New York By and By

The Settlers' first name for their new community was New York, later amended New York Alki. "By and By" is a translation of the Chinook qualifier, Alki.

A second sketch competition presented by BLUEPRINT: for Architecture, entitled A MONUMENT TO THE BIRTHPLACE OF SEATTLE, culminated in a presentation to 160 people gathered at the Museum of History and Industry the evening of November 11. The lone juror, C.T. Chew, whose identity was kept secret during the competition, was chosen by BLUEPRINT for his successful familiarity with the monument as a design problem (i.e. Ralph Doid's Oriental Obelisk) and in the hope his vision might be able to deal sympathetically with the variety of images sure to be offered. Such was the case.

The nature of monuments is an unanswered question of our time. The wide variety of ideas among the thirty-five competition entries is indicative of the lack of consensus in approach to monument and memorial problems. Chew said the entries "illustrated our society's confusion about the nature of monuments" and that "a lot of frustration" was apparently involved in thinking about the monument topic without the availability of relevant set pieces.

Chew felt the entries demonstrated that competitors had no closely held beliefs about the birth of Seattle despite a few attempts to memorialize or sentimentalize the effort. A few attempts were made to convey the connection between the founding of Seattle and the loss of the Indian ecology. The strongest of these, by Kathleen Flynn, was a plain, life-size sculpture of an Indian figure cast in glass. The haunting, beautiful words spoken in 1853 by Chief Sealth in giving up temporal but not spiritual possession of the land are inscribed inside the glass. The strong trends, however, were ahistorical and humorous. Common themes included linking the site closely to the city center, making the site "useful" for visitors, and avoiding solutions which required only static viewing.

Chew added Feasibility, Meaning, and Human Use Quotient to the program's stated criteria of Conceptual Strength, Cultural Significance, and Clarity of Expression. Chew praised the valuable ideas presented by almost every individual entry. He selected fifteen stand-out examples for individual comment. Selection of a winner was difficult, since no single entry was strong in all categories of evaluation. Meaning and Chew's desire to judge "as though we would really build the thing" were the significant factors in singling out the winner.

Of the fifteen finalists, many were highly successful as works of art without being meaningful solutions to the problem. However much Chew enjoyed these works as art objects, he defined his role as juror in broader terms than the artistic preferences of a well-known artist. At the other pole of consensus in approach to monument attempts to connect the site with the current city image as expressed by the large city center. And Chew believes the scheme will work, if built, and would have an "attracting" quality. He envisions busloads of children being brought to re-experience part of their everyday life on a new level by walking through the miniature city of their city.

The Grand Prize went to SEATTLE ON THE HALF SHELL by John H. and Lydia S. Aldredge of Haggagio Design. The controversial selection, graphically weak and poorly developed, nevertheless attracted Chew in other ways. The entry features a large model of Seattle and Puget Sound looking the miniature city from miniature Olympics give the project a surreal air. The existing monument is connected by a path to the site which is on axis with the real city beyond Duwamish Head.

Chew was immediately struck with the notion of walking around in a model of the city. He felt bringing the model to the site was the most elegant solution of many attempts to connect the site with the current city image as expressed by the large city center. And Chew believes the scheme will "work", if built, and would have an "attracting" quality. He envisions busloads of children being brought to re-experience part of their everyday life on a new level by walking through the model of their city. Chew has been elaborating on the scheme in his head (while ignoring the Gods), would like to see it refined and built.

...continued on back page.
To the Editor:

We were delighted to see Gene Sparling's article, "Observations on the First Design Competition," published in ARCADE, October/November 1982. We would like to offer some response to his analysis of Seattle and, secondarily, to respond to his comments concerning our scheme of PC-1.

In brief, Sparling's criticism centered on two points. First, that Seattle's downtown has no powerful street axes; the street in Seattle is neutral, not focused. To quote: "The hills of Seattle nearly prohibit confined axial views; they offer instead a series of panoramic vistas."

Sparling's second point concerns the Western Avenue frontage of PC-1. He believes "Western Avenue at PC-1 ... has no positive identity; it's life of its own as a street."

Seattle is a linear city, wrapped around Elliott Bay. Is there any doubt that Seattle's unique urban character stems from those steep east/west streets, which provide a series of axial views towards the water? The hills actually strengthen, rather than diminish the axes to the water.

Pine and Stewart Streets both focus views towards the water. The amphitheater in our project does coincide with the implied axes of these two streets. The axes, however, are only partially responsible for the amphitheater's placement. PC-1 has a major bend in the middle. If a grid system perpendicular to Western Avenue is established at first the north end and then the south end of the site, a major conflict will occur in the center. The circular geometry of the amphitheater is one method of resolving the conflict. Thus the amphitheater develops a simultaneous internal/external logic.

As an internal device, it allows the building to turn the corner, to become a hinge point. As an external device, it coincides with the implied axes from Stewart and Pine Streets towards the water. In fact, Sparling seems to have entirely missed the notion of sequence and procession from the Market across to PC-1 and down to the water. That is to say: an opportunity to suggest a physical connection from the city to the water. The amphitheater could be an event in the procession; in what other city in the world could one enjoy a concert while watching Elliott Bay?

Sparling's second major point concerns Western Avenue. He feels Western Avenue at PC-1 "has no positive identity" and that our project does not address this problem. He proposes to place shops on both sides of Western: a row of shops on PC-1 and a row of shops along the wall that forms the Market's "backside." We would argue that Western Avenue is probably just fine without "double-loaded" shops. Such a proposal has overtones of James Rouse's (Quincy Market) formula: consumerism attitude toward urbanism. In fact, Western has an identity distinct from that of the Market. It has a more quiet, less consumer-intensive identity. The buildings have a light-industrial character, often with a strong expression of structural frame on their facades. Some light-industrial uses still occur; many of the buildings are now commercial or housing.

