

THE JOURNAL FOR Architecture

Design IN THE NORTHWEST

THE CITY & NATURE

Ilze Jones & Grant Jones

John H. Abell:

Dichotomous Spokane

Katherine Wentworth Rinne:

Walking On Water in Rome

Paul F. Hirzel:

Advertising Washington's State

Special Edition

HENRY ART GALLERY

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ATTORNEYS AT LAW

software, technology and media law.

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A Forum for Architecture and Culture

The mission of ARCADE Magazine is:

To provide a forum for the exchange of ideas and opinions that influence or inform the built environment of the Northwest.
To include perspectives from all design professions including architecture, landscape architecture, interior design, graphic design, industrial design, construction, fine arts, and performing arts.
To involve the greater community of the Northwest in the creation of our environment and our culture.

The Northwest Architectural League is a non-profit educational organization dedicated to increasing general awareness of architecture, design, allied arts, and the environment. It sponsors a variety of events and publishes ARCADE, a quarterly journal for architecture and design in the Northwest, including Oregon, British Columbia, Washington.

ARCADE welcomes submissions. We print feature articles with a critical slant about architecture and allied arts in the Northwestern United States and British Columbia. We invite news items and calendar entries of interest to the design community, restaurant reviews with an eye for design, book reviews, and new design/architecture, which is printed in New Work.

Please send inquiries to Editor, ARCADE Magazine, 2318 Second Avenue, Box 54, Seattle WA 98121. E-Mail: arcade00@msn.com, Ph: 206-454-6409, Fax: 206-453-6344

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On the Front cover:

Photographic Image by John H. Abell. Nature/Culture: Spaces, surfaces, and paths in the inner city provide a cultural framework for human nature.

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ARCADE is indebted to Ted Mader Associates Inc. for its graphic expertise. The layout of each issue is done on a completely volunteer basis. Ted Mader has been bitten by the "architectural bug" and has a fascination and enthusiasm for the subject. The two "Ted Mader Pages," as they have come to be known, are his personal reflection and commentary. They have become a subject of great anticipation to the editorial staff—as we hope they are for you.

AVALON



Espresso
— am

Wine
— pm

World Media

City & Nature

"there must have been...something hard and splendid which left a permanent mark upon Greek thought as a whole: a realistic view of life, an incapacity for self-deceit and, perhaps most of all an intuition that the inevitable human conflict with nature and with fate could not be resolved at the last by any easy reconciliation between them...." - Vincent Scully (p. 42, *The Earth, the Temple and the Gods*)

Upon proceeding with the topic of the "City and Nature," I received numerous comments, inquiries, and questions as to what exactly I meant by the "city" and by "nature." Some suggested that I might also address the issues of world hunger, population control, and the questions of the universe while I was at it. Admittedly, defining both the city and nature is a complex, if not impossible, task and certainly not one to be accomplished within the parameters of a single issue of ARCADE. Neither definition has been constant nor singular throughout history. Nature has not always meant a "primitive state," nor has the city always been a "municipality governed under a charter granted by the state" (both definitions from *The New Merriam-Webster Dictionary*). As designers and architects we tend to approach the city as artificial and nature as genuine. Many of us see "primitive" nature as our inspiration and at best mitigate the damages of our art on the landscape. Others however, in a true modernist spirit, see our art as scientific progress involving humanity's eventual mastery of nature. Nature is either revered at the expense of the city, or controlled through the design of the city. Neither position considers the city on its own merits—as a possible, natural social form.

Is the built environment an oppressive presence on the pristine landscape or can we and our art be considered a part of nature as well? Simon Schama, in discussing both human-made and primitive landscapes, states that "Landscapes are culture before they are nature, constructs of the imagination...." (*Landscape & Memory*, p. 61). History, literature, art, rituals, and the built-environment, define nature through their relationships to it. In this sense, constructed form is deeply entangled with its surroundings. Four articles in particular, in this issue of ARCADE address this entanglement through analyses of constructed nature, societal opinions, urban culture, and contemporary ritual.

Katherine Rinne's piece, "Walking on Water in Rome," examines how "water provides both a physical and metaphorical structure for Rome." Water is not an organic form in contrast to Roman urbanity. It is utilized, formed, and shaped by the Romans. In turn, it informs Roman culture, history, and urbanism. The careful design of aqueducts, fountains, baths, and even sewers are evidence of Rome's fascination with water. Water through the artifice of the city defines what it means to be a Roman.

Paul Hirzel, in "Advertising Washington's State," looks to tourist brochures for insights into idealized consumer preferences regarding the city and nature. Cover images are publicly tested and marketed to determine what "constructs of the imagination" best represent the State of Washington. Certain landscapes are chosen and framed to reflect these preferences. Nature is assigned meaning through society's interaction with it, even though it is only at the level of passive reflection. Advertising recognizes the potency of our collective psyche and for better or for worse, attempts to appeal to it.

John Abell, in "Dichotomous Spokane," analyzes a contemporary urban culture through the interplay of societal perceptions and physical constructions. Designed elements and found artifacts reference the history, industry, and popular trends of the city. Urban culture is defined through constructed form, and this definition is both beneficial and detrimental to the city. Sprawl, toxic waste, crime, and urban blight are shown as possible outcomes of the built environment. Landscapes are assigned meaning, but it can be a negative one. Our interaction with nature becomes complicated, and rightly so.

Finally, Jim Nicholls' piece explores a repository for 500 funerary urns in Vancouver, B.C. The Woods Columbaria illustrates the pervading power of nature by placing "human frailty in the context of the natural order of life." Opposites such as permanence/impermanence, general/particular are played out in the design's juxtaposition with nature. As built form weaves among forested landscape both elements remain interconnected. The cultural act of "burial" inscribes the forest with meaning, while thoughts of our own mortality remind us of our limited ability to control nature. The Woods Columbaria respects the role of nature, but it does not sentimentalize it. It recognizes that we are entangled with nature in a way that defies easy resolution.

Bearing this in mind, this issue of ARCADE seeks to address not just issues related to the city as municipality or even that of urban form, but broader issues associated with produced design and our ongoing and awkward relationship as designers to the idea of nature. In each case, the definition has been left up to the contributing author. This issue does not intend to solve the problems associated with the city and nature but to provide an outlet for the research and opinions of its writers, photographers, and readers.

Thank you to all of the contributing authors and to everyone who volunteered his/her time and energy for this publication.

-Juliet Sinisterra Cole
Guest Editor

Juliet Sinisterra Cole is an architect with Olson Sundberg Architects, Inc. in Seattle and is a graduate of Washington State University.

ARCADE welcomes succinct letters on articles. Letters may be edited for length. Please send Letters to the Editor to 2318 Second Avenue, Box 54, Seattle, Washington 98121. E-mail: arcade00@msn.com; include your name and phone numbers.

Seattle Commons

I am writing in response to Doug Kelbaugh's article "Is Seattle Losing It?" from your Autumn issue, specifically his discussion of the Seattle Commons. My question for you, Doug, is are you losing it? Your editorial comments more closely resemble those of a BOO HOO sore loser than of an academic professional with a sense of responsible journalism.

Your analogy of a weakened neighborhood about to be devoured by commercial developers is propagandist at best. A better analogy would be that, for the most part, this neighborhood was held hostage from moving towards revitalization by the Commons during its supporters' four-year effort. First and foremost, it is not cost effective to improve properties that are in the path of a bulldozer. Secondly, the Commons bought up the most attractive leasable properties within the neighborhood, many of which are now for sale.

The Commons' strategy was to undermine the neighborhood to justify its destruction. The Commons' supporters had more than their share of developers and commercial entities, such as the *Seattle Times*, Fisher Properties, and Paul Allen. Their motives were not strictly philanthropic — to create a "Park" for the betterment of the community laden with wildflowers and children on swings (as their marketing materials so strongly suggested). Let's be honest, Doug, the Commons Plan was a high-stakes real-estate deal!

I do not suggest that all of the Commons' volunteers were financially motivated or had economic ties to this project. Nor do I suggest that all of the concepts within the Commons Plan were inappropriate for the South Lake Union community. I would suggest, however, that the Commons Plan was basically an elitist strategy whose message was that working-class neighborhoods and businesses are irrelevant to our city.

The plan sent a strong directive that our mayor's office and City Council would rather adopt a singular concept than carefully consider options for revitalization. A directive that would ignore a budget that already failed to adequately support our existing parks. A directive that ignored preservation of the 33 potentially historic structures within the district, and a directive that completely disregarded the concept of sustainable design and recycling

buildings that still have a useful life.

Unlike you, Doug, I called representatives of the South Lake Union Planning Organization (SLUPO) before writing my editorial. There is much to celebrate on the part of businesses and property owners in this neighborhood. They are currently involved with a Neighborhood Planning Process through the city's Neighborhood Planning Department and have recently met with the Seattle Planning Commission. The SLUPO members that I spoke with said businesses are thriving, property values are up, and they are contacted regularly by new companies that want to move into their area. They have a group of volunteers that includes architects, historians, landscape architects, and urban planners who are working to designate this area as a historic district. In addition, this same group is helping to research grant opportunities to revitalize the neighborhood through small projects that could include parks, pedestrian and bike corridors, etc.

Twenty-five years ago the Pike Place Market was just as disregarded and threatened as is South Lake Union today. Through the efforts of visionaries the Market is now a centerpiece of our city — full of activity and economic vitality. The same potential exists for the South Lake Union District, and it will take the same kind of commitment to make that happen.

Lastly, I want to remind you that with every political issue there are winners and losers. In this case the winners are the voting constituency of Seattle who twice voted NO to the Commons Plan. The winners are also the many volunteers from the South Lake Union community who, like the Commons' supporters, spent endless hours and personal funds to support their cause. These citizens also put forth a tremendous effort, an effort not of a "new generation," but that of many generations whose businesses have occupied the same locations for up to 105 years. A good number of these "winners" were small businesses and property owners who were forced to fight for what was theirs to begin with.

Thank you for considering another perspective.

Ellen K. Southard

Ballpark Public Art Program

The following letter, dated 15 January 1997, was forwarded to ARCADE courtesy of Jack Mackie.

Joan Enticknap, Chair
Washington State Major League
Baseball Stadium
Public Facilities District

re: Ballpark Public
Art Program

Dear Ms. Enticknap

During the weeks following the public meeting of December 17, 1996, in which the PFD announced the art program, certain questions have come to light. Prior to participating in the ballpark art program we would appreciate receiving a reply to these questions and concerns. The number of questions points to many aspects of the program that may not have been thought through, or that have been implemented by people unfamiliar with accepted standards for public art programs.

In your meeting it was stated that the ballpark, while funded by King County bonds, will not be subject to King County's 1% for Art ordinance but will instead follow the State's 1/2% for Art guidelines. While we acknowledge that this may involve a relatively complex interpretation of the County's ordinance, may we request your assistance in clarifying this for us? May we also request that a copy of the PFD Resolution or other such record as it exists, which commits the PFD to a 1/2% art program, be forwarded to us.

In regards to the calculation of the 1/2% art monies, against which fund total will this 1/2% be calculated? In the public meeting it was stated that total monies would be in the range of \$1 million (described at the meeting as "a line item") for the entire art program. As the County Council has now authorized sale of \$336 million in bonds for the public portion of the project, our calculations, using the 1/2% formula, indicate that this will generate a \$1.68 million art program. Is our calculation correct?

In PFD Resolution No. 79 it is stated that "...the District intends that a substantial funding source for art in and around the ballpark will be raised from private sources..." This substantial departure from nationally accepted standards for government required art programs causes us concern and questions

the authenticity of the PFD art commitment. Current requests for private funds have placed a strain on this resource beyond its ability to meet those requests. Adding the PFD ballpark art program to this appeal will further exacerbate this strain. Because private funds are not guaranteed we have come to expect our government to provide the arts funding to meet what is acknowledged as the important role that the arts play in our civic structures. Why are the requirements for this art program not being met through the project's own resources?

Beyond the philosophical concerns of mixing private funds and agendas into a public facility, the practical application of private funding raises numerous questions. If funds are unknown at this time how does the PFD propose to hire artists to create artworks for which fabrication funds do not exist? Will artists be expected to change their designs if sufficient fabrication funds are not forthcoming? Will the artists be compensated for these changes? If fabrication funds are secured will commission budgets be firm or will the artist be working on spec? How will design fees be determined? If funds are to be solicited from private resources how does the PFD propose to carry out this solicitation? Will the artists be asked to create proposals that will then be "shopped around" for funding? Will artists be required to participate in fundraising activities? Will the artists be compensated for their fundraising activities? If funds are to be solicited from private sources what role will those who provide funds play in the selection of the artists and/or the artwork? Will they supercede the artist peer panel review process?

Resolution No. 79 states that the ballpark Arts Advisory Committee will "Review responses to Call for Artists; select short list of artists to develop creative proposals, jury creative proposals, and recommend ranking to [the] Board." It further states that the PFD Board will make "a decision on artists and their works." What role does the jury of artist peers play in the final selection of artists and their works? What role does the Mariners' organization have in this process?

Resolution No. 79 authorizes \$70,000 as a "...preconstruction budget for the art program..." May we request that you forward to us your draft plan for the expenditure of these monies. In

lieu of that what does the PFD consider to be "preconstruction"? What is expected of the commissioned artists in this phase? What of these funds will be directed to the artists for their efforts? Given all that must occur for this art program to succeed, we are concerned that this preconstruction phase may be terribly underfunded for the stated \$1 million program. Assuming that this phase includes staffing the program, artist selection, contracting, proposal development and some level of documentation/coordination with architecture, we suggest that a bona fide program would allocate at least twice the amount currently set aside. Given this low figure will all architectural and engineering services and coordination required for the artists' proposals be provided by the A/E team without charge to the artists or art program?

While we understand that Resolution No. 79 states that "...art...is most successful and most cost effective to plan for its inclusion in the design process..." we suggest that employing unsecured funds does not support this. Resolution No. 79 only describes a process for establishing budget recommendations. It does not establish an art program budget. Delays that will be inherent in this process will preclude an integrated art program (which was stated as this program's goal) and will, unless corrected, create artworks similar to those found at Coors' Field. We hope the PFD is not contemplating such an art program.

In closing, we do applaud the PFD for taking steps to incorporate an arts program into the new ballpark but do feel that substantial questions remain unanswered. This does not dampen our enthusiasm for the opportunities available for artists within the ballpark project. Our questions and concerns are presented to you in an effort and spirit to create a better art program than may already be envisioned. We look forward to your reply.

**Margi Beyers
Nick Fennel
Michael Hascall
Ted Jonsson
Ken Leback
Gene McMahon
Jack Mackie
Virginia Pacquette**

"Mr. Mackie and his group received an answer February 6 and the dialogue continues."

nature's infrastructure

LIVING THINGS ARE BEAUTIFUL CITIES

Ilze Jones, AIA, FASLA

The civil infrastructure is not
the only infrastructure. There
is a natural infrastructure that
must be its equal.

In the course of the last hundred years, the world's urban areas in excess of one million people have mushroomed from 14 to a total of 400—of which 20 exceed a population of 10 million. These are vast agglomerations of bioregional proportions that fill whole basins and valleys within whose reach few natural traces remain. In fact the new regional signature is often that all-too-familiar smudge cloud wafting languidly over the landscape.

Due to runaway urbanization in this century, cities have grown outwards and upwards, with little regard for natural forces or the lay of the land,

thrusting arbitrary patterns and forms on a reluctant landscape, ultimately to the detriment of both.

In the process, cities are becoming increasingly impersonal, complicated, and mechanized; increasingly disconnected from the natural world; and all too frequently failing to provide for human comfort and delight.

Undeniably, we are getting further and further away from the basics of living in harmony with the natural elements on which our ancestors depended: soil, plants, water, wildlife. In breaking these

connections in our daily lives, we lose awareness and appreciation for nature in our cities. As a result our urban ecosystem becomes increasingly polluted, neglected, and degraded; our quality of life diminished; nature turned into an attraction.

Within but a few years, by the end of the century—that benign phrase that used to imply the luxury of time—80% of humanity will subsist in urban areas. These need not be biological deserts. We owe it to ourselves to transform and build our cities into vibrant, enduring places if we ourselves are to endure.

Rather than chasing nature beyond the fringes of the city, we should bring nature back into the city.

The human impulse to connect with nature, combined with exponential growth in population and economic activity, has led to a fruitless individual search for that natural connection. We make our flight to the edge of the city as nature recedes, almost as rapidly as we move toward it.

Our continued quest for nature beyond the fringes of the city is futile: what we seek is disappearing faster than we can find it. We need to bring nature back into the city and let it stand on an equal footing with our man-made infrastructure.

We must collectively and culturally stop thinking of our cities as one place and nature as someplace else. We are very good at this "someplace else" notion, particularly here in the Northwest, where we have been lulled into a sort of

pervasive blindness to "what is" by the very magnificence of our Puget Sound surroundings: the Olympics, the Cascades, the majesty of our snowcapped mountains; our incredible inland sea, the lakes, the rivers. These bioregional riches we seemingly take for granted.

Intrinsic life-forces must be restored in our cities.

We need to foster a healthy ecology, with cities as a part of nature. We need to build delightful cities whose urban structure is driven by nature's infrastructure, with green networks of public space linking the city center with rural areas and nature beyond. Intrinsic natural characteristics—topography, climate, soils, vegetation, water—give the city its distinct personality and shape its form and connection to the region. "Greenways" and "blueways" within the city provide frequent opportunities for human comfort and delight. The civil infrastructure is not the only infrastructure. There is a natural infrastructure that must be its equal.

Nature is not an optional amenity; it is the heart of the matter. Cities need nature's infrastructure on a grand scale to give permanence and discipline to our collective vision, and to connect our cities to their regional surroundings, their bioregions.

Our symbiotic relationship with the natural world is closely linked with our social well-being. We need nature in our midst. We need nature in our cities. We need to celebrate nature in the city. We need to foster the growth of the city as a delightful place



Picture

N B E L I V I N G T H I N G S

that
s
capable of
sustaining and
nurturing its
inhabitants with the rich
resources of nature. We need
cities that we can all love, and
that are bound to the specific
places we inhabit.

Nature is the Lifeforce of Culture.

Nature is a powerful focus
for humans. We bring it into
our homes with tropical and
desert indoor plants; with pets
such as birds, frogs, fish,
snakes, cats, and dogs. As
countries, we set aside large
tracts of wild lands, rivers, and
aquatic coastal areas for use as
national parks. Globally, world
environmental organizations
identify critical world habitats
as heritage places worth
protecting. We bring animals
of all kinds from around the
globe into our city zoos for

educational and recreational
purposes. We establish
botanical gardens for unique
plants to satisfy our deep-
rooted urge, and curiosity, to
have nature around us. We
look forward with anticipation
to the changing seasons and
we tour the world to experi-
ence the earth's varied habi-
tats: from arctic to tundra;
from evergreen and deciduous
forest to tropical rainforest;
from grasslands to deserts;
from mountains to wetlands;
from rivers to oceans.

The pieces and places of
nature we bring into our
homes and cherish around our
countries are visual links,
possibly genetic memory
codes, that remind us of
something we all love and

re-
quire,
something
that connects us
to a larger thing we
cannot deny. We are
distinct people from around
the globe with many different
world views; however, we are
essentially similar in sharing a
common understanding and
appreciation of nature.

Cultures are rooted in
nature. Timeless building
forms, vernacular expressions,
and traditions that are rooted
to the land are part of the
cultural forces that shape
places and cities. Cultures
need to resonate with nature,
but in many places they clash.

The late John Brinckerhoff
Jackson, the noted scholar on
American landscape, said that
"the most magnificent of city
complexes" recognized the
need to integrate infrastruc-
ture, with landscape and
architecture. Beautiful and
fitting places are created when

"both architecture and
landscape reorganize
space for human needs,
producing works of art in
the truest sense."

We now need to build
such works of art on a
bioregional scale, for many
of our urban centers have
reached truly bioregional
proportions. The enduring
cities we all love are works of
art that make a clear connec-
tion to their "place"—to their
own bioregions, whether in
Asia, Europe, or the Americas.
It is time to build such cities
again, cities which are capable
of sustaining and nurturing
their inhabitants with the rich
resources of our natural world,
while maintaining interactive,
civilized society in an atmo-
sphere of social vitality and
economic health.

There is a societal shift
underway worldwide, a shift
from a traditional focus on
human culture to a richer and
deeper view of a holistic
culture of nature. This power-
ful force can reshape our cities
and help us to build anew. But
to do so will take nothing less
than a complete change of
heart.

"Cultural diversity is not
an historical accident. It is the
direct outcome of the local
people learning to live in
harmony with the region's
extraordinary biological
diversity." *Derek Denniston of
the World Watch Institute*

*Jones & Jones and the yin and
yang between the landscape of
architecture and the architecture of
the landscape.*

*In 1969, Jones & Jones founded
a nontraditional design practice,
combining architecture, landscape
architecture, and planning in a
collaborative mix. After pioneering
the idea of natural habitat zoo design
over two decades ago, Jones & Jones
continues to approach every project
from within its natural and cultural
context. This philosophy extends to
the planning and design of urban
parks and streetscapes, highways,
parks, trails, river corridors,
interpretive and cultural centers,
educational campuses, resorts,
botanical gardens, aquaria, and zoos.*

Photos clockwise from upper
right-hand corner: 1. Infra-red
satellite photo of Los Angeles
basin; 2. Detail of a lichen;
3. Mercer Slough Nature Park,
credit—Trust for Public Land;
4. (Background) Center for
Urban Horticulture: Union
Bay Arboretum, credit—
Michael Parker.

Washington Park Arboretum Completes Master Plan

What role do arboreta play in urban areas? What role should they play going into the 21st century? How do you balance scientific inquiry with public recreation? Those who manage the Washington Park Arboretum in Seattle have been addressing these and other complex issues over the last six months in an intensive

firm directing the master planning effort, remarked that, "If the City of Seattle is going to become a green city with an environmental point of view, it must take a step forward with the Arboretum. The Arboretum is a great research and public outreach tool for the University, but it just hasn't been made as available as it could be. It is time for the Foundation to get out into the community and



The Washington Park Arboretum

master planning effort. The effort involved not only the three groups that run the Arboretum: the University of Washington, which owns and manages the plant collection; the City of Seattle which owns the land and manages the infrastructure; and the Arboretum Foundation which directs development activity, but also surrounding community and user groups. Becca Hanson of The Portico Group, the design

make the connections so that the values that are epitomized here can be shared by the rest of the region." The new master plan proposes taking advantage of the natural geologic and hydrologic features of the site to organize the plant collection and also works to reduce the impact of traffic on the Arboretum. The proposed elements are estimated to cost approximately \$40 million and will be going through environmental review with the city of Seattle through the summer.

Sustainable Development

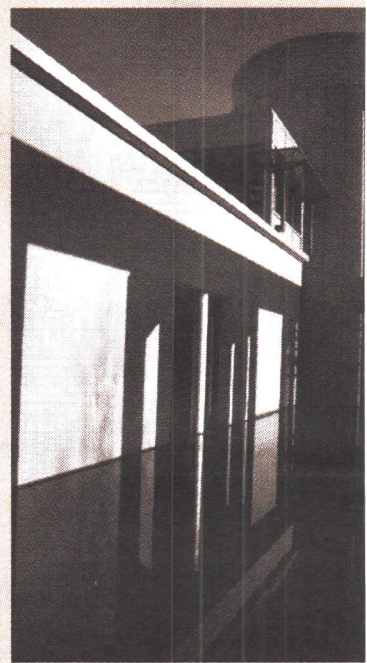
Everywhere one turns these days another reference to sustainability is encountered. The Seattle Public Schools and the City of Seattle are crafting guidelines for sustainable building on 19 projects. Cascade Neighborhood is creating Neighborhood Sustainable Guidelines for Design Review. The Grand Ridge development in Issaquah has included sustain-

able design principles in the blueprint for 3,000 new homes. REI, the NorthWest Federal Credit Union, the Port of Seattle, and other corporate clients have new flagship "green" buildings championing their corporate philosophy. What's going on here? Are these clients on to something the design community needs to know about? The answer is a resounding YES! As our society continues to grow and prosper, we are beginning to bump up against the limits of growth. Air quality standards, tighter energy codes, and new solid waste requirements all are responses designed to limit the impact on our collective natural environment.

These increased restrictions on organizations that build has caused the "customers" of the building industry to request new services from their "suppliers"—the architects, engineers, and contractors who design capital projects. Client-driven suppliers are rising to the challenge and a new approach to building is emerging.

The primary focus of a green building project is to enhance environmental quality. Environmental

Frye Art Museum



degradation is not a sustainable pattern of development. As hidden costs for interior and exterior pollution from building become evident in the proforma, more "customers" are refusing to pay for waste.

