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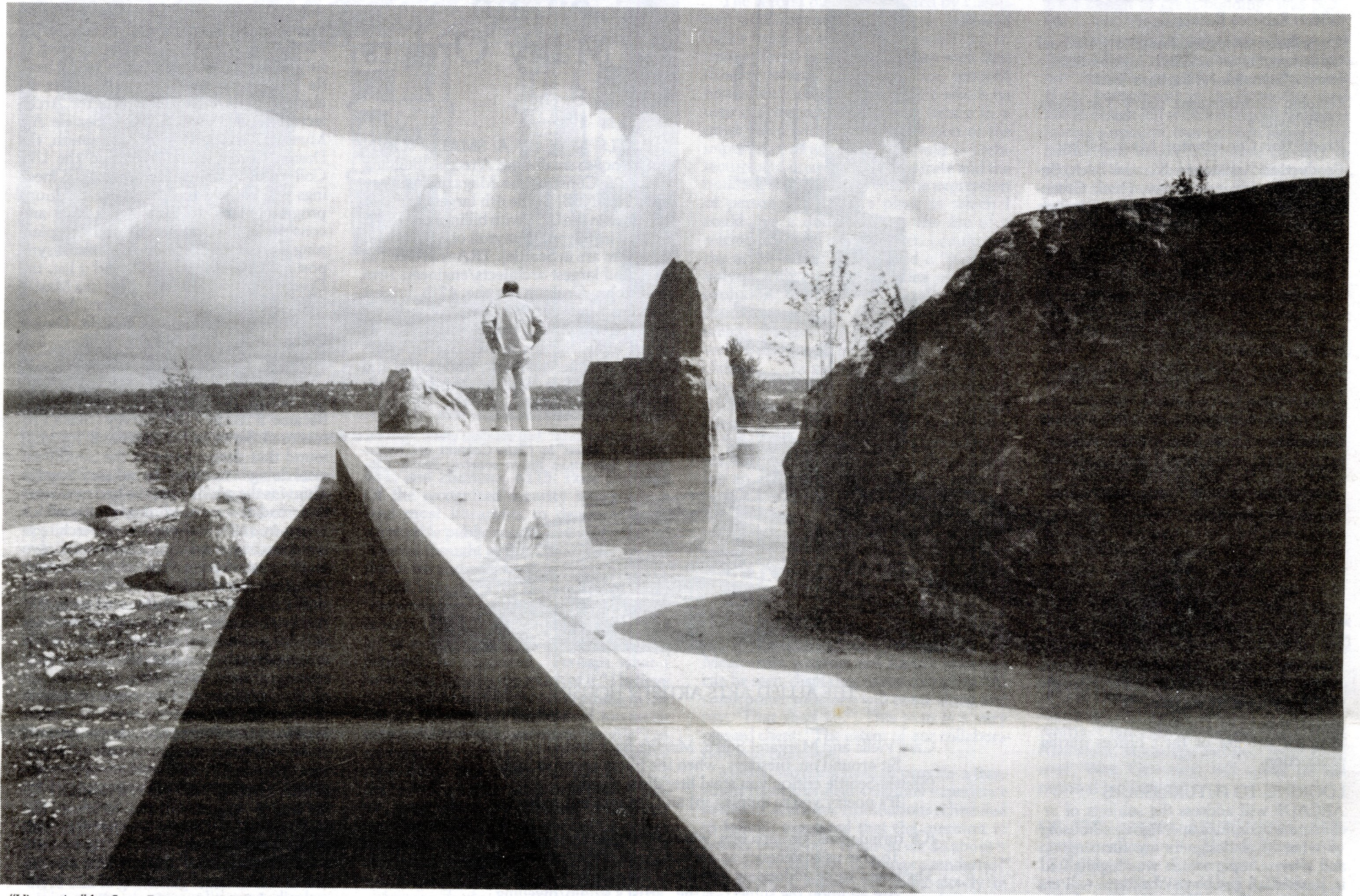
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"Viewpoint" by Scott Burton, at NOAA art site. Benches are boulders and terrace is pedestal.

A MEETING GROUND FOR ART AND DESIGN

A conversation with Martha Schwartz and Richard Andrews, arranged by Barbara Swift, took place in Seattle following Martha's lecture on French and Italian gardens for COCA (Center On Contemporary Art) in early August. The conversation was spirited. It explored issues and questions that surface increasingly as more artists and design professionals work together in overlapped areas of concern. An artist and landscape architect based in New York and San Francisco, Martha Schwartz has been selected to execute three landscapes (one in Seattle) under the National Endowment for the Arts program of Art for Public Places. The Seattle piece will be installed in the King County Jail courtyard. Walker-Schwartz, a firm she formed with her husband, Pete Walker, provides a studio atmosphere in which to explore new forms and ideas in the landscape. Richard Andrews is an artist, and National Endowment for the Arts policy panelist for the Visual Arts Program. He coordinates the Seattle Arts Commission's "One Percent for Art" Program.

Richard Andrews: We seem to be at a point now when the term "artist" is freely used by those in both the design and fine art fields. Yet considerable confusion exists about what is art, design, or whatever. Many who call themselves artists are like the monks who illuminated manuscripts. Are they artists in terms of original ideas and thoughts? Many are simply translators, are mediums for ideas that have been expressed by others. Most of the people are stewards of styles that other people have created.

Martha Schwartz: I love the idea of telling them what they do is not art. In fact, how you judge whether someone is an artist or not is not by their training, but by what they do. Landscape architects, architects should be artists.

RA: The debate over titles — artist, architect, landscape architect, etc. — is really an indication of the confusion over the perceived value of these roles in society. Many design professionals call themselves "artists" in an effort to establish their position in the world of ideas and culture. Sculptors or painters may use the term "designer" because it has credibility in the world of

planners. Robert Irwin, for example, doesn't mind if he is called a designer, but I think he would principally call himself an artist, because his roots are in painting. In terms of the projects he is currently doing, he presents himself often as a designer.

MS: I've thought about that a lot. I get asked that question all the time. I'd like to talk to Irwin about his ideas about being a designer versus being an artist. I think designers are people who take into account and solve problems other people pose for them — essentially, a problem-solving stance, where you are in service to others. You don't have just your own impulse to follow. That is the definition of a designer. Artists set up their own problems to be solved. They, in essence, are designing for themselves. They set up problems of composition, color, etc.

RA: The people with the money often set the definitions. It is not really worthwhile for you to select which cubbyhole you want to put your head in, because it is not particularly germane to your work.

MS: If somebody wants me to be a land-

continued on page eight.

ARCADE

FLASH FLASH FLASH FLASH New Seattle Art Museum Architect: VENTURI! VENTURI! VENTURI!

OCTOBER/NOVEMBER ISSUE

Editor: Rebecca Barnes

Contributors: Jestena Boughton, Michael Jay Brown, Steve Cecil, Bill Gaylord, Nancy Joseph, Joyce Moty, Barbara Swift

Graphic Coordinators: Barry Yamashita, Mark Ashley

Production Coordinator: Mark Ashley

Production Assistance: Marsha Bach, Susan Boyle, Suzanne Foster, Huck Greenberg, Leslie Holmes, Nora Jaso, Caroline Petrich

Calendar Editor: Robin Smith

Calendar Graphic Designer: Doug Morris

Calendar Contributors: Dave Aynardi, Rebecca Barnes, Larry Leland, Rick Murakami, Dellanne McGregor, Jill Rullkoetter, Marsha Tolon

Advertising: Bill Gaylord, Rob Wallace

Distribution: Larry Leland with Marsha Bach, Jestena Boughton, and Rob Wallace

Circulation: Marsha Bach, Mark Ashley

Bookkeeping: Mary Anne Perkowski

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A Column of Many Orders

Rebecca Barnes

■■■■

SEATTLE MAY BE A SMALL TOWN, but it's not so small-time. A recent "Building Design & Construction Magazine" survey identified NBBJ as the 6th largest architecture firm in the U.S., with billings of \$15.75 million in '83, and a payroll of 312 (not all of whom are in Seattle). TRA was listed as the 22nd largest architects/engineers firm, and John Graham as the 47th largest. Kramer, Chin and Mayo was 38th in the engineers/architects group, with 75% of its work industrial in nature. Graham does mostly commercial work, while NBBJ and TRA both do at least two-thirds of their work for institutions.

"Electrical Abuse" by Claire Colquitt, at Creston-Nelson Substation. Photo courtesy Seattle City Light.

DESIGN NETWORK: A NETWORK FOR sharing information and coordinating events in architecture and design in the Pacific Northwest held its first meeting in July as a result of the initiative of the Seattle Design Commission. Participants include ARCADE, BLUEPRINT: for Architecture, Allied Arts, COCA, Seattle Art Museum, Seattle Design Association, the Design Commission, AIA, and the UW College of Architecture. Quarterly meetings will be held to discuss organizations' program plans, to exchange advice and consider collaborations. If you are planning a program of speakers, exhibits, symposia, etc., and if you will send a list, the Design Network will add them to a Master Calendar and help publicize them. Address all correspondence to: Seattle Design Commission, 400 Yesler Building, 3rd Floor, Seattle, WA 98104.

GO SOUTHWEST, YOUNG DESIGNER.

Because a recent PSMJ survey (that's Professional Services Management Journal) found that design firms in the Southwest were doing better than the industry average. This was the good news; the bad news was the trend toward declining profit, which began in 1978 and continues. Architects are spending a steady 5.1% of total revenues on marketing themselves; however, since the ratio of full-time marketer to total staff size has decreased, it would seem that marketers are being paid more, or working with larger budgets, or both. Finally, while it is apparently true that public sector jobs require greater marketing expenses, . . . public sector projects are more profitable than are private sector projects — or at least the firms doing public sector projects make larger profits.

IF YOU HAD GONE TO SAN DIEGO AT

the end of August, as I did, to attend the National AIA Design Conference, you might have learned "How Architecture Speaks to Its Public." I didn't. That was the title of this unusual gathering of 250 architects and journalists from all over the country, gathered together for fun-in-the-architectural-sun. What I did learn was something about how architecture speaks to architects, and how architects speak about architecture. And there were the buildings. (The event was structured as a moving feast: a train ride to San Juan Capistrano to see Michael Graves' new library, complete with "Michael"; bus trips to the Hotel del Coronado; Balboa Park to see Bertram Goodhue's Panama-California Exposition buildings; around town to see Irving Gill's overgrown houses; and on to La Jolla for the Gill La Jolla Woman's Club. The piece de resistance was Lou Kahn's Salk Institute, viewed through the eyes of Dr. Jonas Salk who sprinkled fairy dust over the crowd (or might as well have) and charmed us into believing that Kahn was the greatest, most sensitive and creative architect of all time, and that Jonas — by being the most creative and supportive and sincere client of all time — had had a very great part in the great undertaking that turned out the nearly mystical, surely sacred open-air cathedral in which we were sitting at his feet.)

Arranged by Gerald Allen, and featuring Donlyn Lyndon as a speaker and Charles Moore as a panelist, the conference might have been little more than a private reunion for the *The Place of Houses* gang. Instead, it was a well-paced jog amongst buildings and thoughts. Gerald Allen seems now to be interested in issues of siting and buildings' relationships to the landscape; unfortunately, he is not unlike most architects in believing himself to be all the landscape architect he needs, with, perhaps, a bit of cultural perspective offered by a friendly geographer. (He arranged for Pierce Lewis, Geography Prof at Penn. State U., and Larry Ford, Geography Prof at San

THE ALLIED ARTS ARTISTS' HOUSING COMMITTEE

by Michael Jay Brown

Cara Wells and Margaret Sutro, Marsha Bach and I
Sit around on Tuesdays, when the blinding sun is high.
(Shush! Seattle critics; you staid literalists, shush!
It's poetry you're dipping in) and dip into our mush

(Or turgid gruel, or baco bits, whate'er it is we're eatin')
To give us sustenance so we can make it through our meetin'.
The issues we're addressing and the plans which come up welling
Are all upon the subject of the "artist's studio/dwelling."

The last full set of zoning laws allowed, as use protected,
An artist's home to be his shop (no matter how affected
His speech or looks, no matter how he butchered poetry,
Or if he called the Mercer Island Bridge the Tappan Zee).

But *mene, mene tekel upharsin* and all the rest
(And pardon me if you're the sort who likes hers anapest)
To live and work as artist in a single spot may be
As threatened as my Uncle Yakov back in '23.

(He sat uncertain in a bar; cigar smoke filled the air
A gang of desperados with moustaches was in there.
Their demeanors they were varied, but collective was their goal:
They were there to steal the folding green
which other folks had stole).

Because of a mere oversight the zoning code may vary.
The Mayor's Recommended Plan (plans are always scary)
Neglects to mention as a use the "artist's studio dwelling."
New zoning's based upon the Plan, which even now is jelling

Into a finished product through adoption by the City.
If the phrase is not inserted, the outcome may be bad.
So direct your calls and letters to succor those who choose
To make a city what a city is, and thereby lose

The chance to make the lucre that it takes to have two places:
One to paint and one to sleep and practice social graces.
My Uncle Jake said gently when he saw behavior bad,
"Relax and have a cup of tea — you shouldn't get so mad."

Was he right? It's clear homogeneity's a curse
At the risk of sounding snooty, classist, retrograde, or worse —
We value and preserve some things in which we are most feckless.
Now *not* to act to keep the "studio dwelling" would be reckless.

So help us help you help us help you help your fellow creatures,
And we'll get a Soviet artist to paint you with thicker features.

Michael Jay Brown, violinist and incipient categorist, hasn't even tried to get his novels published. He practices securities and corporate law with Lasher & Johnson, in Seattle. You may call him for more information at 624-1230.

Planning Board: Mark Ashley, Rebecca Barnes, Catherine Barrett, Jestena Boughton, Tony Case, Nora Jaso

Special thanks to The Bumgardner Architects for the use of their offices during production.

LOOKING TO FUTURE ISSUES

ARCADE will address the subjects of architectural graphics and signage; housing — what local designers are focusing on and why, a topic which was highlighted in Junes' Call For New Work and will enable us to follow up on that event; the Seattle-Italian connection; and the question of the Northwest style — what it is if it exists at all, and where might it go. Contact Rebecca Barnes with ideas or questions. 625-5781 or 324-4741.