Our project also presents a frame on Western Avenue. Functionally, we felt the project should be somewhat inerminate, similar to other buildings on Western. These buildings permit a variety of uses over time.

Second, the bridges from the main arcade across to the amphitheater are not as superficial as Sparling may think. The bridges initiate a sequence and procession from the Market to the waterfront, recalling that critical relationship between city and water that we mentioned earlier.

Nils Finne and Bill Hook

ARCADE is published six times a year in Seattle, Washington. Subscription rates are $10.00 per year for individuals, $20.00 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 41, Seattle, Washington 98121. © ARCADE 1983.

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Production: Doug Bencks, Mike Dowd, Bill Gaylord, Clarissa Easton.

Distribution: Gary Oppenheimer.

Typesetting: Western Typographers, Inc.

Printing: Consolidated Press Printing Company.

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Beauty Reconsidered

PART ONE: TOWARD A DEFINITION OF BEAUTY
To celebrate birthdays, holidays, and occasional occasions our family likes to have a private dinner by candlelight. The dappled envelope of light focuses us inward and so while defines the limits of our world. This ceremonial practice is enriched by our family collection of candleholders. My wife's mother is a pioneer in the design called the "hog scraper" because the shallow, disk-like base was commonly used to scrape bristles off a freshly slaughtered hog. To me this traditional design is especially beautiful in the way it links two entirely different functions, working its way into the niche within the fabric of pioneer life.

Most all of us would agree that the ability to exalt one role is more efficient. Certainly it is functionally desirable that our designs respond to the many pragmatic, economic, social, and cultural demands placed upon them. Christopher Alexander, in his celebrated "Notes on the Synthesis of Form," described the ability of a form to fill the many roles within its context as "goodness of fit." But what is this goodness of fit to Beauty? Is it "pleasure objectified?" For as we reflect, I think, upon our own experiences, Beauty is the ultimate aspiration of our work. It is the goal which lifts our efforts above a mechanistic pursuit of functional efficiency. I suppose that Beauty can be defined in many ways. Romanticism, for example, we need an operational definition that is useful to us as designers. This linking of disparate roles, this goodness of fit, is a part of Beauty, and I would like to offer some heuristic clues that show how this is so.

The first clue comes from field trips with naturalists, searching for humming birds, licking bromeliad salamanders, and the like. The natural scientists derive as much pleasure from discovering the adaptive beauty and the aesthetic role of the organisms as their plumage, flowers, or other physical attributes. Clearly, the ways creatures "fit" into their environments are Beautiful. It was not until recently that I realized how their appreciation was not merely an intellectual exercise, but a deep, almost unarticulated understanding that these relationships are the fundamental basis of life itself.

...Beauty can result from the integration of design parameters...

A second clue comes from a study of popular house types. The house types most satisfying, progressive, popular, and I believe architecturally beautiful to us in the long run are those which provide the most integrated response to the technological, social, cultural, and economic context of the time. Vernacular houses such as the dogon and the pueblo are beautiful to us because they are unselfconscious, well-grounded structures "fit" into their environments.

...No wonder Tom Wolfe can so effortlessly slash away at our professional credibility...

I suggest that the reason for the appeal of design which responds to the many requirements and objectives is that they possess a richer meaning. The more an implement, a piece of architecture, or a city can support our aspirations, the more positive, integrative, meaningful, and beautiful it will accrue. We have always revered the ability of an artist to integrate wild ideas or elements into a unified expression. The works of Shakespeare, Leonardo, Tolstoy, and Puccini, for example, remain fresh and relevant, not because of a single-minded statement, but because their work juxtaposes such a variety of artistic sensibilities and expressive techniques that they retain their meaning for later generations.

In architecture there is another reason, arising from the design process itself, that an "integrationist" approach can result in more meaningful, and thus more pleasing, design. It is because the careful integration of design parameters typically leads not to a schematic solution, but to a more coherent design concept. This statement can best be substantiated by our own individual design experience. I am sure all of us can recall the critical point in our most satisfying design work. It happens when all of the project's requirements seem to be pulling in opposite directions. Just when no solution appears workable, out pops a concept, usually crudely scratched on a scrap of tracing paper, that makes it all work. Not only does the concept solve all the problems, but it points a direction to the design's organization and overall character. For the designer the experience is magic, like the first time, as a kid, you find the key to a Chinese locking puzzle. The designer's wooden surface may be a smooth cube, but inside there is an intricate structure of interlocking pieces upon which the cube fits.

Of course it doesn't always work like this idealized scenario, but when they happen, these conceptual moments can produce a magic in design. Try as we might, all the analysis couldn't arrange the puzzle pieces as a cube. There was no magic, no Beauty. Perhaps as a backlash to the rationalists, design theorists turned to more sensual concerns. Soon, in magazine articles, student projects, and seminars, discussions about beauty were more relevant, not because of a single-minded formal typologies, contextual influences, and metaphorical allusions. The Post-Modernists may be trying to bring an artistic element back into architecture, but their overall impact has been to focus design theory on stylistic superficialities at the expense of more comprehensive design concerns.