Resources such as water and timber are available building materials as long as we use them at a rate lower than it takes for them to renew. Efficient use of renewables is a sustainable pattern of development. Engineered structures, recycled content materials, salvage, and "de-manufacturables" all extend the cycle of renewable materials.

Energy for buildings is primarily based on finite reserves. Conservation of non-renewable resources is a sustainable pattern of development. Daylight, ventilation cooling, and photovoltaics all help conserve energy for use by future generations.

Moving towards green development can seem risky. It is an experiment for all of us. Using the three criteria of environmental quality—resource, efficiency, and energy conservation—as a reality check on decisions is a simple first step. The question is not whether we can afford to build sustainably but whether we can afford not to.

-Tom Paladino
Sustainable Development
Strategies: 256-9900

Frye Art Museum Expands Role in Seattle Art Community

On February 8, the Frye Art Museum opened its doors once again to the public, revealing 42,000-square-feet of renovated and expanded space. The new museum, with its contemporary form, traditional grace, and full array of visitor services, establishes the Frye as a major visual arts resource in the Northwest. The \$12 million renovation lends coherence to the existing architecture as well as upgrades the existing facilities through the addition of a cafe, outdoor garden courtyard, gift shop, education wing, and state-of-the-art climate control and lighting systems in the existing galleries.

The original museum was begun in 1940 with the bequest of successful Seattle meatpacker Charles Frye and his wife Emma. The museum houses an extensive collection of German, American, and French 19th and 20th century paintings as well as the collected works of Northwest regional artists and Alaskan painters. Originally designed by Northwest modernist architect Paul Thiry, the museum was completed in 1952 in Seattle's First Hill district and has undergone three expansions in the subsequent years. The new design, led by Rick Sundberg, FAIA of Olson/Sundberg Architects, represents the rebirth of this venerable cultural institution. "This

project is much more than a renovation," says museum director Richard V. West. "With the new facility, the Frye Art Museum is expanding its role in the Northwest as a valuable resource for enjoying the arts. And of course, our museum is one of the few in the country that remains free to the public." The premiere exhibition, "Two American Visionaries: The Art of Ralph Blakelock and Elliott Dangerfield," will be on view through April 13, 1997. Further information regarding exhibits and hours can be obtained by calling 206-622-9250.

Ever wonder where Mack Ruff has gone?

Many landscape architects in the Pacific Northwest are University of Oregon graduates whose outlooks were shaped by Professor Wallace "Mack" Ruff. Influential for his robust sense of inquiry and strong views about the design process, Mack took a personal interest in many of us from the U of O.

At age 83, despite bouts of malaria and a heart condition, Mack teaches in the Department of Architecture and Building at the University of Technology in Lae, Papua New Guinea, and documents native culture with the PNG Heritage Program.

Mack feels that tourism is the primary force keeping the PNG culture intact. A decline in traditional lifeways caused by various missionary influences has resulted in a loss of old beliefs, and the attractions of a Western lifestyle lures young people from the villages. As a result, many buildings have been torn down or abandoned to decay, and the technologies and arts have changed. Only as the villagers have seen that tourism helps provide funds for education and goods, have they been willing (or able) to keep traditional lifestyles alive.

Visiting the villages repeatedly over decades, Ruff and the Heritage Program team measured and recorded changes in their landscape, structure, sculpture, and ornamentation. Mack almost single-handedly photographed and drew the significant ceremonial houses, sites, and artifacts, most of which are now gone. His wife Ruth was at his side until her death in 1986. Her field notes and diaries comprise an important part of the materials.

I was in Lae with Mack in 1994 to lecture at Unitech and to begin planning an exhibit of his work which will travel in that part of the South Pacific. I briefly shared his tropical lifestyle, including bugs that seemingly appear from nowhere to collect on food-stuffs, the wind-thumping sounds of fruit bats heard during late-evening tropical rains, and the distinction of standing a head taller than everyone else. If you'd care for a sneak preview of the exhibit before it ships, contact me, Jan Coleman, at The Portico Group (206)448-6506.

Here is where to reach Mack—he would love to hear from ex-students, friends, or interested parties:

Professor Wallace Ruff
c/o Margaret Constable,
Heritage Program Director
School of Architecture and
Building University of
Technology
Lae, Papua New Guinea

-Jan Coleman

The Urban Land Institute Visits Bellevue

This past October, the Urban Land Institute (ULI) visited Bellevue in an intensive one-week workshop designed to evaluate Bellevue's development strategies. The ULI is a non-profit research and educational organization that promotes leadership responsive to land and the environment. They initiate research that anticipates emerging land use trends and proposes creative solutions, and they conduct programs and forums to encourage an open exchange of ideas.

Co-sponsored by the City of Bellevue and the Bellevue Downtown Association, the ULI panel toured the city, met with conference sponsors, and interviewed dozens of key people who live and work in Bellevue. The panel, composed of experts from a variety of fields including developers, planners, landscape architects, financial experts, and marketing analysts, spent the following day and a half formulating recommendations which were presented to both the sponsors and the public. The final written report was issued in January. The city will use the report as a tool to direct future development decisions.

Beauty in Utility—Design of the Practical

Located in the Seattle Asian Art Museum in Volunteer Park is a small but wonderful section devoted to functional everyday objects of the recent Japanese past, such as door locks, lamps, and utensils, amongst other objects. The section is entitled "Yo no Bi" and is eloquently described as: "beauty in utility." It refers to

those things in ordinary existence that attract our attention for their beauty of color and shape, the things that evoke awe for the graceful fulfillment of function, or the things that charm by the working of the materials. In its simplest form, this aesthetic achieves function directly without forcing shape to accommodate decoration. It is an aesthetic that transforms ordinary objects into works of art worthy of our admiration. These are the things that become the arts of the common people expressing beauty in utility.

"Yo" in Japanese means function or utility, and "yo no bi," as beauty in utility, speaks of the natural grace that characterizes works made in a specific, though perhaps unconscious, response to human need—the spirit of beauty in utility.

There is no apparent style that connects these objects, rather an underlying sense of quality, humility, and appropriateness. Yet this small collection has so much to teach us today. When we are surrounded by products that are designed to shout for our attention, exist for the sake of difference, bombard our souls with insensitivity, and add to the increasing visual pollution that surrounds us, yo no bi comes as a breath of fresh air. An old way of designing for a world that needs a new way.

- David Ryan



Two Sawos Orator's Stools, dating from 1974, Nagosap Village, Papua New Guinea

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ARCADÉ

DICHOTOMIES

inside outside
open close
nature culture
frame scatter

Design Installation & Collage Works

John H. Abell

The following summarizes a form of practice and a method of teaching that explore the spatial relationships among architectural theory, practice, and cultural work. This application consists of two elements: (1) a public design installation and, (2) student work completed during interdisciplinary urban design studios conducted from 1992 until 1994. The installation was exhibited in Spokane City Hall in November and December of 1994.

(1) Spokane City Hall Design Installation

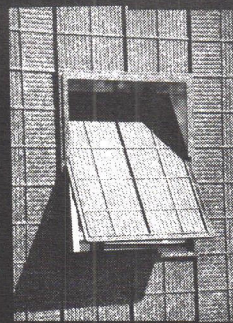
This temporary public installation stemmed from my interest in exploring architecture as a theoretical practice of spatially framing perceptions and closing a gap between seeing and touching. It was designed and constructed in collaboration with Spokane artist Richard Schindler. Steve Rainville, a former student and now an architect living and working in Seattle, also assisted in the design conceptualization.

The installation demonstrated how apparent opposites—inside and outside spaces, imported and exported practices—are enfolded and beneficially contaminate each other. The exhibit space, its design elements, and found artifacts were chosen for their referential qualities. The objects and spatial arrangements represented ideas about Spokane's urban culture and drew parallels between the interior and exterior city.

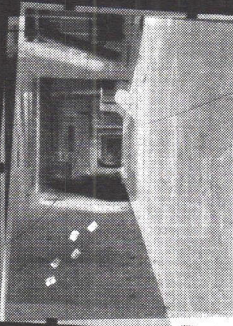
Why raise awareness about dichotomous relations in Spokane? In a dichotomous relationship, two parts make the whole. These relationships can be found in any city, but are not often in the foreground of public attention. In perceiving the two-fold nature of the city, the public might better understand the cost and benefits of the choices it makes.

The installation established an interior space of literal and perceptual framings and openings. Creative references to the outside world from within City Hall challenged visitors to consider elements and artifacts drawn from the city, its sites and its spaces, as expressions of its culture.

Inside/Outside: (Image 1) Operable louvers on the clerestory panels provided openings and framed views of space, objects, and people in the gallery. In this manner, the louvers became a metaphor for the entire installation. They provided a frame of



inside/outside: image 1



past/present: image 2



frame/scatter: image 3

Mous Spokane

reference to the past and presented an opening for the discussion of contemporary urban issues and relationships.

Past/Present: (Image 2) In Spokane's Steam Plant Alley, industry and history coincide like paranormal worlds, with today's abandonment and civic neglect characterizing this haunting and blighted linear cut through the city. Steam Plant Alley is the location of social deviance and illicit behavior. It is a place of ominous secrets that have lurked like dark and toxic underground clouds beneath the city. Prostitution, drug activity, physical abuse, and civic neglect characterize its spaces. Subterranean waste oil spilled from Steam Plant holding tanks has silently oozed north from the plant below the alley and rail line, toward the historic Davenport Hotel, creating a "Brownfield" inhibiting inner-city revitalization. This framing presented Spokane's Steam Plant Alley as a cultural artifact of Spokane's faded past and provided a critical opening into the city's contemporary secrets and unspoken truths.

Frame/Scatter: (Image 3) This couple toured the natural western landscape sometime in the 1950s. This image, found in Spokane's Hillyard neighborhood at the edge of town, represents the beginning of an unprecedented period of cultural excursions into nature, inner-city abandonment, and sprawl that has scattered the city and its cultural framework.

Nature/Culture: (Image 4) Spaces, surfaces, and paths in the inner city provide a cultural framework for human nature.

Mask/Reveal: This is one of three angle-iron frames that supported and framed louvered leaded-glass clerestory panels. These historic (1901) artifacts were revealed, and rescued from demolition, during the remodeling of a turn-of-the-century storefront in the downtown.

The clerestory panels are architectural elements of material culture and urban history. This framing references the concealed and lost historic fabric of downtown Spokane. Today historic architecture remains hidden by facade "improvements" or has been demolished to provide surface parking for the 1974 World's Fair in Spokane.

Perception/Action: (Image 5) The viewer's experience of the installation was framed by elements and found artifacts such as the industrial steel plate remnants found in a steel fabricating shop on Sprague Street in Spokane. The plates represent modern industry, utility, power, and precision. The cut-out shapes of each plate that screen, shape, and frame views suggest the various frames of mind that shape perception and cultural action. One plate makes obvious reference to chainsaw blades.

Indigenous/Universal: (Image 6) Pallets are used in moving freight throughout the country; they are artifacts of mass production, reveal nothing of their origin, and are mute to the unique attributes of indigenous culture, time, and place. In the installation, the pallets dominate and segment the ground plane like homogenous and repetitious city blocks. Two rows of blocks define a path or an alley for the viewer. One row is linear and rigid; the other responds to the enclosing wall of the gallery. The steel plate remnants and free-standing frames rising like buildings from each block of pallets provide a visual layering of enclosing planes, conceptual framings, and openings.

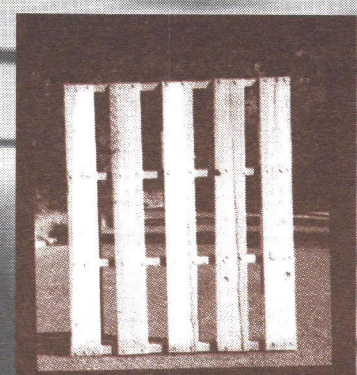
nature/culture: image 4



perception/action: image 5



indigenous/universal: image 6



(2) Collage Works

In teaching I have explored collage making as a way of helping students see architecture as part of a natural and cultural fabric and as a way of understanding relationships between art and life, as well as origins and simulations. The following examples of student collage works were exhibited as part of the City Hall exhibition.

Art/Life: Modern Art has provided various demonstrations of the value of collage as a perceptual tool. The technique of collage developed from the desire to establish a direct link between the abstract and the corporeal, or rather, the "art" within the picture frame and the real world outside of the frame. The spatial range of collage-making may be represented by the two-dimensional papier collés of Picasso and the three-dimensional Corner-Reliefs of V. Tatlin. Both artists directly addressed the dichotomy between art and life, and attempted to close the gap between these apparent opposites.

In my studio courses, the collage exercise involved conducting an analysis and representation of an existing urban condition in the Northwestern United States. Students explored how city elements and materials are embedded with and express meaning. The methodology for the work was open-ended, but included grafting, montage, scaling, assemblage, and the use of found or ready-made objects, elements, and materials. The use of various materials led to an exploration of intentions, composition, and signification. Emphasis was placed on "reading" the physical qualities of the city by relying on and thinking critically with various forms of information gathered about a place. Ultimately most students were able to poetically communicate through collage-making by locating the origins and indeterminacy of their ideas and experiences relating to a place, and by assigning meanings to mute artifacts.

Nature/Culture: Images 7 and 8 show collage works that explore natural and cultural landscapes in Spokane, Wash-

ington. In the first collage (Image 7), natural elements such as the Spokane River, the Five Mile Prairie, and the South Hill plateaus are foregrounded and juxtaposed with a generic urban grid—a cultural element, to reveal nature's poetic space-defining influence on culture. In the second collage (Image 8), cultural elements from the historic landscape such as a historic rail line and the original city plat are exhumed and foregrounded within a relatively new park. This project expresses the grafting of origins and cultural transformations of nature at this urban site.

Reason/Intuition: Images 9 and 10 show collages that explore reason and intuition as components of perception and the experience of place. The first collage (Image 9) is of the Pike Place Market, Seattle. Natural objects found in the market such as a tomato, a pepper, and a salmon became the basis of the composition. These "ready-made" objects were analyzed in a series of studies which involved dissecting, scaling, montage, and assemblage to signify an experience of chaotic order inside the market structure.

In the last collage (Image 10), the gap between the inner landscape of intimacy and spirituality, and the outer landscape of public exposure and profanity, have collapsed into a cathartic search for recuperation. It depicts an area of the International District in Seattle that was the site of a violent assault on this student. Found materials and statistical data were assembled based on a clairvoyant response to the aftermath of pain, anguish, and loss of innocence stemming from the attack.

image 8



image 9

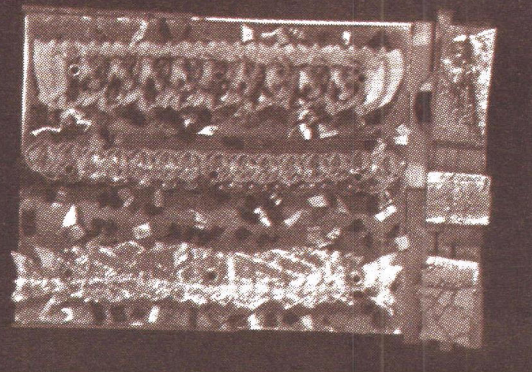
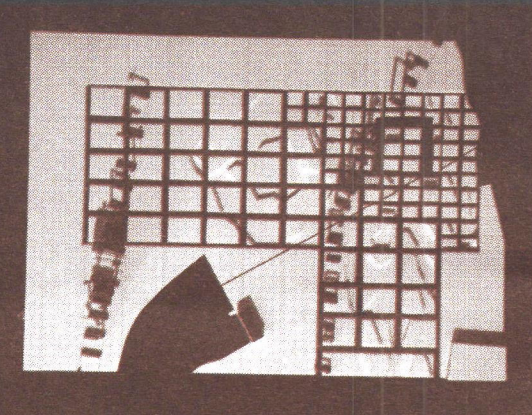


image 10



John H. Abell, AIA is an Assistant Professor of Architecture at Washington State University's Interdisciplinary Design Institute in Spokane.

Collage Works - by students (in authors courses)

Image 7: Nancy Clark-Brown, WSU, Barch 1992

Image 8: Todd Vedelago, WSU, Barch 1992

Image 9: Steve Rainville, WSU, Barch 1994

Image 10: Naoko Akasaka, WSU, B Int Des 1994
Collaborating Adjunct Professor of Interior Design, Lorrinda Silverstein

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Image 2: Author unknown-original image taken from slide purchased at a garage sale by author. Modified by author.

Early this past November, approximately 250 landscape architects, public artists, architects, historians, and writers met for the "watershed event"—The Designed Landscape Forum. Inaugurated by Peter Walker, FASLA, and James Trulove, the premise was to establish an open dialogue for criticism of designed landscapes and to promote design and understanding of important works through discussion.

George Hargreaves, ASLA, chaired the two-day conference and also served as facilitator for the exchange. Over 250 projects from around the world were submitted to stimulate discussion. Four panels were established to focus on criticism and review of the selected projects. The first panel, or "the critics," consisted of John Beardsley, a writer, who initiated the concept of autopsy and criticism in the profession; James Corner, Associate Professor of Landscape Architecture and Regional Planning at the University of Pennsylvania; Elizabeth Meyers, Associate Professor of Landscape Architecture at the University of Virginia; and Marc Treib, a professor, lecturer and author on the subjects of architecture, landscape architecture, and graphic design. The remaining three panels critiqued the submitted projects. These panels included notable designers and artists Christophe Girot, Doug Hollis, Mary Miss, Ricardo Legorreta, Laurie Olin, Adele Naude Santos and Martha Schwartz.

dens by Lorna Jordan, a large-scale earthwork that incorporates storm water treatment systems and wetland enhancement with garden rooms and sculptural elements.

Of all the projects discussed at the conference; Waterworks Gardens (see also "Art for Nature's Sake," in this issue) stimulated the greatest amount of discussion. Following the conference, I spoke with Lorna Jordan about her project and any revelations she as a designer may have experienced through the process of criticism and self-evaluation. Jordan was quick to point out that her project

for itself. Since the dedication of the project last June, the director of the treatment plant has been besieged by calls from couples interested in holding their marriage ceremonies in the garden. Reinforcing the magnitude of the project, Waterworks Gardens is featured in the January issue of *Landscape Architecture* magazine.

As a historian, I was inspired by the process of the conference—a structure that encouraged participation. Never in my experience of working in the world of the "built environment" had I engaged with such a balanced

AUTOPSY

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sies [Gk act of seeing with one's own eyes, fr aut + opsis sight, fr opsethai to be going to see - more at OPTIC]; POSTMORTEM EXAMINATION; autopsia

The Designed Landscape Forum of 1995

ELLEN SOUTHARD



Lorna Jordan's "Waterworks Gardens." View of "The Knoll" & pond #2



Lorna Jordan's "Waterworks Gardens: 'The Release.'" Last of five garden rooms, 1996.

Themes of discussion were broad and would be difficult to sufficiently summarize. In my opinion the most obvious of the arguments included: (1) the role of nature in society; (2) the contrast between formal landscape and natural evolution of a place; (3) at what point do we most adequately evaluate the success of a place—at the inception of design or over time? (4) the conflict between solving pragmatic problems while creating inspirational experiences; and (5) can you experience a place without seeing it for yourself?

Of the 250 projects submitted to the Forum, projects by local designers included the Mountains to Sound Greenway by Jones & Jones, a project that protects the scenic, working and recreational area along the I-90 corridor; Longacres Park by Peter Walker, a wetlands and forest restoration through formal landscape commissioned by Boeing; the Los Angeles River Greenway by Murase Associates, a conceptual design for a greenway development along a concrete channel of the Los Angeles River; and Waterworks Gar-

dens shared the goals of the Forum in that it was collaborative in nature. She worked extensively with an interdisciplinary design team that integrated the functional concerns (treating storm water, utilizing native plants, and enhancing a wetland) with aesthetic and community concerns (creating a publicly accessible and aesthetically pleasing site with five garden rooms). The objective of the project, located at the King County East Division Reclamation Plant in Renton, was to stimulate a sensory experience between man and water, and reverence for nature in an industrial setting. In addition to Jordan, an artist, the design team included Dave Voigt of Brown & Caldwell Engineers; and Grant Jones, Kent Scott, and Paul Sorey of Jones & Jones.

Jordan's own evaluation of her project led to the following questions: Does this work integrate art, nature, and technology? How well is it unified? Does it function, create habitat and achieve aesthetic? Does this place move people? Does the visitor appreciate the mysteries and cycles of water? The public's reaction to the project speaks

group of cross-disciplinary professionals. The diversity of the projects discussed enhanced the considerations of the relative nature of the work and the possibilities or limitations of geography. The Forum more than met my expectations of support for intellectual development and exposure to works outside our region.

For more information about the Designed Landscape Forum (DLF), contact Director Norrie Clark at (510) 848-4367. A book about the Forum and the projects discussed will be published this Spring. The January issue of *Landscape Architecture* contains a feature article by John Beardsley describing the event.

Ellen Southard has a B.A. in History and provides research and marketing services for the A/E community. Formerly with Anderson Koch & Smith and Olson/Sundberg Architects, she formed her own consulting firm Communications Marketing Studio in 1995.

Art

FOR

NATURE

Sculpting with a bulldozer and painting with plant materials are still fairly unusual approaches to the making of art—even public art.

Yet, within a 20-minute drive from downtown Seattle, three of the most impressive examples of these sculptures of nature exist: Herbert Bayer's and Robert Morris' earthworks of the late 1970s and early 1980s in Kent; and Lorna Jordan's recent Waterworks Gardens in Renton. In the case of the Bayer and Morris, these works relate to the viewer as large, abstract minimalist sculptures, dealing primarily with shapes and spatial relationships, while Jordan's is far more narrative, striving to tell a story through the viewer's sequential experience.

It is particularly interesting to view the Bayer and Morris now, more than 15 years since their creation. They continue to convey a powerful presence, the former creating a sense of serenity, the later a sense of awe and even anxiety.

The Bayer earthwork was created to function as a flood water detention basin to control the increasing amount of run-off into Mill Creek Canyon resulting from land development and from flood waters which can accumulate during a 100-year storm. (The earthwork's ability to meet this functional challenge was successfully tested last year when the entire depression was completely submerged.) The sculpture covers approximately 2.5 acres. Described by Bayer, it consists of a "large, naturally undulating retention berm, closing the canyon, and a smaller berm, connected by a bridge and walkway leading over a cone-shaped mound to the other side of the valley. The top of this cone is utilized as a small viewing platform. In the lower areas, upon which one looks from the higher elevations, are placed sculptural earth-grass mounds: one ring mound, opened on two sides for a small creek and path, and one pond within a ring mound with a grass ring at its center. On top of the large retention berm rests a cone mound and an elongated (elliptical) mound is embedded in the lower side of this berm."

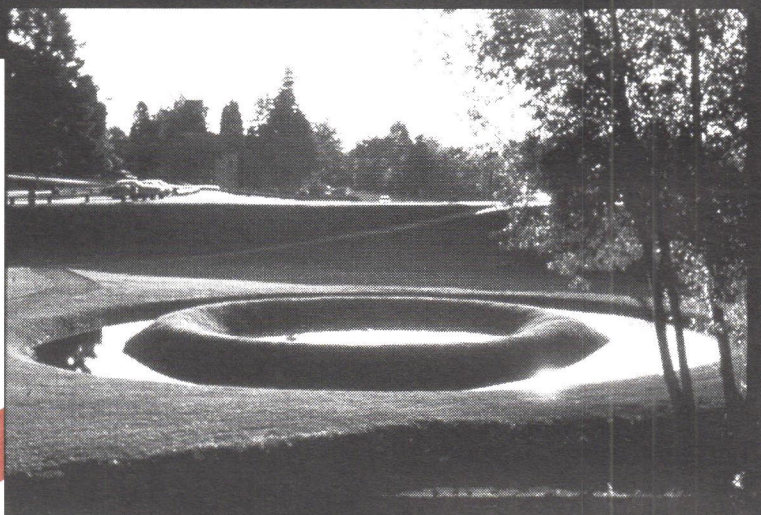
There are walkways that lead through the geometric and natural formations so that it is experienced from a variety of vantage points. Even so, in the mind's eye, you never lose sight of the whole, truly making the sum greater than the parts. The double ring mound with water in the center and between the rings conveys a sense of simultaneous mystery and serenity. Were it not for the small concrete retention walls along the pathway, you might think the whole affair was the result of a freak natural act or the work of extraterrestrials or some ancient peoples. This poetic design, well maintained by the Kent Parks Department, has aged well. It is a rare jewel of a place.

