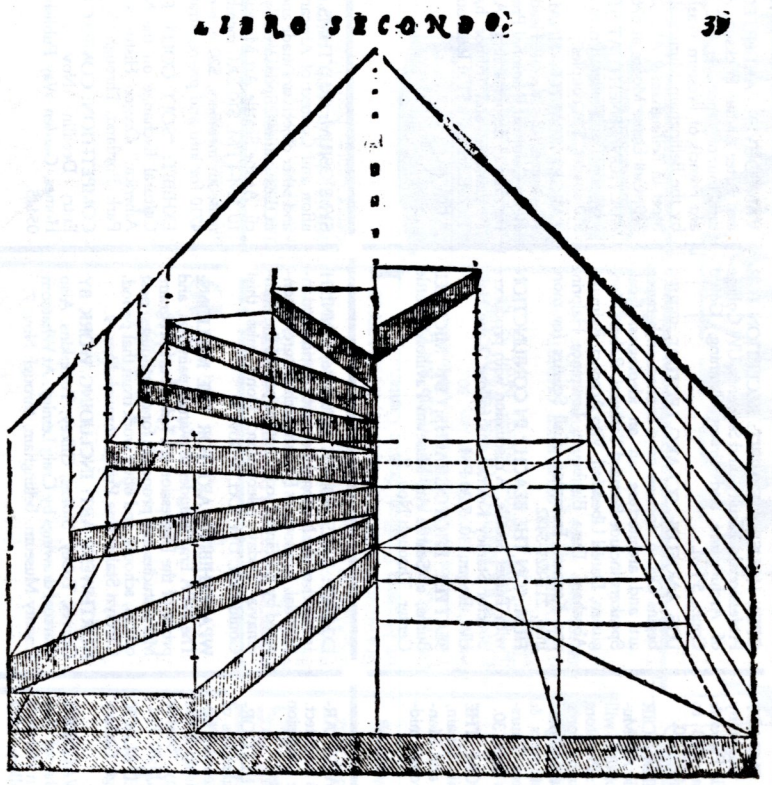
An architect who has felt the energy in a villa by Palladio or in a Japanese temple does not doubt that the design decisions made were the right ones. Those buildings touch our souls. But is it important that the designer be cognizant of the doctrine and its significance, or does the geometry have a power independent of its designer? Buildings of square plan in Seattle such as the Olympic Hotel or the Federal Office Building seem to have something special. Other types of design decisions such as material or height notwithstanding, this specialness may be a result of the basic geometry.

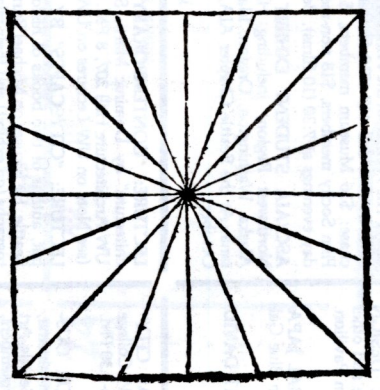
In the above two cases, the geometry was not chosen as a result of a doctrine that involved cosmological links, but there is a building in Seattle which was designed with such intention and the result is astounding. Architect Dennis Alkire has constructed a house of cubic proportions with a pentagram inscribed within. Floors occur at points of intersection between the two shapes, and plan elements respectfully lie where they should. Functionally, the house works well; the surprise comes at "hot points" in the geometrical layout, where you can actually feel within yourself repose or excitement as a result of your position. These "hot points" are not necessarily the centers of rooms, or the space under a skylight; what happens here is very different from the architect having "created an exciting space." What happens is the result of the use of shapes with links beyond ourselves.

There is much talk nowadays of proportion, of module, and precious little of cosmological significance. The reasons why previous designers did what they did is not always extremely evident. As present-day designers, though, it seems to me that we are casting about for satisfying solutions, solutions that provide "place" in a technological age almost beyond our comprehension. The lifting of elevational elements from the past will not satisfy us at a deeper level. We do have commonalities with humans of other ages; we can know architecture which satisfies our soul. Perhaps we should look behind the facade to an underlying geometrical structure which will enable us, while keeping continuity with the past, to create an architecture which will nourish us as we change.

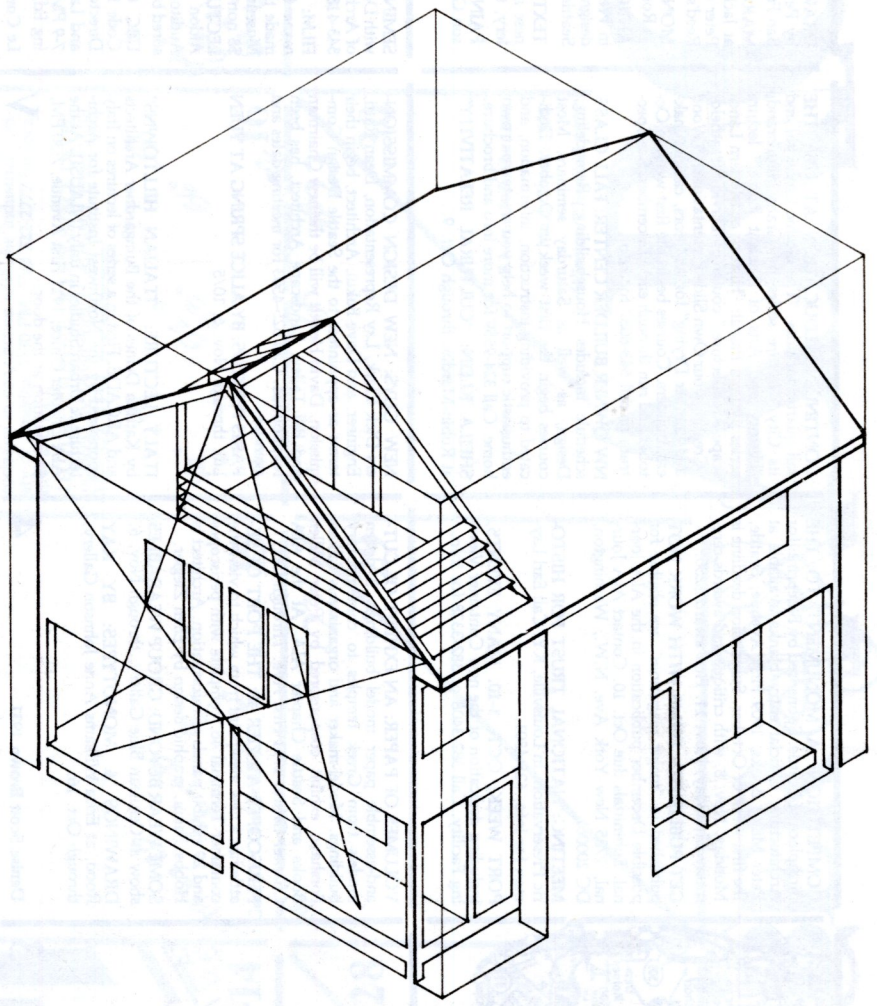
PJL Brown

PJL Brown researched the hypotheses in this article while in Rome and Seattle and is currently interested in cosmological and spiritual powers in architectural form.

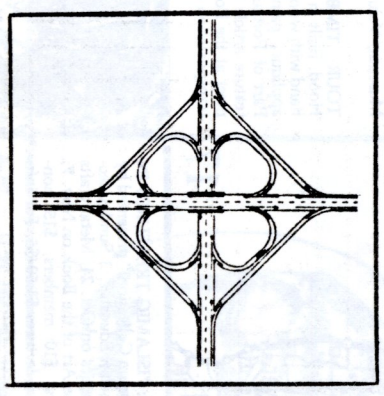




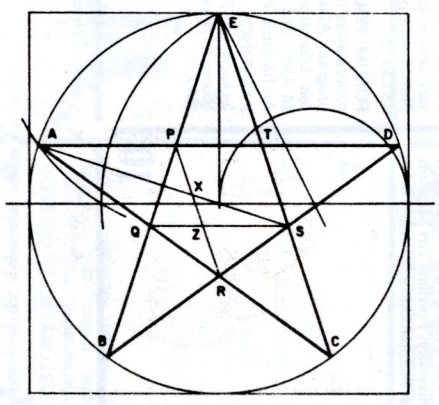
Renaissance spiral stair of square plan, Scamozzi.



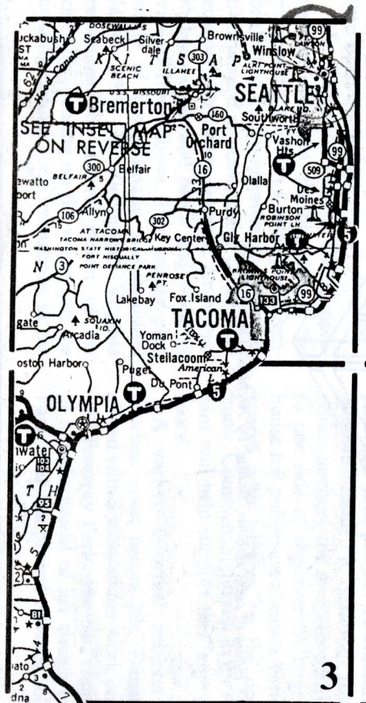
House of cubic volume, Seattle, by Architect Dennis Alkire.



Traffic interchange (four-leaf clover).



Construction geometries of the Alkire house.



3

COMPETITION: A MONUMENT TO THE Birthplace of Seattle. Sponsored by Blueprint: for Architecture. Official entry blanks available at Peter Miller Books, 1909 First Avenue, Seattle, the first week of October. Submission deadline is Monday, Nov. 8, with critique and awards ceremony Thursday, Nov. 11. First award $250.

GET PUBLISHED: FIRMS WITH WORK NOT published in "major magazines" are eligible for possible December publication in the AIA Journal. Submittals due Oct. 10. Contact AIA Journal, 1735 New York Ave. N.W., Washington, DC 20006.

MEETING: NATIONAL TRUST FOR HISTORIC Preservation, in Louisville, KY. Call Earl Layman for info, 625-4501.