This brings us to the point of this article: it is once again time to reconsider our underlying architectural values. With so much emphasis on the acceptable colored pencil to use for one's obligatory orthographic rendering or the attempt to justify ever more arcane allusions, it seems that the substance of architecture has vanished, that the profession has been over­ taken by a pack of renegade interior decora­ tors. If you doubt this, just look through the latest Progressive Architecture awards. No wonder Tom Wolfe can so effortlessly slash away at our professional credibility.

It is toward this situation that a consider­ ation of Beauty is directed. If we can discern a recognizable Beauty in the inte­ gration of a design's requirements, qualities, and meaning, then maybe we will be less prone to judge its attractiveness on the basis of its adherence to stylish fashion.

The above discussion suggests an "integrationist" approach to design. The theo­ retical approach does not advocate a schismatic solution, but to a more coher­ ent design concept. This statement can be substantiated by our own individual design experience.
The Influence of the Region

Two Portland architects, John Yeon and Pietro Belluschi, are often given credit for creating the Northwest Regional Style. They both strove to produce architecture appropriate to the region, and they succeeded, each in his own way. They were good friends and rivals while working in the Portland office of A.E. Doyle and Associates, Architects, in the early 1930's. Both are now in their late seventies. Belluschi is often in the spotlight, granting interviews and giving lectures. Yeon, however, is a very quiet man, far less flamboyant. Belluschi's many public appearances tend to make people more aware of his association with the Northwest Style. But Yeon's contributions are of equal or greater importance.

When I met John Yeon in the spring of 1981, I was nervous. In doing research for my thesis, I had heard that he was a recluse and did not like to discuss his work. I was wrong. He was sitting comfortably in his living room when I arrived. Lining the walls behind him were some striking watercolors. He stood as I reached him and welcomed me with a smile and a hearty handshake. He asked if I could record our conversation. He was nervous too and preferred not to be recorded.

Yeon developed an appreciation for the Northwest through his father, who built the magnificent Columbia River Highway in 1915. The highway was considered the most civilized public works project of its time by Harvey Scott, then editor of the Oregonian, called it a road from the "Garden of Eden" (Portland), to the "Temple of Nature" (Mt. Hood). Yeon was only 17 when his father died. He was left with this message: preserve and protect the land. Yeon fought hard in the 1930's to save areas near Mt. Hood from rampant highway development. "I was appalled at what was happening," he said. "I spent a year in New York and took note of the Parkway System. Oregon had nothing to compare to it at the time." As Conservation Society Chairman, he helped produce the Columbia Gorge Conservation and Development Proposal, issued in 1937. It offered the first standard for highway development in the region.

During this period Yeon was working in the A.E. Doyle office, which he had joined in 1928 as an office boy. Doyle introduced him to his friend Harry Wentz, then the director of the Portland Art Museum School. "Wentz impressed me as a very wise man; he seemed like a saint to me," Yeon said. Indeed, Harry Wentz was a mighty influence on the Portland architectural scene. Both Yeon and Belluschi attended his life drawing and composition classes. In time Yeon and Wentz became good friends. They often took trips together to paint wild flowers at the Columbia River Gorge. As Yeon says, "Wentz taught me how to look at things and I transposed them to architecture."

Wentz had had the same effect on A.E. Doyle many years before. They met in 1891, when the Portland Sketch Club was formed. The group met weekly to discuss ideas and to paint and draw. "Going to the coast" was very popular among Portlanders at the time. Doyle and his colleagues designed many cottages in the coastal village of Nehakahnie for wealthy clients. They developed ideas for appropriate architecture, inspired by regional vernacular. Wentz, who owned land in Nehakahnie, and he asked Doyle to design his cottage in 1916. Doyle's design, inspired by Wentz, went one step beyond an imitation of a barn or other rural structure. The Wentz studio building is to its site. It is set on the side of Mt. Nehakahnie. Bay windows look out on the mountain and are on axis with it.

Yeon remembers the feeling when he first looked through the bay windows. "I was taken aback by the whole feeling. The mist was rising from the ground. The land and cottage were as one." He goes on, "It was a cottage provided the inspiration for the development of indigenous architecture in Portland in the 30's and 40's. If the Wentz cottage is regarded as the progenitor of the Northwest Style, the Watzek house, built in 1937, is considered a monument of the Northwest Style. The commission was given to the A.E. Doyle office under the condition that John Yeon be put in charge. "Would you like to see it?" Yeon said to me. He pointed to one of the watercolors on the way to the door. "Harry Wentz painted this in 1928."

In his car I asked him about some of his thoughts at the time the Watzek house was built. "I became acquainted with architectural history by traveling to Europe. I was an avid reader of Doyle's massive library. I never accepted the Bauhaus or the International Style. The modern movement was the opposite of regional design to me. Frank Lloyd Wright was speaking of 'new country' at the time. I agreed with him. The only modern architecture that struck me was in Sweden. Its designs showed more of an involvement with crafts."

I knew that Yeon never attended architecture school. I guessed at the reason why. He had developed a definite opinion on design at an early age. The school approach of the 1920's concentrated on Beaux-Arts architecture, and I knew this was not for him. The years away from school gave him more time to become acquainted with the Oregon countryside. He studied the regional vernacular and was fascinated with the roof shapes and contrasting colors of barns and grain elevators.

We arrived at the Watzek house drive-way. In the distance I could see the roof forms. We left the car. "Stand here," he suggested. He was standing about ten feet above the driveway on a hill. "This is where you should photograph the house." He was hoping that Mt. Hood would be visible. I could barely see it, and I knew he was disappointed. The house is on a magnificent site. From my vantage point I could see that the side slopes of the roofs matched the side slopes of Mt. Hood in the distance.