Robert Morris' earthwork is currently undergoing restoration. Allowed to deteriorate for many years during which the black-

berry brambles and the underbrush took over, the King County Arts Commission initiated a major effort this year to return the sculpture to its original conception. Working in consultation with Morris, changes have been made to improve access to the site.

Neither functional nor rehabilitative in nature, this earthwork was not intended by the artist to create an idyllic or reassuring spot.

The Bayer Earthwork



by T. Ellen Sollod



Robert Morris' Earthwork Restoration

Approaching it from the road below, you have no sense of the expansive view, both ominous and arresting, that stretches out before you from the viewing area above. The work occupies a four-acre site of what was once an active gravel pit. At the top of the hill is a parking lot which overlooks a terraced slope on which has been installed what appear to be sawed-off trees of varying heights, ranging from about four to six feet. They are coated with a blackened material reminiscent of creosote. Below this slope is a series of steep, concentric, inverted-ringed terraced slopes with ladder-like structures which would allow a person to descend to the bottom.

Unlike Bayer, who wanted his work to be purposeful and pleasurable, Morris does not feel that it is the artist's obligation—where the site has been sullied through technological or industrial acts—to erase the evidence of man's abuse. Upon creation of the work, Morris stated: "Some will want to know what it 'means.' To this I can only reply that the distinctive difference of art, what marks it off from all other forms of human activity, is that it does not seek control through explanation. It offers the freedom to experience and question—an opportunity the audience may not always welcome." Morris is most concerned with the singular experience of

Jordan's goal was to reveal the natural processes involved in storm water recycling and bring the viewer in contact with what is normally hidden from view.

RE'S sake

Lorna Jordan's Waterworks Gardens: The Knoll's first of five garden rooms, 1996

this place as a work of art. While its relationship to nature is far from incidental, for Morris that is hardly what matters. To the viewer, Morris' earthwork has the quality of an ancient artifact. In an odd way, the steep ladders and inverted terraces call to mind the step pyramids of Egypt or the Mayan ruins of Coba or Chichen Itza.

Like Bayer, Lorna Jordan is concerned with art serving both nature and man. Waterworks Gardens unabashedly illustrates, through the metaphor of a large-scale flowering plant, the process of storm water treatment and recycling. Unlike either the Bayer or Morris work, Jordan's is experienced piece by piece. It is designed to be viewed as a series of garden rooms. Where Bayer and Morris rely primarily on sculpted earth and minimal plant material, Jordan introduces clearly man-made elements and elaborate plants, shrubs, and trees as integral parts of the whole. In contrast to these earlier works, Jordan's relies on the course of nature to complete it. Her design anticipates the change that growth will bring to the overall experience of place. A fully matured landscape will alter the sense of scale, the views

and even the quality of light. This natural evolution will seam the somewhat disparate parts into a more cohesive whole.

The "knoll" with its basalt columns and quartzite and pebble paving and steel-grated channel is the main entry to the site. While it affords an expansive view of the site, this particular portion is the least effective and feels the most forced. As you make your way down the hill, you come upon the "grotto" with its pools, fountain, craggy shotcrete walls, mosaic paving of beach pebbles and recycled granite and marble, and soon to be grown in ever-green plantings and mosses. As contrived as it might seem at first, you are quickly overcome with delight as it weaves a spell of civilizations past. You can imagine in future years this dank environment being a quiet and protected refuge. The crushed red gravel walkway looks like a grosgrain ribbon weaving through a tapestry. The various plants chosen for their color, height, texture, and role in water recycling will ultimately give this living artwork a lushness and immediacy.

Jordan's goal was to reveal the natural processes involved in storm water recycling and bring the viewer in contact with what is normally hidden from view. She abhors contemporary culture's disconnection from nature and wants people to be more conscious of their relationship to the environment. She wants "Waterworks Gardens" to be a place people will visit again and again. Its ongoing evolution achieved by the change of seasons, time of day, and weather will make it a place people can come repeatedly and forever experience it for the first time.

T. Ellen Sollod is an artist and

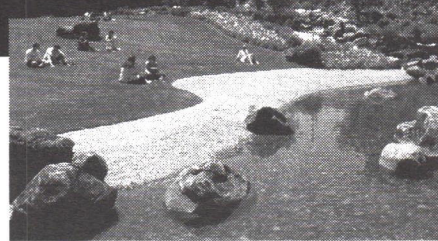
arts consultant from Seattle. She

is the former Executive Director

of the Seattle Arts Commission.

the Joys of the Microsoft Water Feature

by Jim Emerson



Microsoft Red West "Water Feature,"
Designed By Murase Associates

I remember vividly, back when I was still over on the main campus, the day I received a lovely and colorful e-mail introduction to my new workplace-to-be at Red West. My day brightened when I learned that I would soon be working very close to a marvelous but mysterious something called "The Water Feature."

Well, I've been at Red West since December of 1995, and The Water Feature has not been a disappointment in any way, shape, or form. For one thing, it's called The Water Feature. And it lives up to its name! It has plenty of water-trickling, splashing, bubbling, and, in certain places, just sitting there (not stagnantly, but tranquilly). Sometimes it has ducks, too, but I wonder if they are aware that they are hardly noodling around in just any pond, but are, in fact, partaking in an actual Water Feature. Probably not.

Indeed, I wonder if many of my Red West colleagues are sufficiently enchanted by, and appreciative of, Our Dear Water Feature—and, of course, above all, its mellifluous name. I love the way The Water Feature begins, bubbling out of the nipple of a big, round rock, like the Mother-of-All Water Features (which it undoubtedly is). Then it runs, care-freely, down past the Euro-Ski Chalet Cafeteria, and pauses briefly to puddle up and collect its strength before flowing on (with help, of course, from the Mini-Baby Water Feature, which joins it from just left of the front doors of the cafeteria). Merrily, The Water Feature flows under a "bridge" or two and into another duck/goose pond (where a white thing lurks in the middle—perhaps, eventually, a fountain? I certainly hope so!). And then The Water Feature builds up momentum, like a salmon swimming downstream, to reach its climax—its Grand Finale, if you will—down by Building E. (I'm assuming that there's a similarly dramatic underground uphill journey of which we are blissfully unaware, so that The Water Feature can endlessly recycle and renew itself—a kind of Water Feature Circle of Life, if you will.)

Never before have I considered myself a Water Feature Enthusiast. But, boy, am I a convert now! That being the case, I just want to say that I find The Water Feature a joy, with a nice personality, and always fun to be around. I hope everyone at Red West treasures it (and its catchy moniker) half as much as I do.

Jim Emerson is the Editor of Microsoft's Cinemania and a Water Feature Enthusiast.

Saving Places

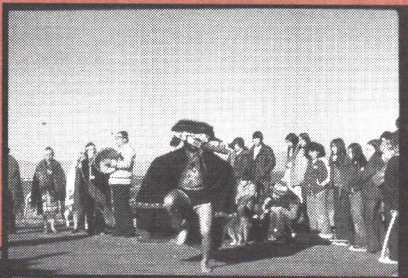
the language of bioregionalism and why it's relevant

even in the middle

in Spite of Planning

by Grant Jones

Makah Nation, Neah Bay, WA

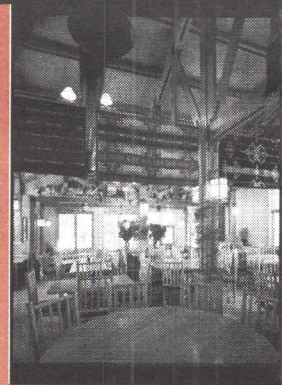
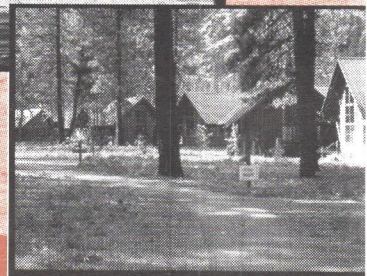


NATURE IS THE KEY

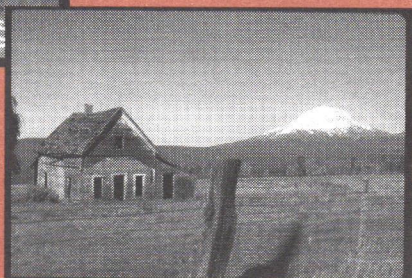
Only one thing brings people of all ethnic groups and regions together: Nature. Nature is not some vague, atmospheric value. Nature is places—like rooms in the house of the Earth.



Sleeping Lady C&RC, Leavenworth, WA



Sleeping Lady, Interior



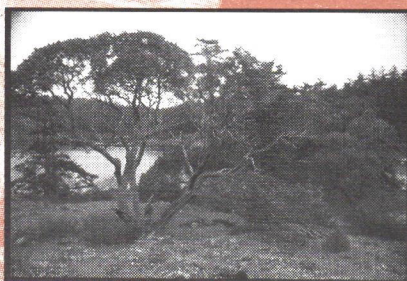
Mount Adams, WA

CASCADIA IS PLACES

Cascadia is an interconnected tapestry of places and basins nested together in bioregions. Washington state has over 50 of these bioregions—more than most states in America. These bioregions cluster in turn within six physiographic realms that sweep across Washington: the Northern Rockies, the Columbia Basin, the Cascade Mountains, the Puget Trough, the Olympic Mountains, and the Pacific Coastal Plain. These six realms make Washington like pieces of Colorado, Nevada, Switzerland, Finland, Norway, and California.

THE REALITY OF REAL PLACES

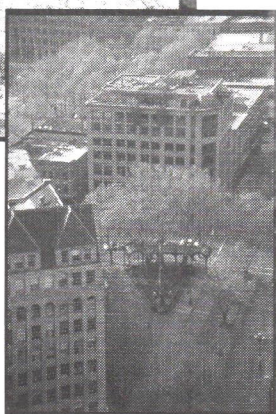
There is great potential in understanding these places—reading their landscape language, including the inhabitants of these places.



Camp Nor'wester, WA



Willapa Bay, WA



Pioneer Square, Seattle WA

Yakima River Basin, WA

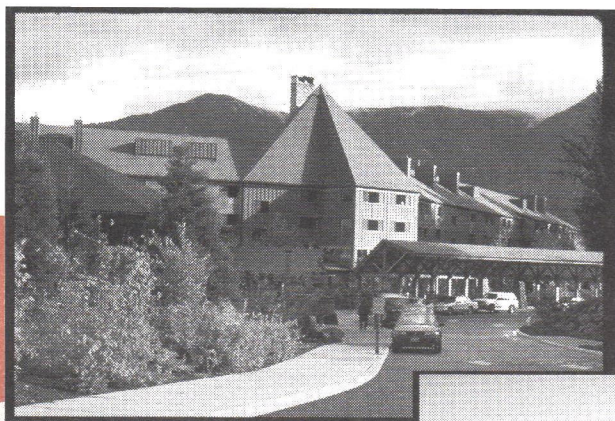
NATURAL HERITAGE TOURISM

Tourism can educate us about places, engender respect, generate local income, and save places. This kind of collective stewardship can be an alternative to growth management and regulatory planning.

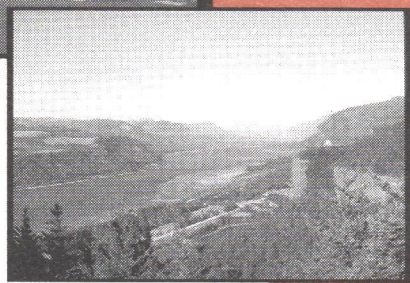
WASHINGTON STATE ECOTOURISM STRATEGY

The focus of the plan is to develop regional strategies for nature- and culture-based tourism focused on Washington State's rich diversity of bioregions.

owntown



Skamania Lodge, Skamania, WA.



Columbia River Gorge, WA

RESONATING WITH PLACES

By seeing and listening, designers can design buildings which resonate with places and recharge them with new energy.

PLACE EXAMPLES

Sleeping Lady Retreat Center and Gene Coulon Beach Park are superb examples which tell the story of a particular bioregion. Skamania Lodge and The Columbia Gorge Interpretive Center are other exciting examples of the kind of Regional Gateways that Seattle sorely needs to introduce visitors to Cascadia's incomparable place-based treasures.

Sleeping Lady Retreat and Conference Center

Sleeping Lady is a mountain resort and conference retreat sequestered on 67 acres of valley woodland beside Icicle Creek near Leavenworth, Washington.

Named after the mountain profile overlooking the center, Sleeping Lady provides a serene setting for business and educational meetings away from everyday distractions and features over 10,000-square-feet of meeting space and accommodations for up to 180 guests.

According to Harriet Bullitt, "The mission of Sleeping Lady is to provide a conference retreat where nature, arts, music, outdoor recreation, and healthful dining inspire the imagination of all guests, while encouraging responsibility toward preserving the environment."

Sleeping Lady's bioregional architecture highlights its beautiful setting and focuses attention on one theme: harmony with our natural world. Awards: 1996 AIA National Energy Conservation Award.

Moments of sight are like pulses of light and arouse the skin to open like gates. The land holds its own sweet harmonies tight....Places are not interchangeable, but ideas can migrate.

Gene Coulon Beach Park, Renton, Washington

Together with the Renton community, Jones & Jones developed a unique park which satisfies current and future recreational needs. One-third of the Gene Coulon Beach Park is dedicated to intensive recreational activity. The remaining two-thirds offer quieter, more isolated moments along walkways and nature trails near a revitalized salmon stream.

Awards: "The Inhabited Landscape," one of nine projects selected nationally for exhibition by the Architectural League of New York; Honor Award, "Excellence on the Waterfront", The Waterfront Center, Washington, D.C.; Honor Award, Seattle Chapter, American Institute of Architects; Merit Award, American Society of Landscape Architects.

Grant Jones is a Senior Principal at Jones & Jones Architects and Landscape Architects, PSC.

All photographs are courtesy of Jones & Jones with the exception of Sleeping Lady Interior and Sleeping Lady C & RC, courtesy of Michael Shopenn Photography

Cascadia is an

interconnected

tapestry of

places and basins

nested together

in bioregions.

Sleeping Lady C & RC, Leavenworth, WA

"The Woods" columbaria

by Jim Nicholls

"Think of the
refuge, the point
of sky, the cer-
tain castle, the
certain
presence..."

John Glassco,
Canadian poet

With that quotation, carved in stone at its entrance, one is introduced to "The Woods Columbaria" in the Capilano View Cemetery, West Vancouver, British Columbia, designed by Bill Pechet.

The columbaria rest quietly in the eternal twilight of a West Coast forest. A permanent repository for 500 funerary urns, they sit in a cedar shadow, a place of calm meditation. A remnant forest of second-growth firs and cedars has been transformed into a sacred grove, a grove in which to venerate the dead and, ultimately, nature.

Layers of rock walls, niches, and columbaria are woven through the vertical trunks of the forest, spiraling off the remains of a massive first-growth cedar stump. Like a nurse log in the primal forest that creates the next generation's growth, the stump

stands at the heart of the woods, with walls and trees circling around in homage to their source.

The rock walls are a framework for the columbaria. They define the experience of the place, allow for the growth of ivy and moss and, most importantly, provide for the accumulation of memory.

A municipal project, the site was chosen by Erik Lees, the Parks Manager with the District of West Vancouver Parks Department. "The Woods" was conceived as both a place of mourning and as a public park. Its conception speaks of an enlightened client willing to undertake a poetic investigation of a profound "nature."

Each columbarium—derived from the Etruscan word "bird" or "dovehouse"—holds the urns of 56 people in the same space typically occupied by one gravesite.

By doing so, the program responds to the need for increased density and reduced interment costs, common issues in most urban cemeteries. It also addresses a rise in the percentage of the population being cremated, currently 70 percent in British Columbia.

Apparently in a state of random order, the stone walls of the columbaria are precisely located in relation to the existing grove of trees and stump. A break in the wall is filled by a cedar, and it is unclear which came first. Closure and spatial definition are affected through the interplay of forest and stone work.

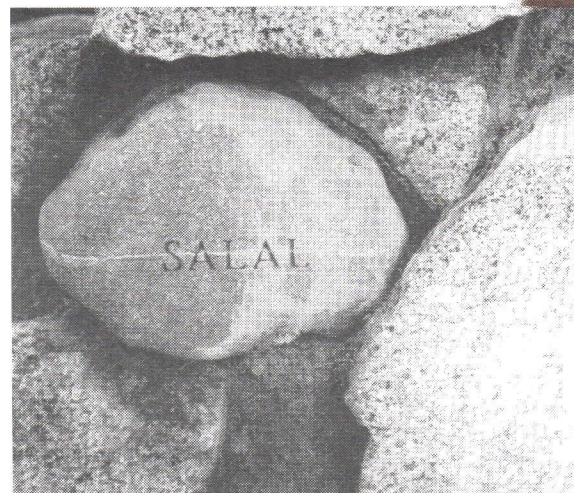
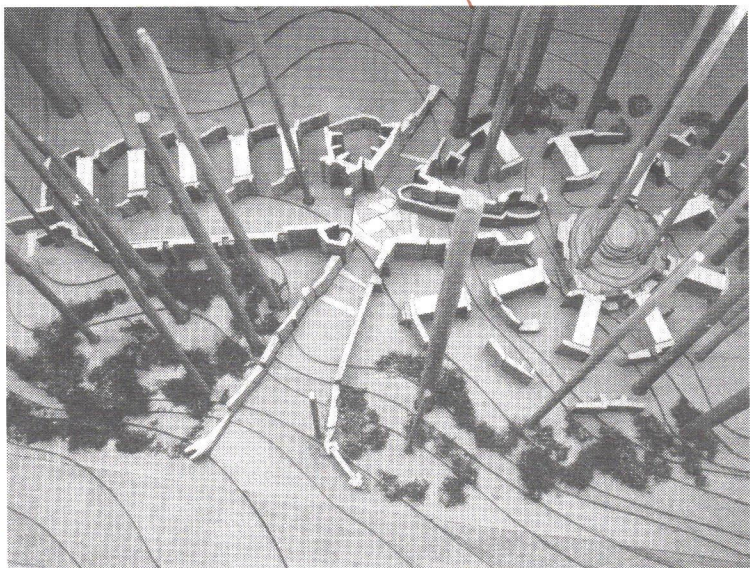
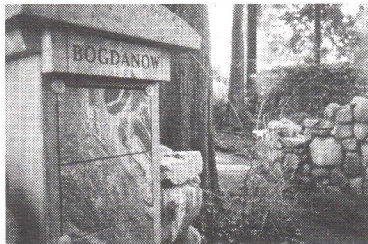
Containment by the trees and underbrush creates a bounded site and a forced compression of the "rooms" and procession of "The Woods." It markedly contrasts to the openness of the gravesite portion of the cemetery. The design looks inward instead, focusing on the intimate, and the implied centrality of the first growth stump. The walls, like the trees, circle the stump,

creating a shifting geometry. The flow is broken with eddies and sanctuaries of repose. The layout is one of multiple centers and

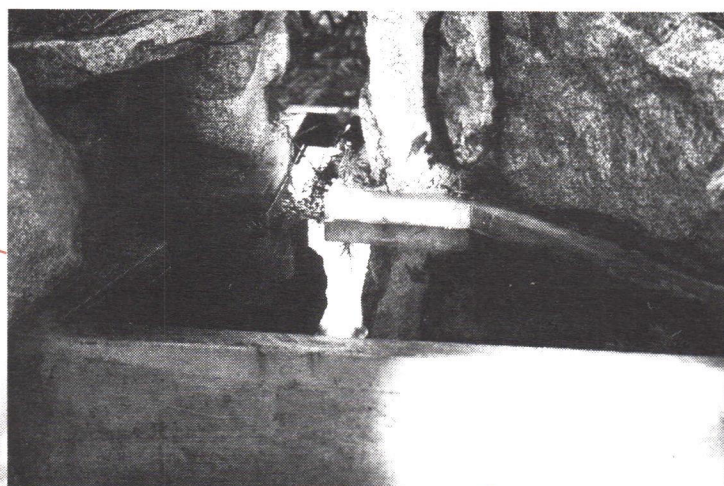
points of view.

Like a Japanese garden, it conspicuously lacks a dominant axis and panoramic views. Instead, select vignettes are alternately revealed and concealed. "The Woods" is composed of independent scenes, the path a linked sequence of changing prospects. The emphasis on natural metaphors and microcosms encourages wandering and contemplation.

The rock walls oscillate between being a ruin of some forgotten ritual and the unfinished construction site of a future chapel. River rock rubble walls and their romantic overtures are contrasted and punctuated with the clarity of precast concrete. Chair-like, roof-like, these evocative elements provide an open-ended opportunity for interpretation and interaction,



ia



suggesting repose and shelter. They are the abstracted forms of human rest. Questions of being and becoming, of the complete and incomplete, are raised.

The landscape occupies a shifting point in an eternal cycle, an evocative metaphor placing human frailty in the context of the natural order of life. An essay in permanence and impermanence is made in the contrast between the rock walls and the decaying stump, between concrete and growing trees. The artificial and geometric are used to heighten the experience of the natural.

The general is punctuated by the particular. Large moves and systems are relieved by the intimate and individual. At several points the overall vocabulary pauses and a counterpoint is inserted in the form of a unique move of wrought iron or cast concrete,



garden. These pools of reflecting water bring the sky to earth, direct the downward gaze upwards, and so provide the only release possible from a site bounded by an overgrown underbrush of salal and huckleberries, stone walls, and towering cedars. The act of

larger order.

Unlike many composed and complete works of architecture, the columbaria find an ally in time. They are slowly filling and being occupied. Urns are being placed, names engraved, moss is growing, ivy is rooting. The stone work

The rock walls oscillate between being a ruin of some forgotten ritual and the unfinished construction site of a future chapel.

a framed vista, or contemplative bench.

The forest twilight is broken by shafts of light. Water collects in precast concrete pools resembling the ritual water basins of Japanese gardens and the abandoned birdbaths of an overgrown

mourning is relieved, and a connection to heaven is made. The fading light, the flicker of a reflection on water in the shadow, heightens the expectant stillness of the moment. The transience of nature and time calms the soul and connects individual grief to a

allows for small niches to be filled with mementoes and flowers. Families are tending miniature gardens dedicated to their loved ones. The columbaria are being cultivated, and memories are accumulating.

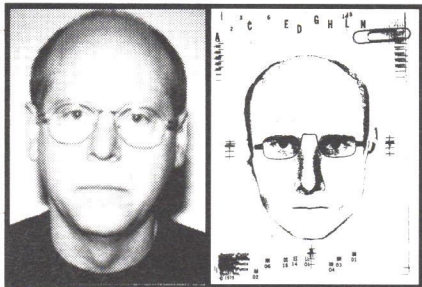


*All photos by Bill Pechet
Site model shows completed project*

Bill Pechet is a Vancouver-based Designer. In the last year his commissions have included a house and stables in the Southlands, a major retail interior on Robson Street with Stephanie Robb, a Public Art Installation on Coal Harbour, and a set design for the Monaco Ballet. His work is often collaborative and always poetic.

Jim Nicholls is a Lecturer in Industrial Design and Architecture at the University of Washington. While at UBC he was a Teaching Assistant in Landscape Architecture.

L a m e n t o n a K e y s t r o k e



LARRY ROUCH

Prologue

We understand from Vasari that Michelangelo's father

beat him for desiring to be an architect, thinking the profession unworthy of his family. Brunelleschi was intended by his father to enter Law. Instead he went to Rome with Donatello at the age of 25 to study architecture, selling a farm to provide funds. When these were depleted he took up gem-setting to maintain himself. Bramante was not able to visit Rome until the age of 50, when he had saved enough to settle there solely to study. Falconetto spent 12 years studying ruins, living by working for other painters 2 to 3 days a week. He and the others, including Raphael, Alberti, Peruzzi, and Fribolo, studied architecture by sketching buildings in the early mornings, before they left to fulfill their obligations as apprentices to various crafts and trades.

"[Falconetto]. . . and to the end that each of us might have drawings of every work, we did not copy the same thing on the same day, but different ones, and when night came we copied each other's drawings for the purpose of saving time, and also to advance our studies; nor did we ever breakfast in the morning, except on what we ate while standing, and that very frugally."

Brunelleschi's love for beautiful old things was so intense that on one occasion, when he was told by Donatello of an antique marble vase at Cortona, he rushed off there from Florence just as he was . . . in his mantle, his hood, and his wooden shoes, without saying a word where he was going." [Cortona is 72 miles from Florence.]