PORT WEEK: OCT. 1-10. MANY EVENTS, including dedication of the new Container Viewing Facility. Call 382-3408 or 382-3328 for info.

CONTINUING EDUCATION AT UW: THE fall quarter includes: "The Gothic Cathedral and its City," lecture series by Grant Hildebrand; "History and Arts of Ancient Rome," lecture series by Paul Pascal; "History of Modern Landscape Architecture," course by David Streatfield; "Creating your Own Slide Presentations;" "Wood and Lumber Drying" for sculptors, cabinet makers, builders. Courses begin the first week in October and run through early December. See Spectrum or call 543-8037 for info.

NW OWNER BUILDER CENTER: FALL CLASS schedule includes Housebuilding, Remodeling, Design, as well as Saturday seminars. Most courses begin the first week in October. Dedicated to providing instruction, information, and enthusiastic support to help you create your own home. Call 324-9559 for more info and brochure.

SHEILA KLEIN: "CULTURAL RELATIVITY" at Rubin-Mardin, through Oct. 9.

DRAWINGS: ARCHITECTURAL DRAWINGS by Peter Wilson, at Philippe Bonnafont Gallery, San Francisco. Through Oct. 9.

MARBLE SCULPTURE: BY ROBERT WIDGER, at Jackson Street Gallery. Other exhibits include Peter Gilleran's large field paintings and William Reed's Drawings on Paper. Through Oct. 12.

MONUMENTAL ART: BY GALE McCALL, at Roscoe Louie, through Oct. 19.

AFRICA: "HATUMERE: ISLAMIC DESIGN in West Africa" including architecture and other design. Exhibit at Seattle Art Museum Pavilion, Seattle Center. Through Nov. 28.

TEXTILES: AI-ZOME, TRADITIONAL JAPANese indigo-dyed textiles. At Cerulean Blue Gallery, through Oct. 21.

PAINTINGS: BY DONALD FELS, AT DAVIDson Gallery, through Oct. 6.

EIS COURSE: "ENVIRONMENTAL IMPACT Statements: Methods & Techniques" taught by Rae Tufts, Principal Planner for Seattle Parks & Recreation. Thursday evenings from 9/30 to 12/8, 7-10 PM. UW Continuing Ed, 543-5280.

FILM SERIES: "NIGHTFALL: THE FILM NOIR Tradition" is the fall series at the Seattle Art Museum Volunteer Park. Reading the list of titles will raise the hair on the back of your neck: Phantom Lady, The Woman in the Window, Caught, Force of Evil . . . Call 447-4710 for series ticket purchase: $16 Museum members, $17 students & Film Socity members, $18 non-members. Thursday evenings at 7:30 (10 films). Begins Sept. 30.

ASC/AIA STUDENT EXHIBIT FROM THE Northwest Region, including Hawaii, Guam, Alaska, Washington, Oregon, Idaho, and Montana. At the Seattle Chapter AIA, through mid-October.

OPEN HOUSE & EXHIBIT: RECEPTION FOR Professionals, Faculty, and Students. UW College of Architecture and Urban Planning, Gould Court, 5 PM.

LOS ANGELES: SCI-ARC LECTURE SERIES begins Oct. 6, focuses on a connection between art and architecture on an ideological level. Speakers include Bernard Tschumi, Robert Mangurian, Daniel Libeskind, Vito Acconci, Raimund Abraham, Dara Birnbaum, Lawrence Halprin, and Kenneth Frampton. Call Sci-Arc for more info, 213-829-3482.

FILM: "ON THE BEACH," IN CONJUNCTION with Target Seattle. A discussion with producer/director Stanley Kramer will follow. Kane Hall, UW, Room 130, 7:30 PM.

SEATTLE PHOTOGRAPHS: BY MICHAEL Burns, at Seattle Art Museum Pavilion, Seattle Center. Through Nov. 7.

1

VANCOUVER ARCHITECTURE: BEFORE and After Arthur Erickson. A one-day architectural tour of Vancouver, B.C. Tour leader is Richard Francis of Western Wash. Univ. Sponsored by the Bellingham Municipal Arts Commission. Meet in Bellingham 9 AM, return about 6 PM. $20. Call Elaine Moore at 676-6954.

AUCTION/BENEFIT: AT STONE PRESS GALlery, for *The Shelter*. Prizes and entertainment. $10 singles, $16 couples.

TARGET SEATTLE: FINAL EVENT IN THE Kingdome. Be there! Headliners include Dr. Helen Caldicott, National President of Physicians for Social Responsibility, Archibald Cox, The Persuasions, and (rumor has it), Yoko Ono. Tickets are only $1 at local outlets or at the door. 8 PM.

2

VOLUMES OF PAPER: AN EXHIBIT OF CUTand-assemble paper model buildings. 3 dozen models from Greek temples to contemporary buildings. Model-maker and organizer is Falken Forshaw, exhibit cosponsored by Peter Miller Books and Seattle Chapter AIA. At the AIA Chapter Office, 1911 First Ave. Through Oct.

PERISCOPES AT PIER 48: THE PORT OF SEattle has a new viewpoint from which to view the container Terminal 46, complete with periscopes and 29 exhibit panels of information. Architect is Hobbs/Fukui, graphic design by Ellen Ziegler.

SOME WEAR BEYOND: GROUP WEARABLES show at Cerulean Blue Gallery, through Nov. 6.

DRAWINGS & MONOTYPES: BY KAY Rood, at Erica Williams/Anne Johnson Gallery, through Oct. 16.

Denise Scott Brown 1931

4

NEW GUYS: NEW DESIGN COMMISSIONers Dick Clark, Lay Representation, Dean Ratti, Engineer, and Dave Fukui, Architect, begin their terms as appointees to the Seattle Design Commission. David Hewitt will be the new Chairman and Bill Talley, Landscape Architect, has been reappointed. Call 625-4503 for meeting dates and agendas.

PARIS PHOTOS: BY ALICE SPRING AT YUEN Lui, through Nov. 6. 10/5

ITALY LECTURE: "ITALIAN HILLTOWNS" by Katrina Deines of the Bumgardner Architects and ARCADE. First in a series of lectures on Italy sponsored by the Northwest Institute for Architecture & Urban Studies in Italy (NIAUSI). At the AIA Chapter Office, 1911 First Avenue, 7:30 PM, $2 donation at the door.

V

SEMINAR: "BERN AS A MEDIEVAL CITY" with Dominic Marti, Swiss architect. UW College of Architecture and Urban Planning, 12-1:30 PM. 543-4180 for info.

FILM: "CEDDO" WRITER-DIRECTOR OUSmane Sembene, the father of African cinema, made this epic of Senegalese society. Seattle Art Museum, Volunteer Park, 7:30 PM, $2 members, $3 non-members.

LECTURE: A HISTORY OF KENYA, BY DR. Aldon Bell, at Puget Sound Power and Light Auditorium, 4th and 106th in Bellevue. Sponsored by Bellevue Art Museum, 8 PM.

UBC COURSE: "THE UNIFORM BUILDING Code for Architects" taught by William Justen, Director of Seattle Department of Construction and Land Use. Wednesdays 10/6 through 12/8, 7-9 PM. Learn the 1982 Code now! UW Continuing Ed, 543-5280.

Le Corbusier 1887

6

LECTURE: "CONTEMPORARY SWISS ARchitecture" by Dominic Marti, Swiss architect. UW Architecture Hall 207, 8 PM. Free admission (see Note on UW Lectures on UW page).

LECTURE: "CITYSCAPES" BY PAUL DORpat, author of two books of historic glimpses of Seattle. He focuses on Michael Burns' Seattle Photographs (on exhibit) and their relationship to the conventions of cityscape photography. Seattle Art Museum Pavilion, Seattle Center, 5:30 PM.

PHOTOS: DONN LEBER'S INFRARED BLACK & white photographs at Silver Image Gallery through Oct. 30.

OPENING NIGHT: CATHERINE WAGNER'S large-format construction photographs of San Francisco's Moscone Center, and Kevin Harvey's one-room installation. Equivalents Gallery, 1822 Broadway, 6-9 PM.

7

EXHIBIT: LARS SONCK 1870-1956, FINNISH architect of the National Romantic Period and influential in modern Finnish architecture. Sponsored by the Finnish consulate as part of the Scandinavia Today celebration. Don't miss this! Gould Hall, UW, Oct. 8-Nov. 5.

WPA EXHIBIT: "ART FOR THE MILLIONS: The WPA Era" includes drawings, paintings, and prints of the Depression era federal art program. Mural studies and proposals for courthouses, post offices, schools, and other work from that period. Carolyn Staley Fine Prints, through Nov. 9.

NORTHWEST ART: INCLUDING WORK BY Graves, Tobey, Stokes, Gilkey, Tompkins. Also charcoal drawings by Craig Lemley. At Whatcom County Museum, Bellingham, through Nov. 7.

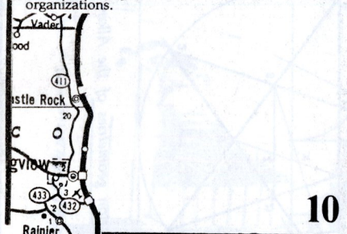
8

SYMPOSIUM: "RHYTHMS OF RITUAL: CREation and Context of African Art." How masks and other objects are made and how they are used in their culture. Sponsored by Ethnic Arts Council. At the Seattle Art Museum, Volunteer Park, 10 AM-4 PM. $10 EAC members & students, $15 museum members, $20 non-members. Call 447-4710 for info and pre-registration.

EXHIBIT: "SOFT GOLD: FUR TRADE AND Cultural Exchange on the Northwest Coast of America." Oregon Historical Center, 1230 SW Park, Portland. Through October.

COMPETITION: COMPACT HOME DESIGN. Entry Deadline Nov. 1. Contact Compact Homes, Garden Way Publishing, Charlotte, VT 05445.

9



ARCHITECTURE WEEK IN PORTLAND OCT. 10-17! Proclaimed by the Mayor of Portland! Events sponsored by the Portland AIA, Oregon School of Design, The Oregon Arts Commission, Portland State University, Portland Art Museum, The Oregon Arts Foundation, and many other organizations.