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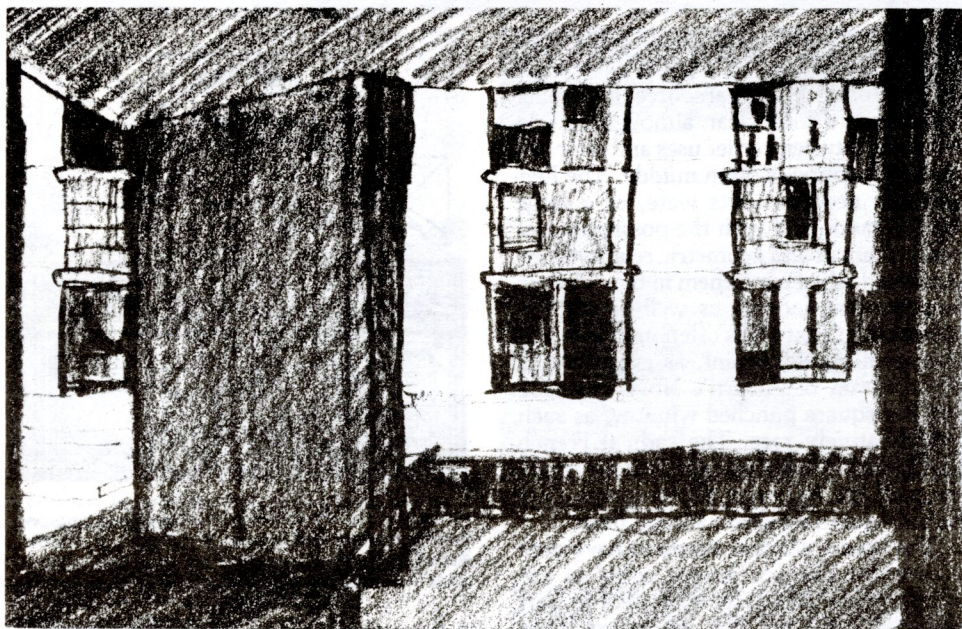
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Stencil pattern lines walls at perimeter of San Juan Capistrano Library courtyard.



Salk Institute. View across courtyard from one arcade to another. Study walls are teak "to add softness," per Dr. Salk.

Diego State, to give lectures on architectural vernacular and buildings within the landscape. The long-term value of these appearances will probably have been to validate contributions by interested other disciplines to architectural theorizing. There was a mild sense of this being discipline-liberation time, a feeling which, had it been more directly expressed, would have felt much better.) Lyndon is most interested in the feat of positioning, which architecture enables us to accomplish; he also gave a coherent lecture on Irving Gill's work, in which, like a good host, he managed to find relationships among his own subject and other themes of the conference — landscape relationships, Kahn's technical fascinations, regional interpretations of style. Moore didn't give many clues as to what most interests him now. He managed to praise Kahn, and to nearly bury himself, by also disparaging Kahn's other-worldliness.

The array of personalities on display, just among the star speakers, was an education in how architects speak to the public — in this case the professional and press public. For example, there was Michael (self-described "cubist kitchen king") Graves' opening statement as the first speaker to the assembled curious many, standing in the center of his Library courtyard, arms outstretched to arcades on either side, "What can I say . . ." He did find a few things. Such as, "I suspect you all suspect me of relying too much on Europe — I suppose in a sense it's true." He exclaimed his "great respect for the (design) process," yet his building shows either a lazy production staff or a formal arrogance in retaining the two references it makes to what was once designed as a barrel vault, but which was altered to become a gable roof (the "references" are at the front and back doors, two curvilinear lattice-work lintels which float in the facade compositions, having nothing to anchor them). He reported the square foot costs of his most famous buildings: this one, \$115; Portland,

\$51; and Humana, \$115. Poor Portland. Of the recognized security issues which lead most librarians to demand easily-surveyable public rooms, Graves confessed, "I never thought of that." He found sympathy in his audience by describing his week in Salt Lake City for the seismic exam as "the worst week in my life. . . . I had cheated in statics in college." Questioned about his use of a diagonal cross ("Roman grill") in a handrail, he suggested, "Perhaps what I have done is make too much of it." I believe that he made too much of everything in the library. Too much of tiny spaces, too much personalized design, too much "profile" (an aspect of every design which he is aware of controlling, as he does the elevations). I kept looking for the large comfortable simple space which, by contrast, would pull together the many small, residential-scaled rooms around it. Probably the open court was meant to accomplish this; it, however, was halved by a low wall and pergola.

Apparently the organizers of this conference do not consider journalists to be nattering nabobs of negativism, because several were asked to participate in panel discussion, and one, Robert Campbell, urban design and architecture critic for the *Boston Globe*, moderated — or activated — two panels. The first followed Larry Ford's explanation of the stylizing of the Spanish Mission which characterizes much of what is thought to be attractive in the San Diego area: heavy walls or stucco-like finish, red tile roofs, deep arcades, simple rounded openings, and often, heavy planting. Campbell regretted that, contrary to what he hoped a few short years ago, the energy crisis will not have the effect of making places look different. He proposed that, in order to accomplish the sense of place that comes from varied styling of built environments, we "must make it different via conscious artifice." This was probably the most intelligent statement of the discussion. Other comments took such forms as, "It doesn't hurt the past to plunder from it," per Charles Moore.

The second panel, moderated by Campbell and activated by Moore, followed Salk's saga. It was an impossible act to follow: Jonas Salk is a frail man with thin flowing white hair, a tan face, smooth hands with long relaxed fingers which he uses expressively. He speaks firmly in a quiet voice with simple conviction of the importance of what has been built — architecture and dream. Of the Institute and the building he said: "This was the expression of personal need — a place in which I could live a double life — the life of a scientist . . . and in retrospect, I could say, the artist in me." He wanted a "place involved with creating the idea of human evolution . . . to exist perpetually, just the frame, the outside, . . . the area within in which changes can occur, which works well because it invites and welcomes change, . . . (a place which will) be here a long time after the planet has gone through a lot of turmoil." He found Kahn through friends in Pittsburgh who had heard Kahn lecture. Salk approached him, intending to ask him how one ought to go about selecting an architect. During his first meeting with Kahn, the question was never asked, but he'd found himself an architect, one who worked with him to design what Salk referred to as "a crucible for creativity," and "a very real testimony to the importance of architecture." Much more of the Institute was designed than has been built. Salk continues to hope that the visitors' center and housing will someday take form. Meanwhile, a model and Kahn's drawings can be seen, displayed in the corridors. "At some point, someone will come along and say, 'That shall be.'" This man is a very pleased client: "The extent of our collaboration was complete."

Moore, working hard to provide a transition from this near-religious experience to that of academic ruminations scheduled to follow, suggested that the question to answer would be, "What do we do about it after we've thrilled to things wonderful?" The group's answer, unveiled slowly in behavior akin to a brewing revolutionary movement, was to defend the building with the intensity and heat of recent converts, incensed by comments like Moore's reference to Kahn's "reductive approach to the eternal." The audience was not worried, as Moore professed to be, about "being trapped in seeing greatness." The audience seemed to be ecstatic about it, in fact, accusing the panel of "mundane quibbling."

Thus, the Salk Institute's architecture spoke personally to a hardened bunch of critics. Skeptics undoubtedly, many of them, finding all right and nothing wrong with the peace of the plaza and the Southern California beauty of the rushing sky overhead and the soft ocean haze framed to the west, were born again as architects in the courtyard of the Salk Institute. If you are one, as I am, who believes that the popular intellectualizing of the moment has taken the profession down a dead-end trail, you might have been warmed, as I was, by the heat of the emotions and charged by the force of relief expressed by hundreds of architects newly aware that

great design of great buildings was possible — yes, Virginia.

So, although I didn't learn what any of the speakers thought about how architecture speaks to its public, I guess that some of the participants in the three-day seminar in design left with a renewed feeling of having a mission, that mission being to try harder and longer and more cleverly to provide their clients with better design, rather than just worrying about providing better service. Quite an accomplishment for an AIA conference.

THE UW COLLEGE OF ARCHITECTURE and Urban Planning continues its ambitious lecture series. Chair Anne Vernez-Moudon emphasized that these FREE lectures are open to the PUBLIC. For specific dates, or to receive the quarterly mailing, contact the Dean's Office at 543-7679. Speakers tentatively scheduled for the fall and winter programs include: George Baird, Lucien Kroll, and Dolores Hayden. In collaboration with the Canadian Consulate General: Joseph Baker from Université Laval in Quebec will speak on Preservation in Quebec City; Melvin Charney from the University of Montreal will talk about art installations applied to buildings and streets; and Murray Schafer, musicologist at Simon Frazier, will speak on the sound of cities. Also: Henry Matthews of WSU, a Fellow of the Wash. State Endowment for the Humanities; Janice Perlman (10/18) of the Committee for New New York will speak on grass roots planning in Latin America and the States; Jerry Finrow, of U of Oregon, will lecture on the Pattern Language and lead a seminar on "Kappala: Nordic Classicism in Finland"; and Hans Kiemstadt, landscape architect from Hannover, West Germany, will speak on his regional landscape.

OF THE 103,000 ARCHITECTS CURRENTLY working in the United States, only 12.7 percent are women, and merely 1.6 percent are black, according to the Bureau of Labor Statistics. (*Ebony*, June 1984.)

THE KING COUNTY ARTS COMMISSION invites us all to "become a partner in a new works festival." Planned for the autumn of 1987 (three years hence), "Northwest Premieres 1987: New Works Festival" will be a regional celebration of the contribution of the creative artist and "a reaffirmation of the community's commitment to an exceptional quality of life." King County was the first county in the U.S. to establish an arts commission, and had the first percent-for-art ordinance in Washington State. Building on this tradition of pioneering public art initiatives, King County will be the first governmental agency in the nation to host a new works festival at this grand scale. Works will be commissioned in music, theater, dance, and mixed media, and presentations to the public and media coverage will be planned for broad public exposure. The King County Arts Commission is soliciting interest from the public; you can help. For information call Amy Larkin, 344-7580.

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Shedding Light on the Square Window Phenomenon

This little essay is a scratched itch; it has been on the edge of my thinking for about three and a half years. The idea for it arose back in the heyday of articles and symposia focusing on Post-modernism, the new architecture. While new propositions about the meaning of architecture abounded, new conventions filled the magazines. One item in particular seemed to repeatedly catch my eye — the multi-lateral proliferation of square windows. They began appearing in the architectural publications, then in the award winning designs, and finally in local practice. Square windows started to appear in all sorts of building types and styles, and by all kinds of architects. This seemed very strange in light of a supposed new pluralism. I began to wonder about the designers' intentions and how they were deciding to square up their fenestration.

As time went on, curiosity grew into real irritation. A new habit seemed to have slipped into the profession without really a proper introduction. A trend was afoot, marked by the increasing glorification of square windows in the architectural press. Marked trends in building design seem to push the practice of architecture toward the realm of commercial fashion design, where particular and popular elements are constantly reconsidered to find the combination that is new without being new, daring without risk, and of course, financially rewarding. However, we are led to expect a little more from architecture, especially in its most celebrated cases. There has also been a noticeable and aesthetically unconvincing convergence of other design elements in many of the published designs featuring the square window.

Perhaps one shouldn't pick on square windows alone. Any number of other architectural elements are equally good candidates, from grids to keystones to colonnades to pedimented sheds. So many elements have quickly come into style that leafing through *P/A* feels a little like checking out *GQ* — are skinny ties now passé, or still *de rigueur*? The square window is most difficult to ignore, because it is still a relatively rare commodity in the built environment, and because its equilateral character deserves a compositional response. In other words, they begin to drive a lot of design decisions.

DOCUMENTING POPULARITY

In order to begin systematically scratching at this issue, I have undertaken a somewhat empirical study to document the popularity of square windows. A look at the number of square windows was taken by accumulating both the number of square windows appearing in award-winning projects shown in the two leading architectural publications in this country, and the proportion of total winning projects featuring them. (The counts did not include gridded curtain walls, which seem to represent another stylistic departure.) The results are shown in the accompanying graph, a sort of "square curve."

The results confirmed the hypothesis. Square windows are "in," showing up nowadays in about half of the award-winners. The rise has been fairly steady in terms of the proportion of projects with squares, but the total number of squares has ballooned. This seems to be, in part, due to the success of some of the earlier practitioners using the square window — Michael Graves, for example. But it is mostly due to the adoption of the square window by the larger and more established firms with large commercial and institutional clients, the S.O.M.s and the Perkins and Wills of the architectural world.

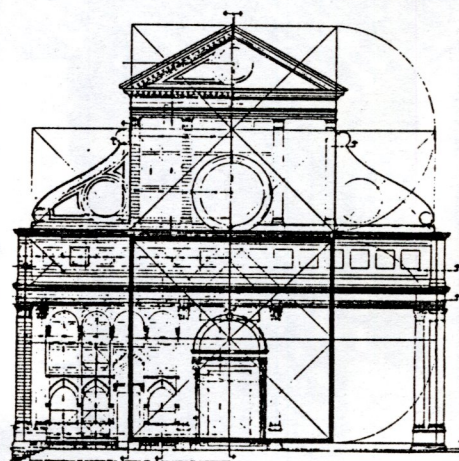
In fact, the very range of architects using this particular device is impressive, ranging from Robert Stern to Edward Larabee Barnes, from Steven Holl to MLTW. It is such an odd collection of notables that one wonders what sort of common reasons they would have, if any, for using this common element. Another notable feature of the lists of square-windowed projects is the range of building types which they have adorned. Such projects include a grit removal facility, an urban mission, many houses, an office building, a resort hotel, and an industry training campus.

In this collection of projects, it is not as though a new and distinct architectural style had swept the practice, eliminating many competitors and replacing them with a generally accepted "look," as did Art Deco in its many variations in the twenties and thirties. Square windows show up in shingle-styled mansions, in International Style homes, in neo-classical revival school buildings, each relatively consistent within a recognized vocabulary. This phenomenon of square window-making is quite different from the generation of a new style.