We entered the screened door that opened to the huge court, continued to the front door, through the house, and back to the court. Along the way Yeon was quick to point out details and position me for photographs accordingly. The courtyard wall siding expands to allow a peek inside during summer. The casement windows are detailed to look like fixed glass. Floor-to-ceiling double-glazed windows line the living and dining rooms. These were used before "thermopane" windows were created. Outside, gutters are hidden from view.

The exterior detailing is exquisite. Flush rough-sawn fir siding is made to look clean with no hard edges or overlaps. This is in sharp contrast to the inside, where Yeon used smooth-grained, dark, traditional paneling. These side spaces are individually connected with no hint of an open plan. The plan is on axis with Mt. Hood, like many of Portland's traditional houses. In 1937 the idea of an 'axial' house was not popular with the national trend. "It was unheard of or going out," Yeon said. "I never thought of the past as a great menace. I admired the work of Herman Brookman."


Upper right, Watzek Studio. Watercolor by Harry Wentz. Lower right, the Watzek cottage. Courtesy of the Oregon Historical Society.
a great deal, especially the Frank estate. Brookman was a Portland architect whose work ranged from 1910 to 1940. The Frank estate, designed in 1924, is one example of his grand traditional designs. The house is on a hillside, and the grounds are beautifully landscaped.

With estate architecture in mind, Yeon designed the Watzek house to be a formal design. The simple, straightforward, symmetrical, post and beam construction suggests a modern version of classical architecture. This is appropriate for the wealthy, conservative Portland community of which Yeon is a member. The influence of the Wentz cottage and regional concerns restrain the house exterior. The courtyard, incorporation of views, and use of native plants throughout the grounds contribute to a house that accepts the land around it as a part of itself. The landscaping does not just serve as support space for the architecture; it is an integral part of the design. Yeon's knowledge of plants was unmatched by other Northwest architects. The placement of native ferns, trilliums, vine maples, and other plants testifies to his fervent desire to meld the land around it as a part of itself. The courtyard, inspired by the Orient, allowed Yeon to use fragile non-native plants. The Wentz cottage and regional concerns restrain the house exterior. Yeon used the rich network of native plants. Yeon was reeling off plant names along the way. The house is painted a soft green color. "I felt that houses in a dense forest often look gloomy when painted brown and shocking when painted white," Yeon said. "So I worked with soft greens and blues. The colors are similar to a grain elevator I once noticed on a trip through the country-side."

We drove back to his house. He offered some information about it. "I designed it in 1939 for the Jorgensons and purchased it in the concept of a 'minimal' house, because I had some information about it. "I designed it in the Orient, allowed Yeon to use fragile non-native plants. The Wentz cottage and regional concerns restrain the house exterior. Yeon consciously used his experiences and concerns to honor the land with his designs. He succeeded in creating architecture meant for the Northwest region.

Andrew H. Salkin

Andy Salkin is a recent graduate of the University of Washington Master of Architecture program.

Making the Watzek house exterior look clean was a very expensive way to build. I happily entered into an agreement to do nine builder houses shortly thereafter." The Jorgenson house is modeled after these builder houses. It is designed with a modular system that uses waterproof plywood panels, newly developed in the late 30's.

We pulled into his garage just off the street. The house stands in dense forest beyond it. An entry portico shelters the walk from the garage to the house. Its roof graces the slope. The walk under the portico is a wonderful way to view the house and become aware of the rich network of native plants. Yeon was reeling off plant names along the way.

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I stepped through the front door for the second time. The living and dining room is one large space. Yeon utilized the open plan, because this was to be a small house, unlike the Watzek. He covered the walls with light wood flooring strips. Yeon showed me photos of some of his other houses. Designed in the 1940's and 50's, they can be described as "palace" or "barn" styles. Each has its own special relationship to the land. The Shaw and Swan houses, respectively, offer good examples of the two styles. The Shaw house sits on a magnificent piece of land. In Yeon's opinion, only a traditional "palace" design would make it seem part of the site; otherwise the site would dominate. Yeon used the modular system in a classical way to draw attention to the house. Like the Frank estate, the Shaw house is formal and appropriate for its site. The Swan house, however, does not compete with the land. The house blends in with its secluded and hilly site. The "barn" label is a good one.

The conservative Portland pace has allowed Yeon to develop and refine his ideas. He has received national recognition for his work. He has sensitively combined design innovations with respect for the land to create a new architecture. He feels that architecture should serve as steward to the land. The relationship of garden, house, and view in the Watzek house is matched by few houses today. The Jorgenson house also reflects the special care and attention given a small-scale version of the house/site relationship.

Now retired, Yeon spends much of his time at the Columbia River Gorge. He owns property there and is still fighting to preserve the beautiful area from commercial development.

I thanked him for spending time with me. On my way out the door, he left me with this: "When I was young, I truly believed in a regional architecture. But you have to will it, you have to deliberately do it." Yeon consciously used his experiences and concerns to honor the land with his designs. He succeeded in creating architecture meant for the Northwest region.


This is heavy.

Underneath all this whipped cream lie mounds of gelato: an Italian confection so dense it may weigh up to twice as much as other ice creams. Yet its texture is smooth and silky. And its density lets us serve it at a warmer temperature, allowing you to fully taste the subtle fresh fruit, nut, and chocolate flavors. Treat yourself to Seattle's finest desserts, at Geppetto's Gelateria.

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Jorgenson house, entrance to portico, 4035 SW 70th Street, 1939.