10

EXHIBIT: "ART AND ARCHITECTURE: DEsigning the 80's." A special exhibition focusing on the integration of art and architecture in Oregon. Part of Portland's Architecture Week - see the feature article in this issue. Lobby of the Pacific Northwest College of Art, 1129 S.W. Park. Sept. 15-Oct. 17.

FORUM: PER CENT FOR ART FORUM WITH coordinators of the 4 states which pioneered the program: Alaska, Hawaii, Oregon, and Washington. Education Building at Portland State Univ., 10 AM-1 PM. Free admission. Part of Portland's Architecture Week

PAINTINGS: RECENT WORK BY OLIVER Jackson, San Francisco Bay area artist. Seattle Art Museum Pavilion, Seattle Center, through Nov. 7.

11

SITEWORKS: SPONSORED BY PORTLAND Center for the Visual Arts. Various locations. Call 503-222-7107. Through Oct. 17.

ITALY LECTURE: "BUILDING CONSERVAtion in Milan, Venice, Florence, & Bologna" by Kristine Bak, Architectural Conservator, and John Kvapil, Associate, Jones and Jones. 2nd lecture in the NIAUSI series of lectures on Italy (see Oct. 5). AIA Chapter Office, 1911 First Avenue, 7:30 PM, $2 donation.

Christopher Columbus

Charles Sumner Greene of Greene & Greene, 1868

Cesar Pelli 1926

Richard Meier 1934

XII

SYMPOSIUM: THE NORTHWEST'S NEWEST school of architecture, Oregon School of Design, will be officially dedicated during Portland's Architecture Week and will sponsor a symposium entitled "Contemporary Architecture and Ideology," with speakers Anthony Vidler, Kurt Forster, Alan Colquhoun, and Kenneth Frampton. Dedication address by Pietro Belluschi, FAIA. Two-and-a half day conference, Oct. 13-15. $50. See the feature article on Portland Architecture Week in this issue, or contact the Oregon School of Design, P.O. Box 4601, Portland, OR 97208. 503-222-3727.

WORKSHOP: HISTORIC PRESERVATION and Downtown Redevelopment, sponsored by the Washington Trust for Historic Preservation. Doric Tacoma Motor Inn, Oct. 13-15. Call Holly Chamberlain for info, 622-3538. 10/13-15

13

SEMINAR: BID AND CONTRACT NEGOTIation for Architects, sponsored by the AIA. Call 622-4938 for info.

ITALY LECTURE: "PREVIEW OF THE 5TH annual Workshop on Architecture & Urbanism: Civita di Bagnoregio - Old Buildings, New People" by Richard Berg, Designer with Ibsen Nelsen & Associates. 3rd lecture in the NIAUSI series of lectures on Italy (see Oct. 5). AIA Chapter Office, 1911 First Avenue, 7:30 PM, $2 donation.

LECTURE: THE ART OF KENYA: FORM AND Freedom in Pastoral Artistry, by Dr. Rene Bravmann, at Puget Sound Power and Light Auditorium, 4th and 106th in Bellevue. Sponsored by Bellevue Art Museum, 8 PM. Admission free.

Sir Christopher Wren 1632

William Wurster 1895

SEMINAR: JAIL ARCHITECTURE, HOW TO Do It. Portland, Oct. 14-15, Boulder Colo., Oct. 27-28 and again Nov. 17-18. $375. Voorhees Associates Inc., 5796 - 51st St., Boulder, Colo. 80301, 303-530-2159.

LECTURE: "THE MOVING EYE: THE ENVIronment Designed as Sequential Experience" by Philip Thiel, Professor of Architecture, UW, Seattle Art Museum, Auditorium, Volunteer Park, 5:30 PM. Museum admission free today. 10/14

DRAWINGS: "URBAN OBSESSIONS:" ARchitectural drawings by Lars Lerup, Mark Mack, Stanley Saitowitz, and Barbara Stauffacher Solomon. At Philippe Bonnafont Gallery, San Francisco. Opens Oct. 14, through Nov. 14.

PICTURES: H. RAMSAY AND RANDY ERickson at Rubin-Mardin, Oct. 14-Nov. 9.

PAINTINGS: BY ROBERT C. JONES, UW ART faculty. Tacoma Art Museum, 12th and Pacific, Oct. 14-November 14.

STEWART HOUSE: GRAND OPENING. SPEcial events at noon. Call Pike Place PDA at 625-4764. 10/15

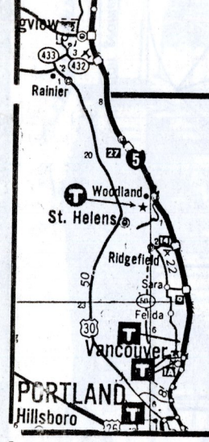
PANEL: "THE EYE OF THE BEHOLDERS" DIScussion exploring the relationships between Michael Burns' photographs of Seattle and the traditions of art, documentary, and commercial architectural photography. Panelists are Dick Busher, architectural photographer, Dennis Andersen, library specialist, Historical Photography Collection at UW, Ben Lifson, photography critic and historian, and Joseph Bartscherer, President of Photography Council of S.A.M. Seattle Art Museum Pavilion, Seattle Center, 7:30 PM, $1 Photography Council members, $2 non-members. 10/15

15

CONFERENCE: "COLLABORATIONS: ARTists & Architects Designing in the 80's." Exploring the relationship of artists and architects, with speakers Vincent Scully, Professor of Art History from Yale University, and Alice Aycock, sculptor. One-day conference Oct. 16. $25. See the feature article on Portland Architecture Week in this issue, or contact the Oregon Arts Commission, 835 Summer St. NE, Salem, OR 97301, 503-378-3625.

BEAUX ARTS BALL: "NEO-DECO" AT MIchael Graves' Portland Building, sponsored by the Oregon School of Design. Black tie or costume. $25 admission includes beer, wine, and hors d'oeuvres. O.S.D. 503-223-8757.

MEETING: SOCIETY OF ARCHITECTURAL Historians, on board the "Islander" en route to Port Townsend. Papers and lunch on the way, tours of Port Townsend, and dinner on the way home. Call 625-4503 for info. 10/16



17

LECTURE: "THE ART AND CULTURE OF ANcient Greece" by Dr. Lawrence Bliquez of UW Classics & Art History Department, focusing on the Museum's Classical collection. Seattle Art Museum, Volunteer Park, 3 PM.

TOUR: TIMBERLINE LODGE AT MOUNT Hood. Built in 1936-37 and furnished entirely by hand with wood carving, wrought iron, weaving, applique, painting, mosaic, and stained glass. Part of Portland's Architecture Week - see the feature article in this issue. 9:30 AM-3:30 PM, meet at the Portland Art Museum. $10 includes transportation and lunch. 10/17

LECTURE: "HATUMERE: ISLAMIC DESIGN in West Africa" by Dr. Labelle Prussin, Professor of Architecture, UW. Seattle Art Museum Auditorium, Volunteer Park, 5:30 PM. Museum admission free today.

PRESENTATION: OLSON/WALKER WILL present a proposal for Seattle's Waterfront, at the AIA Chapter meeting. Call 622-4938 for info.

NOMADS: "DOMESTIC ARTS OF THE URban Nomad," fabric and paper works by A.S. Loris. Accompanying the show will be Demonstrations of Nomad Occupation Techniques. Cerulean Blue Gallery. Opening tonight 6-9 PM.

MODERN FURNISHINGS: JOYCE MOTY AND Wendy Bawer at Roscoe Louis, Oct. 21-Nov. 9.

21

MEETING: SOCIETY FOR PHOTOGRAPHIC Educators Regional Meeting in Portland. Topics include Publishing Photographic Books and Art and Commercial Photography. Oct. 22-24. For info, John Barna, PO Box 1491, Portland, OR 97204.

Peter Cook of Archigram 1936

22

SEMINAR: FINISH CARPENTRY TECHniques. Sponsored by NW Owner Builder Center. 9 AM-4 PM. $45. Call 324-9559 to register.

FILM: "PATTERNS OF BEAUTY" AND "NOmad and City" from the "Traditional World of Islam" series. Seattle Art Museum, Volunteer Park, 3 PM.

PHOTO COMPETITION: FOR GROUP SHOW in December, sponsored by Yuen Lui Gallery. Submissions due November 6. For info 622-0991.

23

s birthday, 1881

LECTURE SERIES: "ISLAMIC TREASURES IN the Seattle Art Museum Collection," presented by Dorothy Lahr Museum Educator. 3 Sunday lectures: Islamic Ceramics on Oct. 24; Metal crafts on Oct. 31, and the Art of the Book on Nov. 7. 3:00 PM Sundays, $10 members, $15 non-members, individual lectures $3.50/$5. For info call 447-4790.

DEMONSTRATION: ISLAMIC CALLIGRAphy - the written word as an expression of faith and a work of art. By Dr. Walter Andrews, Near Eastern Languages at UW. Seattle Art Museum Pavilion, Seattle Center, 1-4 PM.

ITALY LECTURE: "TWO ITALIAN IDEAL Cities" by Dr. Norman Johnston, FAIA, Associate Dean, UW College of Architecture & Urban Planning. 4th lecture in the NIAUSI series of lectures on Italy (see Oct. 5). AIA Chapter Offices, 1911 First Avenue, 7:30 PM, $2 donation.

MINI-SEMINAR: "BARE BONES BOOKKEEPing for the beginning practitioner," sponsored by the AIA. At the AIA Chapter Office, 5-7 PM. Call 622-4938 for info.

FILM: "WOVEN GARDENS" - THE STORY OF Persian carpets. Seattle Art Museum, Volunteer Park, 5:30 PM.

LECTURE: "ORIENTAL RUGS OF THE HAJJI Babas" in conjunction with the exhibit at the Seattle Art Museum, Volunteer Park. 7:30 PM. Museum admission free today.

LECTURE: LUCIEN KROLL, BELGIAN ARCHItect, speaks on "Recent Work." UW Architecture Hall 207, 8 PM. Free admission (see Note on UW Lectures on UW page). See August/September ARCADE for a discussion of Kroll's work.