AN OUTLINE HISTORY

Some of the historical sources for square windows are fairly clear, although the relationship between earlier uses and their current application is often muddy. The Renaissance neo-classicists were, to a large extent, fascinated with the possibilities of mathematical and geometric relationships, and often relied upon them in the construction of their facades as well as in their plans. The square was often used as a fundamental starting point, as evidenced in the diagram of Alberti's Novella facade. But the square punched window, as such, was relatively rare. The radical French architects of the revolution (Ledoux, Boullee, and the lot) were prone to use pure forms, square windows among them.

The square window seems to have been a common element among some of the idiosyncratic architects who were in part responsible for the first departures from traditional practice at the end of the nineteenth century and at the beginning of the twentieth. Square windows show up in the work of Wagner and Loos in Austria, and



An example of the square as the basis for a proportioning system, the facade of Alberti's S. Maria Novella reflects an era when art consciously mimicked the mathematical aspirations of science.

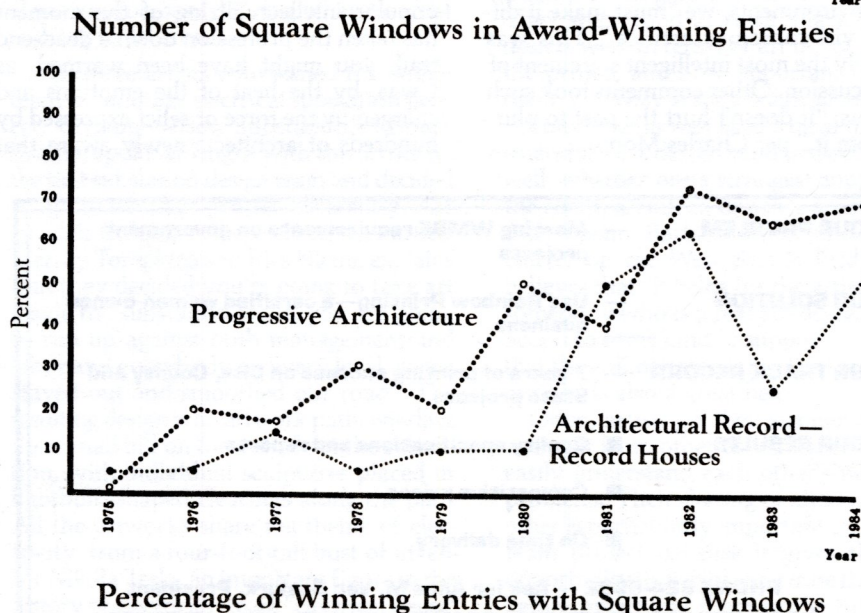
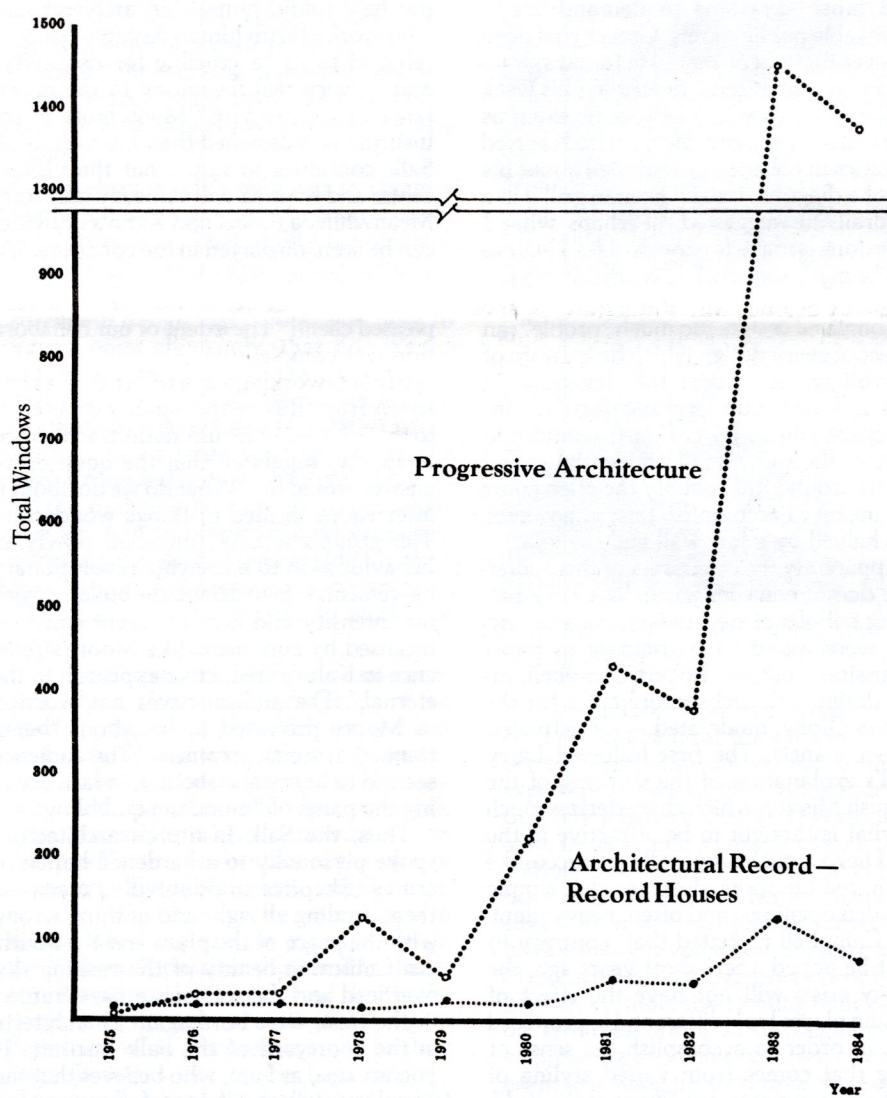
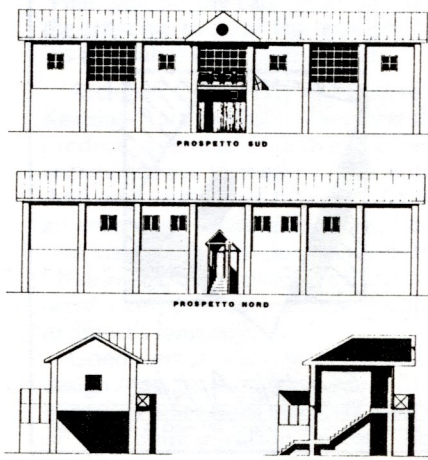
in the architecture of Frank Lloyd Wright in this country. Alvar Aalto often used the square window as an element in his fenestration composition.

The square window also appeared during the stripped neo-classical revival which joined aspects of the Beaux-Arts school with the purified aesthetic of the Modern movement. In Europe, the Italian fascist architects employed vast fields of square windows in their large government projects. Stalinist heirs to the constructivists in the Soviet Union used the same notation on their facades. In this country and in Great Britain, square windows in large projects became standard in Depression-era architecture, most often appearing in governmental or institutional buildings which represented a large portion of the constructed projects. Seattle's Federal Courthouse is an example of this widespread phenomenon.

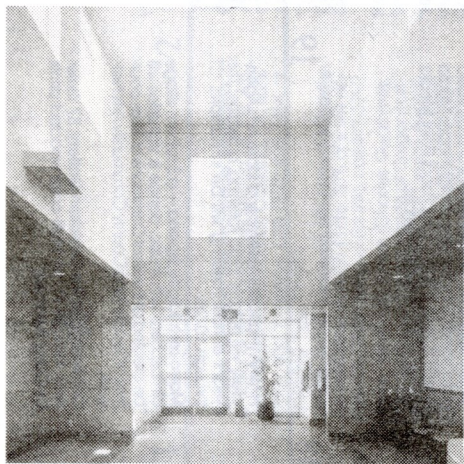
The appearance of the square window on the recent international scene is in part due to its use by several influential architects. Michael Graves in this country began using punched square openings in a neo-classical vocabulary in some of his houses at about the same time that the Swiss architect Mario Botta's work was beginning to receive some press attention. Ricardo Bofill and Taller de Arquitectura in Spain began using them as their work took a strong neo-classical turn. Aldo Rossi's projects in Italy were influential, as were Arata Isozaki's in Japan.

It may be possible to trace precise lines of influence among these current stars in the architectural field, a task beyond the scope of this preliminary investigation. However the image of the square window took hold, it was swiftly published, recycled, republished, and has reached a level of common acceptability. It is this general use of the square window which is most interesting. Since it has now become a local phenomenon, it seemed appropriate to ask a few local practitioners about their particular reasons for using them.

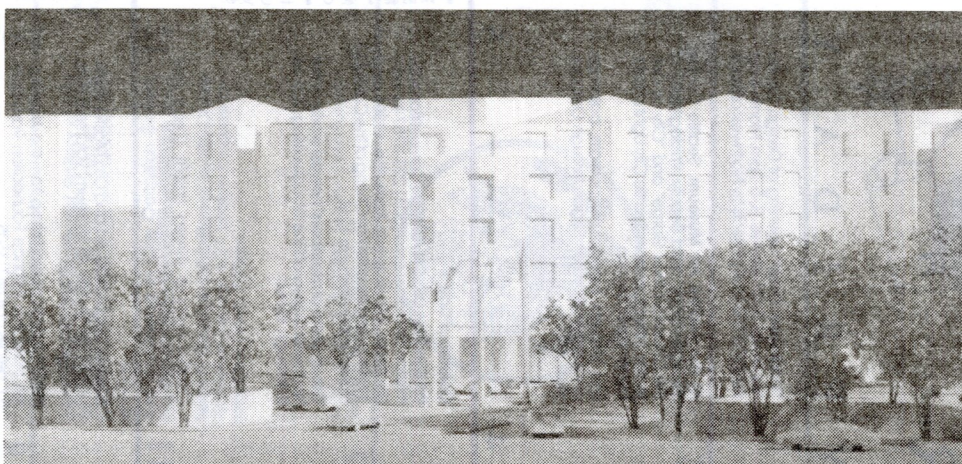
Aldo Rossi's Residential Unit in the Galaterese, Milan. When asked about the now widespread adoption of many of his pure images, Rossi responded that this did not phase him at all. After all, he said, I like these forms.



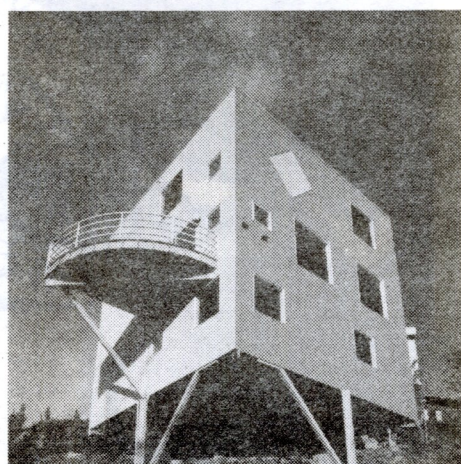
The Square Curve.



Clayton R. Joyce's Lake Washington School Administration Building.



Project for the San Francisco Airport Hotel, by the Callison Partnership.



A house of square windows, by ARC / DF.

SOME LOCAL SQUARE WINDOWERS

Clayton R. Joyce was a partner in the firm that was an early user of the square window in Seattle, when the office of Joyce/Nordfors designed the CX Corporation Building on the old Sick Stadium site. In the Lake Washington School Administration Building, by Clayton R. Joyce, Architects, completed last year, the use of the square window grew out of a general interest in proportioning geometries for buildings. Mr. Joyce explained that there are naturally pleasing, aesthetically correct ways of proportioning buildings which improve their appearance, and that the square as a pure form is particularly well suited

Perhaps the profession is reestablishing common ordering techniques, and has seized upon the grid and the square and the compositional exercise of the square window as an early, elementary exercise in the business of rule-making.

as a proportioning device.

He noted that the planning grid and the square window unit had actually become an important ordering device, a means of reducing the number of decisions, and thereby simplified the task of design. He acknowledged some inspirational sources, among which Mario Botta figured prominently.

Michael Whalen of the Callison Partnership is a designer whose recent work includes numerous square windows — the Frye Museum Addition is a recent example. Mr. Whalen pointed to a project for the 325-room San Francisco Airport Hotel as a more representative example of his work in that regard. (This five-story suburban hotel is in the process of design.) Mr. Whalen, though not unaware of the popularity of the square window in current publications, looked to his experience in Dan Solomon's office in San Francisco and

to the innate qualities of the square as his reasons for their use. He noted that the large commercial projects that make up his workload often require standardized planning grids to improve efficiency, and that the large asymmetrical facades implied by these projects require a standard, repetitive feature to hold them together — why not the square window? He had a thought that vertical windows imply bearing walls, that horizontal windows lend themselves to frame structures, but that square windows were "non-structural," ambivalent. Finally, he admitted a personal preference for the square.

David Rutherford of ARC, with Donald Frothingham, designed a cube-shaped house spattered with square windows for a client in Seattle. Mr. Rutherford is convinced that the generation of the square windows in this project grew out of its incidental program geometry. Initial square footage and relationship diagrams for the house developed a square plan in three stories with four symmetrical facades. The square plan was then rotated to allow the most advantageous site relationships in terms of both views and privacy. Having established the square as a modular generating shape, the design team fenestrated the entire house with them in patterns designed to provide specific views and lighting effects for the interior. At one point in the process, the rigid application of the geometry began to bother Don Frothingham, who, in a somewhat legendary fashion, decided to twist the main picture window in the living room. No generalized notions about the square window were offered in this interview.

Michael Canatsey of Canatsey/Weinstein talked of an office commitment to determinate geometries in the generation of project plan and elevation. These geometries trust historically-demonstrated preferences for ordered and proportioned forms, and seek to reduce arbitrary choice of design elements or their location. It is this sort of ordering which is evident in the elevation of the recently completed Mt. Baker Bathhouse for the Seattle Parks Department. For Mr. Canatsey, this interplay in geometries derives in part from his own fascination with graphic design systems

using primary forms and grids used in the Swiss educational system with which he is familiar. Beyond this, he admitted that he likes squares and square windows, and that influences from contemporary architects are, to some extent, inevitable.