I have to admit that I was mesmerized by the images that were mailed to me recently by my pal Ben in Boston. Partly it was because he'd meant them to be just like the cartoons in the paper where you're supposed to find ". . . at least six differences." Those puzzles are so obvious that the only challenge to me is to see how fast I can spot all six. But damn it if sometimes I can't quite spot the sixth one, where Dimbulb's hair is different or his arm is moved. Ben meant his images to taunt me that way—same size and shape as the cartoons, one on top of the other. The instant I looked at the prints I knew that one was a photograph and one was completely digital. I just couldn't tell which was which, not for the longest time. The images were two perspectives of the new design studios at MIT; one a pre-construction rendering, the other a



post-construction photograph. Every nuance of color, texture, lighting, shadow, and reflectance was exactly the same. Exactly. Score one for Ben and his new digital enterprise.

Until that moment, digital imaging, if you exclude the preposterously expensive Hollywood set-ups, had seemed to me to be another software shaggy dog story. You know what I mean. In the movies you see where the heroine strokes the keyboard three times, whereupon eighty-eight tetra-gazillion calculations are processed in one-half second (on a PowerBook), as she navigates through a run-time, fully rendered, 3-D, interactive simulacrum of Dr. Doom's nuclear power core. This after you've spent half a day trying to force XYZCad to get the doorpulls to line up with the cabinets in a kitchen remodeling perspective that will look sadly like a '50s gouache rendering when you're done. Until I received Ben's images, the only reality I could see in 'Virtual Reality' was that proponents of it were spending stupendous amounts of money and

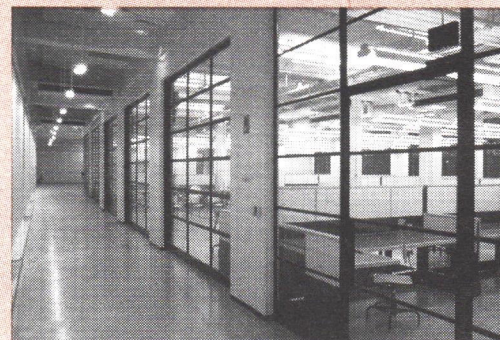
time generating truly awful depictions of places that purported to bear a resemblance to something we've seen or imagined. Hogwash. They're virtual only if your frame of reference for reality is a video game.

Ben's images changed that for me. It doesn't matter if the one digital perspective cost the price of a car to produce. Soon enough it won't. What mattered was that there, in my hand, was the evidence that digital representation could look sufficiently like the ineffable collage of impressions that we have heretofore known as 'reality', that it could legitimately qualify for the mantle 'virtual'. And it mattered that the brave new digital world

had finally delivered on one of its egregiously over-hyped and long overdue promises. Totally tubular.

Perhaps by the Millennium then, rank and file architects will have the resources to digitally represent their projects with some measure of verisimilitude, rather than by the wan, eerily vain images prevalent today. Perhaps even a few of them will comprehend that the most powerful use of these tools by far will be to avoid attempting verisimilitude altogether, to instead create images that stoke the imagination rather than slake it. Perhaps some will realize that the Digital Toolkit could be a legacy of Pandora. After all, a wise architect knows that the first budget number uttered to a client haunts the project forever. Will it not be the same when Joe Principal presents his first 'virtual' digi-rendering? Two thumbs up, my man . . . or two thumbs down and sayonara? That's the risk of presenting architectural 'reality' on a platter (or should I say disk). Remember

that American architects who were anxious to mimic their European counterparts in the 'teens sold Modern Architecture to the American public as being more economical than 'traditional' architecture, and their clients have never let them forget it. Now they're promoting CADD the same



way, so why shouldn't their clients expect even more for even less? After all, there are just three keystrokes between here and reality.

So it's not surprising that Ben's magic images cut both ways. They no doubt signify an historic conclusion to the quest for verisimilitude in artificial perspective. It began in the 11th Century, when Muslim physicist Alhazen (Ibn Al-Haitham) formulated the optical basis for perspective in his theory of optics, Kitab al Manazir; which Roger Bacon, John Pecham and Witelo cited in their 13th Century treatises on optical theory. Drawing from these, Brunelleschi proposed his 15th Century geometric system, out of which Alberti crystallized *Della Pittura*, the first system for establishing 'artificial' perspective. Since Alberti, the question has not been how to artificially construct 'reality', but how to adroitly abstract its representation so as to offer a viewer an appropriate illusion of realism. Not any more. Ben's magic images are WYSIWYG cubed. What you see is what you damn well get. Mercy!

But here's the other side. Digital verisimilitude will draw another architectural epoch to a close. I'm referring to Victor Hugo's prescient warning in Notre-Dame de Paris (1832), that The One [the book] Will Kill The Other [architecture]. How ironic that such a dire prediction underestimated what would eventually transpire. Despite Hugo's fear, with the book you must still inhabit places conjured by the writer to erupt in your imagination. So it

would not be the book, but the magazine, with its incessant substitution of image for imagination, that irrevocably debased the architecture Victor Hugo yearned to preserve. METROPOLITAN HOME, quelle horreur! ARCHITECTURAL RECORD, mon Dieu! I don't believe anyone today,

whether they are academics, practitioners or laypersons, would dispute that our impressions of architecture are conditioned almost solely by its representation in photographs in mass circulation maga-

zines. I have observed too many architects arguing about the minutia of a building that none has visited to believe otherwise. And I don't have to tell you how clients carry the magazines around like they are next to Gospel. If we have come to believe that we can understand architecture by viewing photographs of buildings, imagine how convinced we'll be when we and our editors have Ben's trick software at our fingertips. Until now, magazines have only had the capability to distort representations of architecture, not the capability to invent them. Open Ben's little box and the temptation to dither will be irresistible. We'll be simultaneously party and witness to the digital, rather than the literary, death of architecture. Victor Hugo, R.I.P. Brunelleschi, what a fool!

To surf Brunelleschi, hit <http://www.lib.virginia.edu/dic/colls/arh102/four/four.html>

Thanks to Benjamin Black of VISARC, <http://www.visarc.com>, and to Chris Frost for tipping me about Alhazen.

Whenever possible, Larry Rouch practices architecture in Seattle.

© Larry Rouch 1997

The waters of Rome are united into a coherent urban system that is one of the multiple “grids” of public infrastructure that, like roads, unite with topography as significant determinants of city growth and urban form...

Camminare Sull'**Acqua** a Roma

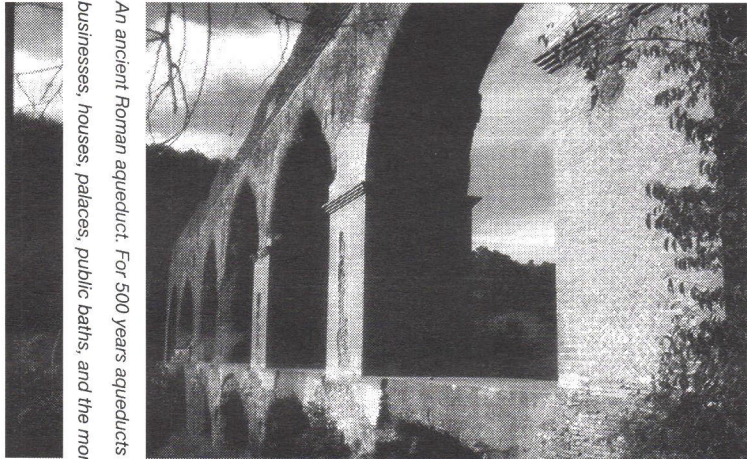
WALKING ON WATER IN ROME

...by examining any city through its water infrastructure, we are able to visualize it as a network of linked forces, which in turn brings a deeper understanding of the specifics of individual neighborhoods and places. We gain a richer understanding of urban form, history, and technology, and are able to ground our theoretical and design work more fully in the context of the city.

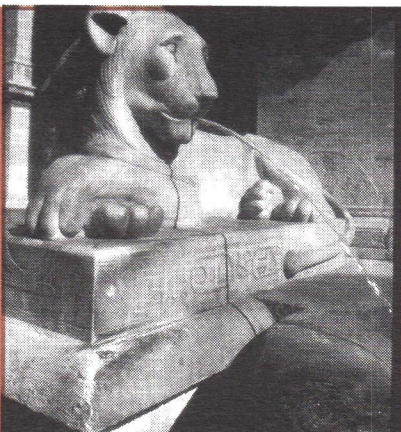
Water provides both a physical and metaphorical structure for Rome. The City is defined by its water features—the Tiber, the sewers, aqueducts, and fountain—as no other in the world. Roman urban form, history, experience, and mythology have been profoundly shaped by water for nearly 2800 years. And water has great poetic resonance as it weaves physical and spiritual threads through spatial, social, and historical spheres of the city. Neighborhoods were founded and the city expanded according to the availability of water. The nodes and armature for this development were provided by a

hydrological system that included the Tiber River, springs, wells, sewers, aqueducts, conduits, and fountains. The memory of this water structure has been modified by imagination, time, circumstance, and topography, into the specifics of place.

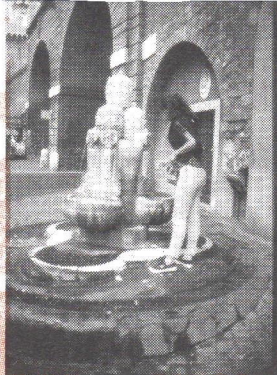
Unconsciously one walks on water in Rome. Mysterious underground rivers and channels flow unseen beneath the ancient, cobbled streets. Hidden aqueducts and conduits rush water to thirsty fountains, while massive sewers, some 2500 years old, carry it away. These rushing streams can be heard throughout the city, even when they cannot be seen. Fragments of ancient Roman aqueducts merely hint at this underlying structure, while fountains celebrate its civic presence.



An ancient Roman aqueduct. For 500 years aqueducts delivered water from sources far outside the city. They served Roman businesses, houses, palaces, public baths, and the more than 1200 public fountains located in streets and fora.



One of the four lions at the base of the Moses Fountain, completed in 1587, that deliver a continuous stream of drinking water.



A visitor to St. Peter's fills a bottle with drinking water from the Fountain of the Tiaras, completed in 1927. It is one of the rione (or neighborhood) fountains that commemorate the special identity of each of the historic neighborhoods.

Il sistema idrico romano

The Roman water system was based on the topographic structure of a landscape that was defined by a series of plateaus, typically surrounded on two or three sides by steep ravines, cut by streams that flowed from natural springs. The streams functioned as territorial and spiritual boundaries between the Latins, Sabines, and Etruscans, who each controlled different plateaus during the pre-urban period. These waters, and the Tiber, were the major sources of drinking water. The streams were considered sacred, and hence treated with respect and devotion, even though they collected in miasmic boggy swamps located throughout the low-lying areas, before flowing into the Tiber River.

Floods, drownings, springs, and rivers are crucial to the story of the founding and nurturing of the city. Roman mythology specifically links the origin and growth of Rome—its protection and strength—to water deities and the actual rivers, springs, lakes, and fountains that were their domains. Cicero mentioned that Romulus selected a place abundant in springs when he founded Palatine Rome in 753 B.C. He relates that Romulus and his brother Remus (twin babies set adrift to drown in the Tiber River) were washed ashore at the base of the Palatine Hill, where they were rescued and suckled by a wolf. Because the Tiber was in flood, it had created a huge backwater that allowed their little boat to come ashore far inland. The twins were saved because of a flood. Later stories tell of the city itself being saved by a spring that miraculously gushed forth in the Roman Forum to block the path of invaders.

Roman law was born and codified at a sacred spring. Numa Pompilius, the second King of Rome, was married to the water nymph Egeria whom he would visit late at night at her spring. Here he consulted her about matters of law and religion important to the people of Rome. According to Livy, "It was her authority which guided him in the establishment of such rites as were most acceptable to the gods and in the appointment of priests to serve each particular duty."

Sewers were built to drain the swamps and channel the streams beginning in the 6th century B.C. Then, ironically, having rid the city of most of its natural water resources, it became necessary to import water for drinking and industrial uses to a city that was experiencing phenomenal growth. In the late 4th century B.C. the first Roman aqueduct was constructed. For 500 years aqueducts delivered water from sources far outside the city. They served Roman businesses, houses, palaces, public baths, and the more than 1200 public fountains located in streets and fora.

The modern Fountain of Trevi dates from the late 18th century, but this area of the Campus Martius has been served by public fountains since 19 B.C. when Agrippa completed the Aqua Virgo. It was one of only two ancient aqueducts to be restored, from time to time, during the Middle Ages. Pope Nicholas V restored it again in 1453 and renamed it the Acqua Vergine, which still delivers water to the Trevi and other public and private users.



Most of this water history lies hidden beneath the Roman and Imperial Forums, and under buildings more than a millennium old. For example, few tourists, or even Romans, are aware that the site of the Roman Forum, the ancient Empire's political heart, was originally a miasmic swamp, at the edge of which were placed the most important sacred buildings.

Throughout antiquity and into the 19th century, the Tiber flooded its banks on average once every ten years, devastating the low-lying areas of the city. Carved plaques dating from the 12th to the 20th century are located throughout the area of devastation to commemorate the relentless wrath of "Father Tiber." The river was embanked in the late 19th century, but as recently as June 1996 the city was flooded again by torrential rains.

A plaque, located in the Campo Marzio, that commemorates the magnitude of the 1805 flood. The level of the flood is indicated by the water line, which is located approximately five meters above the modern street level.

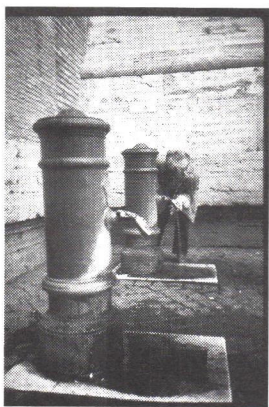


Two "nasone" that were formerly located adjacent to St. Peter's.

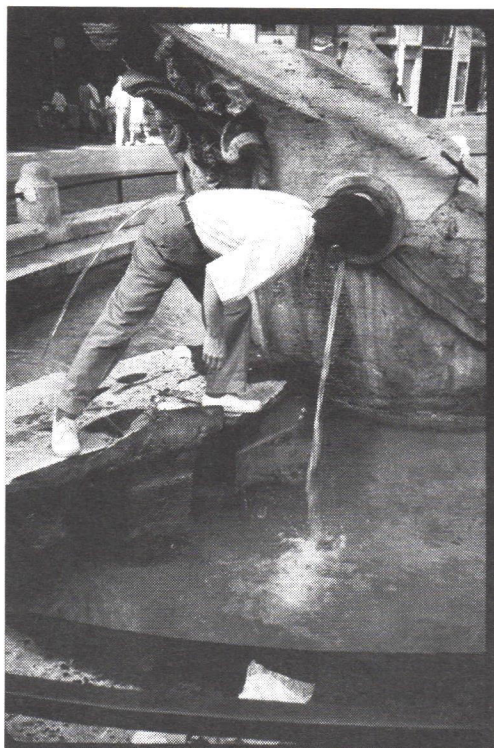
Katherine Wentworth Rinne is currently a Senior Fulbright Scholar in Rome where she is developing an interactive prototype for a new “water” map for the city of Rome that will explore its 2800 year history of water and urban development.

There has been a fountain in front of Santa Maria in Trastevere since the fifteenth century. It was remodelled in the seventeenth century by Bernini, who incorporated the shell motif.

Italia



Stopping at the Barcaccia Fountain, designed by Gianlorenzo Bernini, for a drink of water.



Le fontane ricordano

Fountains recall and mimic the ancient springs, identifying the source of all urban life. In an incredibly dense city they are metaphors for the public gardens that ring the city but rarely penetrate its core. In a landscape with few horizons (especially in the large Campus Martius area) they provide an axis mundi for each neighborhood. They concentrate energy and focus our attention. Like the beads on an urban rosary, held together by invisible underground conduits, fountains rhythmically punctuate movement through the city and invite one to pause and contemplate. They are “Hail Marys” for cynic and believer alike. While no longer such a clear extension to family living space, they are still backdrops for the everyday lives of Roman citizens. They help to construct order out of chaos, orienting us in the physical world; serving as more than landmarks, they not only facilitate, but also enrich, urban navigation. To every tourist they are the scenes for moments of heightened experience. And finally, water is most simply cool and refreshing, to both body and spirit, as millions of times a day people pause to drink from public fountains.

Katherine Wentworth Rinne will be seen on the Rome program of the Discovery Channel series “Invisible Cities”, to be aired in April.

Oggi

Today the Roman love affair with water is most eloquently expressed through the hundreds of public fountains that adorn the city and provide a continuous flow of water. The grand, libidinous Renaissance and Baroque fountains are the loci of dreams and a source of tremendous civic pride. For Roman and tourist alike, they are major destinations. At the same time, humble neighborhood drinking fountains, known as “fontanelle” or “nasone,” are essential to the identity and daily life of Rome, often forming the node around which a neighborhood enacts its daily rituals, such as shopping at the morning market. No Roman is unaware of his fountains, even as he abuses them. They are, as Eleanor Clark remarked in Rome and a Villa, not “objet d’art, held off from life and treated with respect as they would be anywhere else; there is a closeness, an imminence of touch around them that nothing in our life has except dreams and sex.” There is no denying them without emotional damage.

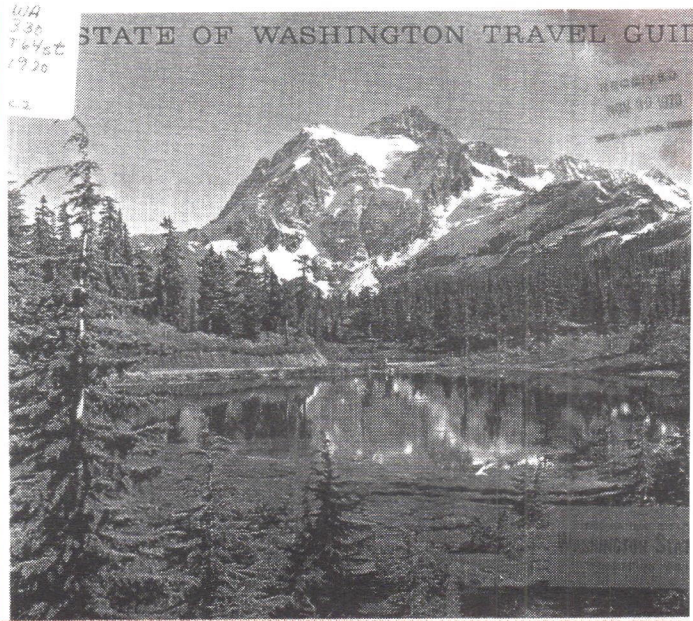
Prior to the late 19th century (before water was piped directly to most homes) fountains were an essential element in the social life of every family and neighborhood. They were particularly important to women who used them as extensions to their kitchens. Here they would meet to discuss family matters, wash linens and collect water for cooking, drinking, and bathing. Fountains were essential to the development of neighborhood public markets, a major social arena for women. Until the early 20th century cooking routinely took place outside the house—in the street; hence, fire and water shared the central space of Roman public life. The actual house was dark and dismal, and rarely supplied with water. The house was in fact so relatively unimportant as to be merely a place to sleep and store one’s belongings. Roman life was, and largely still is, lived on the streets and in the piazze of the city.

Today water is piped to every home, and the role of the public fountain has changed dramatically. Stripped of its essential function of providing pure water for drinking and cooking; no longer the focal point of the social life of women; and often unreachable through barricades of parked cars, fountains still play a vital, though largely unconscious, role in the lives of Rome’s citizens.

The intent of this article is to use travel advertising imagery as a source of information about environmental preferences in the Northwest.

It uses tourist advertising of Washington to gain insights into how the American consumer perceives the Northwest—what environmental characteristics they prefer and what physical attributes they associate with this region. From these sources, a number of insights are drawn regarding ideal city-nature relationships.

Travel advertising was chosen as a viable source of information about preferred environments as its primary purpose is to portray an idealized perception of a particular place. Studies show that tourists tend to travel to destinations which they believe provide more optimal conditions than they find at home. Hanspeter Schmidhausen, in the book *Tourism, Marketing, and Management*, states that a primary function of leisure travel is “to compensate for many deficits that



ADVERTISING INSIGHTS INTO IDEAL WASHINGTON'S STATE CITY NATURE RE

everyday life in a work performance society inevitably brings.” Travel advertising responds to this search for a more idealized environment by conveying destination images that elucidate these improved environmental qualities.

Advertising imagery illustrates how products (whether they be a place or consumer goods) are linked “symbolically to the whole world of social values,” states Andrew Wernick. Marshall McLuhan, in his book *The Mechanical Bride: Folklore of Industrial Man*, notes that the primary intent of advertising “is to manifest the product as an integral part of large social purposes and processes.” Furthermore, travel advertising provides a concentrated source of information about these qualities.

As Sidney Levy, in his book *Promotional Behavior*, states, the potency or effectiveness of an ad campaign is dependent on the successful “amplification” of those product attributes which are deemed critical to the consumer.

The analysis which follows uses the specific study of Washington travel advertising imagery to begin to understand the product or destination attributes of Washington state.

Travel guide covers published between 1888 and 1994 were surveyed using a technique called image mapping. Only cover images were analyzed, as it was found that they represent the most conclusive image of the document. Studies by Ruari McLean show that cover image selection is the most carefully considered, most highly researched image decision in publication design. Its purpose is to both encapsulate and “advertise” the publication contents. Roy Paul Nelson, in his book *Publication Design*, concurs with this statement and notes that “no feature is as important to a magazine/promotional brochure as its cover, no matter how it is circulated.” The cover image identifies the contents, attracts attention, creates a suitable mood for the reader, and “sells” the product.

Each cover was digitally scanned to determine characteristic hierarchy of image area—what are the trend percentages of sky, water, earth (rock), vegetation, constructed objects (buildings, infrastructure, roads), humans, and wildlife over the 106-year time span. Table 1, a compendium of all features and percentages, shows the relational hierarchy of the characteristics over time.

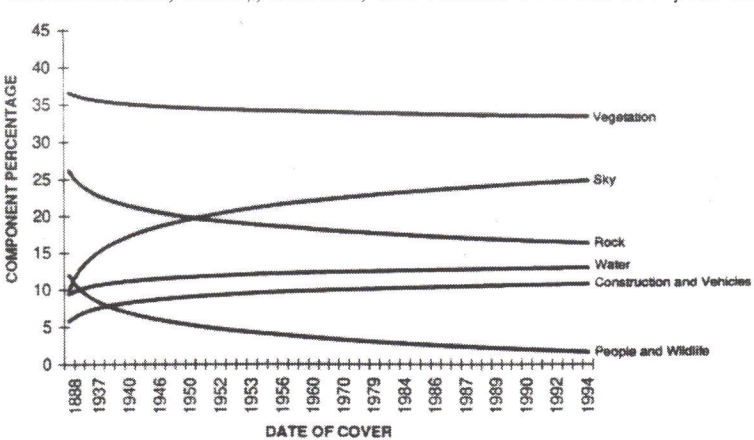


Table 1. Trendline Analysis of Cover Characteristics—1888-1994.

When deciduous trees are shown, they are in full leaf, some with fruit. Ground cover and shrubbery are less common than tree cover. Vegetation was shown primarily in a randomly planted pattern with a rare exception being the wheat fields of eastern Washington or fields of baled hay.

- Paul F. Hirzel

SKY: The next most common feature was the sky at 22% of the image. Predominately shown as clear and blue, occasionally scattered white clouds are included. The earth-sky profile was usually uninterrupted by constructed objects.

EARTH/ROCK: Following sky, barren rock's average area was 19% of the cover image. Often covered with snow and ice, the contour gradient of the rock was, as a rule, severe (Fig. 1). More gentle topography, such as rolling hills, is rare with flat lands never included.

WATER: Water's average coverage was 12% of the study sample. Shown as relatively calm and smooth, its edges were shown as irregular (Fig. 1). Rarely was water shown with a constructed edge. There were a limited number of cases where water was shown in motion—surf, waterfalls, rapids.

CONSTRUCTION & VEHICLES: Of the remaining 13%, only 8% is devoted to constructed objects (buildings and roads) and 1% to transportation (cars and water craft).

When buildings were included, they were usually shown in isolation and/or in the background—a lodge in the wilderness, a farmhouse, or barn and fields, or the Space Needle or state capitol standing alone (Fig. 2). During a span of 30 years, from 1942 to 1973, no buildings were shown on tour guide covers.

Only in the 1990s have building collections (groupings) been brought to the foreground. It should be noted, however, that even when buildings are brought to the foreground, wilderness (forest, waterway, or mountain) is shown in close proximity. It is only in rare cases that buildings are shown without wilderness elements in the image.

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⁵ McLean, Ruari. *Magazine Design*. Oxford University Press, London, 1969.

⁶ Nelson, Roy Paul. *Publication Design*. Wm. C. Brown Publishers, Dubuque, Iowa, 1987, pp. 176-177.