Jorgenson house, vent window and modular construction.
**ARCADE**

**DECEMBER**

1. **CORNHILL HISTORIC COMMISSION Home Tour.** 11 AM-7 PM. Tour begins at the Louis B. Mayer Mansion, 827-2794.
2. **SEATTLE BRASS ENSEMBLE performs at the Festival of Cornish Week.** Cornwall Theatre at 8 PM. $3. 324-3100.
3. **PLUCH GLASS, JEWELRY BY KF Stevens, and Jeff Mandellberg's metal sculptures are at Traver/Sutton Gallery through December 24.
4. **DRAWINGS OF IMAGINARY ARCHITECTURE and 3-D models by Danish architect Ernst Lohse are exhibited at the Philippe Bonnafont Gallery, San Francisco, through December 24.**
5. **KATE WADE SHOWS NEW PAINTINGS at Davidson Gallery through December 24.
7. **FRANK LLOYD WRIGHT DRAWINGS, Portfolio III.** "The Concluding Volume." are exhibited through December 31 at the AIA office and jointly sponsored by the AIA and the University of Washington. Call 682-2273.
8. **CHEVING GUM WAS PATENTED.** 1869.
10. **RARE RUSSIAN ICONS ARE EXHIBITED through December 31 at the Erica Wilhelm Gallery.**
11. **SHELTER CHAIRS BY JOHN PORTMAN.** 1960.

**JANUARY**

1. **NATIONAL OF ARCHITECTURAL SECRETARIES.** "FINANCIAL MANAGEMENT FOR ARCHITECTURAL SECRETARIES." An AIA learning lab to encourage profitability. Call 202/626-7207.
2. **THE LEONARDO SHOW CONTINUES at UW's Henry Gallery through January 16.
5. **"FESTIVAL OF LIGHTS" A CHRISTMAS LIGHT SHOW AT MOUNT BAKER BASE." Call 682-2273.
6. **"CELEBRITIES CELEBRATE" WILL BE A GALA AFFAIR TO BENEFIT THE PACIFIC NORTHWEST BALLET AT THE DESIGN CENTER NORTHWEST. CALL 742-0200 FOR DETAILS.**
7. **AND/OR PRESENTS "SUPER-8 EXPERIMENTAL FILMS BY NATIONAL AND LOCAL ARTISTS." 6 PM AT 913 E AVE. P 624-3504.
9. **GAE AULIENTI 1927-**
10. **MOUNT BAKER HOME TOUR.** 10 AM-5 PM. Tour begins at the Mount Baker Community Club, 2811 Mount Rainier Drive South. 732-3780.
11. **DESIGNER CAFE COMPETITION. ENTER YOUR CREATION IN THE DESIGN ASSOCIATION'S CHRISTMAS COMPETITION AT THE STONE PRESS GALLERY, 8 PM, P 12-312-2272.
12. **ART AGENCY BENEFITS THE CENTER FOR CONSULTANCY IN ART ON CONTEMPORARY ART. 7:30 PM AT 913 E AVE. P 624-3522.
13. **"THROUGH THE LOOKING GLASS." AN EXHIBIT FROM THE MUSEUM OF ILLUSION IN NEW YORK. CALL 434-4112.
14. **"PAUSE ON EARTH, GOODWILL TowARD MEN." AN EXHIBIT FROM THE MUSEUM OF ILLUSION IN NEW YORK. CALL 434-4112.
15. **"BEETHOVEN'S BIRTHDAY."" A MUSEUM OF ILLUSION EXHIBIT." CALL 727-0414.
16. **"PEACE ON EARTH."" A MUSEUM OF ILLUSION EXHIBIT." CALL 727-0414.
BARBARA MOSER'S WOOD ENGRAVINGS
which illustrate the Pennyroyal Press edition of Alice in Wonderland are exhibited at Carolyn Stanley Fine Prints through January 11.

BOOK MATERIALS, MANUSCRIPTS, and photographs of Native Americans from the Northwest Collection is exhibited through January in the rotunda at UW's Suzzallo Library.

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HISTORIC SEATTLE SPEAKERS Bureau: Speakers are available to talk to groups about Historic Seattle and its history with a 20-30 minute slide show. Call 622-4952.

VOLUMES OF PAPER,' AN EXHIBIT OF cut-and-assemble paper model buildings, by Julianne Fink, at Miller Books and Seattle Chapter AIA.

NEW AND THE DOWNTOWN" ON 10 THURSDAYS The tentative schedule includes a reception, films, special planetarium shows, and other events. Pacific Science Center, Seattle Center. A traveling exhibit of the 65 best recently published science books. Through Feb. 6.

LEONARD NIKOLAI, PROFESSOR OF Landscape Architecture, will teach a course called "Urban Architecture: the Old, the New and the Downtown" on Tuesdays from noon to 1 PM, beginning Jan. 20, at the Seattle Art Museum.

SAFETY TIP: When driving in winter conditions, make sure your car's battery is in good condition.

ARRANGEMENTS for the January 20 meeting. Call 503-223-8757.

Glen Special Projects for 1983 include "The Christian Art of an African Nation" through January 23.

THE CHRISTIAN ART OF AN AFRICAN NATION" exhibited January 6 - February 6 at the Tacoma Art Museum.

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GEORGE McMATH, FAIA, will speak at the January 20 meeting. Call 503-223-8757.

"VOLUMES OF PAPER," AN EXHIBIT OF cut-and-assemble paper model buildings, by Julianne Fink, at Miller Books and Seattle Chapter AIA.

SECOND ANNUAL SCI-FI FESTIVAL, featuring large figurative ceramic sculpture, using polychrome glazes through February. Pacific Science Center, Volunteer Park.

