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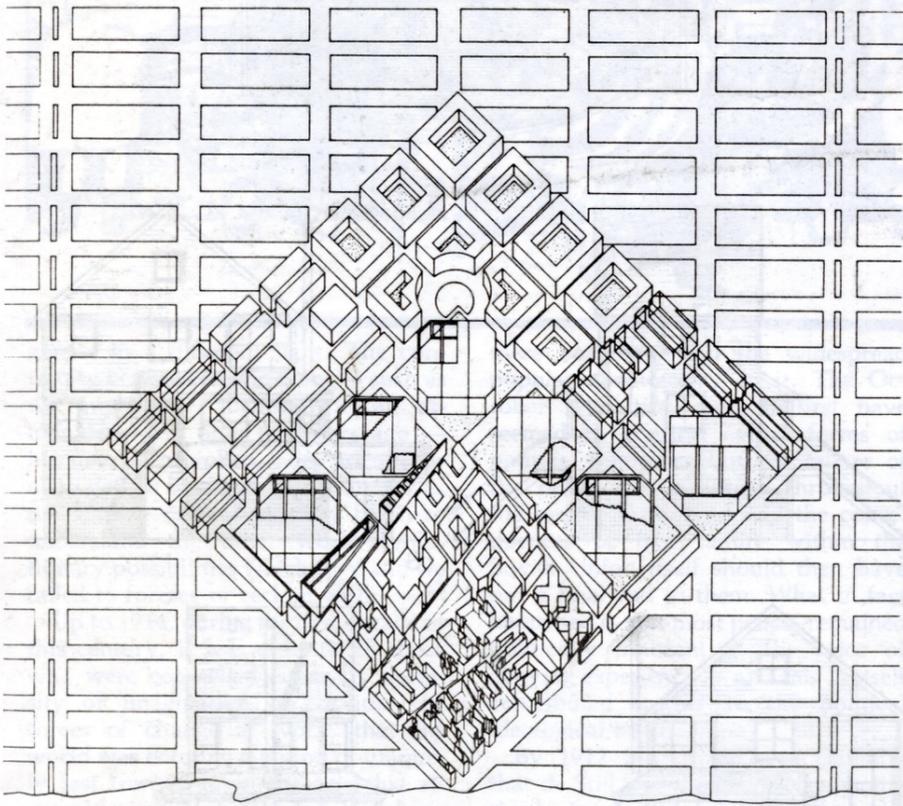
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Seattle's Calendar for Architecture and Design

Vol. 1, No 10

February/March 1982

Two Dollars



Drawing from *The Alphabetical City*

STEVEN HOLL, HYBRID ARCHITECT

Edward Weinstein

Braving a cold and snowy evening, an enthusiastic audience was alternately intrigued, mystified, entertained, and ultimately inspired by the presentation of recent work by Steven Holl, Architect. Sponsored by Blueprint: For Architecture, the January 3rd lecture marked the return to Seattle of Steven Holl, who was educated at the University of Washington. Since his graduation in 1971, Holl has aggressively explored the realm of ideas in architecture. He has studied at the Architectural Association in London, entered and won awards in numerous competitions, and founded and published the series *Pamphlet Architecture*. He is presently living in New York City while teaching at Columbia University and practicing in his own studio.

Holl, who speaks with an animated enthusiasm, preceded the presentation of his projects with a synopsis of *The Alphabetical City*. Although proclaiming that there was no direct correlation between this pamphlet and the subsequent projects he showed, it served as an appropriate introduction to his work. *The Alphabetical City* is simultaneously a catalogue of, and manifesto about urban building. Produced with the assistance of his students in Seattle and New York, it documents the different building types which evolved on and defined the grid pattern of American cities. Rather than constraining creativity, these grids provided a matrix for individual expression and programmatic accommodation within the context of a continuous and harmonious urban fabric. An illuminating piece of scholarship, *The Alphabetical City* also provides us with an insight into the working methods of Steven Holl, Architect. The underlying notion behind this study appears to be the belief that a non-judgmental investigation of historical architectural fact will yield fundamen-

tal relationships which, when tested against contemporary circumstances and opportunities, will yield a transformed architecture that owes no debt to current discussions of "style."

In the presentation of three projects — a study of adaptive reuse of a railroad platform, a studio/residence, and a pool house/studio — Steven Holl illustrated some of these transformations.