⁷ *The New Empire: Oregon, Washington, Idaho*, issued by the Oregon Immigration Board, 1888, p. 44.

⁸ Gilmore Research Group. *Washington State Tourism: Our Consumer Profile, 1990*.

⁹ *The Resources and Attractiveness of Washington for the Homeseeker, Capitalist and Tourist*. Passenger Department, Union Pacific Railroad, 1893.

¹⁰ Packard, Vance. *The Hidden Persuaders*. Washington Square Press, p. 44.

In the 1940s and 1950s, infrastructure (dams, roads, bridges) and cars were more common in the cover images (Fig. 3). From the 1960s to date, roads and automobiles are rarely shown and large civic projects have disappeared. One transportation exception is the continued inclusion of water craft, such as sailboats and ferries.



Figure 2

AT I O N S H I P S

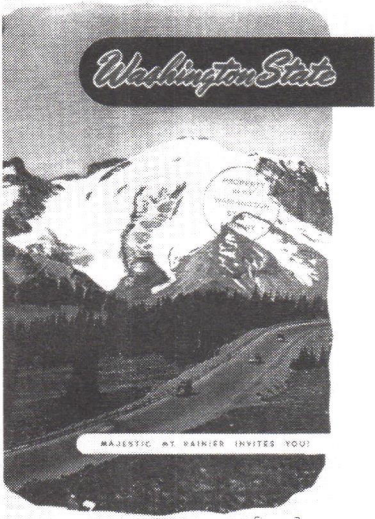


Figure 3

PEOPLE & WILDLIFE: At averages of 3% and 1% of the cover image, respectively, people and wildlife are portrayed as subordinate to the other features. Domesticated and wild animals are rarely seen. Only prior to 1938 do you see horses and cows.

When people are shown on a cover, they are found “enjoying” some wilderness context—gazing at a mountain (Fig. 4), riding horses, reclining by a

beach fire, swimming, canoeing, or fishing. An exception is the 1983-84 cover, where you see humans at leisure in a constructed environment, be it restaurant, hotel lounge, or water slide. The only example of a human at work was seen on the 1888 cover (Fig. 5), where an individual was seen plowing a field.

This work image is in dramatic contrast to the more recreational settings previously mentioned. Here the target market was “settlers,” who were assumed to be more interested in the pragmatic qualities of landscape (fertile soil, abundant water, and mild climate) than the leisure traveler. The booklet, in fact, boldly describes its intended audience.

“Who should come—all honest, industrious people who

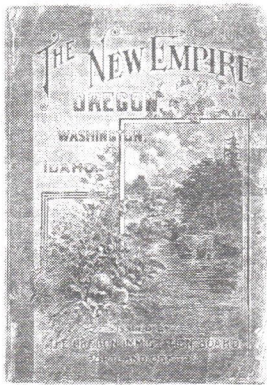


Figure 5

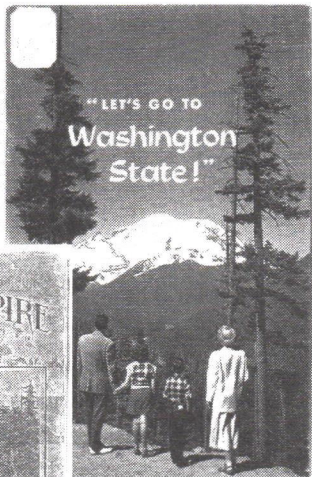
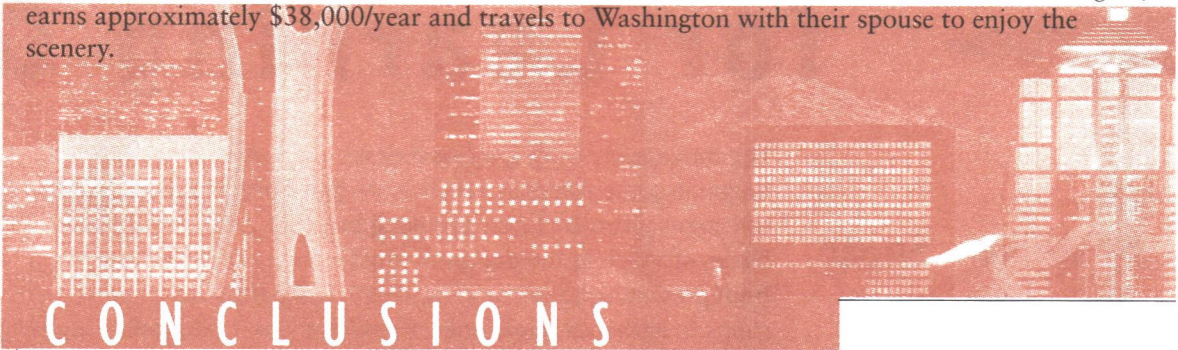


Figure 4

desire a location for active work, where the changes are largely in favor of their success, are invited to come to ‘The New Empire.’ Impatient and fault-finding persons, and especially lazy people and tramps are not welcome. The field is especially good for men of capital and brains.” This is in contrast to “who is coming” to Washington in the 1990s. The demographic profile of a typical Washington traveler in 1990 is a California male, 36-45, who has a bachelor’s degree, earns approximately \$38,000/year and travels to Washington with their spouse to enjoy the scenery.



Distilling the findings of the preceding study, a number of environmental preference patterns associated with Washington’s image have emerged. The following is a discussion of those patterns, along with recommendations as to how future construction intervention might support a congruence between the reality of Washington’s state and its idealized advertisement contents.

ONE

Clearly, Washington’s most significant advertised environmental characteristic is its alpine wilderness landscape—“lush” forests, “grand snow-covered” mountains, and extensive waterways have been repeatedly chosen as representing Washington state. Rand McNally’s Vacation Places Rated characterizes this emphasis when it states “... Nature has been especially kind to this little corner of the world: among its natural assets are the salt waters of Puget Sound and Elliot Bay, Lake Washington, a 24-mile long body of free water, two mountain ranges—the Olympics to the west and the Cascades to the east—deep forests almost at the city’s doorstep...” (Rand McNally rated this region in Washington the #1 vacation spot in America.) Both distinction and preference for Washington state is rooted in nature as defined by untouched, randomly ordered, alpine landscape with severe rock escarpments, vast forests, and natural water features. Only occasionally do you see other landscape types (i.e., steppes, deserts, cropland) on guide covers.

A hundred years ago, this wilderness character was no less revered. A guide published in 1893, entitled *The Resources and Attractiveness of Washington for the Homeseeker, Capitalist and Tourist*, states that: “Those who travel in quest of pleasure or health will find here an area which in serenity of climate, richness of color, variety of scenery, luxuriance of mountain shrubbery, extent of forests, nobility of rivers and grandeur of snow-shrouded mountains, will compare with any in the world.”

Construction intervention in support of this environmental preference would minimize disruption of existing wilderness areas (particularly alpine wilderness), locate in areas which have already been disturbed by construction, and, whenever possible, endeavor to expand, restore, and rehabilitate endangered wilderness systems.

TWO

In general, natural features (vegetation, water, rock, and sky averaged 87% of cover image area) are preferred over constructed features (roads, buildings, and other infrastructure averaged 8%). When constructed features are shown, it is almost always in close proximity to natural features. An example of this condition is seen on the cover of *Destination Washington*, which uses the foreshortening effect of a telephoto lens to make Mt. Rainier appear “on the doorstep” of Seattle (Fig. 6).

Cover images of transportation preferences show automobiles and roadways only until the early 1960s. From the late sixties to present, with only two exceptions, no roads or cars are included on covers. The only modes of transportation shown are water craft, bicycles, and foot-paths.

In support of these observations, construction intervention (buildings, roads, infrastructure) should remain subordinate to natural features. Construction should use a minimum amount of land area and allow natural features (rock, vegetation, and/or water) to dominate (both foreground, background, skyline). Additionally, any constructed intervention should maximize access to natural areas and minimize travel distance. Ideal routes of transportation to these amenities would be waterways, footpaths, and bike paths.

THREE

Washington environments which are distinctive (and thus provide regional identity) are preferred over more generic environments. In

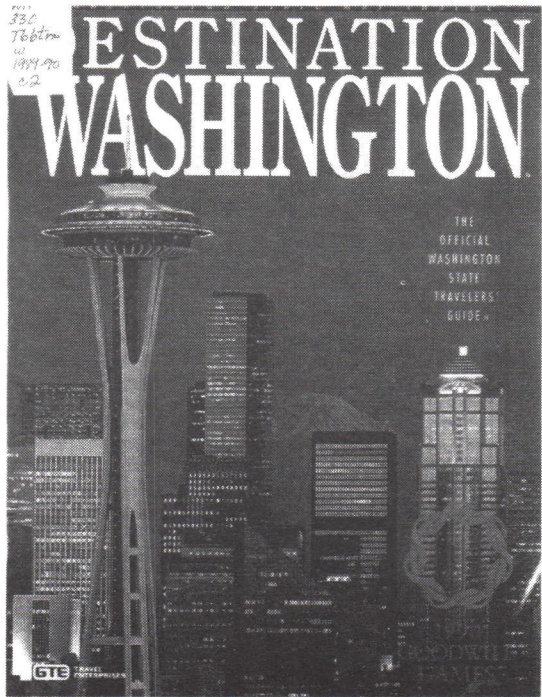


Figure 6

see ADVERTISING on page 45

- Figure 1** Cover photo of Mt. Shuksan. *State of Washington Travel Guide*, published by Washington State Department of Commerce and Economic Development, Tourist Promotion Division, 1970.
- Figure 2** Cover, *Discover Washington: A Traveler's Guide to the State*, published by the Department of Commerce and Economic Development, Travel Development Division, 1979.
- Figure 3** Cover, *Washington State*, published by the State of Washington, 1945.

- Figure 4** Cover, *Let's Go to Washington State!*, published by Washington State Advertising Commission, 1951.
- Figure 5** Cover, *The New Empire—Oregon, Washington, Idaho*, published by The Oregon Immigration Board, 1888.
- Figure 6** Cover, *Destination Washington*, published by Travel Enterprises, Edmonds, Washington 1989.

Table 1 Preparation by Scott Taylor, Research Assistant, School of Architecture, Washington State University, 1994.

Vital Designs for Learning Organizations:

by William Spear

the design and

the structure of

future classrooms

and offices must

provide a way

to facilitate

creativity,

imagination,

and individual

self expression.

The move away from gray steel desks with inkwells has only just begun in some places in America. As it has been for decades, putrid colors, retro-textures, shrinking budgets, and limited possibilities still dictate the design of most learning organizations, from preschools to universities, creative departments of print shops to immense think tanks of government institutions. But rethinking where we think finally seems to be emerging from the dark ages.

A natural environment in the city is almost oxymoronic, yet classrooms everywhere are filled with students who seek to redefine both the city and nature. But bringing truly innovative design to these physical environments has yet to fully engage ideas which can translate into a better future. Contrary to today's emphasis on physical factors (e.g. ratios, heights, mass, materials), both the design and the structure of future classrooms and offices must provide a way to facilitate creativity, imagination, and individual self expression. Although much attention has been paid to the physical, anatomical, and physiological aspects of design (ergonomics) it is imperative that we also take into consideration ways to create living reflections of the way we think and organize ourselves—a more cognitive form of ergonomics—which integrates body and mind.

As the one-room schoolhouse in the country village disappeared, urban classrooms became reflections of the bustling cities around them. With settings in St. Louis barely distinguishable from their counterparts in Spokane, school desks were always arranged in lines and rows—the proverbial grid pattern adopted from the military model mirroring the blocks of sapling-studded avenues of our cities.

"Sitting up straight" and "staying in line" soon became mantras of education. Cold marble floors, impersonal gray walls or green lockers, and overhead fluorescence defined the boundaries of most institutions in America. What was it that finally broke down the barriers? The Beatles? A man on the moon? Watergate? An exodus to the suburbs?

In most schools a generation later, after decades of "counter-culture" and computer-aided design, the greatest attention to quality control still remains the content of the curriculum; the least, it seems, is given to the effect of the environment. With all that we have studied and learned through environmental activism, we have yet to make significant changes in the landscape of our classrooms, offices, and creative design departments; indeed, most of the furniture and fixtures reflect our past, not our future. Classroom walls are still lined with blackboards; the rectangular

teacher's desk sits at the front, facing rows of slantboard desk/chair hybrids, complete with bookrack below and Formica above. Could the film-strip projector be very far away? Is that Dubble-Bubble I feel underneath the seat?

In ordinary offices, although the manual typewriter long ago gave way to the electric, and its advance—the word processor—was replaced by the computer terminal and monitor, we still see mostly rectangular desktops with L-shaped returns, with file drawers below and shelves galore for nonexistent dictionaries (when was the last time you looked up a word?), double-entry ledgers (still subtracting every time you write a check?) and bulky phone books (the entire country is on a few CDs!) At home, many of us still have boxes of those flat, black plastic disks with holes in the center that we used to put on a funny little platform that went 'round and 'round—with this arm that had a needle at the end resting on it, and music would come through! How many of us still have the equipment to play these things called records?

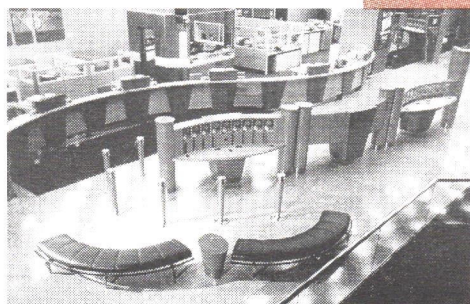
The times they are a changin', but why haven't our desks and working environments, where creativity and self-expression is the key to excellence?

That the physical world reflects our thoughts is one of the main components of the art and practice of feng shui. This ancient system is a profound way of observing the effect which environment has on people. Its main focus is the way to connect the positive attitudes and intentions of our minds with flowing, charged pathways of energy in the space around us—so critical in any learning environment. Unfortunately, much of the way feng shui has been popularized today leads us to think it is trendy, limited to Asian motifs and requiring complex astrological calculations and a guide who knows the correct mudra and chant.

Much more a tradition of holistic design principles inherent in any culture, feng shui is a collection of vital design principles that can be used to maximize the connection between our consciousness and our environment by creating a real link between the inner and outer world. It is universal, a language of the invisible world. Though steeped in a religious tradition, feng shui is practical, common sense and wise counsel for modern design.

When children were enlisted to design classrooms, straight lines became arcs, and squares changed to circles. Regimentation and competition gave way to flexibility, cooperation and—would you believe it—fun! Many first-graders in stiff classrooms need rules and paint-by-numbers instruction; in flowing, free-form environments, these same kids make up games and master the collage and abstract art form quickly. Maria Montessori always urged us to "let the child lead." A Friends School under design in Pennsylvania, although not following Montessori principles, will incorporate the ideas of these children in the new structure. A feng shui educator was retained by the headmaster at the outset.

Sweden's biggest furniture maker, Kinnarps, designs desk pods for six students and one "leader." Their overwhelming success has created a huge market for innovative classroom design in a country where per capita computer use is second only to Japan—and ahead of the U.S. The renowned simplicity of Scandinavian design combined with a keen awareness of personal energies in the creative process has resulted in Kinnarps'



Insets: Royal Bank of Canada, Toronto. Left to right: Interior View; Entrance; Deposit/Withdraw Stand
Background: Traditional wide-ruled grade-school speller, circa 1950.

FROM THE INSIDE OUT

remarkable success and growth in classroom furnishings. Their design team works closely with a feng shui consultant.

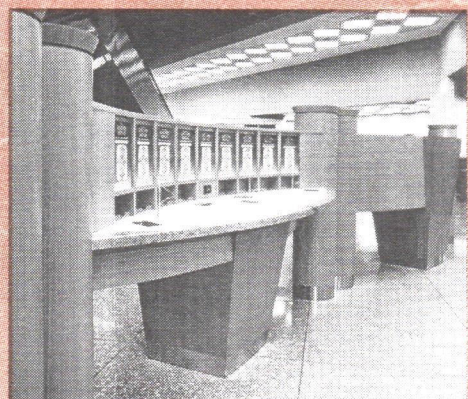
In Toronto, where the world headquarters for the Royal Bank of Canada occupies two skyscrapers in the heart of the city, the international banking hall that adjoins these two structures looks like a relaxed, modern restaurant and lounge. The first-time visitor does a double-take upon realizing she has just entered a bank. Gone are the straight lines and cold approaches to the teller's booth (the booth is gone, too!) Nowhere is there that cold, impersonal "take-a-number" feeling of the ordinary financial institution. This company learned from its customers and employees after a lengthy inquiry more a study of the environmental psychology of banking. The design team used a feng shui practitioner before plans were finalized. He laid out the space, releasing blocked energy and rounding out corners, creating a relaxed, secure banking environment that has customers and employees unanimous on environment's effect on mood: they all love it. Does it look like a Chinese restaurant (the majority of feng shui applications seem to)? Not at all. More like an upscale Italian bistro in Milan, maybe. And business is way up.

All these examples followed clients from the inside out. In classrooms as in life, children are colorful, bubbly, flowing, bouncy. Most work better in smaller groups. Even "older" leaders, or rotating captains allowed to direct the group, bring out the best in the rest. The flexibility of the "stations" created a freer environment for the Swedes. Teachers there love the new system, commenting on how much more "fun the work is" in such an environment. And customers in the bank, as well as employees, found waiting in straight lines and filling out forms on tables in the middle of rooms "impersonal, vulnerable." The new milieu seem just the opposite: "warm, friendly, safe" are a few of the terms used most often.

When right-brained tasks are at hand, environments need curved lines, arcs to stimulate the flow of creative juices. Keep the ledger sheets (left-brain function) straight, so the right angle certainly has its place in the finance office or the engineering console.

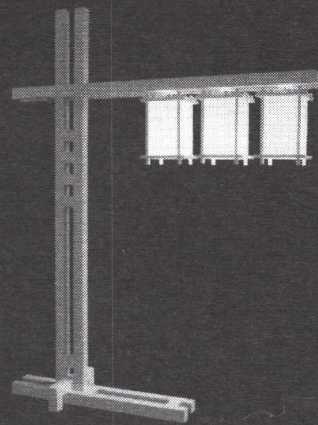
Combine the two when both are needed. Bringing together complementary opposites is the unifying principle that brings together left and right, front and back, outside and inside, city and nature. This principle is the essence of feng shui, and the ancients truly understood their environment.

Cognitive ergonomics—environments that reflect the way we think—will undoubtedly be an important part of the design process in vital environments like those of creative offices, schools and universities. And rather than reinventing the wheel, the wise designer will study up on the principles behind the tradition of "wind and water"—the flow of life force in the physical environment.



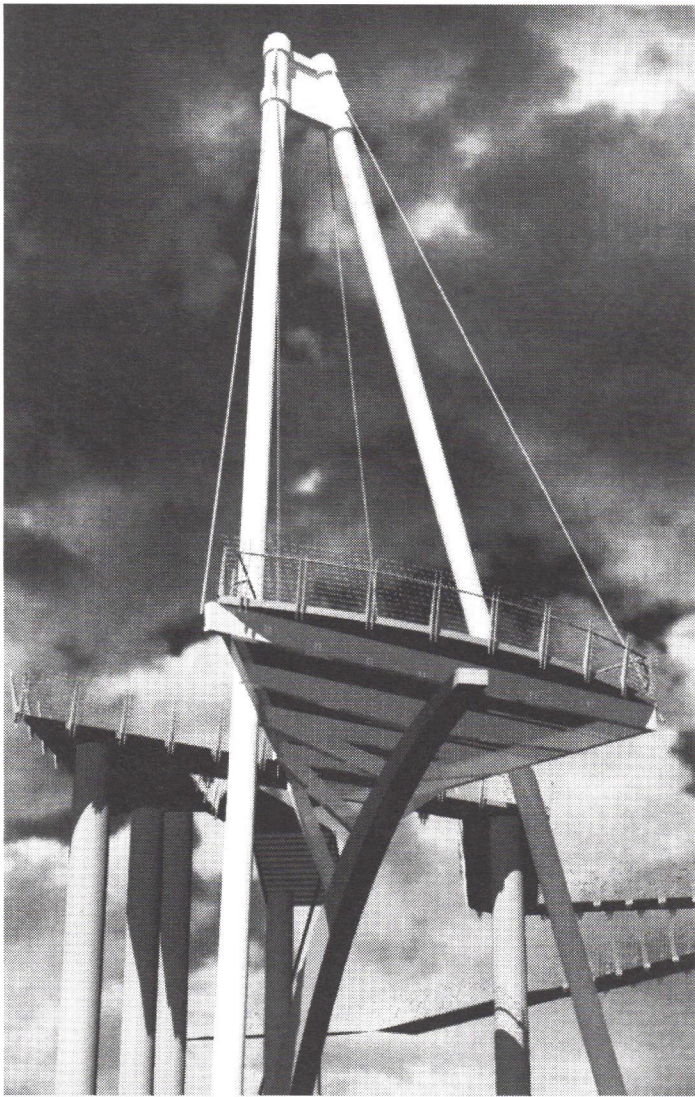
William Spear is an internationally recognized educator, consultant, and writer on feng shui, the I Ching, and Oriental philosophy. He travels worldwide, conducting seminars and consulting on a variety of topics, including geopathic stress, natural architecture, community planning, and vital design. He recently completed a seminar on feng shui for the Smithsonian in Washington, D.C. He served as the first honorary president of the International Feng Shui Society in London and conducts a professional training program in "Intuitive Feng Shui" for architects, designers, and lay practitioners. His best selling book on the subject, Feng Shui Made Easy is now in its 9th printing. He maintains a private practice in New York, Connecticut, and London.

In July, William Spear will hold a week-end workshop on "The Transforming Power of Feng Shui." This will be the first time Mr. Spear has offered a seminar in Seattle. For more information contact Gisela Stehr, 526-0513 or 340-1433.



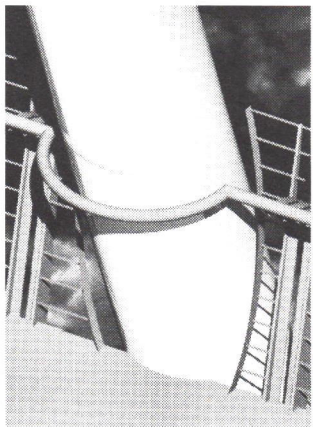
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Arai/Jackson Architects and Planners
Terminal 5 Public Access Project, SW Harbor, Port of Seattle

Arai/Jackson, as part of a KPFF-led team, is designing assorted public structures to be included in the redevelopment of the Port of Seattle's Terminal 5 Public Access Project. Based on an initial concept by Makers, the Arai/Jackson designs take their cue from the industrial activities and materials associated with the site. The designs for the entry structures, public restrooms, shelter, and 90-foot-high viewing tower incorporate raw industrial materials such as galvanized steel tubing, precast and



cast-in-place concrete, corrugated sheet metal, and "found" wood timbers from the site where feasible. Formally, the project reflects the anthropomorphic qualities of the nearby harbor gantry cranes.

NBBJ
Kangbuk Hospital, Seoul, Korea

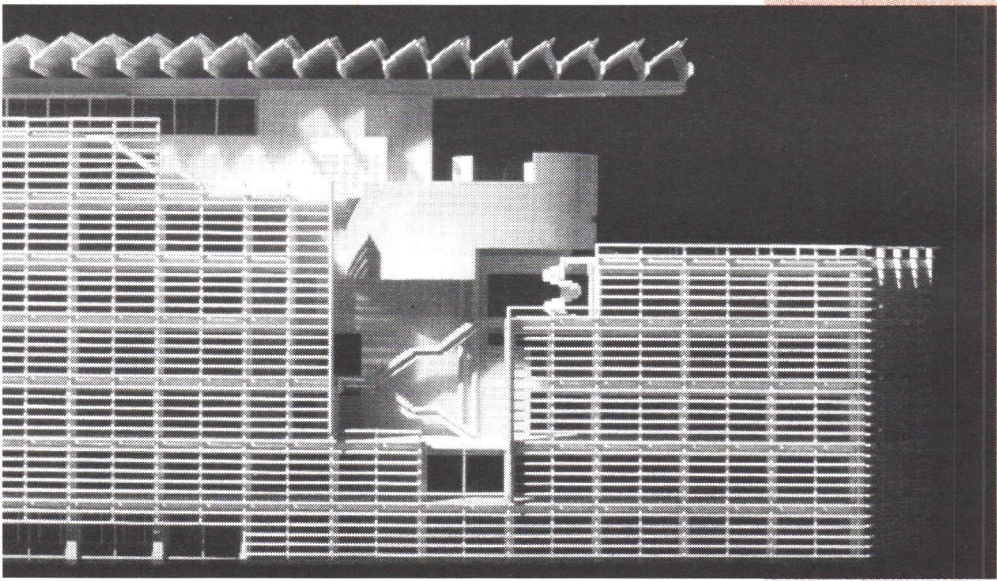
Centrally located in downtown Seoul, the Kangbuk Hospital will be a 700-bed, 665,000-square-foot



healthcare facility. It will be situated on a complex site due to grade, zoning, and accessibility concerns. NBBJ was awarded the commission as a result of a competition entry which addressed the site through a vertically organized design solution. The design is a statement about place, order, and circulation in an urban environment.