THE CHRISTIAN ART OF AN AFRICAN NATION" exhibited January 6 - February 6 at the Tacoma Art Museum.


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What is important about the work of Jones & Jones is that it springs from an effort to define the scope and purpose of design more inclusively than that of most architectural firms. Their design methodology and the work it produces clearly express their attitudes through built forms, their collaborative relationships with each other, with the site, and with the plan which organizes them. The correlation between them is unusually direct.

Jones & Jones is a thirteen-year-old Seattle-based firm (with a small Portland office) comprised of architects, landscape architects, urban designers, planners, a biologist, and support staff. A co-disciplinary design practice produces a solution in which the concerns and whims of each discipline have matured with equal status. Each designer has the benefit of assistance from many disciplines. This means that structures, site, and context are integrated continuously from the project's initiation to its completion. The goal is the design of an environment rather than a single, albeit complex, object.

Attitudes in Design Practice

In our urban culture, the built environment is a disorganized assemblage of products created by designers and planners who characteristically consider their discipline capable of finding the solution to any given problem unassisted. In practice, designers probably rely more often on engineers than on each other. Designers, however, our environment suffers from the narrow focus of their practices. The solution to any problem is not a multiprofessional one. Architecture, landscape architecture, urban design, or environmental planning.

Early professional roles are for others to caricatures. The architect wants nothing less than to create a good-looking, well-detailed, functional object whose facades and internal spaces are artfully composed and useful. The landscape architect works with earth and plants to create a context, achieve spatial relationships, and diminish the negative impact of structures on the landscape. The planner wrestles with cultural, social, political, and economic factors, attempting to accommodate and re-order them to produce a desired physical effect. None are so severely limited, yet current professional practices are based on them. As a diagram of the roles people play, they depict individuals standing shoulder to shoulder, not touching, looking ahead and behind, but never to the side. The role of each professional varies in stereotypes, too. Architects use landscape architects to "shrub it up," to "soften" their buildings which remain the most important element in the landscape. Landscape architects try to erase architectural damage to the landscape by employing natural forms and materials which are the most important components of the landscape. Planners lay groundwork knowing that much of it will be ignored by future designers, but believing that nothing in the landscape is as important as political reality.

Architects and landscape architects feel they are never brought into the building process early enough; planners feel they are always let too soon. At issue is the degree of control each can exercise over a project's outcome.

Individuality and competition make antagonists of these professionals in spite of their shared ultimate goal of a better physical environment. A client who hires several firms to work on a project has made but a temporary truce among warriors. Cooperation (an association of persons for mutual benefit) among disparate designers is practiced on a single-project basis and as a construct for action. Collaboration (working together, especially in a joint intellectual effort) is rarely practiced, but when it is, the results often show an integration of parts which is not otherwise achieved.

About the Firm

The work spaces are organized around large woodland tables, which are used constantly. Design teams are organized similarly with a project architect or landscape architect or both, according to the nature of the project. The original partners Jones, Grant (landscape architect), Johnpaul (architect), and Ille (both), involve themselves in concept design according to their individual interests. Time, designers inevitably work on aspects of projects which under any other circumstances would be handled by a single-discipline designer in a different field. Assignments differ from a more typical practice in that all appropriate disciplines focus on the problems simultaneously and work with each other.

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Proof in the Product

"Borrowing an analogy from ecology, our view is that successful architectural design depends upon adaptation... to recognize the essence of a site, draw out its inherent character, and develop its sense of place to the utmost." (From firm brochure.)

Three recent or current projects represent Jones & Jones' design practices. Gene Coulon Memorial Beach Park in Renton, Washington, opened this fall. Land use planning, ecology, architecture, and landscape architecture were worked together to create this place. Wegworth Bowl at the San Diego Zoo is a reconstruction and expansion of an existing facility. The University of Washington South Campus Urban Design Study is a completed plan which established guidelines for further development of that area. Its first application is an addition to University Hospital.

Frank Lloyd Wright's application of the space concept is the focus of this study. A building in our opinion should add to the treasury of spaces of a city, town, or a country place. It must be part of the treasury and not considered as a temporary or momentary decision... What is architecture but the thought of making a space? —Louis I. Kahn

For a mile along the southeastern end of Lake Washington, the shore has been re-created between the water and the railroad tracks which run parallel to it. A landfill and marsh a few hundred yards wide has become Gene Coulon Memorial Beach Park, Renton's new pride and joy. Accord-
The Nature of a Place

 lines close down, then open up the path to the water and to the sequence of land forms and plantings that is increasingly clear from its more urban beginnings. A boulder-lined Mount offers a high private vantage across Log Boom Pond. Beyond the Trestle across the Marsh a Fishing Pier is the final structure, its single bench and composition of both building and landscape materials. The result is an association of places on and off a linear path that leads first into an urban public plaza where most of the buildings are sited. (The Picnic Gallery, Pavilion, and Boat House.)

From this place one can watch boats being launched and moored, walk out over the Lake on the Waterwalk to a Picnic Float, swim in the Inner Harbor, or head off into less urban and populous realms past the Group Pavilion. Gene Coulon Park is, as Grant Jones desired, "not just another Northwest natural park."

Planting has been selected and located to contain spaces, to introduce and control color, scent, and seasonal change, to dissipate the railroad's impact, and to vertically reinforce the linearity of the ground plane. The bosque of giant sequoias behind the main Picnic Gallery will eventually become a powerful wall. Tulip Tree Avenue which begins north of the Group Pavilion subtly directs views toward distant points across the Lake. Its non-parallel rays of trees in the paint colors are used to enhance an impression of depth in contrast with the flatness of the narrow site. Testification comes from the expectation that the next time there will be new things to discover among these same places. The Park plays with you.