SOME VENTURED THOUGHTS

Definite conclusions are not ready to be drawn about the square window issue. Documentation of this fad is incomplete, the discussion with architects too limited. But it is impossible not to observe that some sort of implicit consensus exists right now about the appropriateness of square windows. It is also obvious that there is no common rhetoric which matches the uniformity of their use.

So many elements have quickly come into style that leafing through P/A feels a little like checking out GQ.

Ed Weinstein suggests that what we have here is a fashion, and that fashion is distinct from style. In this view, fashion is short-lived, a creature bred by the professional media — perhaps inevitable, but not to be taken very seriously. Style, on the other hand, represents in its best applications a consistent set of accepted elements that express an underlying attitude about architecture. For example, the movement-oriented plan and emphasis on space of the International Style movement implies fenestration that is active, dynamic, program-oriented. Regimented, punched square openings would likely be wrong in such a setting. A good project successfully combines elements within a stylistic construct, regardless of the popularity of any constituent element.

This valuable distinction explains my dissatisfaction with projects that seem merely fashionable — there is little internal consistency, and designs seem erratic and unresolved. It also begins to explain how a Shingle Style practitioner can throw square apertures at a facade as easily as can a Mayan eclecticist.

This idea begs important and related questions. How does one choose the cor-

rect style within which to establish internal consistency? What become the higher level criteria of choice? Or does one have to fall back on an "arbitrary" personal preference again? And is this bad? But such heavy questions deserve another discussion.

It is more positive to look at the square window phenomenon as a distinct rebellion against the Modern movement aesthetic. The early modernists threw out the notion of building design by formula and, in the process of destroying the Beaux-Arts credibility, left the profession without understandable ordering devices for composition. Perhaps the profession is reestablishing common ordering techniques, and has seized upon the grid and the square and the compositional exercise of the square window as an early, elementary exercise in the business of rule-making. If this is true, then the square window correctly belongs in the palette of the vanguard Post-modernists.

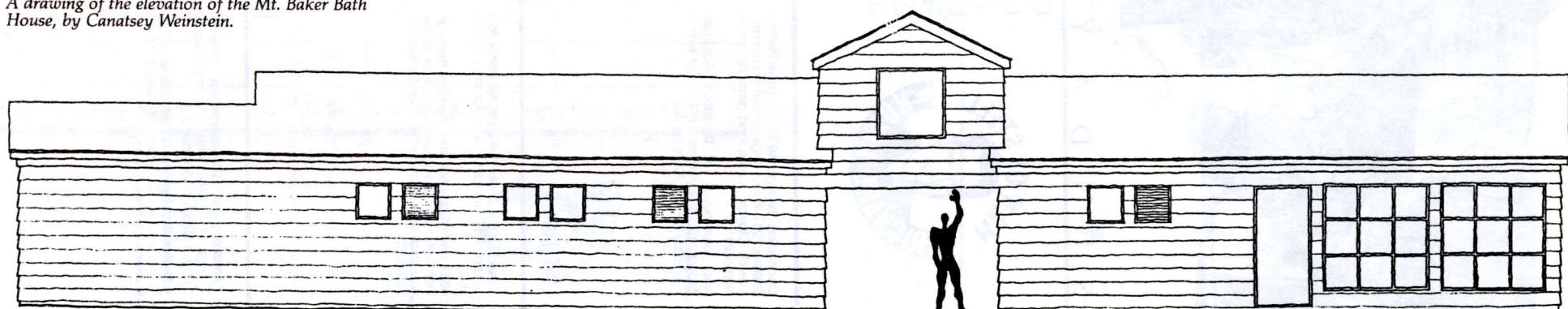
It may also be a sign of our post-modern times that designers are looking back to architects who stood on the ill-defined borders of the Modern movement as sources of inspiration. There may be some help there in the attempt to integrate the lessons of the Modern movement with wider design goals, and the use of specific design elements from their past cannot hurt.

Somehow these positive reasonings about the square window phenomenon still leave me scratching a bit. It is demonstrably clear that, no matter how justified square fenestration may be in individual cases, there is a strong element of fashion that is involved in its widespread use. There is perhaps nothing fundamentally wrong with this, except that it seems to be taken all too seriously in the architectural press and by architects themselves. Fashion is intellectually (and often aesthetically) unsatisfying except as a cultural phenomenon; it substitutes convention for thought and experimentation. So it is important to the credibility of Post-modern contentions that fashions like this be acknowledged, examined, and criticized.

Steve Cecil

Steve Cecil, an architect with ARC, has yet to use a square window in any of his buildings, but he's thinking about it.

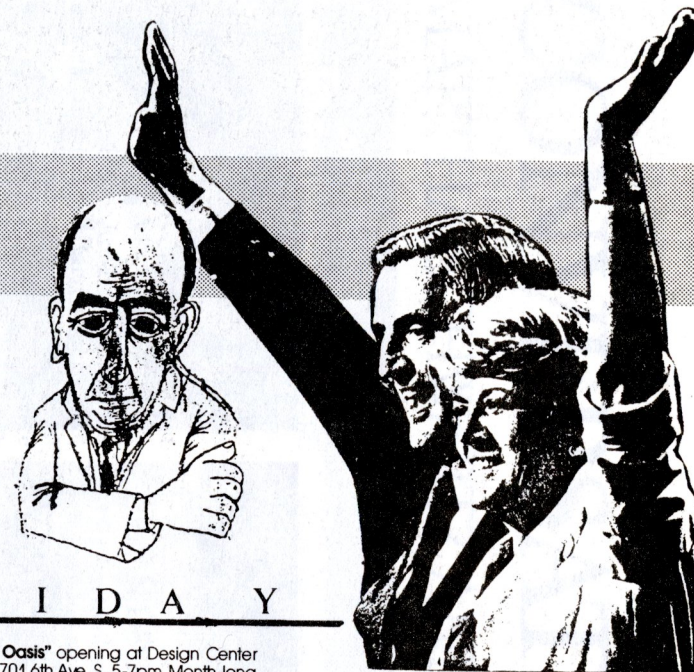
A drawing of the elevation of the Mt. Baker Bath House, by Canatsey Weinstein.



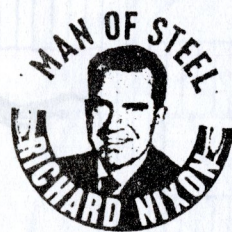


ARCADE

OCTOBER ★ NOVEMBER



SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY



OCTOBER

Non-residential Renovation and Reconstruction Design Award submission deadline. Contact American Wood Council, 1619 Massachusetts Ave. NW, Suite 500, Washington, D.C. 20036.

Swords of the Samurai, an exhibit of Japanese swords, furniture, and armor from the 12th to the 20th century at the Bellevue Art Museum through this month.

Birth of Giacomo Barozzi da Vignola, influential mannerist, 1507.

Continuing through 10/27 at Traver/Sutton Gallery, 2219 4th. Paintings by Paul Heald, sculpture by Clayton James, and glass by Sonya Blomdahl.

Also, continuing, at Davidson Galleries through 10/24. Illuminated manuscript leaves from 1250 to 1550. 87 Yesler Way.

The Seattle Chapter of the AIA jury will be presenting the Honor Awards at the Seattle Art Museum, Volunteer Park at 7:30pm. \$10.00.

Continuing at the Sacred Circle Gallery now through 10/27. Mixed media paintings and ceramics by Navajo artist Conrad House. 2223 4th.

Last week to see art installation by Joyce Moty in D'Art store windows. 105 Stewart St., illuminated 24 hours a day.

Launching of Navy battleship Nebraska at Seattle's Moran Shipyard, 1904.

Mrs. O'Leary's cow helped initiate the Chicago School of Architecture, 1871.

Friends of the Conservatory in Volunteer Park will have a plant sale, 1-4pm. For info call 625-4043.

FREE! Every Saturday and Sunday through October, Fish Painting Demonstrations in the Aquarium at 11-3 Sat. and 12-3 Sun. For info call 625-5030.

First Seattle City Light generator turned on, 1904.

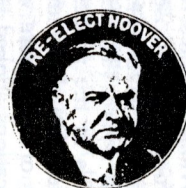
Chuck Yeager broke the sound barrier in 1947.

William Penn, 1644, who designed original city plan of Philadelphia, which featured a series of urban squares.

Puppetsoup presents "The Million Dollar Band" at noon, Nordstrom downtown store, 5th Ave. entrance, through 10/28.



Pelham Grenville (P.G.) Wadehouse, creator of Jeeves, everybody's favorite butler, 1881.



Continuing at Donnelly/Hayes Gallery, through 11/13: black and white photographs by Michael Burns. 85 Yesler Way.

Art installation by Mare Blocker-Miluski in D'Art Store's window, 105 Stewart St., through 11/11. Illuminated 24 hours a day.

Thomas Edison perfected the electric lamp, 1879.

Peter Cook, Archigram, 1936, and Robert Rauschenberg, 1925.

"Largest international event in the Northwest," the Pacific Northwest World Trade Expo at the Tacoma Dome. Call (509) 838-6600 for info.

Design Center Northwest presents a seminar in their Conference Center, 5701-6th Ave. S. "Presenting Yourself from the Inside Out" to kick off Design Awareness Month. Learn how to present the "total you" and art/aesthetics as a communication tool. Call 762-1200 for info.

Birth of Mohandas Karamchand (Mahatma) Gandhi, 1869.

Continuing at Foster/White Gallery: Paintings in oil by Alfredo Arreguin and glass by William Morris, through October. 341 1/2 Occidental S. Also continuing at Equivalents Gallery, now in Pioneer Square, through 10/28, color photographs by Dan Powell, John Pfahl, and Susan Hereford.



John Lennon's birthday, 1940.

Tuesday evening series of lectures on Northwest Coast Indian Art starts tonight at Seattle Art Museum, Volunteer Park, 5:30pm. Runs through October.

Tuesday evening series of lectures at Seattle Art Museum, Volunteer Park covers Impressionism: The Liberation of Art, running through the end of November from 7pm to 9pm.

Continuing through 10/30 at the Silver Image Gallery: Portraits and nudes by Martha Pearson Casanova and Photographs of Mt. St. Helens by Mathias Van Hessemans. 92 S. Washington.

Pilobolus Dance Theatre at Pantages Centre, 901 Broadway, Tacoma. Call 591-5890 for ticket info.

Continuing through 11/16: "Figures in Clay," ceramics and works on paper by Lauron Grossman, Kristin Nelson, and Chris Nowicki, at Jackson St. Gallery, 163 S. Jackson.

John Rauch, Venturi, Rauch & Scott-Brown, 1930.

"Presentation Tuesday" at Design Center Northwest: a complete day devoted to in-

5-7pm reception for "aerial sculptor" Larry Kirkland at the Portland AIA Exhibition space, 615 S.W. 1st. Large-scale model of artist's work currently being prepared for San Francisco Airport is on display through 10/26.

Continuing through 10/15 at Gallery 914: "Three Viewpoints," works by Gloria Bornstein, Sherry Markowitz, and Barbara Thomas. Also see the window installation by Bill Whipple. 911 E. Pine.

Birth of Denise Scott Brown, 1931.

Catalyst 1-day seminar "How to Sell Design - Part II" at Hyatt Regency, San Francisco. Call (415) 788-1234 for info.

Design Center Northwest hosts a seminar at 10am, "The Collaborative Approach to Creativity," with Lorelei Heller McDevitt, executive editor, Designers West. Explore the key elements which make a successful relationship between artisan, architect, and designer.

Black Light Theatre of Prague at Pantages Centre, 901 Broadway, Tacoma. Call 591-5890 for ticket info.

"Manufactured Housing Show" at the Kingdome through 10/21; call Ticketmaster at 625-0888 for info.

Design Center Northwest features a Public Awareness Seminar: "How to Select and Work with an Interior Designer." Seminar 9-10:30am, Open House and Showroom Tours, 10:30-noon. For more info, call 762-1200.

Time Magazine design critic Wolf von Eckardt opens a 4-part fall lecture series on current design issues at the Corcoran Gallery, Washington, D.C. For info, call (202) 638-3105.

Bernardo Fort-Brescia of Arquitectonica will lecture as part of fall series on current design issues at the Corcoran Gallery, Washington, D.C. Call (202) 638-3105 for more info.

National Trust for Historic Preservation Conference in Baltimore, MD. For info call (202) 673-4000. Through 10/27.

Osmo Lappo conducts a seminar on How to Select Students to Study Architecture in 208J Gould Hall, UW campus.

John Allin will speak in the Design Center Northwest Conference Center at 10am on "Design Science & Change: Surviving & Thriving in a Transitional Time Zone."

Eat a large apple at midnight on Halloween and you will not catch cold for 42 months.

What's the one thing you never expected Linda Farris to do? Have a sale! Linda Farris Gallery, through October.

ALCAN Lectures on Architecture 1984/85 present: Joseph Rykwert on "Alberti: the Intellectual as an Architect" at Robson Square Media Centre, Vancouver, Canada, 6pm. FREE.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *Scarlet Street*, Fritz Lang, 1945.

Giovanni Battista Piranesi, 1720, and Christopher Alexander, 1936. Also *Sputnik I* was launched AND *Leave It To Beaver* premiered on the same day in 1957!

Monthly Planning Commission meeting in the 4th floor conference room of the 400 Yesler Building. Call 625-4451 for meeting agenda.

Opening at Design Center Northwest for Susan Singleton's one woman art show. 5:30-8pm in The Winn Showroom.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *Crack-Up*, Irving Reis, 1946.

Falso Movimento of Naples present "Otello" as first installment of all-new On the Boards series. Call 325-7901 for ticket info. SEATTLE PREMIERE through 10/14.

OPEN HOUSE at UW College of Architecture and Urban Planning, 1:30-6pm. Interested individuals are invited to come see demonstrations of current research projects and to visit design studios.

NWSD Regional Conference - "Designs for Success." Seminars, Meetings, and Dinner, 2pm-9:30pm, Design Center Northwest. Call 762-1200 for info.