The new hospital tower will be located adjacent to existing hospital structures. A large atrium space between old and new buildings will provide a generous new facility entrance, while a continuous canopy and vehicular drop-off

will connect the campus buildings. The building's facade will be clad with a glass and stainless steel curtainwall system that expresses its precision and durability. The project is currently in the schematic design phase with construction scheduled to begin later this year.



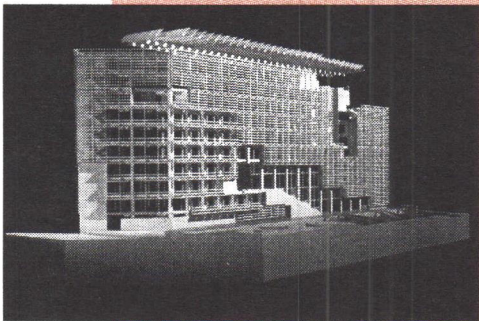
Patkau Architects, Inc.
Nursing and Biomedical Sciences Building, The University of Texas—Houston Health Science Center

The Vancouver, B.C. firm, Patkau Architects, was recently selected as winner of the first design competition held by the University of Texas system. Patkau's winning entry expresses the human activities enclosed within its form—a building devoted to the teaching of health, wellness, and the study of the human organism. The University of Texas selected the firm's design for its challenging concept and ability to serve as a campus

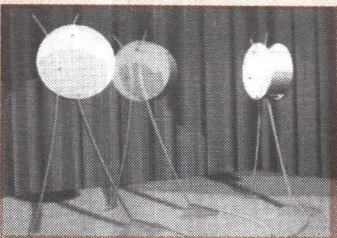
focal point for the U of T—Houston campus. Also cited by the committee was the design's interior flexibility, durability, and ease of construction.

Full of metaphor, the 245,000-square-foot building's formal analogue is found in the trees of an adjacent park—the last open space on the

U of T—Houston campus. Using motorized leaf-like louvers for shading the exterior curtain wall, photo-voltaic parasol shades on the roof, and a mechanical system that is strikingly organic in operation, the building achieves environmental efficiency with meaningful architectural expression.



Moonwalk Series,
Satomi Yoshida & Roberto Zanon



Y & Z Design Atrium

A three-year long-distance partnership between Satomi Yoshida of Seattle and Roberto Zanon of Padua, Italy, is producing designs for a line of accessories and light fixtures. Their designs, which combine decoration and function, strive to impart a cheerful, whimsical statement in a variety of forms for both commercial and residential applications. Dynamism and

Moonwalk Series,
Satomi Yoshida & Roberto Zanon

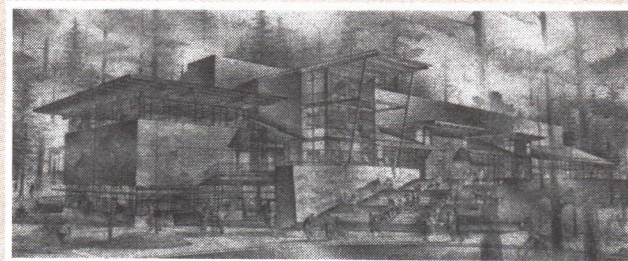


versatility are two aims of the newly created "Moonwalk" floor lamp collection. Colorful hand-blown glass of apple green, light blue, orange, red, yellow, and opal white serve as diffusers for the light. The designs also make possible an infinite number of three-

dimensional configurations by bending and twisting the elements of the form until the desired shape and height is achieved. In addition to glass options, different metal finishes will be available to tailor the fixtures to individual requirements.

The Miller/Hull Partnership

Olympic College,
Poulsbo, WA



Collaboration and a desire to reflect the local environment are illustrated in this Olympic College project located on the new Poulsbo campus. Community representatives working in conjunction with the college and the design team developed the "Campus in the Forest" concept. Connectivity to the site is reinforced through ample fenestration and strong parallels to the existing topography. Organized along the spine of the site, the building provides a transition between the upper and lower areas of the campus.

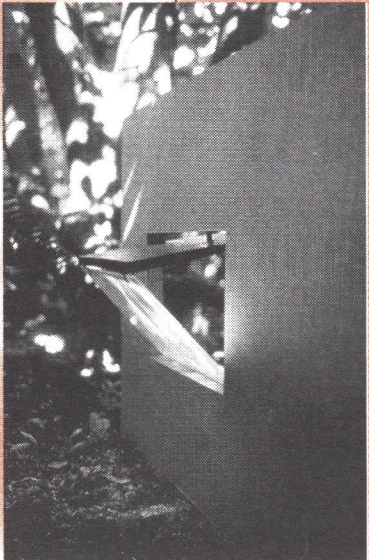
The building itself is divided into two primary parts: a large, shed-roofed brick volume, with smaller shed-roofed wood-clad boxes

attached to its south end. The wooden boxes will be clad with stained horizontal wood siding with aluminum reveals to suggest a paneled appearance. Steel framing will be used throughout the building and will be exposed along with glue-lam beams at the smaller wooden boxes. A two-story glazed tower serves in dual capacity as vertical

circulation for the building and as a visual icon, or "lantern," for the campus. The combination of brick and wood loosely connects the architecture to the Scandinavian heritage and traditions of many original settlers of the Poulsbo area. Construction is expected to begin this summer pending legislative funding approval.

In this exhibition light and shadow collaborate to enable the display of video art in a natural setting. The experience of viewing video projections is modified by the manipulation of natural light, and it is obtained in such a way that the surrounding natural environment can play a major role in the interactive experience of video art.

In Seattle, nature is a dominant aspect of the urban environment. This is especially apparent when compared to my native city of Rome where, by contrast, the monuments of human society and culture have almost completely displaced the natural setting. Since arriving in Seattle three years ago to further my studies in architecture, I have come to appreciate the wonder



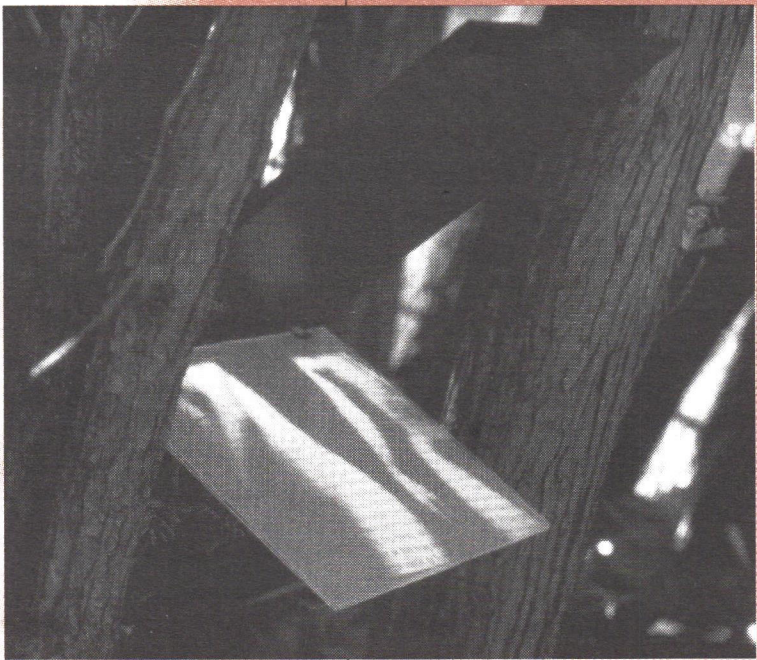
my work as a designer.

One of the challenges I faced in designing this exhibition was to work simultaneously with two very distinct media: light, which is natural, and video art, which is artificial. Video art, however, like natural light, engages our senses and makes us reflect on how we perceive the world. It also provokes an awareness of the interrelationship of our senses. Thus, time and space, sound and silence, light and dark, sunlight and shadow are the aesthetic media of this exhibition.

How we see and perceive things have been a crucial aspects of art since its beginning. However, modern developments both in time and space have radically altered the perception of art.

Luminous

and beauty of the natural environment and its relationship with the products of human creations. In Seattle, nature is an unavoidable presence much as art and architecture are in Rome. Moreover, I have come to appreciate the role of natural light here and its effects on our visual interface with the surroundings. On sunny days, the light is crisp and bright. In response to the intensity and clarity of this light, objects are revealed to our eyes in a new beauty and harmony. Thus, my experience of the relationship between light and nature has, over the last three years, strongly influenced the way I approach



According to the French philosopher Maurice Merleau-Ponty, video art, "...is no longer an art of illusion or even an abstraction but one that is possibly more human because it takes shape only through the viewer's direct perception....The presence of light, the sense of color, and the feel of a space merge, becoming far more real than any literal representation of them could be." (*The Art of Light+Space*, Introduction, p. 10).

In recent years, profound changes in the production and reception of art have aroused a new awareness of space and the

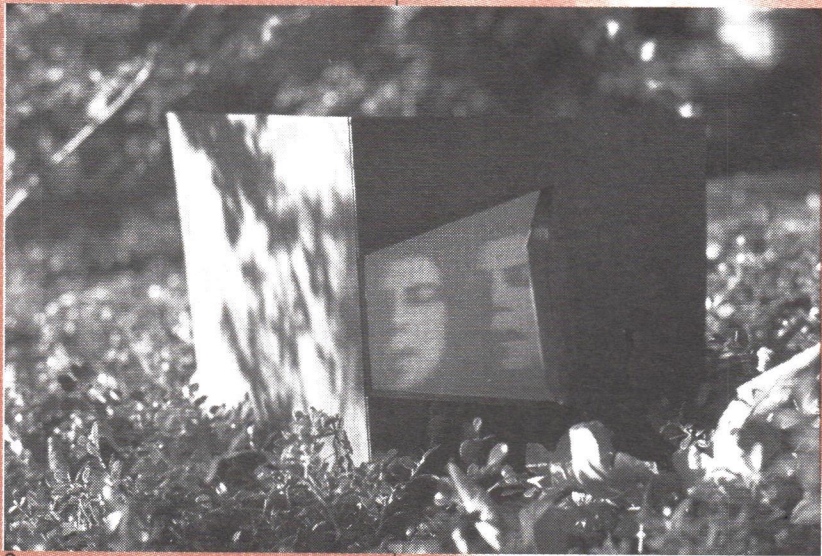
Captions to slides submitted:

The following seven video screens are part of the ten "stations" of the installation designed by Iole Alessandrini along the Wolf Nature Trail in Discovery Park. Video screens project works by Gary Hill "I believe it is an image in light of the other (1992)" and by Marianna Haniger "Carriage" (1994). The video projections are perceived differently as natural light changes from day to night and season to season.

- 1 Exhibition Wall One, a plain wall supports the device at the entrance of the trail and shows a projection by Marianna Haniger.
 - 2 Exhibition Wall Two, a book-like wall along the trail shows projections by Gary Hill.
 - 3 Exhibition Screen Four, the device nestled between two cedar trees shows projections by Gary Hill.
 - 4 Exhibition Walls Five, two curved walls leading towards the ponds show a projection by Marianna Haniger.
- BACKGROUND:** Exhibition Screen Six, a Lexan screen hanging from a tree onto one of the ponds of the park shows a projection by Gary Hill.

fundamental role it plays in the process of perception. The way we perceive video art is conditioned by the space in which it is located. This has made me reflect on the way in which museums and galleries affect the perception of art by inhibiting and distracting from the interrelationship between art and its audience. The intent of my exhibition is to move video art away from traditional contexts in order to see how a natural environment would alter or modify the perception and understanding of this artistic medium.

Museums and galleries are architectural structures designed to display works of art. In



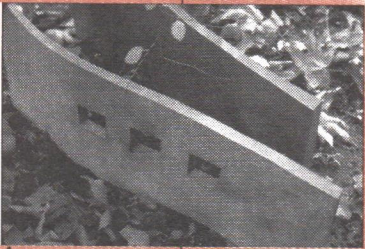
2

influencing and modifying my approach to the exhibition. The outcome of my experience with reflection and shadow is the creation of an object which I call "the device." The device is made of two components: a Lexan screen with reflective properties and a plate of black matte material positioned to block sunlight so that the plate casts its shape as a shadow on the glass screen. The effects that were produced by exposing the device to direct light astounded me. The video image projected on the device is visible even in bright sunlight with

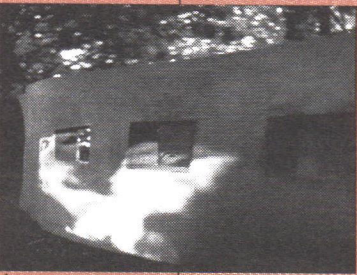
Landscape

reflecting on the relationship between these structures and the works of art they display, I wanted to provide a space that was uncontaminated by the artificial environments of human society and culture. Thus I located the exhibition in a natural setting in which video art is interwoven with nature. I challenged both the artist and the viewer to share important transformations extending beyond the state of consciousness. The exhibition's approach, as opposed to the traditional way of showing and viewing video art, provides access to familiar and unfamiliar experiences of change which are intended to provoke a re-evaluation of the way we perceive video art as well as the space in which video art is usually found.

The exhibition is based on the application of two natural phenomena: reflection and shadow. Shiny surfaces have reflective properties which can be used with shadow for particular effects. Reflection and shadow play a fundamental role in



4



4

an illumination level of several thousand foot-candles. Moreover, the side margins of the Lexan screen that are not cast in shadow reflect the fluctuating presence of the trees and sky above. The effects of the device made apparent to me the dynamic relationship between video art and nature. When I asked myself what would happen if the participant leaned over the Lexan screen, I recognized the third dimension of this relationship: the appearance and disappearance of the participant's reflection intensifies the interaction of art, nature, and human observer. The exhibition is thus an exploration of luminance and space, nature and art in the human interface with the world. —■

Research: This article is based in part on the author's thesis: "Art In The Park: The Role Of Natural Lighting In An Outdoor Video Installation." She is currently in the process of bringing this project to completion.

Title of article: Luminous Landscape

Author of article: Iole Alessandrini, Associate AIA
Architectural Lighting Consultant

The Vancouver Public Library by Moshe Safdie Vancouver, British Columbia

photo: The Restless Eye



The Vancouver Public Library staff publishes an architectural tour guide to the new Central Branch completed in May, 1995. Full of detailed information, the pamphlet ignores the obvious: the exterior mimics one of the most recognized buildings from Western classical antiquity—the Roman Colosseum, circa A.D. 82.

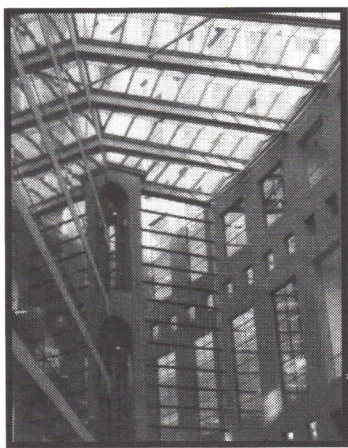
The similarities between the library and Colosseum are direct. Both are four stories of wedding cake arcades with decorative columns attached to concrete piers. The Colosseum arcade has ancient Roman arches, whereas the library is Greek and modern with rectangular openings. At the Colosseum, the arcades are open to the weather and provide continuous circulation to the 50,000 seats. At the library, the second and third tier are glassed in to protect the reading/study areas, while the bottom and top levels are open to the street and sky.

Although the same height as the Colosseum, the library is closer in size to the interior arena where gladiators fought and lions martyred Christians. Instead of filling the eye with its vastness, the library sits like a toy on the plaza and is cradled by a giant, curving wall stretching from sidewalk to sidewalk. This block-length wall is very close to the diameter of the Colosseum and displays a few buttresses reminiscent of the existing ruins in Rome.

The library has a very simple spatial organization. Imagine an oval hatbox filled with a tightly fitting shoebox

of the same height. The shoebox is in the style of a modern office building and contains the majority of the library's space. The hatbox walls, in the style of the Colosseum, provide long, curving rows of quiet reading desks with views to the streets. At the north and south ends of the library, floors of shoebox extend to the hatbox. On the east and west sides, eight-story, skylit canyons separate the building forms. Narrow skybridges to the reading areas of Colosseum walls are not for the faint of heart.

photo: Kurt Wolken



These two cartoons of the Colosseum and modern office building conduct a lifeless battle of physical and narrative tension. The best place to witness this energy-less union is the public interior street between the office building and giant curving wall. To the east, cafes and bookstores inhabit the ground level of the Colosseum ruin. To the west, an eight-story glass wall reveals the office building's grid of concrete columns and raised floors containing the

modern library's flexible electronic cabling. Instead of sparring like warriors, the cartoons just blankly stare.

Without any clues from the architect Moshe Safdie, I made something up. Like art critic Ted Castle once stated, "Put two pictures together and you have a story."

The building contrasts the architecture of two world-dominating bureaucracies: Corporate America and Imperial Rome. The inspiration of Mies van der Rohe's 1921 crystalline glass tower of concrete slabs had proliferated by the 1960s into a rectangular symbol of powerful corporations. Architects suggested that the glass tower was a step toward a new democratic world with free, open space. The open floors were flexible to adjust to the changing world, and transparent windows revealed the truth to all.

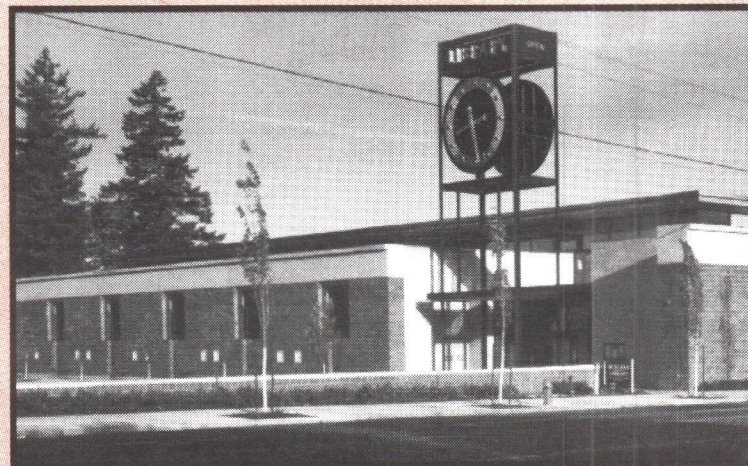
In the slums adjacent to the Roman Forum, the emperors Vespasian and Domitian created at the center of the Western world a colossal centralized gathering place of the Romans (a "genius loci" in phenomenological circles). No electronic network of corporate executives, but human directives from the emperor in Rome. Rome and America used the symbolic value of architecture, but emperors ruled from a place and corporate chairmen managed on an electronic network.

Other stories could exist about the collage of cultures in our cities. Perhaps the building, located between downtown and Chinatown, is a metaphor about the instant transposition of Hong Kong into Vancouver. Drop-in any culture, be it Roman or Chinese.

Safdie did bring one serious question into my head. Libraries in the modern style have been built before, but why a sports stadium? The library has been the repository of accumulated human knowledge. Now it is a node to tap into our accumulating electronic information. At the library, we used to contemplate the interconnections of thought, but shortly we may be the interconnections between information. The idea of a library is changing from a place for quiet mental concentration to an active, almost

physical immersion in electronically moving facts and opinions. Like the cyberspace cowboys in the imagination of Vancouver's William Gibson, we strap into the computer terminal for a race on the information highway. Perhaps, architect Safdie's image of a library as sports palace describes our new physical, active relationship to information—and the end of contemplating knowledge?

photo: John Hughe



The Midland Regional Library by Thomas Hacker Portland, Oregon

In another comparison, Thomas Hacker's 1996 Midland Branch Library in Portland, Oregon, could not be more opposite of Safdie's Vancouver Public Library. The Midland library is a small neighborhood branch on a suburban strip competing with Toyota lots and Future Shops. But, the Midland branch is one of the finest works of contemporary architecture that I have had the joy of visiting in the Northwest.

Visit Safdie's Vancouver library to keep up on the international architecture dialogue. Visit ZGF's Bellevue Regional Branch of the King County Library for good solid design and civic image making. (It just won a 1996 national AIA honor award). Go tomorrow to Hacker's library at 805 SE 122nd Avenue to remind yourself why you love architecture.

Unlike Vancouver's and Bellevue's libraries, Midland's qualities can only be suggested in photographs and drawings. Driving fast on 122nd Avenue, the one-story red brick building with a pre-cast white cornice could be a "Men's Warehouse."

The plan and section are very typical of recent Northwest library branches. The community rooms are at the entrance on the noisy, or busy part of the property. A high-ceilinged central spine guides the visitor to the lower-ceilinged areas with book stacks to each side. At the end of the spine is a reading or study area with a view to nature, if available.

With clerestory lighting of the central spine, the modest building has been labelled

"basilican" by Oregonian critic Randy Gragg and others. Sir Banister Fletcher wrote a hundred years ago of those early Italian churches built after the fall of Rome: "The architectural character of the basilican churches is rendered impressive and dignified by the long perspective of columns which carry the eye along to the sanctuary; a treatment which, combined with the comparatively low height of the interiors, makes these churches appear longer than they really are...." Hacker's delicate, black steel columns carry the eye, but it is artist Lucinda Parker's wall painting and ceiling design that punctuate the passage and give the eye a place to land.

Like those basilican churches, only the most academic can separate the success of the architecture from the art. Parker's painting "Talking Leaves" concludes the central spine's perspective and claims the traditional role of sanctuary, stealing it from the window wall on nature at the opposite end. She creates a pattern of simple, painted rectangles with three giant leaves on the ceiling of each column bay in the clerestory. These colorful "rugs" enliven the ceiling with a geometry

PETER MILLER

that reinforces Hacker's strict logic and dances against it. With paint instead of plaster forms, she makes circles to anchor his hanging black lights, and Hacker's fire sprinkler heads "grommet" her "rugs" to the ceiling. Like in days of old, the artist and architect are working toward the same objective: to create a beautiful place.

Two other artists, Anne Storrs and Sandra Stone, assist Hacker in making the romantic impression of protective walls. To dramatize the thickness of the walls, Hacker makes each of the exterior four walls freestanding, connected with glass windows at the corners. The recessed glass allows Hacker to show a three-foot-thick wall end of red brick walls and an abstract deco-style cornice. Anne Storrs casts a repeating series of deep relief two-ft by two-ft native-leaf sculptures that strengthen the illusion of thick walls from a time when brick walls were two to three feet thick instead of four to eight inches.

Hacker creates stone pylons that face the street to make a facade, another allusion to thickness and formality. Like hieroglyphics on the temples of Egyptian pylons, Sandra Stone writes the truths of the gods. For a modest branch library, the "gods" are Thoreau, Dickinson, Whitman and other great figures.

When confronted with a highly successful building, I am cautious in pointing to minor imperfections. Like with other artists, a glaring incongruity may seem correct from a different vantage point or may be essential to many other parts of the building. The steel-frame clock tower and the "eroded" entrance are awkward, yet necessary. Although flawed, Hacker's decision comes from the desire to be both modern and ancient. The form of the tower substitutes for the stone bell tower of the basilica. The face of the giant illuminated clock joins the modern pattern of strip signs. For me, however, the clock is an empty gesture, marring a building where I most desire to lose track of time in the imaginations of other writers.

At the building's entrance, Hacker avoids a traditional formal doorway through the

thick walls of the basilica. Instead, the visitor passes the red walls into a court which is both outside and yet inside the box of the building. A glass window-wall merges the outdoor court with the interior lobby. This indoor/outdoor motif is modern, the eroding back of the exterior wall is post-modern, and the stucco white finish of the exterior court is just the remainder without clear intent.

Safdie and Hacker confront honestly and directly our conflicting emotions about traditional buildings of both the ancient and the modern. Safdie's ancient Roman and modern American cartoons stand starkly and leave a profound sense of sadness. No resolution is possible between the old desire for static place and the placelessness of modern life.

With a different hand, Hacker makes a place where



photo: John Hughel

the illusion is clearly an artistic invention. No mandatory honesty. The walls are not really thick, but feel thick. Modern and ancient images and spaces flow over each other. The open modern space is anchored by the nave of the basilica. Reality and imitation coexist. Nature through the window is matched with nature in the painting. Like the best of our messy lives, Hacker creates a center and order that makes us feel in control while our imagination wanders. Like Sandra Stone's quotation of a poet who rarely left the foundation of her house, "I dwell in Possibility—A fairer House than Prose—More numerous of Windows—Superior to Doors"—Emily Dickinson.