FRANK LLOYD WRIGHT: THE FINAL Wright portfolio from Japan, works framed and for sale. At the AIA Chapter Office, in Nov.

DESIGN CHARETTE: A WEEKEND DESIGN event under the direction of Lucien Kroll and with other notables as team leaders and jurors. For info 543-4180. 10/30-31

WORKSHOP: "PATTERN AND DESIGN" IN Islamic and Western cultures, focusing on visual arts, music, mathematics, and social studies. Geared to teachers, but open to everyone. Call 447-4710 for info and pre-registration. Seattle Art Museum, Volunteer Park, 9 AM-4:30 PM. $5 museum members, $7 non-members. 10/30

Orson Welles broadcasts "War of the Worlds"

OCTOBER '82 ARCADE NOVEMBER

National Popcorn Week, October 24-31

24

Picasso 1881

25

XXVI

Roy Lichtenstein 1923

27

Paul Rudolph 1918

28

29

30

Charles Moore 1925 Halloween

31

November is National Raisin Bread Month!

1

Election Day

ITALY LECTURE: "THE PALAZZO - AN URban Building Type for Kids from the Suburbs" by Ann Hirschi, Community Designer with The Environmental Works. 5th lecture in the NIAUSI series of lectures on Italy (see Oct. 5). AIA Chapter Offices, 1911 First Avenue, 7:30 PM, $2 donation.

Paolo Portoghesi 1931

II

BUNGALOWS: "THE BUNGALOW YEARS 1900-1920." Exhibit at Portland Architectural Preservation Gallery, 26 S.W. Park. Details, drawings, photos, and history of this well-loved western house type. Through December.

3

SPECIFICATIONS COURSE: INTENDED FOR architects, engineers, or building designers who prepare construction specifications. Held on UW campus Nov. 4-6. UW Continuing Ed, 543-5280.

PRINTS: BY BILL RITCHIE, AT STONE PRESS Gallery, through Nov. 30.

4

EXHIBIT: PAPER CONSTRUCTIONS BY Paula Griff and watercolors by John Mansfield at Jackson Street Gallery, through Nov. 30. 11/5

5

SEMINAR: CONSTRUCTION MANAGEment. Sponsored by NW Owner Builder Center. 9 AM-4 PM. $45. Call 324-9559 to register.

SYMPOSIUM: "RUGS OF THE ORIENT" A day-long symposium for those interested in collecting Oriental rugs, including panel discussions and informal discussions with rug specialists. Seattle Art Museum, Volunteer Park, 10 AM-4 PM. Call 447-4710 to pre-register: $15 Museum members, $20 non-members.

LECTURE: BILL RITCHIE SPEAKS ON PRINTmaking at the Stone Press Gallery, 4 PM.

LEONARDO AT THE HENRY GALLERY, UW. Don't miss this! The exhibit is the collection of the late Countess de Behague of Paris, and includes five works by Leonardo da Vinci, including the "lost" Salvator Mundi. See article on UW page. Opens Nov. 6, through Jan. 16.

6

Lewis and Clark see the Pacific Ocean for the first time, at the mouth of the Columbia, 1805

MAGIC BOXES: HISTORY OF THE DEVELOPment of home entertainment, including music boxes, phonographs, radios, and television. Whatcom County Museum, Bellingham. Nov. 7-Jan. 16.

7

8

ITALY LECTURE: "AN UNDERGROUND Tour of Italy" by Thomas Bosworth, FAIA, Professor, UW Department of Architecture. Final lecture in the NIAUSI series of lectures on Italy (see Oct. 5). AIA Chapter Offices, 1911 First Avenue, 7:30 PM, $2 donation.

IX

10

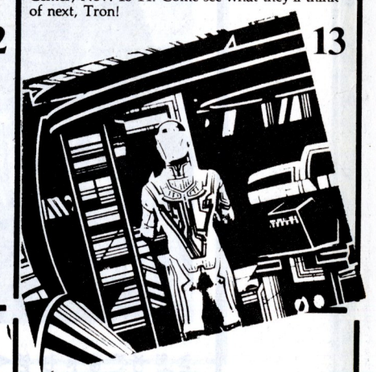
SEMINAR: CREATIVE DESIGN APPLICAtions for Italian Ceramic Tile. Co-sponsored by Design Center Northwest and Seattle Chapter AIA. 6:30 PM, at the Design Center.

11

Frank Furness 1839

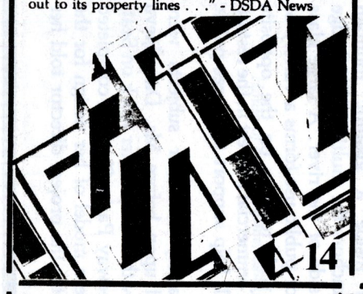
12

COMPUTER FAIR: AT THE PACIFIC SCIENCE Center, Nov. 13-14. Come see what they'll think of next, Tron!



13

QUOTES TO PONDER: "VIRTUALLY EVERYone agrees that a tall, slender, graceful building is far better than a short, squat building constructed out to its property lines . . ." - DSDA News



14

Georgia O'Keeffe 1887

15

LECTURE: VICTOR PAPANEK, AUTHOR OF *Design for the Real World*, speaks on "Design for Human Scale." Sponsored by Seattle Design Association in conjunction with the Industrial Society of America. 7:30 PM. Call 322-2777 for location and info.

LECTURE: "FUTURE OCEAN SPACE DEVELopment" by David Fordon, Architect. UW Gould Hall 322, 8 PM. Free admission

16

17

BOOKS: SEATTLE ANTIQUARIAN BOOK Fair. Exhibit and sales of rare and old books, prints, and maps. Flag Pavilion, Seattle Center. Nov. 19-21. 682-5363 for info.

18

19

Ian McHarg 1920

20

21
28

22
29

23
30

Andrea Palladio 1508

Mark Twain 1835

Winston Churchill 1874

Morris Lapidus 1902

Thanksgiving

HUNDERTWASSER LECTURE: COMING UP in early December, date to be announced. See the UW page for more on this fascinating artist and architecture critic. Watch the December/January ARCADE, or phone 543-4180.

DRAWINGS: ROBERT MORRIS, AT SEATTLE Art Museum Pavilion, Seattle Center.

LOGGING IN THE NORTHWEST: AN EXHIbit with photos by Darius Kinsey. At Museum of History and Industry, through Jan. 30.

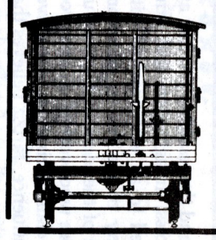
PILCHUCK: ANNUAL GLASS SHOW AND sale, at Traver Sutton Gallery, Nov. 28 till Dec. 24.

WORLD PREMIERE: "THE BEST CHRISTMAS Pageant Ever" opens Nov. 26, through Dec. 30.

26

ELECTRIC CARS: SHOW AT PACIFIC SCIence Center, Nov. 27-28.

MODEL RAILROADS: SHOW AT PACIFIC Science Center, Nov. 27-28.



27

EIGHT COTTAGES

. . . continued from page 1.

the project and the resulting product attest to success. Imagination and time were allowed to all who worked with Jarosz. Many of the custom solutions evolved out of the ideas that sprang up on site. Those who worked on this project proudly claim their share of involvement and influence. Jarosz believes that "the final feeling you get from a place is all that really counts," and judged on that criteria, this place definitely counts! The people who worked here feel as good about the place as those now living in the cottages.

Time and loving care are luxuries in this economic environment. Jarosz was well aware of his unique opportunity to take a risk; but it paid off. When the remaining two cottages sell, Jarosz will have doubled his money. The cottages went on the market as condominium units in March, 1982, and so far, the asking price has been met. Prices ranged from $67,000 to $75,000 (for the ones with full basements), perhaps shocking for 850 square feet. But the purchasers are a special breed who feel "small and beautiful" has real worth. The return on their investment, in urban and human terms, is high.

This project does not offer a solution to our need for more lower-income housing on Capitol Hill, but it addresses well the matter of urban function and character in the area. A number of developers had offered Jarosz a market-value price for the site with intentions of leveling the cottages and constructing high-rise condominiums. You only need to glance around the neighboring blocks to see the devastating effect this approach is having on the historical fabric of Capitol Hill. Directly behind the cottages, a cold, brutalistic high-rise has stood empty for two years; it is a particularly poignant contrast between the lifeless and the vital.

Sentimentalism? No. This is a healthy act of restoration or renovation. The old structures have been integrated back into the mainstream of the community's present. Although their basic form has been retained and their normal, natural use continued, interior and exterior changes have these cottages saying something they never uttered before. A creative, contemporary expression and a continuity of "place" have united. Here, too, is the conservationist's dream come true. Entire materials for two cottages were salvaged from demolition sites. What looks like aggregate concrete under the wood-burning stoves is actually stones from Alki Beach, brought in by the bucketful. On one cottage that appears to be "melting," the fanciful siding patterns utilize all the siding scraps from the project. Nothing was considered waste; nothing was left over.

Beyond the issues of vital restoration or sensitive conservation, the project is thought-provoking. Concepts of urban housing and community are challenged. This is a small, definable neighborhood with a cohesive identity that feels safe and cared for. With the semi-private lane and eight front stoops, it is a primer on the transition between public and private space. Some post-modern tenets are at work here: the capability of architecture to be humorous and sensual, to be a "story-teller," and to use a revival of decorative enrichment for variety at the human scale.

Finally, this project is a reminder that as the street goes, so goes the city. Monumental buildings and public landmarks can give a city focus, but the quality of the environment at street level gives a city life. The vision of a project which is economically feasible, yet generous to the pedestrian, has become a reality on Summit Avenue East.

S. M. Shearn

S. M. Shearn received her degree in architectural theory at the University of Washington. She is now en route to New York City.

DANADJIEVA

. . . continued from page 1.