Janice Perlman lectures on Public & Private Partnerships in Development in New York City, 8pm. Call 543-4190 for info. She will also conduct seminar on Squatter Housing in Brazil.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *Kiss of Death*, Henry Hathaway, 1947.

Osmo Lappo will lecture on Helsinki Senate Square in Architecture Hall #207 at 8pm, UW Campus.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *Moonrise*, Frank Borzage, 1949.



Pablo Ruiz Picasso, 1881.

ALCAN Lectures on Architecture 1984/85 present: Delancey Hutton on "The Art of Planning"

"Northwest Oasis" opening at Design Center Northwest, 5701 6th Ave. S., 5-7pm. Month-long exhibit of fine craft projects by Northwest artisans.

At the Seattle Art Museum, Seattle Center through 10/21: "Wild Beauty: Photography of the Columbia River Gorge" and "City as Collector: Selections from Seattle City Light's Portable Works Collection."

The Virginia Inn features portraits, paintings, and etchings by Ken Segan through October, 1937 1st.

Columbus Day.

Portland AIA DESIGN AWARDS Competition submission deadline 4pm. (503) 223-8757 for info. Linoleum block prints from the 1930s and 1940s by Seattle artist Fay Chong at the Carolyn Staley Gallery through 12/4.

Group show of members' newest works at the Northwest Gallery of Fine Woodworking, 202 1st S. through 10/14.

Charles Sumner Green (1868), Cesar Pelli (1926), and Richard Meier (1934).

Russian Decorative Art and Old Master Paintings at the Seattle Art Museum, Volunteer Park, Through December.

Media Relations workshop from the Washington State Arts Alliance Foundation 9am-5pm. For details call 447-3505.

"Video Shorts IV," annual festival of short video works, some by local artists, at High Hopes Media tonight, 8 and 9:30pm. Call Focal Point Media Center at 322-4304 for details.

Olmsted Park Report accepted by Seattle City Council, 1903.

NASAA (National Assembly of State Arts Agencies) will hold its 1985 meeting in Seattle. This year's annual meeting will be in Hartford, CT through 10/28.

Marrakesh & Baile Espana - a Southern village atmosphere with music, dance & vignettes will be created at the Kent Commons at 8pm courtesy of Seattle King County Community Arts Network.

Continuing at the Davidson Gallery, 87 Yesler Way, through 11/14: Multi-color woodcut prints by Carol Summers.

Continuing through 11/14 at Clay Occasion Gallery, 815 1st Ave. S. through 11/14.

Seattle Chapter of the AIA 1984 Honor Awards jury will make a public presentation of their own work, at 7pm, 207 Architecture Hall at the UW.

Continuing through 10/16: "Rituals," works in a variety of media by Jano Moran Argue, Nilleke Langhout-Nix, Marilyn Weber, and William Wikstrom at Jackson St. Gallery, 163 S. Jackson.

The raven (corbeau), Charles-Edouard Jeanneret, affectionately known as Corbu, 1887.

"Madrona Home Tour and Teahouse Gallery." Tickets may be obtained in advance from Hi-Spot Cafe or Your Place or Mine; day of tour, from Episcopal Church of the Epiphany.

"2nd Saturday Cinema," 8pm at Focal Point Media Center, presents "Film on Film," a series of short films about filmmaking. 913 E. Pine.

"Heinz Eisler - Thin Concrete Shells, a Structural Art Form" opens at the University Art Museum, Berkeley, CA. 80 photos of buildings topped with Eisler's dramatic sculptural shapes. Through 12/9.

Washington Chapter of ASLA Professional Awards Banquet. Call 622-5850 for further info.

"Moonlight Swims and Other Underwater Diversions," weavings by Alice Van Leunen at the Cerulean Blue Gallery.



Sir Christopher Wren, English mathematician, astronomer, and architect, 1632.

"Say Good-Night, and/or," a gala event bidding farewell to the name and/or celebrating the future, will occur at The Court in the Square, 401-2nd Ave. S. from 8pm to 1am.



Continuing through month of November:

Philippe Bonnatont Gallery, the only gallery on the west coast specializing in art related to architecture - all media and techniques.

3rd Annual Pacific NW Computer Graphics Conference sponsored by University of Ore-

prints, and photographs of the *Wonderwall* at the 1984 Louisiana World Exposition. "The next best thing to being there" — Charles Moore's fantasy of giant alligators, pelicans, colonnades, and fairy tale facades was meant to refresh the spirits of visitors to the fair. You'll have to go to San Francisco for this one. (415) 781-8896 for info.

Frederic Auguste Bartholdi's statue "Liberty Enlightening the World" is dedicated in NY Harbor, 1886.

Paul Rudolph, 1918.

28

Continuing through the month at the Bellevue Art Museum: Contemporary Northwest regional painter Max Benjamin.

Also continuing at Linda Farris Gallery: Sculpture and drawings by Carolyn Law.

At Studio/Gallery 75 until 12/1: "Alternative Fabrics," mixed media works on fabric by Richard Sarto. Also at Studio/Gallery 75: Paper cuts and prints by Madeline Katzman, based on traditional Amish quilt patterns.

Sculpture, paintings, and furniture by Los Angeles artist Peter Shire, on display at Traver/Sutton Gallery, 2219 4th Ave. through November.

"War of the Worlds" broadcast by Orson Welles and the Mercury Players, inducing panic in New Jersey, 1938.

30

Richard Morris Hunt, 1827. Charles Moore, 1925.

31 NOVEMBER

Monthly Planning Commission meeting in the 4th floor conference room of the 400 Yesler Building. Call 625-4451 for meeting agenda.

Henry Matthews, professor of Architecture at WASU lectures on "From Hutong to Highrise: Tradition and Modernity in 20th century China," 207 Architecture Hall, UW Campus. Call 543-4190 for more info.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *In a Lonely Place*, Nicholas Ray, 1950.

Continuing at Equivalents Gallery through 12/2. Photographs by Jim Goldberg, Mark Frey, and Adrienne Salinger.

1 Paolo Portoghesi, 1931.

2 Walker Evans, American photographer, 1903. David Denny makes first survey, 1860.

3

Reception for jurors of Portland AIA Design Awards Competition (see above) at Buckley Center, University of Portland, 6:30, with crit session and awards presentation to follow at 8pm.

"2nd Saturday Cinema": Three short documentaries by Werner Herzog at Focal Point Media Center, 913 E. Pine. Showtime is 8pm.

Happy Hoofers will tap dance at the Bon National Gallery, downtown Seattle, at 2pm.

"Neon Plus," electric art by Northwest artists Jim Vitale and Paul Trautman, at the Jackson St. Gallery, 163 S. Jackson, through 12/4.

8 Stanford White, 1853.

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Continuing at the Northwest Gallery of Fine Woodworking: Fifth Annual Container Show, featuring work by West Coast woodworkers and artisans.

Also continuing at Clay Occasion Gallery, Pike Place Market: Annual Group Holiday Show.

Sendak Onstage exhibition at Seattle Center Art Pavilion through 1/27. Lecture by guest curator Clive Driver, 7:30pm.

Jean Luc Godard's "Alphaville," 8pm at Focal Point Media Center, 913 E. Pine.

16 Isamu Noguchi, 1904.

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15 Worst gale in Seattle's history; bark Aureola blown ashore, 1875.

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23 Harpo Marx, 1893. Erte, Russian Master of Art Deco, 1892.

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Andrea Palladio, 1508.

Norman Durkee's full-scale music-theater piece *Oxymora* makes its world premiere appearance at On the Boards. Call 325-7901 for info.

"Celebrities Celebrate 84" at Design Center Northwest. An elegant, black-tie kick off party for yearly fundraiser featuring noted celebrities and interior designers in collaboration on the creation of holiday vignettes depicting the celebrity's lifestyle. Benefits Pacific Northwest Ballet. Call 762-1200 for info.

Film Noir cycle at Seattle Art Museum, Volunteer Park, 7:30pm: *Pushover*, Richard Quine, 1954.

Monthly meeting of Portland AIA. Call (503) 223-8757 for info.

William Blake, 1757.

12 feet of snow falls in 12 hours in Seattle, 1916. Rene Magritte, 1898.

21

Sternwheeler Bailey Gatzert launched at Salmon Bay, 1890.

Hoagland Howard (Hoagy) Carmichael, 1899.

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Andrea Palladio, 1508.

23 Harpo Marx, 1893. Erte, Russian Master of Art Deco, 1892.

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CONVERSATION

MARTHA SCHWARTZ AND RICHARD ANDREWS

... continued from first page.

scape architect, I can be a landscape architect. If somebody insists that I be an artist, I can be an artist. I don't feel that one excludes the other. But you see, all of them know what I do. It is the actual project. It is a matter of making them feel better about it.

RA: It is typical in America to view the world in terms of black and white and not in terms of a continuum of grays that go from darkest darks to fullest lights. If there is a continuum between artists and designers, I suppose on one far end is someone who deals solely with structure and function, and on the other end those who deal solely with aesthetics. As you get closer together, there are more people overlapping, going both ways. Like Frank Gehry — is his work sculpture, architecture, or what?

MS: He is very interesting. He clearly does architecture, and he is clearly an artist.

BS: I think I get the most conservative responses from people who have not worked in an interdisciplinary manner. Those who have not had the experience of working with and developing comfort with the "overlap."

RA: I think people get reassurance from the field they know best. The "overlap" people clearly get reassurance from both the art and the design sides of things. Most designers get reassurance primarily from the design side of things. They are confused by the art side. They have no background in it or even know how to get involved with it. They shy away, and because they don't know about painting, their use of the conventions of painting, compositional devices, illusion, etc., is awkward. Since they get their positive reassurance from their training as designers, they have little incentive to stretch outside the rigidity of their specific field.

BS: Why are "overlap" artists increasingly using the title "designer"?

RA: Perhaps it has to do with their relationship to audience. Artists who are using the term "designer" are using it as a device to deal with audience. Artists have not worked with a public audience in a deliberate manner in recent history. I think we are moving into an interesting period where there is an acknowledgement of public audience and a desire to relate to it. The simplest, most primitive way to relate to someone is to make a chair for them to sit on. In terms of their training, designers primarily use that kind of relationship. Artists have traditionally also used narrative and metaphor. That is where it gets interesting, because that is where the art comes in. You try to communicate directly with people, not just with their rear ends, but with their minds and hearts. That expands the number of variables. The artists are now using function as a way to construct a relationship with audience. Artists accustomed to working with "site specific" goals never had anything to do with "audience specific" goals. They may be aware of their work's relationship to topography, but not to sociological conditions.

MS: So the functional aspect is what separates the designer and the artist?

RA: It is a device. A metaphorical chair is different from a functional chair. Robert Wilson and Richard Artschwager make chairs. You can't sit in any; they are about the idea of chair. You wouldn't call them designers, you'd call them sculptors. Scott Burton makes chairs that are sculpture, but that also function and aren't successful to him unless they are useful.

BS: The overlap, where someone can be both an artist and/or a designer is the area where the greatest richness can be developed. It is vitalizing to work in a situation where you go beyond function.

RA: I think one interesting thing is that

artists, architects, and landscape architects are rediscovering content. It has been absent from the design fields for fifty years. To a certain extent, it has been absent from art for the same period.

URBAN DESIGN: A Poor Cousin

MS: I was thinking about Buster Simpson's fantasies and streetscapes. I love the spontaneity. They are really great ideas. I was wondering, "Why wouldn't a landscape architect do that? Why couldn't they do it?" Well, the answer is that the landscape architect would never be called upon to do that. It seems to me that designers have been trained to respond to what they perceive to be an audience and a market. They are trained to fit into a market. They are afraid that if they don't perform the way the market wants, they are not going to have any profession. What has to happen, in order for landscape architects to be called upon to do something artful, is to create a market of people who know landscape architects can produce artful things. That is really what my interest is: to create a new clientele of people who, expecting something of artistic merit, can call someone up who is a landscape architect and get that kind of quality.

BS: That applies to all the design fields.

RA: I think that artists and some design professionals have recognized that there has been a complete failure in urban design. The American streetscapes are deliberately characterless and the most dull, boring vacuums in the world. What artists do is make something that is unique. Think of Buster Simpson, Jack Mackie, and Paul Rinehart creating those benches on First Avenue. Putting street trees and one of a kind benches in an irregular row only calls your attention to the vacuum. (See photo in Column of Many Orders.)

BS: I agree with you, and I am sure I am not alone. When I originally saw the trees, I immediately thought about what those guys were up against in the City's review process in getting the street trees in an irregular pattern.

MS: Did Buster have years of education and training where he has been shown street tree design after street tree design of straight

lines of trees? He hasn't looked through *Sweets Catalog* for benches. He doesn't know enough to know that he can't do that. That is how landscape architects are taught; they don't think there is a market for what Buster did. So why do it?

RA: The character of American streets is exactly what they have been teaching successfully in the schools. The trouble is that the application of the teaching has resulted in a fifty year experiment in urban design that is a disaster.

BS: It isn't just the larger market; it is the audience within the profession. I was going through old periodicals over the weekend, and the sense was of a group of people that were nervous about anyone working on the edge. They were uptight about it. There is a tendency to close the blinders.

RA: I think you are right: worrying about change and what change means. Change can be a way of evaluating what you have done in the past. The thing artists are doing is localizing — being particular and mak-

I don't think many designers would categorize themselves as being similar to research scientists, whereas an artist would. —Richard Andrews

ing particular. That is a characteristic of artists' training. They are looking out in the urban landscape, and as far as they are concerned, there is no there there. The urban design professionals are taught that there is something there. The whole character of American street design is that there are no surprises. In Europe, you do not know what to expect: wider, skinnier, straight, crooked, angular. You have no idea. In American street design, you know that what you see in front of you is the same around the corner and around the city. You have to worry about getting run over by a truck. That is it! The dance steps on Broadway and the manhole covers artists have done are trivial in terms of their scale of presence in the urban landscape, yet they are more important than their scale suggests. The fact that people take rubbings of our manhole covers because

they are a unique design means that people are focusing on something that is minute. They are surprised by it, and they pay attention to where they are.

BS: How do you see yourself and your work, given our conversation?