The buildings are deceptively simple forms situated along or perpendicular to the forms' function and history. The Park structures' gables and towers refer to the boathouse architecture and are based on similar structures both private and public which perched along this lake earlier in the century. John Krapfl, who did the historic research, feels that the use of historic references risks the possibility of literalism. This, he says, is a misuse of historicism in architecture. These buildings allude in form to past, while their fabricated steel trusses and detailing are in keeping with the nearby industrial architecture.

For example, from the Waterwalk the linear frieze on two levels under a single roof. Even when people are absent. At a distance, the simple gabled roof forms are visible against the industrial background of neighboring Puget Power and Boeing plants. Here the interplay is among the forms' function and history. The Park


It is simply an expression of that which is an enclosure, an environment which you offer to Architecture in all modesty.

—Louis I. Kahn

Originally constructed in the 1920's for performing bear acts, the Wegeforth Bowl is San Diego Zoo's amphitheater for demonstrations of marine and land animal behavior. Now in the construction documents phase, the Bowl has been almost wholly redesigned around the original semi-circular, steeply-raked concrete stands. Jones & Jones work on this project implements part of their new master plan for this part of the Zoo. The Bowl is adjacent to the future site of the firm's Galápagos Island exhibit.

The existing stands are oriented toward the sun. The new facility had to prevent glare. The existing theater facilities were unacceptable. They are to be replaced with new building areas for marine and land animals as well as complete backstage facilities for theatrical and musical performances by humans. A principal quality of Johnpaul Jones' architectural response is the appearance of simplicity: The wall around the stands steps up at entrances punched through it and is layered at these doorways with tree-stand walls which emphasize the openings. Doors are proportionately wide or narrow to correspond to the volume of use. The proscenium arch and other openings in the stage wall are treated similarly.

The architecture is replete with references to the locally popular and historic Spanish vernacular. The stucco finish will be painted in soft pastels with a darker base band of a rougher texture. The stepped and domed forms in the entries, together with the sequence of penetrating a wall and entering an open-air enclosure to face yet another wall with an opening, are in sympathy with local examples, some within the Zoo grounds. Palms centered between doorways provide shady scale, and rhythm according to local custom.

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These devices are direct and decorative. It is the "roof" which carries this design into realms where fantasy and romance reside. Light in color, in structure, and in appearance, the roof will hover above the amphitheater like a perfectly balanced kite at the end of its string. Looking up through the covering of woven plastic, one will see the blue sky, but looking ahead at the stage, one will see solid fabric intercepting the sun's angled rays. Steel trusses radiate away from above center stage, connected by cross cables which also support the cloth ceiling, and end on columns well inside the outer wall. Between the ring of columns and the wall, the fabric, slit parallel to the cables, will flutter with the breezes like the fringed ends of flying capes. Under this sunscreen, the outdoor audience will be warmed by the sun and cooled by the air, sheltered and enclosed.

The Wegeforth Bowl is like an exploded view of itself, exposing its parts to public view. Walls, doors, and roof are physically discrete elements composed within limits set by climate and function. A playful building, it also plays on Jones' more typical zoo work which requires careful, clever concealment of parts to create an illusion of reality. The audience will be aware of the silhouette of the gently curving wall, not the roof structure which is low to the ground and sloped away from the perimeter. Yet the roof structure, suspended close overhead, dominates one's view through the doors and directs one's attention forward and down the aisle. Johnpaul deliberately cultivates a visitor's experience of the building by offering it piece by piece. In the Bowl it is the nature of the building type that has been developed and enhanced. The architect satisfied and went beyond the primary requirements and invested this rather finite piece of architecture with the potential to delight.

continued on next page.
The Architecture of Connections

The most important space in a building is often that which your client does not talk about at all. It is the connection, the architecture of connections, in which you forget for a moment your duties. You are in a mood, you are in yourself, in preparation for what may be expected.

—Louis I. Kahn

There is no glamor in planning projects, only the hope of influencing future decision-makers and doing so at a sufficient scale to merit the long, quiet hours of analysis. There is rarely any visual poetry like that which can strike a designer’s fancy and fuel the design process with intellectual and emotional energy. Nor is there promise of the tangible satisfaction a designer anticipates while defining the physical characteristics of spaces which are but a step away from being built. To be a planner is to be a tool of a political process and the people who practice it. Asked for an educated opinion about how things ought to be, the planner forms one and delivers it. Implementing the idea requires power and a control of forces usually beyond the spheres of planning and design. The only power planning wields resides in its chronological position in project development: after a problem is identified, but before it is solved.

Contrary to this norm, Jones & Jones’ design work often applies planning guidelines recently developed by the firm. This is true for all of its zoo projects and even some of its most architectural work (U.W. Center for Urban Horticulture, after the Union Bay Plan). In its consultation with Caudill Rowlett Scott (CRS) on the east addition to University Hospital, Jones & Jones was in the unusual position of advocating the application of their own Urban Design Study — University of Washington Health Sciences Complex. A worried University of Washington commissioned the Study of this unorganized and nearly saturated area while contemplating two additions to existing buildings. Rather than “...buildings first and open space second,” this study was challenged to begin with the exterior environment, defining a basic open space framework which is the minimum required to contain further building construction.” (From the Study.) Jones & Jones was able to work first as planners and urban designers to identify needs and opportunities and make recommendations. They then were able to follow up as architectural and landscape design consultants. Involvement of both staff in both phases provided a special continuity of thought unachievable in work done by different firms or even by divisions of a single firm.