Ms. Danadjieva began doing open space design in the United States after being educated as an architect in Bulgaria. With Halprin's firm, she became associated with urban plazas; since then she has widened her scope to include river studies and large-scale urban space planning. She is fascinated by the flow of rivers, cars on a freeway, and people. Common to all her works are strong, natural forms and intricately interwoven systems of people, plants, and water. A reverence for the sacred and dramatic events in nature is the essence of her design inspiration. The success and strength of Ms. Danadjieva's designs are based on her understanding of how these natural elements can be translated into open space design.

Ms. Danadjieva seeks the comprehensive overview, the big picture, the view of the site from a helicopter. Demonstrating her preference for perspectives instead of plans, many of the projects presented were dramatic renderings in both color and black and white as viewed from above. Her master plan study of the dramatic and beautiful James River at Richmond, Virginia recognizes the natural power of the river by focusing on the water and the existing natural rock formations in the river. The liability of a required flood wall is planned as a design asset. The Richmond Wall will be transformed by design into an amenity enjoyed by many, as the Great Wall of China is. The wall will be sculpted into a series of terraces with a densely planted promenade on the river side and fountains and more urban plazas on the city side.

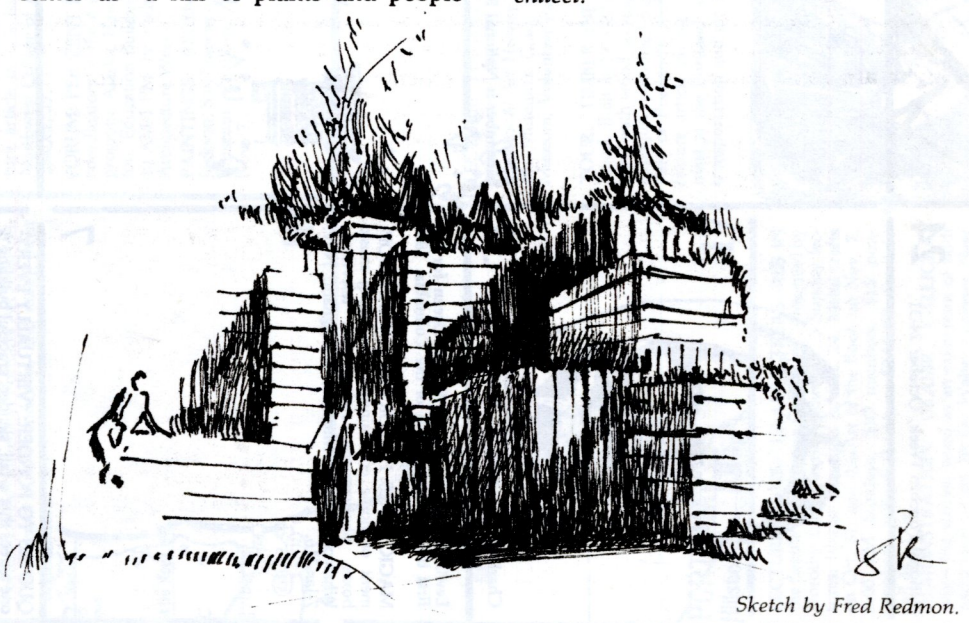
Unable to work unless inspired, Ms. Danadjieva often finds design concepts in surrounding nature or in historical and cultural traditions. This approach fostered the boldest project she described. Limestone quarries in Indiana were the beginning of design concepts for a semi-covered bridge that combines plantings and people. A restaurant is planned inside a gigantic fountain which anchors the multi-leveled bridge to one side of the river. A large glass house for public use forms a variety of spaces with terraces on the opposite bank. Commercial interest in the restaurant will help support this large public space.

A variety of other subjects were touched upon before Ms. Danadjieva closed with a story of her work on Seattle's Freeway Park. She had completed at home a model of her design for the Park after the project director told her not to finish that portion of the office model. Later, her model (completed with the assistance of her architect husband) was used to convince Seattle to build the Park as she desired.

We can look forward to observing the evolution of the convention center design that Ms. Danadjieva will be working on with TRA and Howard Needles Tammen and Bergendoff. She described her concept of the convention center as "a hill of plants and people hanging over the freeway." Let us hope that Seattle's maternal instincts will nurture another great design response in the convention center over one of Seattle's great liabilities, Interstate 5.

Jestena Boughton

Jestena Boughton, a graduate of the University of Pennsylvania's Master of Landscape Architecture program, is currently working at Jones & Jones as a landscape architect.



Sketch by Fred Redmon.

Observations On The First Competition

Blueprint: for Architecture regularly initiates competition projects to inspire discussion of greater design possibilities for Seattle. The author has submitted this review to continue the dialogue.

After studying the projects published in "The First Competition: The Last Market Parcel," *ARCADE*, August/September, 1982, I am left thinking that a synthetic analysis of what exists at the scale of the city, the neighborhood, and the site is missing from each. By providing a clear understanding of Seattle's urban fabric, such an analysis could sponsor a variety of architectural projects obtaining formal and functional success at these three scales. This writing proposes at least some pieces of this analysis as a guide to further thought and work.

The use of Seattle's street grid is not uniform throughout the city. Outside the Central Business District the grid is differentiated hierarchically. Its arterials are used for movement at the scale of the district and city. Its side streets accommodate movement and habitation within distinct neighborhoods. Inside the Central Business District west of the freeway, the roughly parallel streets of the grid are evenly used. An arterial/side street differentiation does not exist downtown. Clearly then, the character of any given street within the city grid changes over its length. As an example, Madison is a major crosstown route. It touches numerous neighborhood commercial developments. It serves to collect traffic from smaller streets of neighborhoods through which it passes. Between the freeway and First Avenue, however, it is more or less the same as the other east-west streets around it: Marion, Spring, and Seneca. No east-west street in downtown Seattle assumes primary importance in the city plan.

The hills of Seattle nearly prohibit confined axial views; they offer instead a series of panoramic vistas.

Stewart and Pine Streets, which figure prominently as formal generatrix in the Finne and Hook and the Owens schemes, are streets of the same broken order. Both are wide and well-trafficked circulation routes to downtown. East of First Avenue they serve to interconnect the whole of downtown; west of First they connect the market proper and its near neighbors to the diversity up the hill. The lines of the grid continue through to Pike Place only graphically. Stewart and Pine west of First Avenue link the market to the grids which end at First.

The hills of Seattle nearly prohibit confined axial views; they offer instead a series of panoramic vistas. Looking west one's view seems to pass over city roofs as much as between city walls. In addition, the walls which edge a line of sight are most often composed of facades of disparate size, height, and scale. Occasionally the street wall is broken at the ground by a parking lot. These phenomena clearly do not aid a reading of uniform enclosure necessary to the production of plastic space. In Seattle a route is not known by the "rooms" of the city through which it passes. There is no hierarchically ordered progression of plastic public volumes to contradict the evenness of the downtown grid.

At their western endpoints Stewart and Pine Streets do not offer, suggest, nor require any additional culmination or axial focus. The latent focal qualities of these streets within downtown east of First Avenue are entirely compromised as they cross First. In terms of scale, grade, character of street wall, and function, Stewart west of First is more like Pine and Virginia west of First than Stewart east of First and vice versa. The size of First Avenue as a cross street further disconnects upper Stewart from lower Stewart and upper Pine from lower Pine.

The convergence of Stewart and Pine has only minor functional and formal impact on the market. The street ends locate secondary entrances to the arcade and little else. This testifies to the connective qualities and denies the axial power of Stewart and Pine streets at Pike Place.

What is important at the foot of Stewart and Pine is the market arcade itself and the ancillary marketing and shop spaces on the east side of Pike Place. In spite of the absence of any grand or monumental gesture, there can be little doubt that the market is a distinct and memorable place within the city. The arcade, though relatively low, extends for considerable length and makes evident the presence of a variety of commercial and social activity not typical to downtown. It is unique. The market is principally the arcade. One can surmise as much by looking about: the arcade as built has a legibility which correlates well to the organization of the marketing activities it houses.

At present Western Avenue at PC-1 . . . has no positive identity . . .

Since the market has an identity which is not fully separable from its physical configuration, any programs and buildings for PC-1 must support and complement this identity. New work must meet the market gently and with deference. This analysis does not preclude the choice of a large building program for that site. It does, however, suggest that any such program should be sited and developed primarily with respect to the market, the park, Western Avenue, and Fix-Madore, that is, with respect to architectural facts directly adjacent to the PC-1 site. Site planning for the Finne and Hook and the Owens schemes derives principally from mistaken valuations of street geometries. In emphasizing issues of the city's "grid" they ignore the balance of what is built near PC-1.

At present Western Avenue at PC-1 is circulation space through the city. It has no positive identity, no life of its own as a street. Three elements essential to the creation of such a life are: the establishment of a population of users and inhabitants, the construction of a workable and memorable physical environment for this population, and the appropriate physical connection of what is built to what exists.

Locating a residential or commercial population there is the first step toward creating urban vitality along Western Ave. People must go there to meet, see, live, play, think, work, or buy. In so doing they must join rather than eclipse the current population. One can imagine proposals that attract either a continuous stream of infrequent users or a smaller number of repeat users that would complement existing activity in the neighborhood. An art museum with associated commercial galleries is an example of the first case; a public school of adult education, or a diverse community of shops, houses, and business are examples of the second. Limited pedestrian and vehicular access argues against programs periodically bringing huge crowds to the neighborhood. Nor can the successful patterns of market life be complemented by occasional invasion. A 4000-seat auditorium is an inappropriate proposal, although a smaller building for performance might add life to the area.

Not one of the drawn projects presents the development of PC-1 as seen from Western Avenue as an issue of primary importance for site planning.

The urban street is the best extant model to guide the development of any chosen program of building and use at PC-1. The writing of Jane Jacobs and Oscar Newman and the drawn research of Leo and Rob Krier and Maurice Culot provide adequate discussion of this point. In brief, Jacobs argues: streets on which a variety of uses occur are livelier than homogenous streets. The coming and going of people on a street make it safe and vital. Private windows looking onto a street provide passive supervision of street activity. Outdoor public space functions effectively and securely when it is adjacent to the street and connected to other elements of the neighborhood by the street. These arguments suggest that all programmatic elements proposed at PC-1 have their primary entrances through a street wall fronting Western Avenue. Further, any openings to the remarkable westward view ought not remove activity and movement from the street. Rather they should give pause and highlight to the activity on Western. Site planning should take full advantage of the street's potential as a public space to connect PC-1 to the market, park, and waterfront.