The *Bridge of Houses* project is a proposal for the siting of 19 diverse houses on an abandoned, elevated railroad platform which is located within a Westside Manhattan neighborhood. Based upon previous proposals for a 1979 competition for a railyard in Melbourne, Australia, this project illustrated the transformations which result from the simultaneous operation of Holl's ideas: The railroad platform exists — it is an urban fact to be dealt with. Bridges have historically supported diverse land uses, creating as well as linking neighborhoods. Detached houses (sited to align with street fronts), and courtyards (sited to align with streets) are contextual responses which minimize the impact of their intervention. This distribution of any array of house types representing diverse plan and sectional qualities along a fixed framework or platform is a gesture which invites comparison and understanding.

The mixing of building types and users — upper income, lower income single room occupancy, dormitory, etc. — is an attempt to provide a social polemic as well as an experiment with horizontal, rather than vertical stratification of neighborhood land uses. Taken individually, these ideas may appear to be prosaic. Taken collectively, and simultaneously, they become complex, rich and intriguing, the logical product of a hybrid architecture.

AN ARTICLE OF FAITH

John Berger

The de Stijl movement, which was centred upon a small magazine of the same name, was founded in Holland in 1917 by the critic and painter Theo van Doesburg. The movement ceased when he died in 1931. It was always a small and fairly informal movement. Members left and others joined. Its first years were probably its most originally productive ones. Members then included the painters Mondriaan and Bart van der Leek, the designer Gerrit Rietveld and the architect J.J.P. Oud. Both the magazine and its artists were, during the whole de Stijl period, relatively obscure and unrecognised.

The magazine was called *The Style* (de Stijl) because it was intended to demonstrate a modern style applicable to all problems of two and three dimensional design. Its articles and illustrations were seen as definitions, prototypes and blueprints for what could become man's total urban environment. The group was as opposed to hierarchic distinctions between different disciplines (painting, designing, town planning and so on) as it was to any cultivated individualism in any art.

The individual must lose and re-find himself in the universal. Art, they believed, had become the preliminary model by means of which man could discover how to control and order his whole environment. When that control was established, art might even disappear. Their vision was consciously social, iconoclastic and aesthetically revolutionary.

The fundamental elements of *The Style* style were the straight line, the right angle, the cross, the point, rectangular planes, an always convertible plastic space (quite distinct from the natural space of appearances), the three primary colours red, blue and yellow, a white ground and black lines. With these pure and rigorously abstract elements the de Stijl artists strove to represent and construct essential harmony.

The nature of this harmony was understood somewhat differently by different members of the group: for Mondriaan it was a quasi-mystical universal absolute: for Rietveld or the architect and civil engineer Van Esteren it was the formal balance and the implied social meaning which they hoped to achieve in a particular work.

Let us consider a typical work, often referred to in the history books. The Red-Blue Chair (a wooden chair with arm-rests) designed by Rietveld.

The chair is made out of only two wooden elements: the board used for back and seat, and the square sections used for legs, frame and arms. There are no joints on the joiner's sense of the term. Wherever two or more sections meet, they are laid one on top of the

other and each protrudes beyond the cross-over. The way in which the elements are painted — blue, red or yellow — emphasises the lightness and the intentional *obviousness* of the assembly.

You have the sense that the parts could be quickly reassembled to make a small table, a bookcase or the model of a city. You are reminded of how children sometimes use coloured bricks for building an entire world. Yet there is little that is childish about this chair. Its mathematical proportions are exactly calculated and its implications attack in a logical manner a whole series of established attitudes and preoccupations.

This chair eloquently opposes values that still persist: the aesthetic of the hand-made, the notion that ownership bestows power and weight, the virtues of permanence and indestructibility, the love of mystery and secrets, the fear that technology threatens culture, the horror of the anonymous, the mystique and the rights of privilege. It opposes all this in the name of its aesthetic, whilst remaining a (not very comfortable) armchair.

It proposes that for man to situate himself in the universe, he no longer requires God, or the example of nature, or rituals of class or state, or love of country: he requires precise vertical and horizontal coordinates. In these alone will he find the essential truth. And this truth will be inseparable from the style in which he lives. "The aim of nature is man," wrote Van Doesburg, "the aim of man is style."