The South Campus area was a golf course providing large green open space and views to the water from the Upper Campus until the 1960’s. Development encroached, first in the forms of the Hoskins and views to the water from the Upper divisions of a single firm. Involvement of the landscape design consultants. Involvement of the same staff in both phases provided a special continuity of thought unachievable in work done by different firms or even by divisions of a single firm.

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The Parts of the Whole

Although it is only the work which confirms the integrity of a design philosophy, it is useful to listen and understand how the philosopher wants the world to perceive the work. About Jones & Jones, Ilze has said, “We like to understand what we’re getting into. It’s ultimately the fit or expression of the place (that determines the quality of the work). We spend more time getting the feel of the place, and because of that, solutions have more relevance to the problem at hand than any quickie, off-the-shelf solution. We never approach a problem with preconceived ideas. And we have the kind of diversity of work which encourages that kind of approach. The underlying commitment of the partners is to continue to grow professionally. This means learning. You have to balance the budget with that. You have to commit upfront research time to keep that going.”

So often the words, the organization, the process, and the product conflict. Jones & Jones’ words and work agree. They have found a way among the debris of architectural rhetoric and style-posturing to work at improving the physical world according to their own definition of what is desirable and their own wisdom about how it is possible to achieve it. In the unique design of their own practice, Jones & Jones has created an alternative to standard forms of practice and has thereby provided a means of comparison against which the outlines and limitations of more common methods are more clearly seen. 

Rebecca Barnes

Rebecca Barnes was an Associate at Jones & Jones in 1979 and 1980.
signs announcing Master Use Permit applications have become ubiquitous in Seattle since their initiation under a recent Superintendent's ruling. The signs inform citizenry of proposed land use, occupancy, and construction. Citizens are thus invited to comment. The responses provided are likely to be more inquiring than the Department of Construction and Land Use ever imagined.

The Court of Miracles of INVISIBLE SEATTLE convened September 6 to hear (hear, hear) and adjudicate the promising and original proposals reprinted below. Final approval, following EIS hearings, is virtually certain. Watch for news of their implementation.

MASTER USE PERMIT #1:
REVOLVING DOWNTOWN
Submitted by: Concerned Architects of King County
Our proposal is to place the downtown area of Seattle, from Royal Brougham to Stewart St., on a movable platform so that it would gently rotate in a counter-clockwise direction. Besides providing an ever-changing skyline for the city, the revolving downtown would give office workers a choice between going to work and waiting for work to come to them. By varying their routines only a few minutes, pedestrians walking to a destination close to the middle would be able to take a different path every day.

Our engineers have drawn up tentative plans for a smooth transition along the outer edge, and preliminary tests show it to be not only entirely safe, but entertaining and invigorating as well.

What if all these people sitting around with their hands over their eyes, moaning and groaning, waiting for the other shoe to fall on their heads, live to be 93? What are they going to have to show for it except eyes that are really accustomed to the dark? If we don't start making plans for a good future, somebody else will. And I don't believe that 'somebody' will be leaving any room for me and my garden, unless I'm in there holeing for it now.

Put it in the law that they can't have a Nuclear Holocaust in our zone except on weekends and – with two hours warning so the guards and cleaning people have time to get out. And if they do it, let's see what I never liked that building anyway, and it would make a good museum to take and show your kids not to be such dollops.

MASTER USE PERMIT #2:
SAFECO NUCLEAR HOLOCAUST ZONE
Submitted by: Mrs. Arlette Harms
My idea is to make the block of 45th Ave. N.E., which is occupied by the SAFECO Building and SAFECO Plaza, a special zone set aside for Nuclear Holocausnt. If the great powers which threaten the world with their bombs and missiles, or any of the small upstart nations that are developing them, ever really start to fight, the time is coming when, having a big war, let's show them that this city for one they're going to have to keep their little-boy games confined to one national and international news – almost make much difference if they combined or so much alike to begin with, that it wouldn't make much difference if they combined or not. They both have skimpily collections of national and international news – almost nothing about Canada which is only a few miles away – and neither of these sensationalist enough to make for a good, entertaining scandal-sheet. The only thing this city is turning into something pretty nice. People got ideas here, things to do, having a big war, let's show them that they 'somebody' will be leaving any room for me and my garden, unless I'm in there holeing for it now.

I fail to see what all the fuss is about, pro or con. From where I sit the two papers are so much alike to begin with, that it wouldn't make much difference if they combined or not. They both have skimpily collections of national and international news – almost nothing about Canada which is only a few miles away – and neither of these sensationalist enough to make for a good, entertaining scandal-sheet. The only thing this city is turning into something pretty nice. People got ideas here, things to do, having a big war, let's show them that they 'somebody' will be leaving any room for me and my garden, unless I'm in there holeing for it now.

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More Monuments

...continued from page 1.

Competition entries will be on display in the Pike Place Market Atrium (ask for the Cookie Jar) through December 4. Expect an announcement of the next competition in the February/March ARCADE. BLUEPRINT: for Architecture is interested in your help and ideas for competitions and lectures. Contact BLUEPRINT at 583-0824.

SEATTLE ON THE HALF SHELL: Watch Emmett and Ivar duel it out over the concession. Triaggio Design.

IF YOU LIKE IT, FRAME IT: But please don’t steal it. Norman Miller and Bill Gaylord.

GRANDIOSE AWARD: Catherine Barrett.

The worst is also the best, we learn the most from it. Lucien Kroll, speaking in Seattle October, 1982.