ART AND THE LANDSCAPE ARCHITECT

MS: I consider myself an artist. I always have been involved in art, so I don't consider myself anything other than that, but I am adamant about being a landscape architect. I feel that I can be most helpful by raising the consciousness of that group of people, by putting myself in that group, and just doing all this crazy stuff. If I can do it, then maybe some of the people out there will think they can, and do it.

BS: I think you are right.

MS: It is nice to know that there is someone out there doing this stuff. When these things get published and considered, people see that there are more interesting works being done with landscape. It does help to move things. It is a very dull profession, and it needs a lot of help. These people do have influence on urban design and spaces.

BS: As I recall, your undergraduate work was in the arts. Why did you pursue landscape architecture?

MS: I knew I was going to have to make money. My background was in the fine arts and science. I had a pre-med background. I applied to medical school and in the interviews, I had to explain why I had gone to art school. That was highly irregular. That started to characterize the general attitude! I thought, "My life is in the arts; my family is in the arts; I don't want any part of this. They have to work in these horrible buildings. I would have to be friends with doctors!" The whole notion was out the window. I knew I did not want to be an architect. That was too full of constraints. I knew it was going to take too long to build the buildings, and I didn't want to deal with holding things up and all the 90 degree angles. It was too cumbersome. I figured landscape is a little more plastic, easier, you can do things faster, and more could be done because the materials didn't have to hold things up. But the last thing I wanted to do was shrub up someone's house. That was low on the totem pole. There is always regional planning; I was groping around.

EDUCATION: Source of Attitudes

MS: It was 1973 or 1974. So I ended up in landscape architecture. I got totally turned on when I came out to Sausalito. The SWA Group, a landscape architecture/planning firm, has a self-supported school there in the summer. They would choose a half-dozen people from around the country and run the school based on giving a problem every week and working in the office. Do you remember the first problem, the courtyard? That was a turning point.

BS: I came from the University of Washington, where the emphasis was on program and users. We were all sitting on the lawn and I said, "Who are the users?" Pete Walker turned around and said, "This is the art project, and it doesn't really matter who the users are." My tools spilled all over the ground.

MS: The first problem was a diagnosis, to see where everyone was at, without input from the office. The lesson for that first week was, "Where is the art?" We all presented our use diagrams and these pleasant courtyards. Pete got up and said, "Where is the art? Why would I ever want to go to this place? If this place isn't worth telling someone about, why do it?" I thought, you know, I hadn't heard anyone speak about art for a year. I was in landscape architecture! Anyway, from that time on, I thought

Nathan Jackson's "Seattle City Light Personnel Hatch Cover" design puts art at the feet of the public. 1979. Photo by Charles Adler.



The dance steps on Broadway and the manhole covers artists have done are trivial in terms of their scale of presence in the urban landscape, yet they are more important than their scale suggests.

—Richard Andrews

this is it. Here was someone I respected waxing eloquent on the relationship of art and landscape architecture. And then he proceeded to teach us grading and the art of grading.

RA: Grading?

BS: It has to be more than solving the problem of water running across the ground.

MS: It has to be worth doing, there has to be an idea. And from that time on, it was all clear for me. It was my only reason for being in landscape architecture, the relationship of art to landscape architecture. I have been focusing ever since.

RA: It is an incredibly fruitful area.

BS: That is a very good reason. It is a powerful palate of materials to work with. I enjoyed your comment last night about how much you liked topiary. Plants are often considered to be sacred.

MS: The idea is that you are using plant material as a medium, but you aren't out there protecting every green living thing. That is a whole other field. If you are interested in making spaces to create a feeling, you can use green stuff as your palette.

RA: You are talking about all the places all of us are in most of the time. There are so few people who do anything interesting. I think one of the most beneficial courses that could be taught in urban design is one on the nature of the contemporary. That is the thing that artists always have to think about. I don't think that is true about training in urban design. The tradition of tradition is what is often taught: preservation of tradition and zones of style, but without a sense of laboratory.

BS: That is a whole new concept.

RA: The relationship between architects and landscape architects has always struck me as being often awkward and similar to that of artists and architects.

BS: Sometimes you find a soulmate to work with. I have worked with a couple of architects where it has been very exciting.

MS: I am sympathetic. I can understand going through the kind of training where there is no encouragement for personal expression. I myself almost got stuck. I wasn't very happy about it. People are very willing to tell you exactly what landscape architecture is supposed to be. You, as a student, say, "Is this what it is supposed to be? OK." And then someone comes along and says, "Well, it doesn't have to be that way. It can be any way I want it to be." "Why did you leave the trees pink?" "Well, it just felt right." That is a legitimate answer, and it is a very new thing in landscape architecture.

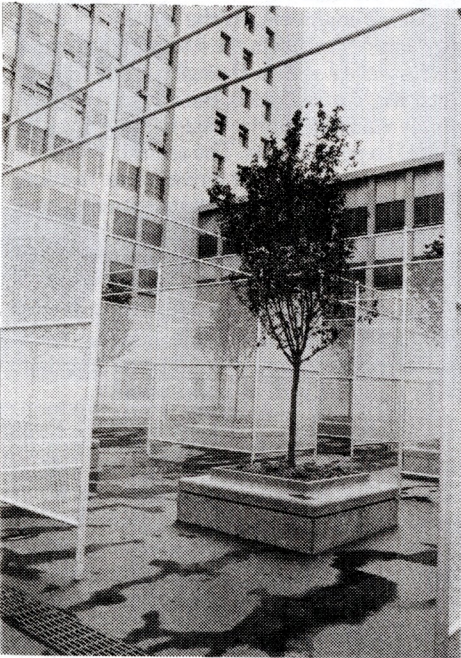
BS: There is an article in a recent *Progressive Architecture* about the design training through the studio and critique system. The result is that the students learned how not to take risks, to the point of becoming very conservative.

MS: In art school you get critiqued, very mean critiques, much rougher. Landscape architects are polite. In art school you would work all semester, and the professor would say, "This is not worth talking about." The difference is you had the right to question the response, while in landscape architecture, it was like a god telling you what to do, what was right.

RA: In art there are lots of theories, but there is no right or wrong. In urban design, there is often a premium placed on statistics and user groups. There is a theoretical right. If 59% of the people say they want their chairs to be two feet tall, they are right.

BS: When I was working on the West Seattle Bridge Project in our site office on Harbor Island, Kenichi Nakano brought his class to the office. We had so much informa-

tion to deal with, and I had gotten the people I was working with to put it into matrices so we would have it all in one place. One student asked, "Does this really help you in a quantifiable analysis of the various user groups?" I said, "No. All it does is just put it in one place so we don't lose it." We joked about the paralysis of analysis.



BS: I was thinking of the images you were showing of your work last night. It struck me that, as a landscape architect and as an artist, the chance is that you would deal with the whole space as opposed to an object in the space.

MS: Is that unusual, or is it . . . ?

RA: It would seem to be more a characteristic of people who take a comprehensive view. There are individuals to whom that is attractive. They can't think of approaching it any other way. There are other people, some artists, who couldn't, wouldn't, and are not interested in taking a contextual or comprehensive view. Their art reflects a particular point of view which does not change radically due to changes in site. There must be landscape architects who can't help but think about the context in relationship to infinity, in all directions, and there are others who don't. The other

You are going to have a very hard time getting the client to take risks if you haven't taken risks yourself.

—Martha Schwartz

thing about art (and it is sometimes a liability) is the emphasis on signature and style. Many artists who overlap in landscape architecture and design are deliberately dropping signature. Robert Irwin's pieces look basically different from each other, and it is deliberate. He wants to come into the situation with a clear mind and apply his brain cells. What is going to happen is going to percolate out of the site, rather than mirror past work.

MS: True. I can never anticipate what I am going to do. That is one of the difficult things in marketing in the art world. They want to know what you are going to do. You might get a project, and even though you send in slides of your work, it might not have anything to do with the solution to the next problem.

RA: I talk about hiring artist minds, not just past work. We aren't using past work to predict future work. It would seem that in the design professions you are taught to meet the client's needs; you really have to make yourself so flexible so that, whatever the client's needs, you can deliver. You want a banana? You've got a banana. You want a chair? You've got a chair.



Jack Mackie's "Dance Series: Steps" on Broadway can turn your evening promenade into a samba. 1982. Photo by Ann Obery.

"Nine Spaces, Nine Trees," 1983. Controversial plaza art at Public Safety Building, Seattle, by Robert Irwin. Photo by Richard Andrews.

ART AS RESEARCH

MS: I have been very lucky in creating situations where I have intentionally not had any clients to do landscape pieces for. If a person started out wanting to do the kind of thing I do, the only thing they could do is to go out and make their own garden. When you find clients to do landscape work for, by the time you are through with them or they are through with you, you don't have very much. People aren't asking you to be creative. They have in mind their preconception of landscape, and they will fight tooth and nail because they are spending a lot of money on it. Kathy Halbreich at MIT gave me such an opportunity to do something really out of the ordinary in the landscape and then the bagel garden. I did the whole thing myself. No one is going to pay me for that stuff.

RA: I don't think many designers would categorize themselves as being similar to research scientists, whereas an artist would. What you did is your research.

MS: Yes, that is where being an art student came in. I know that the things I want to do I am going to have to do myself. You are going to have a very hard time getting the client to take risks, if you haven't taken risks yourself.

RA: If you are going to pay for research, then you are paying for the possibility of failure.

MS: I did them by myself. My research projects got published, and all of a sudden someone thinks they are important. If you insist on getting paid at first, like a real professional, you are going to have a very

hard time finding someone to pay you to do a bagel garden or the analogous things.

RA: I know that that is true, but it's not whether you actuate that goal or not, it has to do with your own measure of yourself. It is harder for an architect to do five houses than it is for an artist to do five paintings.

MS: There is no comparison with architecture. That is the problem. There is no substitute. You must build the house.

RA: How many landscape architects have been to see the gardens you showed? Most artists know the masters by slide. I am sure that is true in architecture. The difference between seeing the painting and slides is like the difference in seeing the gardens we saw last night in slide and in person.

FROM THE BEGINNING

MS: I don't know how anyone can have a chance at being a landscape architect without having seen those gardens I showed last night. I think you have to see them to understand what the power of landscape and plant material is, its strength, and the notion that there can and should be a statement. To get a degree, students should be required to see the gardens because they are such an important part of landscape architecture history and the tradition of landscape architecture as an art.

RA: It is one of the most misunderstood forms of art, one of the few fine art forms that takes place over time and has a necessary commitment to ongoing maintenance and development. It requires a vision of time. It has to do with the way we live. It is a way of talking about art without talking about art.

Barbara Swift

Barbara Swift is a landscape architect and member of the Seattle Arts Commission. She is currently completing a renovation project of the Robert Morris Earthwork for the King County Arts Commission.

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ARTISTS ON DESIGN TEAMS

"To make a really successful design team work, you need a basic philosophy that says it's the quality of the idea, not the author of it, that's the most important thing."
—Gerald Hansmire

The Art in Public Places program was established by a City ordinance which sets aside 1% of City project capital improvement funds for the purchase, commissioning and installation of artworks in City-owned public places. Where feasible, the funds are used to include artists on design teams for City construction projects.

Design teams are not familiar territory for most artists. They generally design, modify, and construct their artworks without the input of others. The team concept is not new to architects, however. They regularly work with engineers and landscape architects, pooling their skills for a more successful product. Still, the word "team" can mean different things to different people, and the degree of integration of the various disciplines involved inevitably varies from project to project. Whether the result is a true collaboration, in which the team's voice stands out and individual contributions are not clearly defined, or is a product of cooperation, in which individual voices are recognized but are related to one another, the team approach enhances the resulting work.

Jon Gierlich, artist on the West Seattle Bridge project team, likes to point out that the union of a variety of disciplines is not a new idea. "We were integrated — the artist, engineer, architect — for thousands of years, and then all of a sudden in the last 150 years we've been disenfranchised. I don't understand how we could have a cultural memory so short." Richard Hobbs of Hobbs/Fukui/Davison Architects agrees that artists should be an integral part of the design process, and was the first architect to include artists on the design team for a City of Seattle construction project from the beginning of the project (Viewland-Hoffman Substation). He did not see this inclusion as being particularly bold or unusual, although it was to have a major effect on the way artist involvement in construction projects is handled. Hobbs explains his reasons for including artists early: "When we were selected by City Light we were told that artists will be involved in the project at some point, because the project qualified for 1% for Art funds. I mentioned to Bob Bishop (City Light architect) that the way we work is

that if you're going to work with somebody on a project you bring them in at the beginning before anything is there and before anybody has preconceived ideas. That seemed very realistic to us. We thought, 'If that's the process we use, why not do it with this?' "The resulting substation won several design awards. Although Hobbs admits that there were some trying times during the design process, he considers Viewlands "probably one of the most satisfying projects I've ever been involved with. It's one of the most challenging things we've done."

The alteration of a site does not have to be dominating to be successful. It is the design team's responsibility to discern the needs of the audience and fulfill those needs, and often the most spectacular approach is not the most successful. As Gerald Hansmire, the architect for the Broadway LID explains, a truly successful project "may end up looking very much like something you've seen before, but does it really produce in the same way?" He finds that many art and architecture critics look at a project "for its uniqueness as an image, as opposed to its uniqueness in the way it functions; and people who are highly design - and ego-motivated get their strokes from that praise (of the work) as a unique item, not from the fact that it might be a neat idea, and the neat idea is *not* to be very extraordinary."

To subsume one's own ego to create a work that is the product of group thought is no mean feat. That ability is necessary, however, for a team process to be effective. Hansmire believes that "to make a really successful design team work, you need to have a basic philosophy that says it's the quality of the idea, not the author of it, that's most important." He recognizes that "to sustain yourself as an architect or an artist, a lot of times you have to have a very strong individual ego to put up with all the stuff you go through to get where you are. A lot of people who are very good at their given profession wouldn't make a good team component on a design team. They just don't know how to work that way."