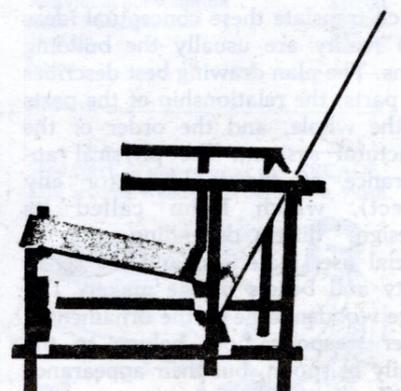
The chair, hand-made, stands there like a chair waiting to be mass-produced: yet in certain ways it is as haunting as a painting by Van Gogh.

Why should such an austere piece of furniture have acquired — at least temporarily for us — a kind of poignancy?

An era ended in the early 1960s. During the era the idea of a different, transformed future remained a European and North American prerogative. Even when the future was considered negatively (*Brave New World*, 1984) it was conceived of in European terms.

Today, although Europe (east and west) and North America retain the technological means capable of transforming the world, they appear to have lost the political and spiritual initiative for bringing about any transformation. Thus today we can see the prophecies of the early European artistic avant-

Continued on page 3



THE PHILADELPHIA CONNECTION AND THE HOUSES OF JIM CUTLER

Galen Minah

Centered around the presence of the late Louis Kahn and the administrative skill of G. Holmes Perkins at the Graduate School of Fine Arts, University of Pennsylvania, the "Philadelphia School" embodied ideas associated with the philosophy, teaching and architecture of Louis Kahn. The heyday of the Philadelphia School was from the early 60's to the early 70's. From this fertile decade in Philadelphia came a number of notable architects who were teaching at the University of Pennsylvania at this time and who drew directly from the lessons of Louis Kahn. Robert Venturi and Romaldo Giurgola are the most famous of these. Venturi has since pursued new directions, but Giurgola still incorporates Philadelphia School thinking in his architecture, as seen in Condon Hall (the Law School) on the University of Washington campus. Here a strong clear organization, a variety of elevations expressing different views and light conditions, the celebration of natural light, and a masterful detailing of raw concrete surfaces, stairways and windows are drawn directly from the design principles of Kahn.

It is interesting to note that the Philadelphia School depended not only upon the teachings of Kahn, but also upon the leadership of Dean G. Holmes Perkins, who carefully assembled a faculty that had similar views, rather than divergent ones exemplified by the Bauhaus curriculum. The teachers at the University of Pennsylvania during the Philadelphia School decade were, in a few cases, legendary figures, such as Professor Stasha Nowicki, who was, and continues to be, in charge of first-year design. Nowicki is well-known for her famous quotes, such as "Less is more, but nothing is still nothing," and "It's nice, but fussy, much too fussy," delivered in a heavy Slavic accent. In addition to the notable faculty were fifteen classes of graduate students who were firm believers in Kahn's principles, and who are now teaching and practicing architecture throughout the world.

Kahn believed in a creative Order existing in the universe. The creative mind "tunes in" to this Order through inspiration. Implicit in this belief of Order is the idea of archetype: that every object has an archetypal form or organization that is similar in all objects of that type. This is a conceptual idea which defines the object by identifying its essential "parts." For example, the form of a spoon is a bowl with a handle. The first spoon had these characteristics as well as every other spoon. In a building, these parts and their relationships are considered metaphorically, which enabled Kahn to better understand and communicate the form of the building. "A violin within a violin case" is a metaphor for a repertory theatre (the violin) which requires perfect acoustics. The case is the outer shell which shelters and carries mechanical systems. Drawings which translate these conceptual ideas into reality are usually the building plans. The plan drawing best describes the parts, the relationship of the parts to the whole, and the order of the structural system. The physical appearance of the building (or any object), which Kahn called its "Design," differs depending upon its special use, materials, and the sensitivity and beliefs of the maker. The large wooden ladle or the ornamented silver teaspoon both belong to the family of spoon, but their appearance is different.