1930

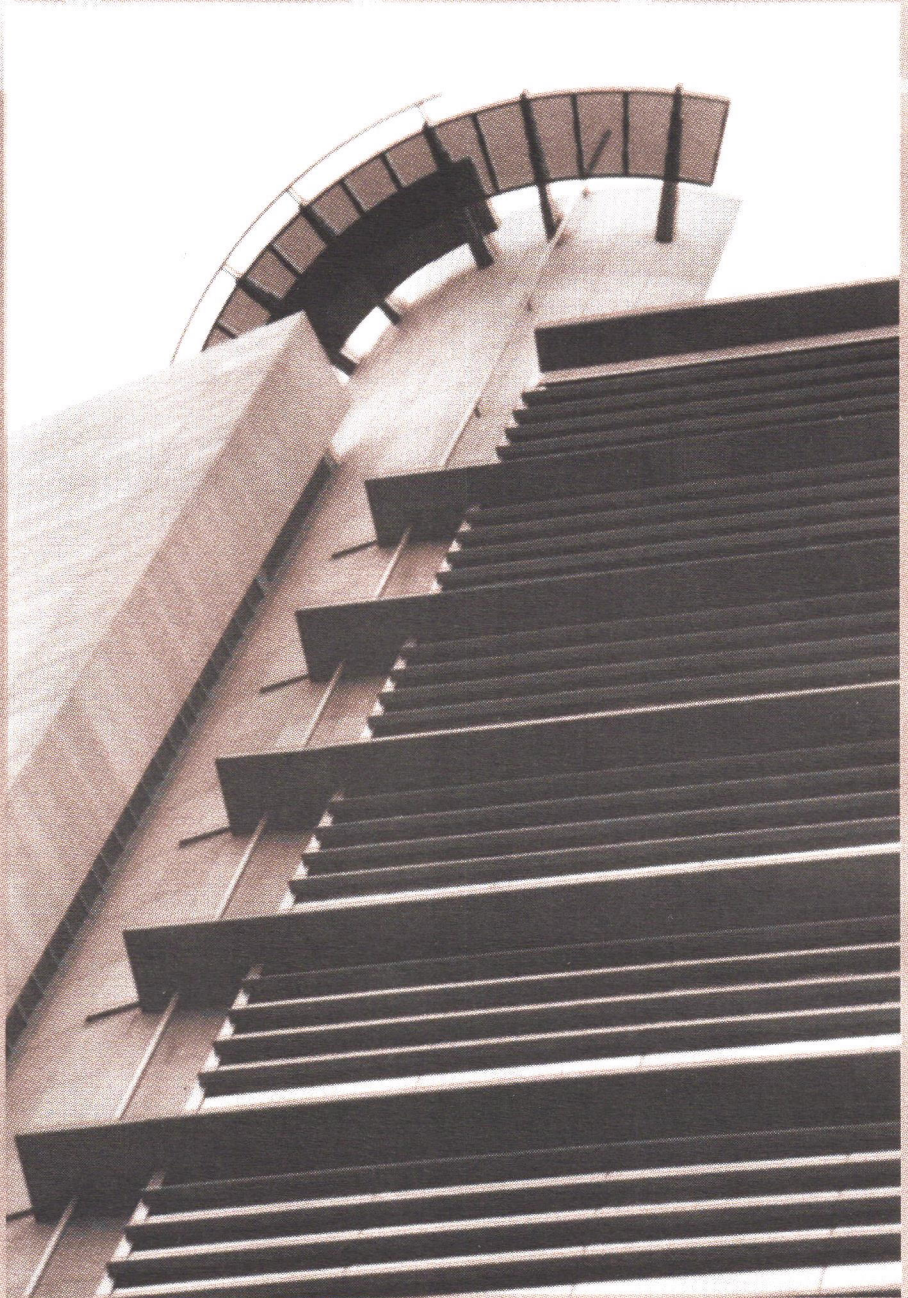
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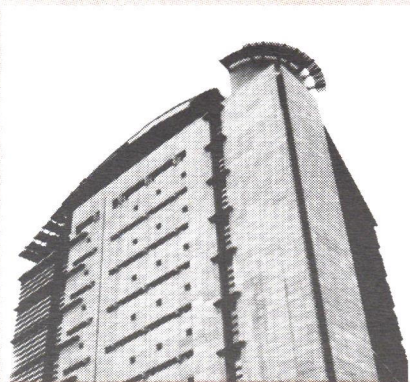
federal building



Photography:

Dominic Arizona

Bonuccelli





ND

Kohn Pederson Fox's soon-to-be completed

Federal Building in Portland is one of

the most impressive buildings in the

Northwest. The design, materials, and

craftsmanship are excellent. This building

adapts easily to what has become the

"Portland style", giving this dynamic city

another landmark, and the visitor another

reason to come explore. ● I am still

confused by all the fuss from a few years

ago about the Michael Graves building. The

true test of a building's design is measured

by the endurance of its style and the quality

of the working environment afforded its

inhabitants. The combination of design and

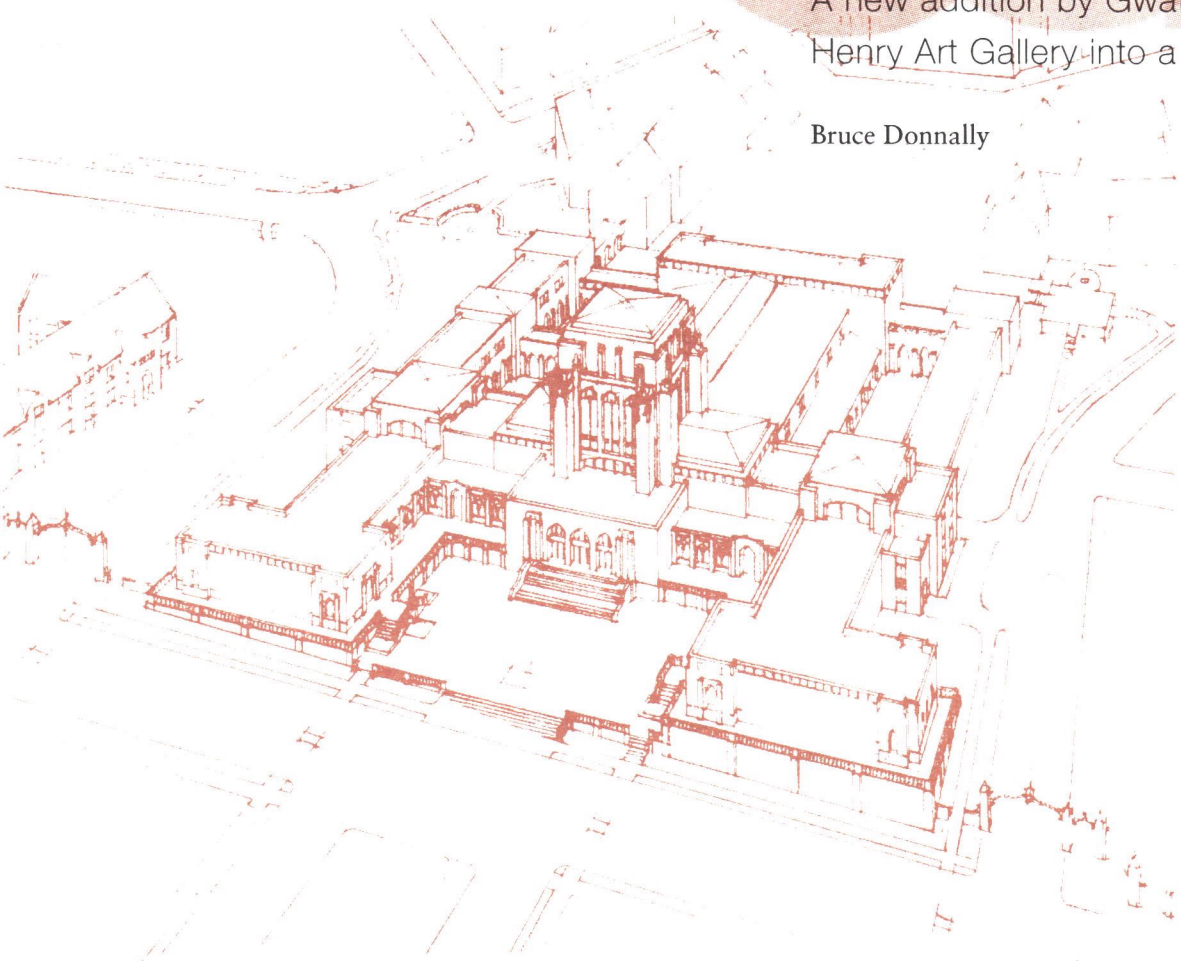
materials of the new Federal Building

should meet that test. ● Ted Mader

the Henry in context

A new addition by Gwathmey Siegel and Associates incorporates the Henry Art Gallery into a site-responsive architectural collage.

Bruce Donnally



Horace Chapin Henry, Gettysburg veteran and railroad baron, became one of Seattle's most prominent civic leaders, philanthropists, and art patrons. He built a gallery wing on his Capitol Hill home to display his collection of paintings, prints, and objects which, in a typically magnanimous gesture, he regularly opened to the public free of charge. Toward the end of his life he decided to donate the collection to the University of Washington, along with \$100,000 to build a small museum to continue its public display.

By the mid 1920s, the distinguished Seattle architecture firm of Bebb and Gould was involved in the master planning for the University. Carl Gould's design for Suzzallo Library at the center of the campus was under construction, as were his designs for several other campus buildings, making the firm the obvious choice for the Henry Art Gallery.

Gould incorporated the Henry into a master plan he was developing for a group of fine arts buildings on the western edge of the campus. It occupied the north wing of the

planned "C" shaped complex, which included a future music building to the south, and at the center, terminating the axis of Campus Parkway, was old Meany Hall, enlarged and refurbished. As Booth and Wilson quote Gould in their comprehensive new book, *Carl F. Gould: A life in the Arts and Architecture*, this complex would "be on the main axis of approach to the University from the city," where it would be accessible to the public, as well as students, "without having to traverse the campus." He continues that, "the Henry was merely the 'first

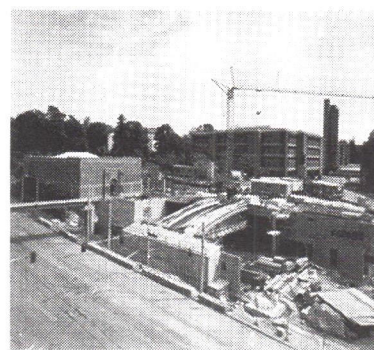
unit' of "a great museum group" with Meany at its "center, or heart....Unless this is comprehended," the Henry Gallery "seems isolated and unrelated."

The full master plan was never realized; and the Henry Art Gallery continued to stand alone through seventy years of campus growth. Yet it was that enduring "objectness" which initially intrigued Charles Gwathmey when his firm, Gwathmey Siegel & Associates from New York, teamed with LMN Architects of Seattle, was selected to design an addition which would increase the existing 10,000 square-foot building nearly four times. With dozens of collegiate buildings in its portfolio, and fresh from the recent completion of additions to the Guggenheim Museum in New York City and the Fogg Art Museum at Harvard University, Gwathmey Siegel was attuned to the challenges and opportunities of university and museum expansions. In each case it had developed a solution of respectful counterpoint, where the addition created a new collage encouraging a visual dialogue between new and old in a carefully balanced "conversation."

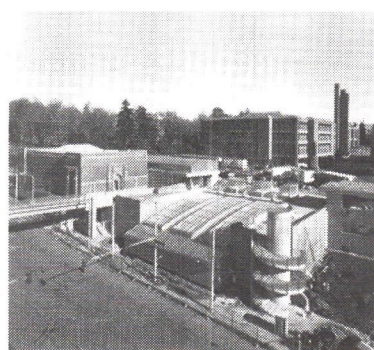
For Gwathmey, "Replication is not an option. The history of architecture has always been enriched through change and the dialogue brought about by additions to,

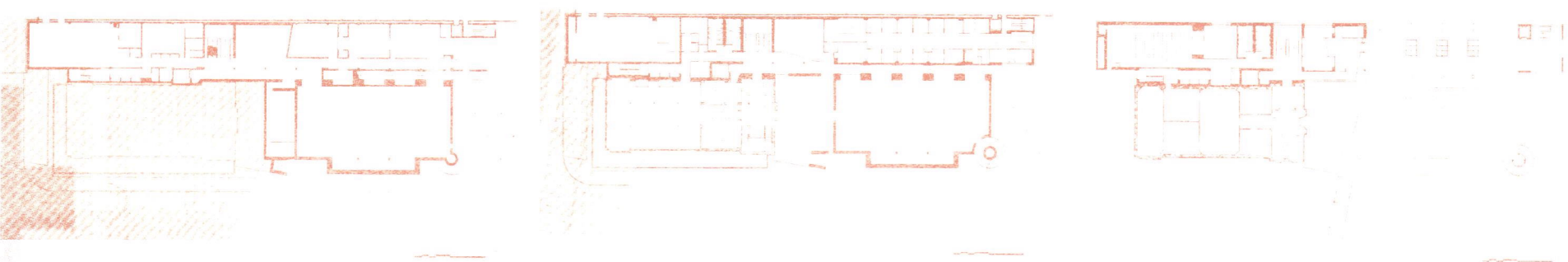
interventions in, and renovations of existing buildings. The formal question is how to reinforce and enrich the original through a comprehensive and interpretive intervention, understanding both the history and the physical implications."

The site constraints and possibilities for an addition to the Henry had changed considerably since 1927. The visual axis of Campus Parkway now continues all the way up to Suzzallo Library and is edged by the relocated Meany Hall and the Undergraduate Library, effectively preventing the possible completion of Gould's original arts complex. In the 1960s, the entire east side of the site had been elevated above a new Central Campus Parking Garage, and a pedestrian bridge was built over 15th Avenue NE, landing abruptly against the corner of the Henry. The bridge reinforced the image of 15th



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Avenue NE as a veritable moat between the landscaped campus and the urban grid, with pedestrian traffic crossing at a few concentrated locations.

Honoring Horace Henry's original desire his collection accessible to the public, the museum building architects to develop design in a way that would engage the passing public and the museum exhibits. Richard Andrews says "the need to create a transparent facade draw visitors into the building and contrast with the brick exterior of the museum. The new addition should allow for sight into the heart of the museum in order to engage the public with the art within."

The final diagram by establishing a new circulation path next to the existing Henry, with new and existing gallery spaces along the street and a bar of support spaces on the campus side (see plans). This new path creates a straightforward, but diverse, circulation route. At various points along this route windows, overlooks, and balconies allow unexpected views into various exhibition spaces. According to Gwathmey, "A sense of anticipation, sequential revelation, and memory become as crucial to the experience as the physical fact."

A cross axis was then established which enters the existing building in the same place Gould had intended to connect to the other buildings in his original master plan. At the axis intersection a grand

staircase and elevator lead down to the new exhibition spaces. A cascading staircase extends the main circulation to the new main gallery. The arrangement allows a visitor to

original in the form of three skylight cubes over the administration offices, which articulate the gate-like porosity of the site. Through this compressed element, the building extruded

revealing the enclosed spaces."

The cast stone base of the original building is carried through the new architectural elements as a unifying material. Vertical board-formed concrete and linen-finished stainless steel panels are used on the bar element and the curved sweep of the new gallery roof. The concrete is a solid load-bearing material sympathetic with the original masonry without being imitative. The satin luster of the stainless steel finish changes throughout the day, softly reflecting an orange sunset or the warm glow of evening lights in the adjacent Undergraduate Library.

Although the new exhibition spaces are designed for flexibility, they are also intended to engage and provoke the exhibiting artist and curator as well as the visitor. The curved skylights in the main space and the display niche in the west wall, for example, impose a subtle asymmetry. The exterior spiral staircase nudges into the corner of the main gallery, with a window from its middle landing giving the passing public a peek inside. The diagonal line of the shifted bridge re-emerges in the side wall of the special gallery, breaking the potentially static volume of the space.

The size of the new spaces is deceptive from the exterior since the bulk of their volume is underground. Gallery Director, Richard Andrews speaks of visitors' surprise and delight in reaching the lowest level of the museum and their discovery of the dramatic two-story tall, skylit, main exhibition gallery. These features, plus specific

accommodations for heavy artwork and electronic media, provide unique opportunities for new exhibitions. Says Andrews, "the renovation and expansion will allow the Henry to continue its tradition of providing challenging contemporary art exhibitions while we concurrently showcase our permanent collection, investigate artists' work in new media, including digital, and run a full spectrum of artists' talks, film series, and education programs in our new auditorium."

As Horace C. Henry's desire to reach out to the public with his museum is continued in these programs, so the master plan envisioned by Gould emerges as a balanced yet asymmetrical collage, preserving the integrity of the existing building while knitting it into a decidedly modern composition. The new grove of trees on the south side of the site waits for the next addition and another interpretive investigation.

Bruce Donnally was the associate in charge of the Henry project at Gwathmey Siegel and is now a principal with LMN Architects in Seattle.

Credits:
p.36 Western development, perspective view from west, University of Washington, 1925. Special Collections, University of Washington Libraries.

Photo ©1997 John Stamets

p.37 Gwathmey Siegel

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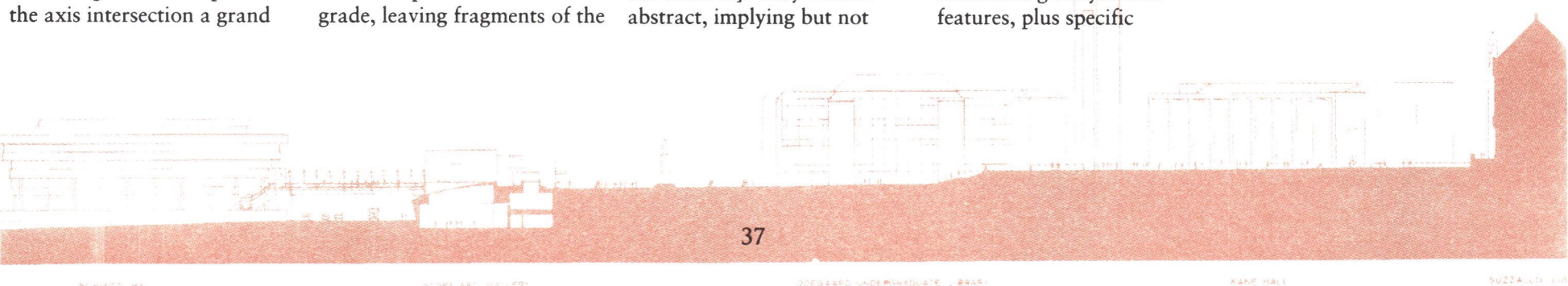
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where the museum exposes its inner world to the public. An open fence provides a secure but visible connection to 15th Avenue NE. A new cafe space below the original lobby opens out onto it. Pedestrians crossing the shifted bridge look over a curving wall down into the court, and ahead into the new glass-enclosed entrance lobby.

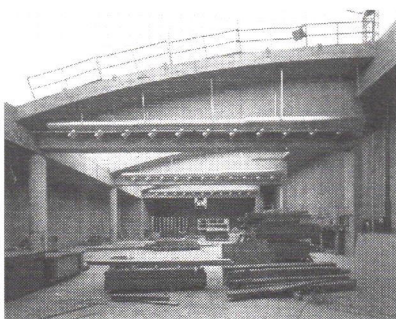
Gwathmey describes the addition as a symbolic gateway to the campus whose composition "begins with a linear structure set between the existing building and the underground parking garage." In order to permit pedestrian cross flow through the site, a portion of the linear structure was "compressed" below grade, leaving fragments of the

topped by a glass block lantern. A new public elevator and stair in the pavilion on the south corner connect to the underground parking garage. The new entrance to the museum is in the fourth corner of the roof terrace.

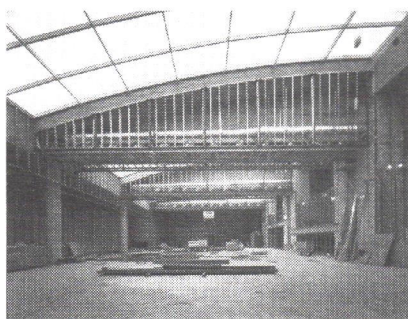
Gwathmey describes the addition as an assemblage of new elements around the "found" object of the Henry. "The intent was to maintain, as well as enhance, the presence, solidity, and density of the original small masonry building. In one sense the result is an architectural collage where the forms are fragments resulting, in part, from carving away a solid [the bar element]. They remain abstract, implying but not



Birth of the new



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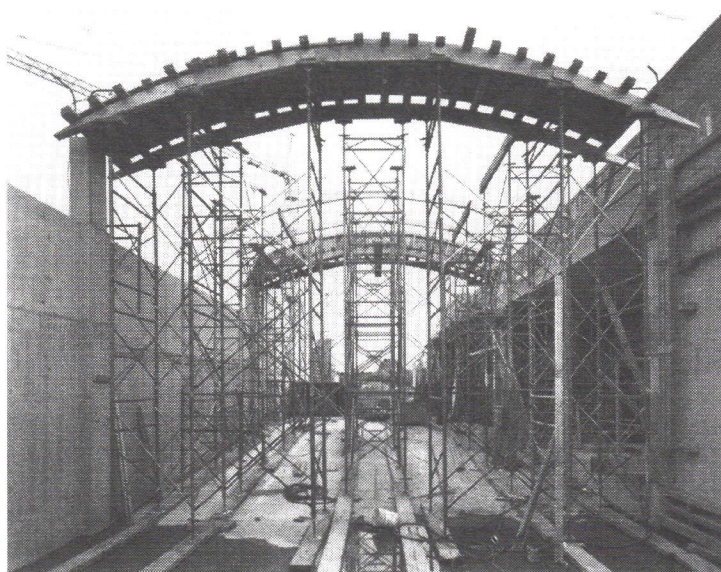


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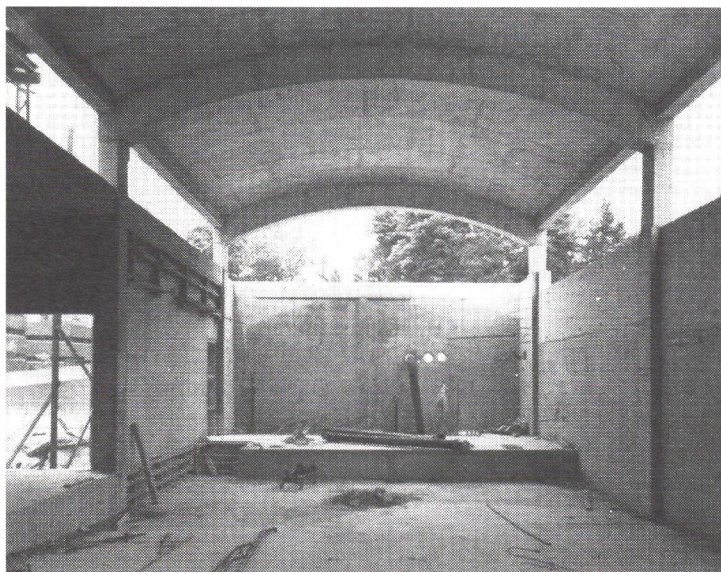
The images on these pages are part of a documentation of the new Henry Art Gallery Addition under construction during 1995-1997. All photographs are on large format 4x5 black & white film.