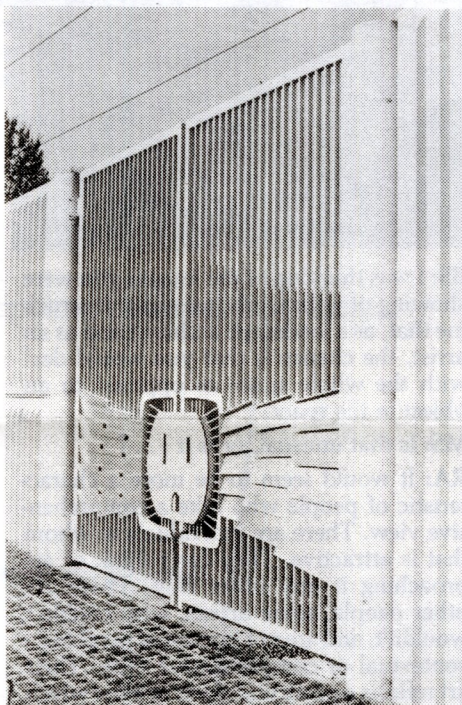
In most cases, even design team members who are open to the challenge of the team approach feel the need to carve out an individual niche for themselves in the project. Sometimes the process of "defining one's turf" happens unconsciously, while other times it is a very deliberate action. Andrew Keating wishes that at the start of a project "the whole thing could be an open book" with everyone sitting down to discuss how they can, as a group, design the best work possible, but doubts that is entirely possible. He has found that in the beginning, "people are all jockeying to determine what areas are going to be their own. It seems like at the beginning it's always a process of defining what the artist is going to take on."

The three artists who joined the design team for another electrical substation project, Creston-Nelson Substation in South Seattle, spoke at length with the artists on the first substation design team and decided to approach their project differently. Artist Clair Colquitt, who worked with artists Merrily Tompkins and Ries Niemi, explains that they decided you're going to take art inside the substation walls, you are going to run up against both management and labor and everybody on every level, so we stayed out and smoothed our road." The resulting design is an artwork path, winding up a small hill on the outside of the substation, with individual sculptures placed in lightbulb-shaped clearings along the path. All the artworks share the theme of electricity, from a four-foot-tall bust of inventor Nikola Tesla, an important figure in the history of electricity, to an "electrical abuse" sculpture which teaches, with humor,

about the use and abuse of electrical connections. In staying clear of the architect's and engineer's areas and creating their own works, the artists worked more with a spirit of cooperation than collaboration, still benefitting from the input of other team members.

In contrast to the Creston approach, Jack Mackie worked very closely with the architects and engineers on the Broadway LID project. He considers the bronze dancesteps a product of group thought. "The idea is not mine, it's the team's, but it came through me. It was the team's idea to do things in regard to pedestrians. The architect looked at how to make people move in one fashion, the traffic engineer was doing it with people and with cars and with movement, I was doing it in another form of movement. We're all talking about the same thing."

An important argument for using design teams on construction projects is that team members' skills complement one another, technically as well as conceptually.



Creston-Nelson Substation Gates, designed by Merrily Tompkins, fabricated by Claire Colquitt. Photo by Charles Adler.

Carolyn Law, who is currently working on a design team for the expansion of the Broad Street Substation, has found the expertise of City Light engineers, and particularly engineer George Deleau, invaluable. In designing a complex fence for the station, she faced many technical questions which were out of her realm of knowledge. She went to City Light for technical advice and got emotional support as well. She describes City Light, her client for this project, as "more than willing to help. They did troubleshooting at the beginning (for engineering problems) and were very generous in lending me their time and expertise. They were good at clarifying what their desires were in terms of art being a part of the project and how important it was to them. . . . They were always accessible."

Emotional as well as technical support is essential for a design team project to work well, whether one's strongest supporter is the client, architect, or other artists on the design team. Barbara Swift, landscape architect on the West Seattle Bridge team, believes that "it helps for the artist to have somebody who is a real advocate, or have access to some kind of support," and finds that the willingness of the client to be open minded is also a great help.

Often, artists get their strongest encouragement from other artists, since they can easily understand each other's needs and problems. Their sharing of ideas with each other is particularly important on a design team project because it gives them the opportunity to clarify and refine their plans before presenting them to the full design team.

In the same way that artists depend on each other for constructive criticism, they also find the other members of the design team to be a great "sounding board" for their ideas. On the Broadway LID project, Jack Mackie found it reassuring that none of his ideas would be presented to the public until the team had discussed them. "They made me verify that I knew what I was talking about conceptually, and why. It had to clear the design team before it would get out the door." For Carolyn Law, the design team was her toughest audience. She felt at times that they were more "stubborn" than constructively critical, but in hindsight she views their doubting attitude as valuable in strengthening her own confidence in her idea. Her response to their questions was to "go back over my designs again and again. In a way it had its pluses because there was a certain point when I had to say, 'Listen, I've thought about the design a thousand times, I've decided that this is the way to resolve it, and you're just going to have to go with it,' and honestly could say that, because I had really done my research."

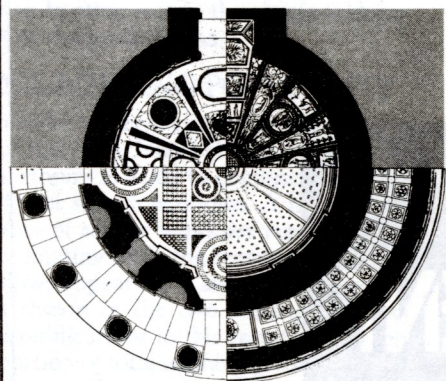
Due to the unique makeup of each design team, the experience will always be different. This is mainly due to the fact that architects, artists, engineers, and landscape architects all work differently, and though they may all be open to working as a team, there are inherently some "bumps in the road." For artists, the first difference they see when they join a design team is that, since artists have not been a part of the team process until recently, they have to figure out where they fit in. As Andrew Keating explains, "When you go into it, the architect's role is defined, the landscape architect, engineer, and other consultants as well. The artists are really in such a pivotal position, but also totally at the bottom of the ladder, and there's nothing really defined about the role." Buster Simpson considers that lack of definition the most important quality for the artist on the design team. "We're the random element. Let's hope we remain the random element, because that's what they're hiring us for."

Besides the difference in role definition, there are important differences in working methods. The language of artists and architects is different. Architects use blueprints, while for artists a sketch of their proposed design is often sufficient. Many artists involved in design teams have found architects need to see things in a familiar format frustrating. The artists on the Creston-Nelson Substation were getting little reaction from the design team when they brought in their drawings, until they decided to make their drawings look like blueprints. "Just plain drawings on blueprint had a much greater effect than if they were on regular paper. We thought at first, 'We can't do this, it would be much too cynical.' But it worked!" Andrew Keating does not believe that artists should necessarily yield to the architect's request to have the designs presented to the team in an architectural format. "I feel it's important to not necessarily give it to them in their own terms because then you're saying, 'Well, you people can't grow and change; the artist has to do all the changing,' and if it's a collaboration, both have to."

Architect Gerald Hansmire agrees with Keating. "Your mechanical engineer doesn't produce presentation drawings either, but architects have learned to work with that. And they could learn to work with it with an artist too." Keating does feel, however, that just as he would like architects to read his drawings as he produces them, it is the artist's responsibility to understand the architect's language.

Good communication is essential to a design team, and understanding the "language" of other team members is only part of the communication process. Equally

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important is maintaining a consistent group of people on the team and making sure that they are all informed when any changes are made. It is important for everyone to know who to contact if information needs to be passed along. If that information chain is broken, problems can develop. During the design phase of the Broad Street project, Carolyn Law found that she was "having meetings with different people (from the architecture firm) all the time." The result was that her connections with any one architect were unclear, and changes were being made in the architectural design without her being informed of them. "As you get down to trying to tighten up your ideas for the project, those little (changes) can really throw you for a loop if they get decided when you're not there." As Barbara Swift notes, "the earlier the person gets on the project, the more chance there is that the architect or whoever else is involved is going to start to say, 'I should call the artist and tell him about this. This little change in slope is probably going to affect the character of his design.' It builds them into the whole communication system."

On the North Police Precinct Project, good communication was made a priority from the very start. Architect Merch DeGrasse of Shavey DeGrasse Shavey had Paul Marioni visit his firm and make a presentation to his staff, not about the project, but about himself and his work, just to acquaint the artist and the staff. Marioni believes that that initial visit was valuable because "then everybody was comfortable talking to me. They got a hint of my personality, they saw what kinds of things I'd done and that I liked experimenting and was willing to take a chance."

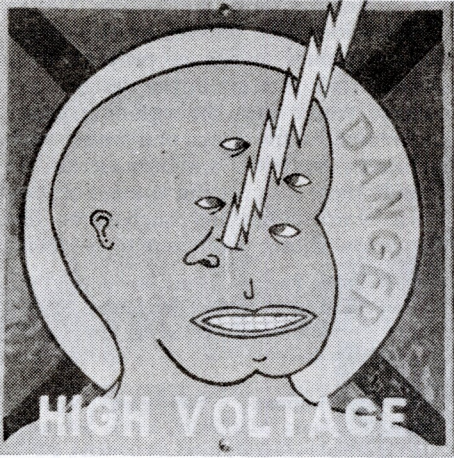
The approach to scheduling is another difference between artists and architects. Architects follow formal schedules for the various phases of the design process. Artists are used to having the freedom to change their ideas as they go along, particularly if they are constructing their work themselves. "When it's finalized on paper for an architect, that's how it is going to be in the end," says Jack Mackie. "When it hits paper for me, it's a guarantee that it's going to change, and perhaps radically, before it hits final." Sometimes artists must finalize their plans early if they are going to integrate their work with the rest of the team's design. It requires, says Andrew Keating, "a certain kind of planning that artists aren't used to." Still, he points out, not all freedom to make changes is lost when a design is finalized. His approach would now be to "get approval for the concept and to keep refining it. The artist has to be able to find a way to tie something down that still allows him to maintain some freedom."

When the Viewland-Hoffman Substation artists worked on the first design team project, they were still coming up with ideas while the architects were finalizing their designs. They were not familiar enough with the architectural process to realize that as the architects finalized their plans, the artists were losing the option of integrating their work into the architect's design. Keating recalls, "They had all these schematic, design development, construction design — all these phases that were completely new to us, and it seemed to us that everything could be done at the last minute." Richard Hobbs remembers that "the artists came up with lots of ideas: we plastered the walls with ideas. But we had a schedule to maintain and a budget to maintain. We each had our way of working and were trying to put two definite directions of approach together. It took us time to find a way to make the two approaches work." Artists are now given a brief introduction to the restrictions and scheduling details of a design team process before they join design teams.

On the positive side, when an artist is able to coordinate designs with the rest of the design team, there is the possibility of sharing budgets and creating a stronger piece. Carolyn Law has found, in designing the fencing for the Broad Street Substation, that "because my work is so integrated into the project, there's a huge overlap of budget. Since I'm replacing one whole section of fence, it's a question of whether it's just materials that overlap or materials and labor that overlap, and so forth. But City Light is going beyond that. They've said they'd be willing to come up with more than the overlap of materials, if necessary, to do the job." The same sort of generosity with budget, to ensure the best result, was found on other projects, with the architect offering to cover certain costs. At the South

Police Precinct, the architects, Arai/Jackson, offered to cover the cost of having a tile setter install the raku tiles created by artist Liza Halvorsen, so that she could in turn use her budget to produce more tiles. In the case of Paul Marioni's glass wall at the North Police Precinct, the artist says that "initially it was going to be straight and flat even though I wanted a curve in it, but I couldn't, with my budget, come up with the steelwork and the reinforcing for it because I was already extending myself to the limit on the glass casting. The architect liked the idea of putting the curve into it and thought it would enhance it, so he agreed to take that out of his budget."

Another approach to sharing budgets is exemplified by Clair Colquitt's construction of large steel gates for the entrance to the Creston-Nelson Substation. He was able to fabricate the gates less expensively than a regular contractor, and yet have them be a unique product, rather than traditional gates. The cost of the artist-designed gates was covered entirely by the construction budget, rather than the 1% for Art budget, because gates for the substation had been included as a necessary item in the construction budget from the start.



Signage for Viewland-Hoffman Substation by Andrew Keating. Photo courtesy of Seattle Arts Commission.

One important consideration in design team projects is the extra time involved in working with a team. Architects need to recognize the extra time required to coordinate with artists, and incorporate that into their budget. Richard Hobbs discovered this the hard way. "When we estimated our fee for City Light, we knew artists would be involved, but didn't realize the total involvement. After the very first meeting, we saw that it would be much more time than we had figured on, but we were committed to it, so we plunged ahead." When Hobbs spoke with the architects for the following substation project, he advised them to be sure to figure the costs of coordinating with artists into their budget. City Light is now aware of the time and work involved in adding an artist to the design team, and gives the architect additional funds to cover these costs.

There are great opportunities, as well as difficulties, inherent in including artists on design teams for construction projects. For architects, artists present a fresh viewpoint. For artists, the design team provides the opportunity to approach an overall site rather than be restricted to a specific area. Artists on design teams have to learn a new "language," as well as learn how to focus on specific ideas earlier than they do in their private work. The learning process, and the necessity to be open to having other team members criticize one's ideas, can be difficult. Andrew Keating finds that "when you finish a project that big, you put all that stuff behind you and forget, and truthfully, the pain was enormous sometimes. There were times when it seemed like it was impossible to do anything, like . . . you were trapped."

Buster Simpson, having worked on several design teams, offers a final piece of advice to artists joining design teams which reinforces his view of the artist as the "random element" on the team: "Don't make a profession out of this. It's good to go back into your own little studio — research laboratory — and recharge yourself, or else we (artists) will establish another profession ourselves which will in turn produce norms which we are trying to denormalize."

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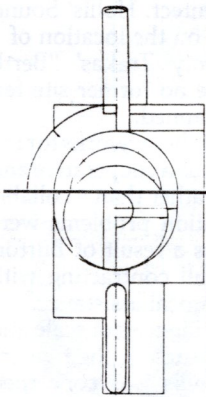
Nancy Joseph

Nancy Joseph is a staff Program Assistant with the Seattle Arts Commission.