Not one of the drawn projects presents the development of PC-1 as seen from Western Avenue as an issue of primary importance for site planning. Finne and Hook's winning scheme does not illustrate the new elevations for that street except by implication. Nor is there any intimation of what program fills the buildings at the street level. The scheme devalues Western Avenue by diverting pedestrian traffic at the site's north end away from the existing street.

Two-sided streets typically work better than one-sided streets.

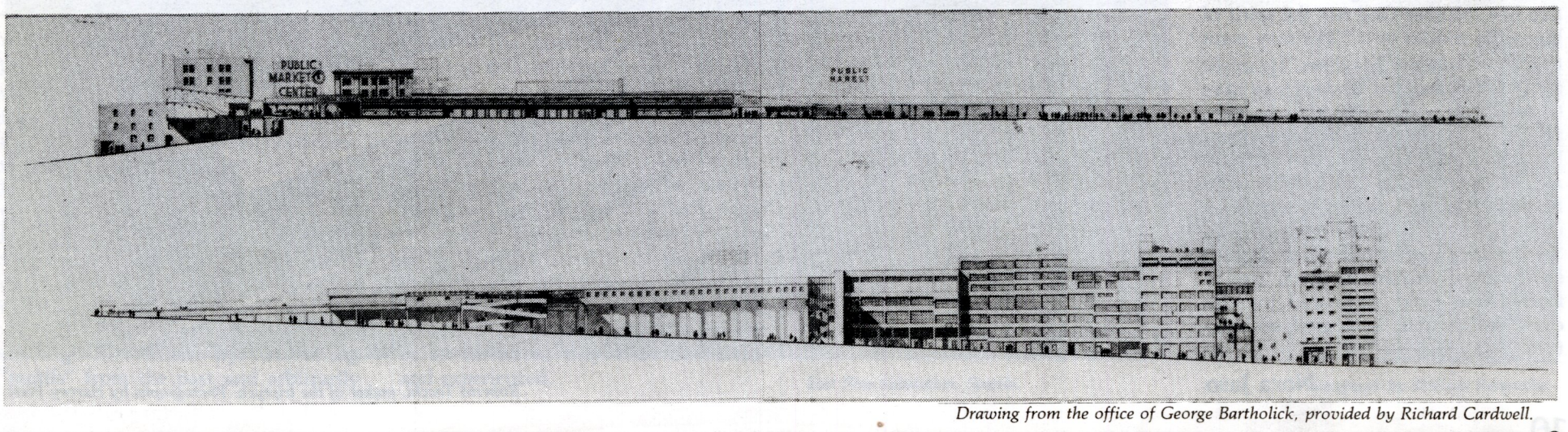
The provision of two bridges from the market to the amphitheater also removes movement from the street. Further, these bridges would not likely amplify the ambiance of Western Avenue when seen from below. In short, two of the three major parti elements of the Finne and Hook project generate life on the street frontage of PC-1 as an afterthought. A simple question to these designers is: how might an amphitheater be sited to generate activity on Western Avenue, meet the market without severing it, and respond to the park on the north? This is not an insoluble question.

Two simple interventions might have affected some of the connection between PC-1 and the market that the winners so desired. Both, however, were lost on the published competitors. No one proposed alteration to the east side of Western Avenue opposite PC-1 in concert with development of the site. Narrowing the street slightly and building against the market's blank backside beneath the arcade would improve the condition of Western. Two-sided streets typically work better than one-sided streets. Nor did anyone propose extending the market arcade south along Pike Place to the corner of Western and Virginia. Such an extension could support the economic vitality of the market and preserve its formal integrity. It would also connect the market to Western and the park more effectively than any of the published schemes do.

Proposals of this scale would begin to work for the neighborhood, while they acknowledge the larger city. Only a thorough site analysis can clarify the scales of appropriate work. The brief period of competition cannot excuse the omission of a full analysis from proposed projects. Urban design cannot produce Architecture, if it ignores the built city. Attractive images offer no durable substitute for Architecture.

A. Eugene Sparling

Gene Sparling, a U.W. and Columbia graduate, is a Seattle expatriate living in New York City.



Drawing from the office of George Bartholick, provided by Richard Cardwell.

Waiting For A Rainy Day

Friedensreich Hundertwasser, artist and passionate critic of architectural design and design process, is expected to sail into Puget Sound later this fall. Students of the U.W. College of Architecture and Urban Planning have invited him to speak on his proposals for "ecological architecture."

Friedensreich Hundertwasser is an artist, a painter. You've seen his work. I know you have. It is a world of glittering, glowing color and unhardened lines. His first name means "rich in peace." His second name means "dammed-up water." He says, "You can dam up water until it bursts free. (It) develops very strong power." His third name, Regentag, means "rainy day." Rain is a theme that runs through his work. "A cloudy, rainy day is the kind I like best. On a rainy day, colors begin to glow. When it rains, I'm happy. And when it rains, I know my day is beginning." He gave this name to his boat, an old wooden cargo cutter he liberated from 60 years of hauling salt and sand between Africa and France. He cut and colored it back to life. He anchors it off New Zealand by a 700-acre nature reserve where he plants trees. He is a world-wanderer, changing hemispheres with the seasons. He wears odd pieces of colorful clothing. He paints wherever he is and doesn't need more than a sack of tools to set up a studio along a stream, in his lap, or on your kitchen table.

Hundertwasser has taken it upon himself to rail emotionally against architecture which breaks the individual, architecture that is clean, sterile, and anonymous. He eschews the straight, hard line. In 1969 he issued his Manifesto for the Boycott of Architecture. He expounds a doctrine against cities, which includes Baumpflicht (Duty to Trees) and Fensterrecht (The Right to Change Your Window). He exhorts the apartment dweller to lean out his window and paint as far as he can reach, to distinguish himself from his neighbors, "the tame cattle."

In the early 70's Hundertwasser was invited to speak at the opening of a student home in the Dobling district of Vienna. It was, as he called it, "terrible, terrible architecture," so he gave his speech in the nude, "telling the students they should revolt against where they had to live." In 1981 he presented the world with models for three organic dwellings that have an affinity with Dilettante chocolate castles and the secret cravings they answer.

Hundertwasser is coming to visit the University of Washington in December. Should we be fearful of the encounter? He might say, "The straight line is a heathen, immoral thing . . . not a creative line. Neither God nor the spirit of humanity resides in it." We may want to throw away our Maylines. He might speak of Fensterrecht, and we may have to lean out our apartment windows, scrape at the plaster, and paint everything pink as far as we can reach. He may even announce that today's architect is incapable of making habitable architecture, that our designing is "planned mass-murder by premeditated sterilization." We will be encouraged to forsake our rigid ways and join his cause for organic, ecological architecture.

Nora Jaso

Leonardo At The Henry

Imagine that a painting by Leonardo da Vinci were to disappear. Suppose that there were copies of such a masterpiece. Suppose that historians had reason to believe that Leonardo da Vinci had indeed painted it, but now it was lost. Then imagine the excitement if this masterpiece were rediscovered. Now, imagine that you are standing in front of a hauntingly beautiful portrait of Christ, and that this painting has, after intense scrutiny, proved to be Leonardo's lost masterpiece. This is the story of the *Salvator Mundi* of Leonardo da Vinci which has now been identified with a painting in a private collection in Paris. This painting of the "Savior of the World" is the centerpiece of an exhibition at the Henry Art Gallery of the University of Washington from November 6, 1982 to January 16, 1983. The exhibit is of the collection of the late Countess de Behague of Paris and includes four other works by Leonardo and works associated with him by other artists.

The reason that the general public has never heard of the *Salvator Mundi* painting is that it was hidden away in a convent in Nantes, France, from the early 16th century until the end of the 19th century, when the French convents and monasteries were dissolved. The painting was then bought by the Baron de Lareinty, who sold it in 1902 to the Countess de Behague, great-aunt of the present owner, the Marquis de Ganay. The Countess was an art collector and *aficionada*, amassing the world's largest privately-owned collection of works by Leonardo. She believed throughout her life that her *Salvator Mundi* painting was by the hand of Leonardo himself, but even so, no serious effort at authentication was made until 1972.

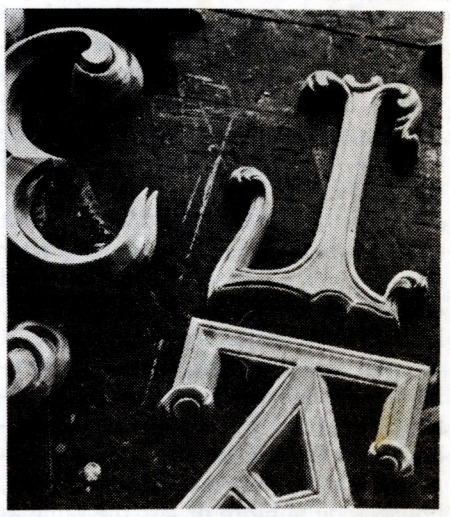
Scholars have always believed that Leonardo had painted a representation of a Savior of the World in which Christ is portrayed with His right hand raised in blessing and holding the Globe of the World in His left. The existence of an etching on which the artist wrote in Latin "Leonardo da Vinci painted the original which Wenceslaus Hollar etched in 1650" has long supported the opinion. Moreover, there are seven known direct copies plus numerous variations of the subject painted by pupils of Leonardo and members of his circle. In 1935, Lord Kenneth Clark, famous for his *Civilisation* television series and his books on Leonardo, identified two of Leonardo's drapery studies at the Royal Library at Windsor Castle as being preparatory drawings for such a painting. However, the original was assumed lost until the results of my research were published in 1978 in the journal *Arte Lombarda* in Milan, the city where Leonardo had spent 25 years of his life and where probably the *Salvator Mundi* was painted.