In summer 1995, before construction began, I photographed the original 1926

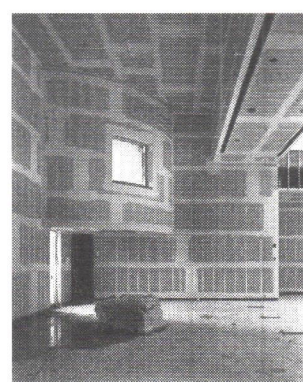
Henry Gallery for the Historic American Buildings Survey (HABS No. WA-213). With expenses paid by the Henry Gallery Association, I then continued to document the birth of the new building. In general, I approached the project following the same principles and aesthetics of



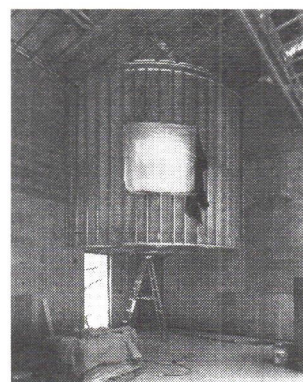
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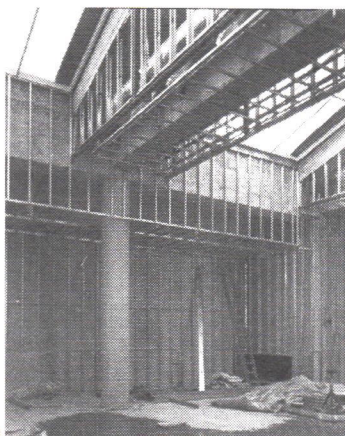


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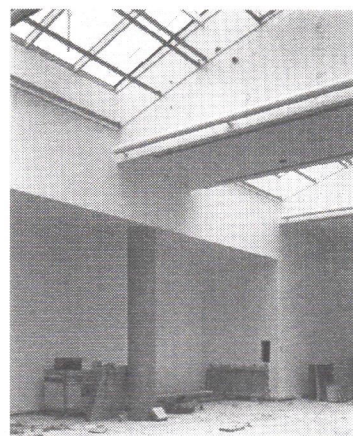


96-11-10-5b

HENRY



96-9.30-10a



96-12.15-10a

By John Stamets

architectural documentation that apply to HABS/HAER projects. Although the HABS/HAER library at the U.S. Library of Congress does not accept contemporary construction photography (because the addition is not yet 50 years old), it seems to me that the construction of a building is a

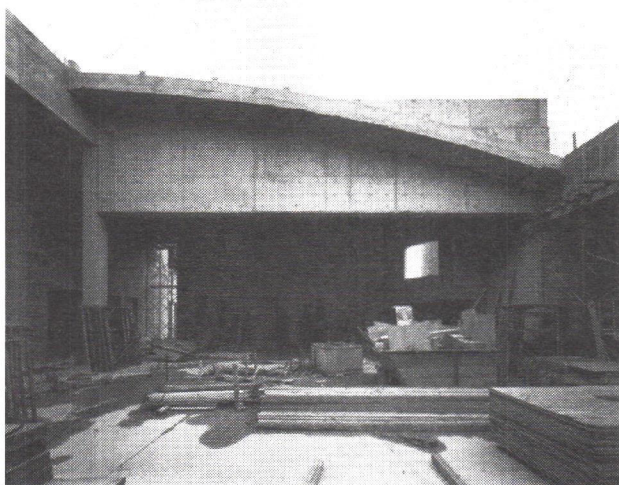
unique period in the building's history. It is a time when its internal structure and anatomy—the bones and muscle and lungs—are revealed. Architectural historians of the future will hopefully find such images interesting and useful.

In 1996, I visited the site—across the street from my

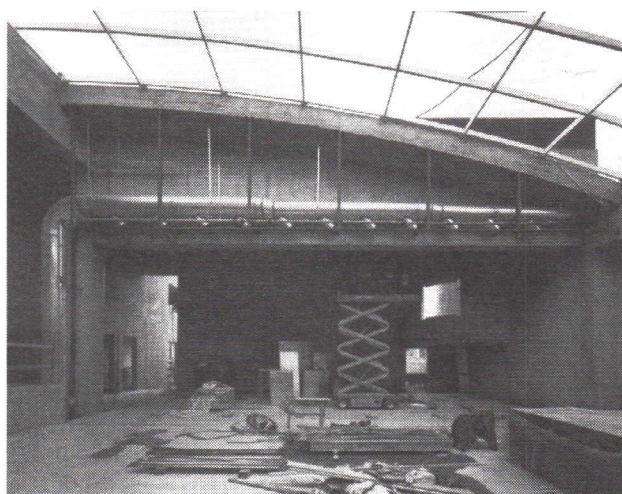
office at the UW Department of Architecture—three or four days a week, on average. The total archive for this project is so enormous I am embarrassed to say exactly how many photographs I have taken.

In selecting images for this publication, I initially edited “sequences” into diptychs

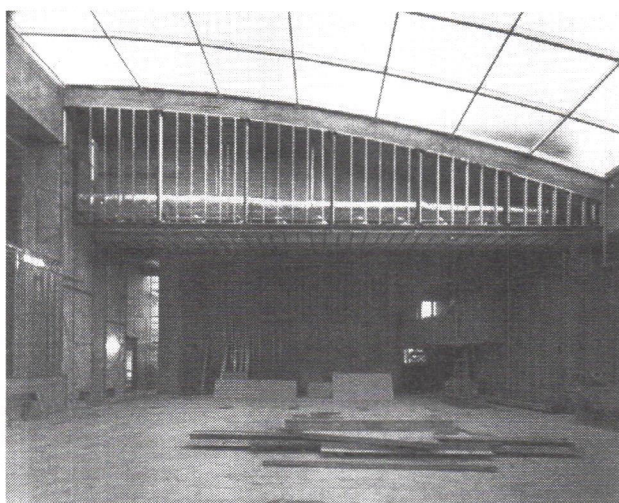
focusing primarily on the Main Gallery. As this publication goes to press, only a hint of the architect's intentions are revealed. I nevertheless intend to follow through with a documentation of the finished architecture, at least until they kick me out.



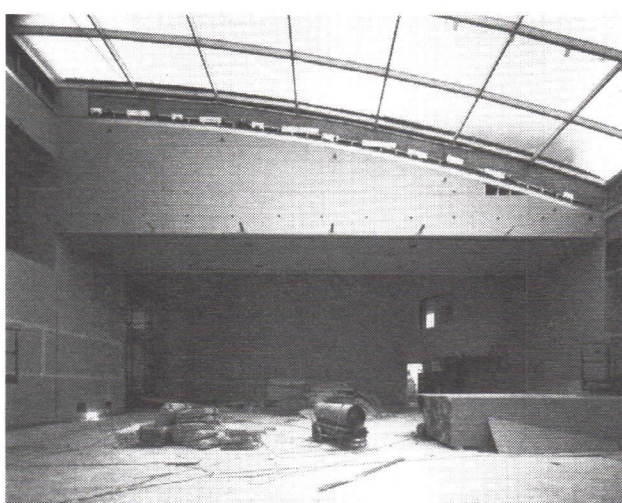
96-7.19-2a



96-8.27-3a



96-9.27-1d



96-11.22-2b

96-5.20-1a and 96-6.16-8c are of the auditorium; all others are of the main gallery.

John Stamets is a Seattle photographer who teaches photography at the University of Washington, Department of Architecture.

C a l e n d a r o f E v e n t s

March

6

Lecture: "Recollections: Design With Memory, New Approaches to Sustainable Product Development"

International Design Resource Awards recipients Tom and Barbara Johnson speak.

U.W. Architecture Hall Auditorium

16-18

Conference: "Building with Trees National Conference"

This conference is intended to expand upon the Foundation's successful regional workshops about saving trees during construction and land development projects.

For more info. contact the National Arbor Day Foundation, 402-474-5655

18

Lectures:

"Stickley's Mission in the 20th Century" by Carolyn Audi, L. & J. G. Stickley Furniture.

"The Arts & Crafts of Rosario" by Diane French, Rosario Resort.

In association with the "Roycroft Desktop" exhibit (see the ongoing section for more info).

Museum of History and Industry Auditorium.

7 pm. \$12.00.

21-25

Event: Victorian Festival at Historic Port Townsend.

Featuring workshops devoted to the restoration and preservation of historic buildings, plus five days of events portraying Victorian lifestyles.

For information call toll-free 1-888-ENJOYPT

24

Forum: AIA Seattle Urban Design Forum

Regional Transit Authority Executive Director Robert White presents a preview of RTA planning and implementation.

NBBJ, 111 South Jackson

5:30-7 pm.

29

Metalwork Demonstrations

In association with the "Roycroft Desktop" exhibit craftsman Michael Ashford reproduces metalwork representing the works of Dirk Van Erp, while Tom Wake displays the works of Albert Bery.

MOHAI.

2 pm. \$10.

April

14

Lecture: Maya Lin

Seattle Arts & Lectures' presents, sculptor and architect, Maya Lin. The topic of the presentation will be chosen by the speaker, an informal question and answer session with the audience will follow.

For tickets and information call 621-2230.

5th Avenue Theatre, 1308 5th Ave.

7:30 pm. \$15.00.

19

Tour: "Queen Anne Hill Neighborhood"

This tour will explore the rich mix of single and multi-family residential architecture and landscape in one of Seattle's most popular neighborhoods.

Other tours this Spring include the "International District", "Castles in Seattle: Anhalt Apartments" and the "Seattle Waterfront." These are 3-hour guided walking tours lead by volunteer guides with backgrounds in architecture, history and design. One hour lunch time tours will be offered in May.

To receive a brochure with tour descriptions, complete schedule and registration information please call the Viewpoints Information Line 667-9186. Registration is by mail only. Viewpoints season continues through October with different tours given every month.

28

Lecture Series: Community Building Through Preservation

James Kunstler, the author of the book Home from Nowhere and a proponent of new urbanism, shares his point of view on the causes and cures of neighborhood disintegration.

The Historic Seattle Preservation and Development Authority presents a three-part lecture series at the Museum of History and Industry. The lecture series will address the importance of creating strong communities in our city and how historic preservation of the built environment plays a key role in creating such successful, meaningful places.

7 pm April 28, May 5, and May 12 at the Museum of History and Industry with a walking tour of Greenwood on May 10 from 1-4 pm.

Call Historic Seattle at (206) 622-6952 to register. Tickets are sold for the entire series only and cost \$50 for members; \$60 for non-members.

May

5

Lecture Series: Community Building Through Preservation

Bill Lenertz will follow up Kunstler's lecture with implementation ideas for creating successful communities through architectural preservation.

See April 28 lecture for details.

10

Tour: The Greenwood Avenue Tour

Part of Community Building Through Preservation lecture series the tour will focus on buildings and residences in a well-developed neighborhood that has managed to maintain a small town feel.

See April 28 lecture for details. Or Call Historic Seattle 622-6952

12

Lecture Series: Community Building Through Preservation

The final lecture will be given by Charles Wenzlau will present examples of local communities that have been successful in blending historic preservation with development and discuss what can be learned from these examples.

See April 28 lecture for details.

Ongoing

Event: "4th Fridays @ Belltown Pub".

Monthly social gathering at the Belltown Pub, 2322 at 1st Ave. Sponsored by the Association for Women in Architecture, AWA. For membership or general info. call 789-3035.

Meet around 5:30 pm.

Exhibit:: "Catalan Masters of the 20th Century"

The exhibition features more than 80 paintings, drawings, sculpture and ceramics by Dali, Picasso, Miro, Gaudi, Tapies, and others artists. Several of Gaudi's models for the Church of the Sagrada Familia, as well as two carved chairs he designed as part of the complete interiors of private homes are included.

The Seattle Architectural Foundation Gallery 1333 Fifth Ave., 3rd level of the Rainier Square Atrium.

Mon.-Fri., 10:00 am-4:00 pm.

Free.

Exhibit:: "100 Years of Seattle Architecture."

An intriguing overview of architectural development in our region, the exhibit includes photographs, models, and artifacts.

The Seattle Architectural Foundation Gallery 1333 Fifth Ave., 3rd level of the Rainier Square Atrium.

Mon.-Fri., 10:00 am-4:00 pm.

Free. Through June 2

Exhibit: "Roycroft Desktop: The Useful Beauty of Arts and Crafts:"

The exhibit includes desks, tables, chairs, bookcases and lamps. Produced by the Roycroft Community in Western New York under the leadership of Elbert Hubbard.

Museum of History and Industry (MOHAI).

10 am-5 pm daily, through June 2.

\$5.50 general admission.

Please keep us informed.

Fax, call or e-mail us with interesting events and we'll list them in the calendar. Arcade is going on line soon, so we will be able to update our calendar with ease.

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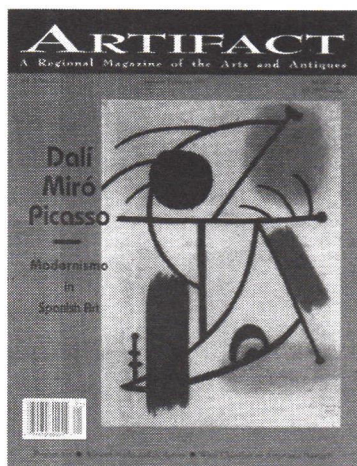
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Hagy Belzberg and many more.

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The following letter, dated 3 December 1997, is a reprint, courtesy of the author, published as a Letter to the Editor of the Vancouver Sun in Vancouver, B.C.

The Vancouver planning department is to be congratulated for its work in improving our residential neighborhoods. But lately it seems to have become obsessed with regulations that are far beyond either its mandate or capacity. We know that isolation by the mountains and a border is a cause for some peculiarities, but putting petulant public grievances into law defies reason.

I refer to two recent initiatives of the department: The first is the tree cutting by-law for private property. In a city where the challenge has always been not how to get things to grow but how to keep them from growing too much, should the city collect fines for what anywhere else would be considered reasonable maintenance? That a few newcomers to the city innocently follow the example of the logging industry to clear-cut their property should not have sent out a general alarm to stop tree cutting in private gardens. We live in a city, not a forest, and part of the stewardship of a city is to keep it from reverting to the wilderness. We don't want to suffer LDS and green mold in a region with little enough light at the best of times!

Every citizen in Vancouver, including myself, was horrified in 1939 when the whole of the British Properties was clear-cut and for six months huge fires lit up the mountainside. But look at it now. The scars have grown in between the houses in the Bel Air of Canada because there was enough land between them for growth—not so recently, with the devoted landscape stewardship of the owners. The city cannot be the arbiter of taste. The city has authority over the largest public domain—the streets and boulevards—where its attention should be focused.

The more recent planting of small flowering trees (incidentally started by my mother in the late 30s) takes account of our local need year round to maximize sunlight, in contrast to the huge shade trees of the Eastern cities which are not suited to our climate.

The second issue is a recent missive showing a Disneyesque attempt to bring conformity to the design of our neighborhoods. Is it not well understood that the whole motivation of the middle class in the Americas is not to conform? To belong yes, but to be different, to have one's separate identity. All the 20th Century neighborhoods of the Americas are distinguished by the inconsistency of styles, sizes and materials of the houses. They have always been ugly, especially when new, with about 1% of commendable design but, like it or not, there rests the vitality of our suburbs, mercifully mellowing over time. They have never been nor will they ever be different.

The planners who put together this recent questionnaire to homeowners perhaps don't realize its implicit danger—edging towards a dictatorship of taste that would I hope be reprehensible to every citizen of this city and completely in violation of the idea of multiculturalism basic to our Canadian identity. The goal of trying to establish neighborhood character is equivalent to stopping time; disastrous in the life of a city which like any other organism must grow and change to meet the social and economic challenges of human society. Worse still, I am deeply disturbed that our appointed custodians equate design quality with the encouragement of, I quote, "certain design features or materials (e.g. pitched roofs, window trims, lawns, shrubs, planting beds) to reflect the design of

neighboring houses and landscaping"! I am proud to say that I have seldom provided a pitched roof to my many houses, or window trims or gables, so my work would be automatically disqualified from Vancouver neighborhoods!

That such a supercilious definition of design quality could be considered seriously for regulatory purposes at the level of the planning department or City Council alarms me about in whose hands the future of our city rests. Such knee-jerk reactions to a few complaints miss the point altogether.

We have always had a cacophony of styles and materials in our suburbs as in our CBD. We have always had a surplus of insensitive run-offs, which have been unsightly. That is a direct reflection of our society. The recent objections stem from the scale of some of the newer mansions because no one previously had tried to capitalize on the permitted height and density. Gables and pitched roofs and planting will not make any difference. Our existing regulations permit houses that now seem too big for the size of their property. Scale is the issue (height and mass), not design features which can never ever be of universal quality or consistency, nor should be.

Good design is a rare commodity usually discriminated against because it does not conform to the status quo. We have to accept that the price of democracy is freedom of expression and that freedom is the source of Art as well as chaos. Regulations only assure the lowest common denominator—like tract housing.

The City by-laws are irrationally proscriptive. The

same by-laws apply to both a 33-ft lot and a 300-ft lot, a flat lot and a steep lot, even though their conditions are vastly different. In certain areas you cannot build a flat roof even though it is less obstructive to others' views and an opportunity for roof gardens. Of the award winning houses published in the international professional press much less than half have pitched roofs. Surely the department realizes that it is advocating banality in this insistence on cosmetics.

The city needs to wake up to a greater need for increased density in its neighborhoods and allow for in-fill projects and, with our new ethnicity, multi-family living on the same single-family residential property. The only reasonable initiative for the City Plan Community Visions program is to get down to basics and revise the by-laws to suit realistic community needs, not some bureaucrat's taste.

The more the city stays out of the private domain and concentrates its efforts on the public domain the better. What about tidier streets and lanes, properly curbed boulevards and the elimination of sodium vapor lamps which turn our green, green city dirty brown at night? With the thrust for trees what about tree planting on the boulevards of the East end neighborhoods?

-Arthur Erickson

addition to the cover image evidence, tourism research also indicates traveler's preference for distinctive environments. In fact, a significant portion of state tourism research has been focused on how a particular destination (in this case Washington) is perceived as a distinct travel product (destination). Marketers realize that it is critical that travelers perceive that Washington's positive attributes are unlike any other place in the world or they may choose alternatives to Washington. Vance Packard, in his book, *The Hidden Persuaders*, states that "Advertisers see a compelling need to create a distinctive, highly appealing 'personality' for a product (or place) because of growing standardization. . . . The first task is one of creating some differentiation in the mind—some individualization for the product which has a long list of competitors very close to it in content." This desire to distinguish Washington is manifested in travel guide cover imagery, which attempts to show distinctive construction and/or natural phenomena.

The most potent juxtaposition of these two characteristics is seen on the cover of the 1989-90 Destination Washington, where construction (the Space Needle) is poised in the foreground and natural phenomena (Mt. Rainier) is in the background (Fig. 6). Both the snow-covered, volcanic cone of Rainier and the flying saucer perched on flared steel legs are marketed as distinctive forms to Washington state—the fact that they exist side by side in the same landscape only adds to this sense of uniqueness. Eliminate these two icons from the image and this scene would be indistinguishable to most U.S. travelers.

Other, less famous icons used on covers include Grand Coulee Dam and the ferries of Puget Sound. All share a common characteristic of being large, unique, isolated, freestanding objects—qualities which advertisers use to aid in consumer "product" identification.

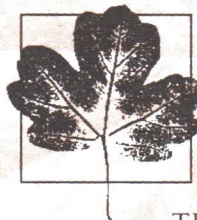
Washington's spatial distinctiveness has not been recognized in cover design. Unlike Montana's travel marketing strategy, which focuses on the perception of the vastness of its open spaces, "The Big Sky Country," Washington imagery focuses more on the size, diversity, and eccentricities of its human-made and natural objects. Also, Washington travel advertising has been relatively unsuccessful in identifying an architectural character which is perceived as unique to Washington beyond unusual size (once the world's largest dam) or unusual form (the Kingdome). If any stylistic pattern emerges, it is a preference for what the consumer believes to be either a historic structure, such as a frontier town storefront or a barn constructed in the late 1800s, or futuristic structures, such as the Lake Washington "Floating" Bridge or the Space Needle. Architectural form which makes no claim to either extreme is rarely signified. An architecture of the past or future is preferred over the present.

In support of these findings, future construction interventions should endeavor to further amplify and illuminate unique juxtapositions between construction and the natural phenomena of Washington. Intervention form, aside from distinguishing itself by being an extreme—the biggest, the most bizarre—should be either supportive of historic precedent or venture into imagery associated with the future—be bold, space-age, exotic in structure and materiality. Finally, constructed forms should seek to express the dramatic diversity of climate and landscape of Washington's state. For one of Washington state's most unique qualities can be found in the fact that it is many distinctive states within one. To quote *The Resources and Attractions of Washington for the House Seeker, Capitalist and Tourist*, 1893:

"It is the grandest scenery in the world. One has here in combination, the sublimity of Switzerland, the picturesqueness of the Rhine, the rugged beauty of Norway, the breezy variety of the thousand Islands of the St. Lawrence, or the Hebrides of the North Sea, the soft rich-toned skies of Italy, the pastoral landscape of England, with velvet fields and magnificent groves, massed with floral bloom, and the blending tints and bold color of a New England Indian Summer."

Paul F. Hirzel is an Assistant Professor of Architecture at Washington State University. His research interests include the advertisement of architecture with particular emphasis on how building-landscape relationships are represented.

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knowledge
passion for design
experience

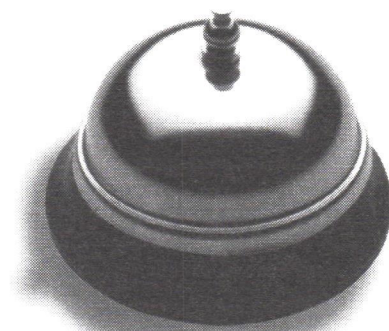


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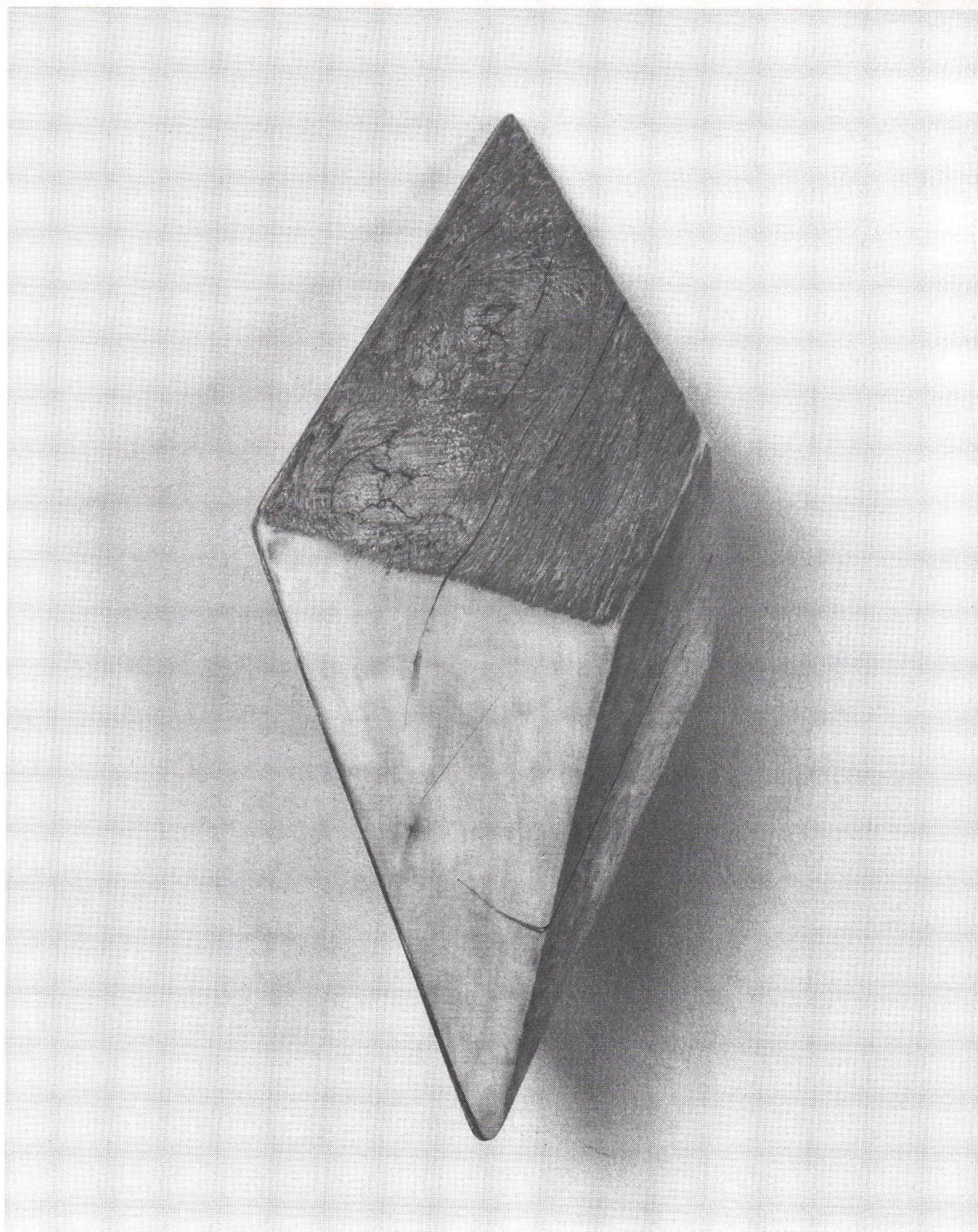
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Double Point, 1994, gesso on yellow cedar, 18 x 7 x 7 inches.

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