"When you hire an artist for a design team process, it's different every time. We're the random element. Let's hope we remain the random element because that's what they're hiring us for."

— Buster Simpson

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Making Landscape Art

The nature of the artwork at the National Oceanographic and Atmospheric Administration's (NOAA's) Sand Point site in Seattle is representative of a shift in focus of contemporary art makers and art patrons from object-art to site-integrated pieces. Five artworks sited on NOAA property just north of Magnuson Park on Lake Washington are appropriate, sensitive, and fit the physical features of the site.

SITE SELECTION & DETERMINANTS

Nearly a year ago, the new works at NOAA's western regional center at Sand Point Way were unveiled in a ceremony befitting a federal government project. Washington Senator Warren Magnuson (who stole the show) played a key role in the selection of Sand Point as the NOAA site as well as the creation of the agency originally. Just as Maggie thought the NOAA headquarters would bring dollars and prestige to Seattle, the NOAA artworks have brought acclaim and recognition to Seattle.

Landscape architects Jones & Jones and architects NBBJ, with help from NOAA and the GSA, generated some of the basic concepts for site development ten years ago. A major problem was to insert this large federal facility into the existing residential neighborhood. A 65-acre berm was created from lake fill using soils dredged to allow NOAA's ocean-going ships to berth at the pier. This berm was designed to reduce the impact of new buildings on views from the southern, Magnuson Park side. A path along a half mile of Lake Washington would be built and opened to the public from the park. Public artworks would be installed, financed by a half percent of the construction budget, an amount equal to the Washington State Percent For Art program. A visitor center also would be built.

A price tag of approximately \$250,000 was attached to the NOAA artworks, but until the artists' selection, the artworks were only stars on the site plan. Over 300 artists from all over the U.S. were considered. Five nationally recognized artists were selected on the basis of the ability of their work to lend itself to the spirit of the Pacific Northwest, to harmonize rather than compete with the environment, and to be related in some way to NOAA's mission.

THE ARTISTS' COOPERATION

Siah Armajani, Scott Burton, Doug Hollis, Martin Puryear, and George Trakas are from diverse parts of the U.S. (Trakas is from Canada, lives much of the time in Europe, but is based in New York City.) The NOAA artists are dissimilar in ethnic, cultural, and racial background; they could be said to symbolize the federal government's non-discrimination policies with one exception. There was not a woman in the group.

Initially, NOAA expected that Armajani, Burton, and Trakas would work together to develop a number of exterior sculptural works; Puryear was to develop a sculpture for the cafeteria courtyard; and Hollis would do a portal to mark the entrance to the NOAA grounds along the shoreline path. A clearer sense of the artists' mission came through discussing the existing concepts for the development of the site with the landscape architect. Armajani, Burton, and Trakas decided to pursue individual works, and the site plan was altered to accomplish a better fit with the artists' concepts.

All of the artworks except Puryear's "Knoll for NOAA" are a part of the half mile shore walk north of Magnuson Park. Puryear placed his concrete dome in what had been a circle of paths from the Operations building to the shops building which

had been considered as a site for a totem pole that had been in front of the Lake Union NOAA buildings. Armajani's two bridges replaced two bridges designed by the landscape architect. Burton's terrace is sited as a rectangle at a site originally intended as the location of a bermed concrete circular retaining wall/bench designed by the landscape architect. Hollis' Sound Garden hill was sited on the location of a topsoil stockpile. Only Trakas' "Berth Haven" is sited where no former site feature existed or was planned.

The development of the artworks for the NOAA site proceeded as a cooperative and coordinated venture rather than a collaborative one. Coordination problems were kept to a minimum as a result of Burton, Hollis, and Puryear all contracting with Jones & Jones for technical assistance.

There is an appropriateness of scale and subject at the core of each of the five artworks at NOAA. Hollis was concerned with "the phenomenon of the wave, and our perceptual navigation over and through this wave." In plan, the path through his piece takes the form of a wave — or a sea serpent. Many people have noticed that the audible sounds created by Hollis' wind-activated organ pipes resemble whale calls.

Trakas' work, which he built with his own hands (as did Hollis and Puryear), allows the viewer a close encounter with Lake Washington. Moving people close to the interface of land and water, with the simple materials of steel and timber, he has created an environment which engages the water's movement and the visitor's several senses.

The Burton terrace draws its form from nearby NOAA buildings' windows. Stainless steel bars proportioned identically to the architecture give order to its rock chairs and aggregate concrete floor. The crabapple orchard, which was part of the landscape plan, provides geometrical counterpoint to the rectangular terrace. Burton made an effort to use only materials that were already being used elsewhere on site in buildings and in planting, although additional plants were added later for increased variety.

The Puryear dome is on the berm overlooking the shoreline, not on the shoreline path itself. It is intended to be a more private piece for NOAA employees and visitors. This is the most static of the NOAA artworks, a simple concrete hemisphere emerging from the berm. The benches are concentrically located at the dome's perimeter, slightly curved in the same arc as the circle to tailor their fit in the site.

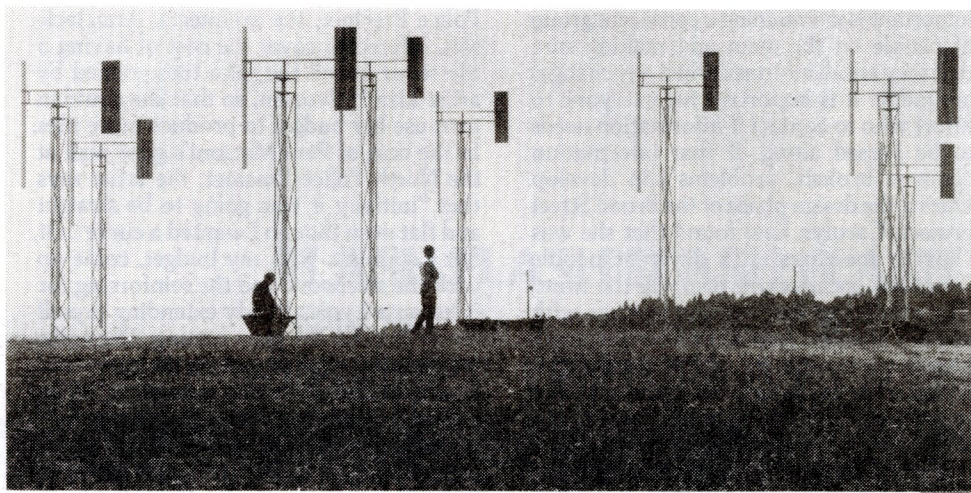
MORE SIMILAR THAN YOU FIRST THINK

Each artwork calls to attention a different sense. Hollis' use of sound alerts our ears to a melancholy moan. Trakas' breaking waves in the curve of his wood and steel dock mates motion and percussion in a familiar rhythm. Both Armajani's bridges and Puryear's knoll invite physical movement up across and down, offering a rise and fall of perspective in a simple climb. The bridges quote Melville to us, and we praise and contemplate the charm of words as we read the inscriptions. The terrace is visually arresting, a precipice on the otherwise fluid shoreline. Then it moves our eyes from element to element.

Each artwork creates a sense of place (or, in the bridges, a sense of passage). The places they create are discrete, but relate through the landscape to the buildings and other artworks nearby. They speak to the Northwest sky, its breezes, the mountains, the water, and the tree-shrouded hills across the lake.

Jestena Boughton

Jestena Boughton was the landscape architect on the NOAA project and is currently consulting in Seattle.



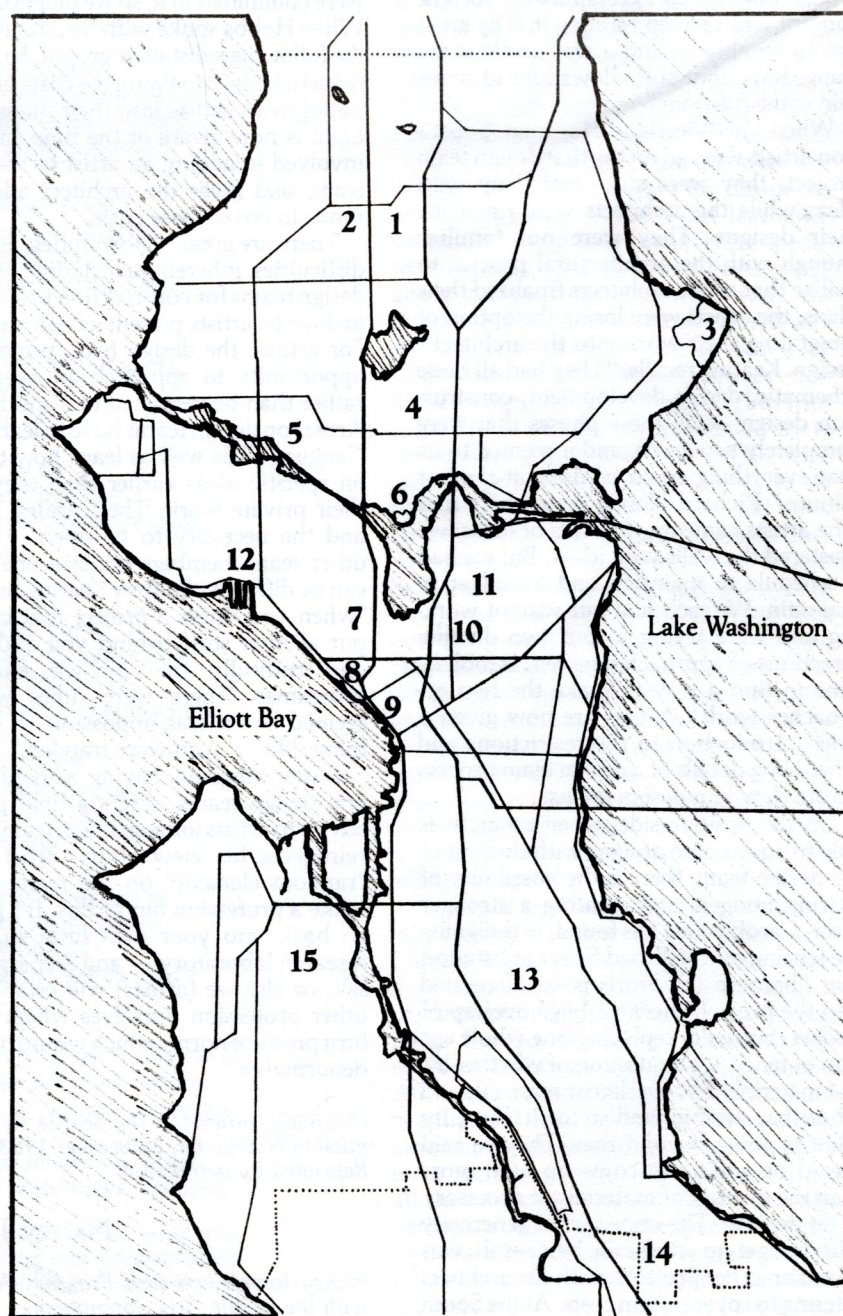
"Wind Chimes" installation by Doug Hollis. These weathervanes sing. 1983. Photo by Colleen Chartier.

Finding It

Seattle's One Percent for Art ordinance allocates one percent of the construction funds from City-financed capital improvements for the purchase of art. Both the Seattle Arts Commission, who administers the ordinance, and the Seattle Design Commission, who advises on the design quality of publicly-funded projects, have stressed their interest in the design team concept, where, from the beginning, artists are involved in the design of a project with architects, engineers, and bureaucrats. As a result, there is a growing number of projects in Seattle designed by such teams. The map below shows you where to see them.

- 1 North Police Precinct** Paul Marioni (artist), Shavey DeGrasse Shavey (architects), 1984. Glass sculpture in lobby at College Way N. and N. 103rd.
- 2 Viewland/Hoffman Substation** Andrew Keating, Sherry Markovitz, Lewis Simpson (artists), Hobbs/Fukui Assoc. (architects), 1979. Artists were included as an integral part of the design team for the first time on a major City capital improvement project. Working from the conceptual stage, they influenced the overall design as well as created specific art elements such as the mural, signage, and the Emil Gehrke whirligig compound, at N. 105th and Fremont N.
- 3 NOAA** Siah Armajani, Scott Burton, Doug Hollis, Martin Puryear, George Trakas (artists), Jones & Jones (landscape architects), 1983. Five artworks (see article this page).
- 4 Meridian Park** Chuck Greening (artist), 1980. Entranceway sculpture at 50th N. and Meridian N.

- 5 Canal Substation** Barbara Noah (artist), Burns and McDonnell (engineers and prime consultant), Streeter Dermanis (architects), in progress at 46th and 6th NW.
- 6 Gas Works Park** Chuck Greening (artist), 1978. Sundial.
- 7 Broad Street Substation** Carolyn Law (artist), Arai/Jackson (architects), in progress on Broad Street, just east of Seattle Center.
- 8 Regrade Park** Lloyd Hamrol (artist), 1979. Gyrojack, concrete sculpture at 3rd and Bell.
- 9 Market Park** Jim Bender and Marvin Oliver (artists), Richard Haag and Victor Steinbrueck (architects), 1984. Totem poles at Western and Virginia.
- 10 Broadway Street Improvements** Jack Mackie (artist), Lee Assoc. (landscape architects), 1980. Bronze dancesteps in sidewalk on Broadway between Olive Way and Roy.
- 11 Stairway Art Projects** David Ostler, Ann Gardner, Steven Roth, Michael Sweeney (artists), 1980. Evanston N. to Fremont N. at N. 40th.
- 12 Animal Control Shelter** Linda Beaumont (artist), 1980. Ceramic mural at W. Armory and 15th W.
- 13 South Police Precinct** Liza Halvorsen (artist), Arai/Jackson (architects), 1984. Raku tile mural in lobby at corner of Beacon S. and S. Myrtle.
- 14 Creston-Nelson Substation** Clair Colquitt, Ries Niemi, Merrily Tompkins (artists), Benjamin F. McDoo & Company (architects), 1981. Design team project at 51st and S. Bangor.
- 15 Delridge Community Center** Paul Marioni (artist), 1980. Cast glass window at Delridge Way S.W. and S.W. Alaska.





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