Documentary evidence points to the painting having been completed by Leonardo about 1513-14 as the result of a commission by Louis XII, King of France, who desired an iconic representation of Christ for his private devotional altar. The *Salvator Mundi* was then donated to a convent as a votive offering upon the death of Louis' wife, Anne of Brittany. There it remained, unknown but for Hollar's copy made some 130 years later.

In order to determine the authenticity of the painting as a Leonardo, it was necessary to compare the *Salvator Mundi* physically and stylistically to an unquestioned work of the artist. Because of its subject, general composition, and date of execution it was inevitably linked to the *St. John the Baptist* at the Louvre Museum in Paris. In 1972 side-by-side comparisons of X-rays of the *Salvator Mundi* and *St. John* were made at the Laboratory of the Louvre. It was immediately apparent that the wood panels on which they were painted are identical. Madame Madeleine Hours, Director of the Laboratory of the Louvre, called it a "French nut wood," until then known to have been used by Leonardo exclusively for the *St. John*, while all his other paintings are on Lombardy poplar. Additional X-ray analyses conducted by Madame Hours revealed shadow patterns which she said indicated the techniques of painting were identical in the *St. John* and the *Salvator Mundi*, techniques used by Leonardo during the last years of his life.

A series of infrared photographs revealed the various stages and the artist's methods of construction . . .

Tests under monochromatic sodium light and ultraviolet rays showed that the painting needed to be cleaned of old



varnish and also revealed some overpainting and retouching done after Leonardo's time. Finally, the penetrating power of infrared radiation was used on the *Salvator Mundi*. A series of infrared photographs revealed the various stages and the artist's methods of construction — even the drawing he made on the wood panel before he began to apply the oil paint could be seen.

Because thick yellow varnish made it impossible to study the painting closely with the naked eye, it was carefully cleaned by a conservation expert, Madame Sylvaine Brans of Paris. Such

Roberto Tacchi, maker of the triptych. Photographs by Harvey West.

conservation allows us to come as close as possible to seeing what the artist saw, which later became obscured when the protective coat of varnish on top of the painting began to discolor and subsequent retouching and over-painting altered its appearance. After cleaning, the beauty and subtlety of Leonardo's original painting were breathtaking. Christ's right hand, raised in blessing, seems to come right out of the painting into the viewer's space.

Even more striking is the vibrance of the colors. We have become accustomed to the dark, almost sombre appearance of old master works which have darkened due to exposure to natural light, but Christ's vestment is a brilliant flame red, a color traditionally symbolic of the Passion. The original colors in the *Salvator Mundi*, unlike those in most of Leonardo's widely known paintings, seem to have retained their freshness and faded little because of its long placement in a convent far from natural light and the protection of an extremely heavy coat of varnish. Now, in order to protect the painting, Madame Brans has applied a glossy transparent retoucher's varnish which allows Leonardo's own work to be readily seen.

A unique aspect of the exhibition at the Henry Gallery is that the *Salvator Mundi* will be placed in a handmade replica of its original 16th century altar. The altar is based on one shown in a manuscript illumination in the *Book of Hours of James IV of Scotland*, of about 1505. It shows the King kneeling in prayer before a small altar topped by a triptych (a three-part altar-piece) that holds a *Salvator Mundi* identical in composition to that of Leonardo's. The altar cabinetry is being handmade by

The hand-carving of the triptych . . . is the work of Roberto Tacchi, a seventh-generation Florentine carver who now lives in Seattle.

Albert Baab and Ransom-Baab of Seattle. The hand-carving of the triptych and of the coat-of-arms, showing King Louis and his wife Anne on the altar frontal is the work of Roberto Tacchi, a seventh-generation Florentine carver who now lives in Seattle. It is a masterpiece in itself.

It is of the utmost importance that the viewer of the exhibition be able to see Leonardo's *Salvator Mundi* in the artistic and religious setting for which it was intended. Leonardo's mastery enabled him to produce a painting of Christ the Savior of the World of sublime beauty and nobility, one imbued with a sense of humanity and compassion. It is best described in Leonardo's own words: "Mortal beauty passes away, but not that of art."

Joanne Snow-Smith

Joanne Snow-Smith is a professor of Art History at the University of Washington.

Tickets are on sale starting October 1 through Ticketmaster Northwest, Seattle, and eleven suburban outlets. For more information or charge by phone, call 206-628-0888, or, toll free, 1-800-562-4988. Bon, VISA, and MasterCharge accepted.

Architecture Week In Portland

For those of us who thrive on a celebration of architectural events, Portland will be the place to be during the second week in October. The Mayor of the City, no less, has proclaimed that week "Architecture Week," and many city and state arts and design organizations plan action-packed and star-studded events.

The Portland Chapter of the American Institute of Architects will hand out their annual honor awards in an open-to-the-public ceremony which will include a critique of the entries and a reception after the awards presentation. Judges include solar architect David Wright, Gordon Walker of Olson/Walker Partners, Seattle, and Stephen Ostro, Executive Director of the Portland Art Association. The ceremony will be held at the Berg Swann Auditorium at 7 PM on Tuesday evening.

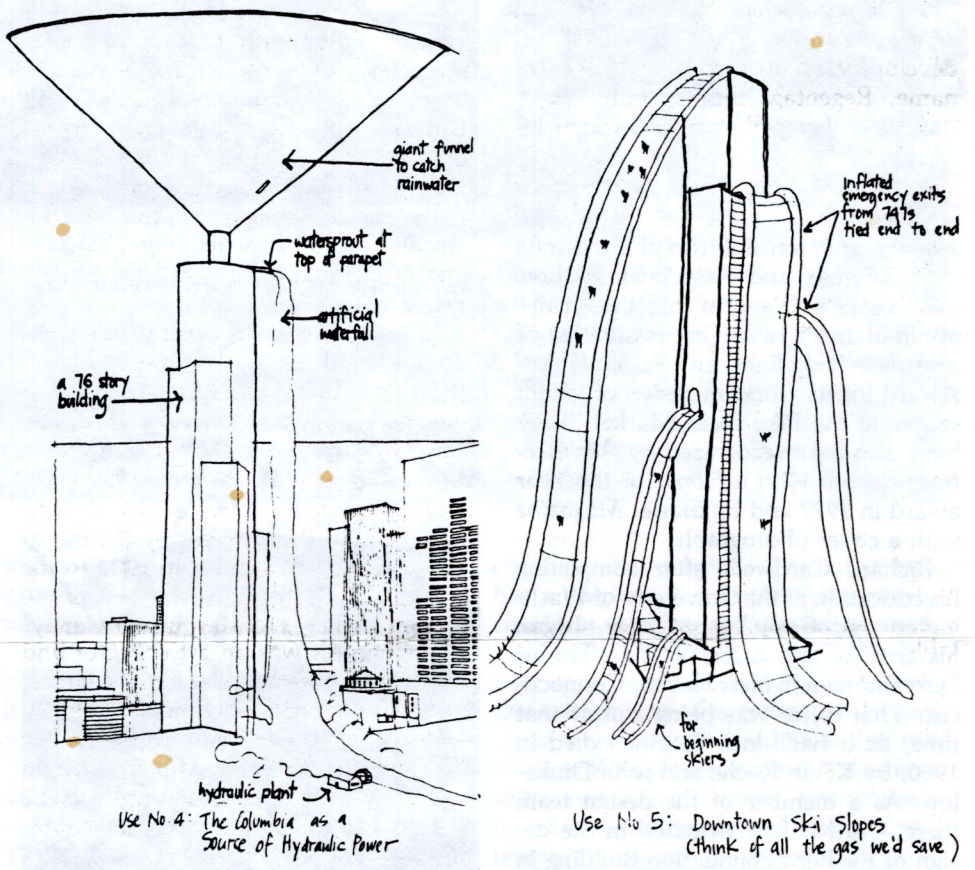
(The A.I.A. in Portland is now in new digs at 615 Southwest Park Avenue, which will include a small bookshop and exhibition gallery. Their first planned show is antique architectural books.)

On Wednesday evening Pietro Belluschi will give the major address at the official dedication ceremony for the Oregon School of Design, the Northwest's newest school of architecture. The dedication is the kick-off for O.S.D.'s two-day symposium called "Contemporary Architecture and Ideology," to be held on Thursday and Friday. The symposium's aim is "to identify and criticize the ideological content of modern architecture, as well as to discuss the extent to which architects can exercise an ideological impact through their work." Speakers include Anthony Vidler of Princeton, Kenneth Frampton of Columbia, Alan Colquhoun of Princeton and Kurt Forster of MIT and Stanford. In addition there will be juried presentations of professional and student work.

The symposium promises to be a stimulating combination of academic devil's advocates and professional pragmatism. On Saturday Vincent Scully, Yale Professor of Art History, and Alice Aycock, sculptor, will explore historic and contemporary relationships between artist and architect. Events on Sunday will also focus on the collaboration of artists and architects. A fitting grand finale to this architectural celebration will be a Beaux Arts Ball, "Neo-Deco," to be held in Michael Graves' Portland Building. Dress for the gala is black tie or costume.

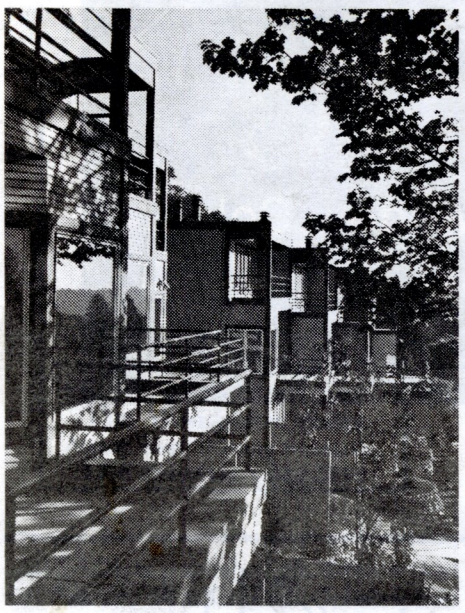
How can you stay away? For more information on any or all events, contact the Portland AIA at (503) 223-8757, the Oregon Arts Commission at (503) 378-3625, or the Oregon School of Design at (503) 223-3727.

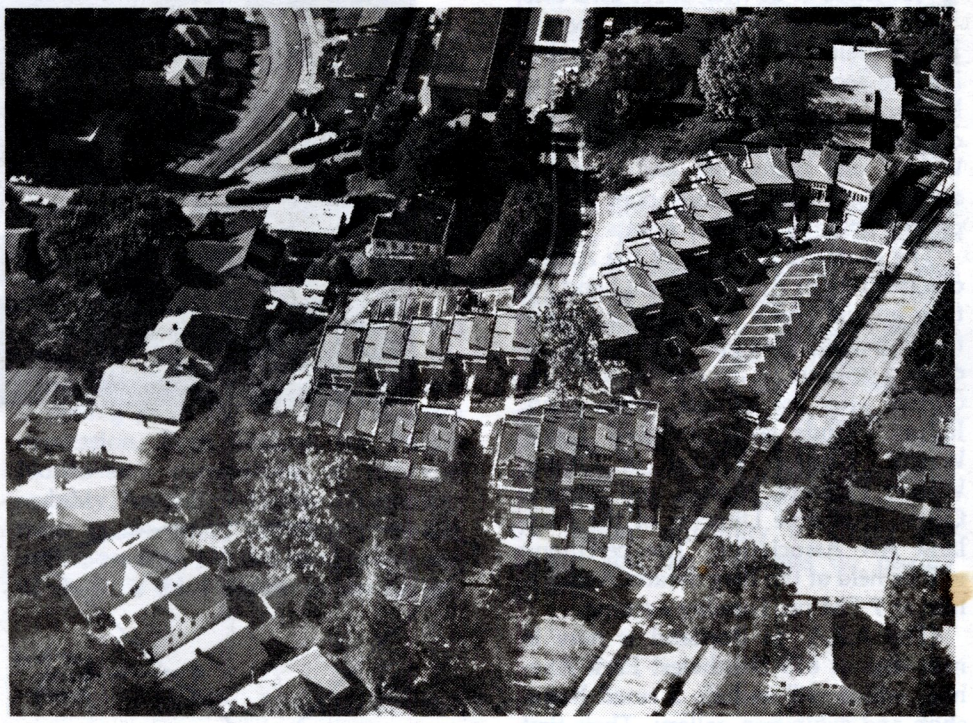
K.D.



From 101 Good Uses for a 76-Story Building by Olivia Yang.

CARDWELL/THOMAS & ASSOCIATES





Taylor Place Condominiums, Seattle, WA. (1982). The building steps down a steep east-facing slope, providing each unit with a generous terrace facing the view. Project Architect, Lloyd Francois.

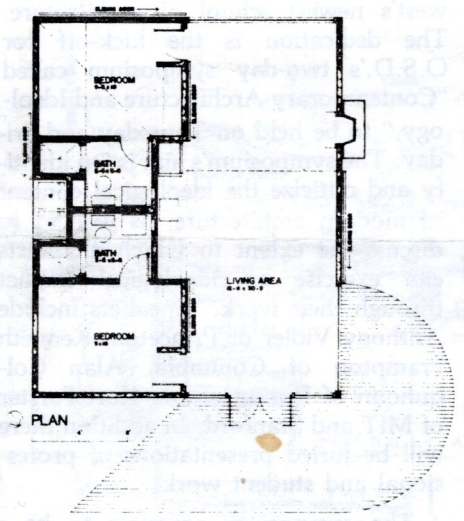
Woodland Place Townhouses, Seattle, WA. (1981). One of the few examples in Seattle of a true townhouse development where the land was fully subdivided to be sold with the units. The use of materials, color, landscaping, and careful siting all serve to relate this project to the surrounding neighborhood. Project Architect, Ray Studebaker.

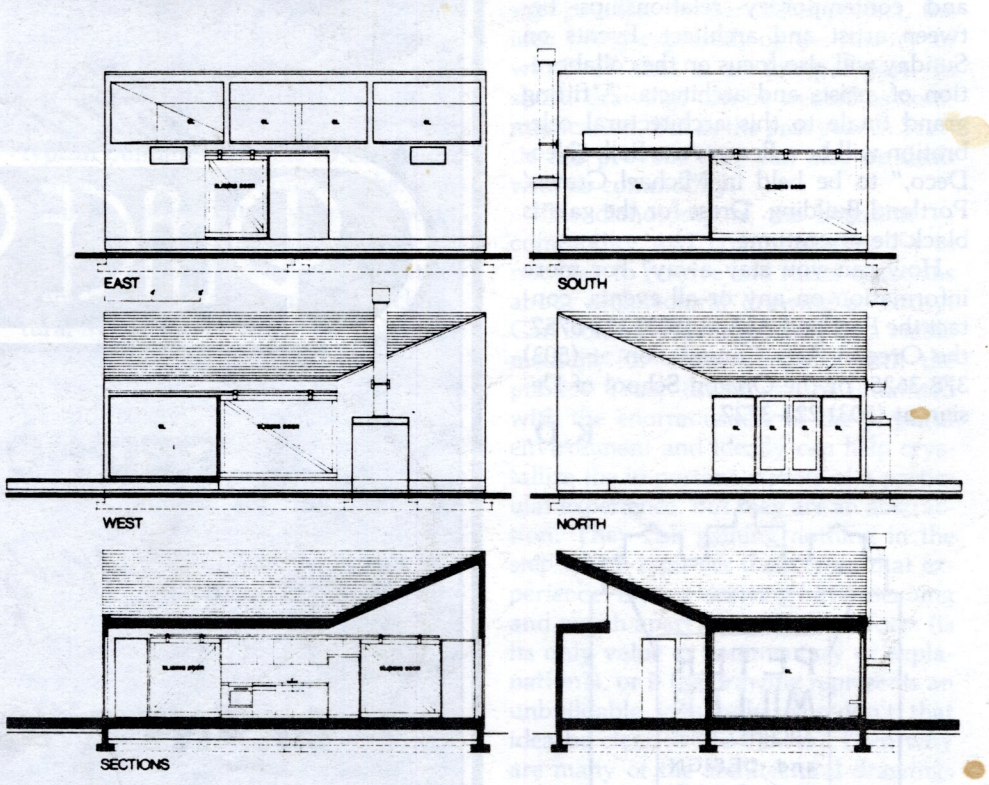
The architectural firm of Cardwell/Thomas and Associates is three years old, and in that time it has accumulated a rather impressive list of awards, including an AIA Honor Award for its work on design of tenant spaces in the Pike Place Market. They have also been recognized by *Architectural Record* with a House of the Year award in 1977 and by *Sunset Magazine* with a cover photograph.

Richard Cardwell, after completing his education at the University of Washington and Cornell University, began his architectural career at the office of Eero Saarinen in New Haven, Connecticut. That office was being run at that time, as it had since Saarinen died in 1960, by Kevin Roche and John Dinkeloo. As a member of the design team there, Cardwell participated in the design of the Ford Foundation Building in New York, the Oakland Museum, and the National Aquarium in Washington, D.C. Returning to his native Seattle in 1968, he went to work for Ibsen Nelsen as the project architect for the South Campus Master Plan at Western Washington State College in Bellingham. From 1974 to 1976 in association with George Bartholick, Cardwell served as project architect for the rehabilitation and restoration of the core buildings of the Pike Place Market.

Val Thomas was educated at Rice University and the University of Pennsylvania, where he received degrees in both architecture and city planning. As a partner with David A. Crane and Partners in Philadelphia, he worked for several years as urban designer on such projects as the master plan for the new town of Peachtree City, Georgia, and a plan for the town center of Reston, Virginia. In 1974 he came to Seattle to become the Development Manager for the Pike Place Market Preservation and Development Authority. An association that formed between Cardwell and Thomas while both were involved with the restoration of the Pike Place Market eventually led to their partnership in Cardwell/Thomas and Associates in 1980.

Evident in the work of this firm is a feel for the city and a thoughtful sense of urban design. The background of both Cardwell and Thomas in designing large-scale urban projects has led to a broad approach in designing the individual building: the building site is seen not as an isolated parcel, but as a small piece of a larger puzzle. Their urban design sensibility goes beyond the study of the building facade and attempts to deal in a realistic way with the issues of context, continuity, and neighborhood infill.





Vacation House, San Juan Islands, Washington (1976). Architectural Record *House of the Year, 1977. Sliding barn doors protect the house from severe storms on the Straits.*

The Woodland Place Townhouses on Seattle's Phinney Ridge are a noteworthy example of this design philosophy. The site plan echoes the curving streets of the surrounding neighborhood, while allowing each unit a view to the Sound and distant mountains. The expanse of lawn, the clapboard siding, and the use of varied colors all reflect the qualities of the neighboring houses. Space around the buildings is drawn into the composition, extending the territory of each living unit out into the landscape. The stepped section, which provides virtually every room with a deck, is successful as a means of visually extending the interior spaces outward and provides a common link which unifies the project.

The Taylor Place condominiums on Queen Anne Hill in Seattle respond to similar concerns on a much different site. Faced with the common problem of view blockage on the steep east-facing site, the architects chose to maintain a relatively low profile on the uphill street facade and step the mass of the building down the hill. The large landscaped roof terraces stepping down the hill strongly connect the building to the site and provide each unit with a generous outdoor living space.

Cardwell/Thomas and Associates is a small office of five people that would like to take on the challenge of larger urban projects. Current projects in their office include the facelift of the Warshal Block on First Avenue for the Cornerstone Development Co., renovation of the Exchange Building lobby, the design of the new restaurant at the Seattle Athletic Club in the Pike Place Market, and a proposal for renovating and converting the old West Queen Anne Elementary School into a housing complex. It is their conviction that in-city housing and the accompanying array of commercial activities is a viable and vital part of the urban environment. Cardwell/Thomas' design approach, which extends their consideration beyond an individual building lot to the larger urban context, is a commendable response to the challenge of building a cohesive and livable city.

Paul Shema

Paul Shema practices architecture in Seattle with William Isley Associates.