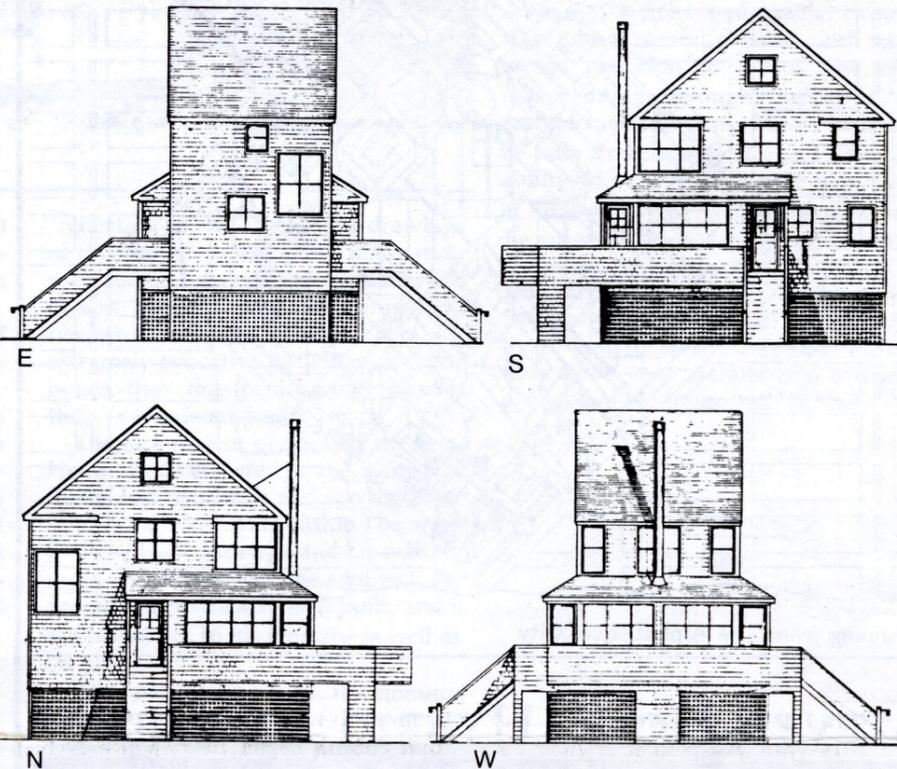
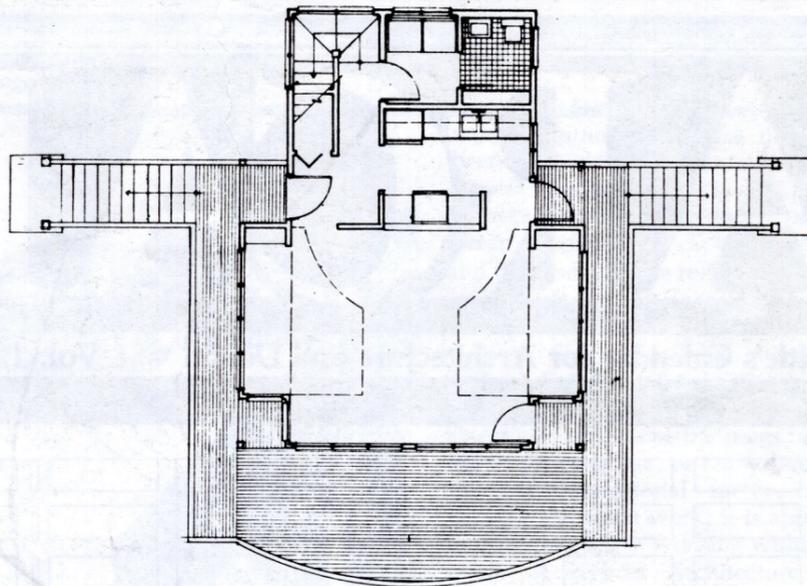
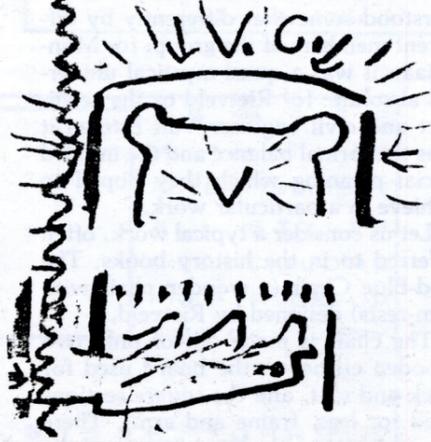
Jim Cutler was an undergraduate anthropology major at the University of Pennsylvania in the late 60's. He attended a lecture on Amiens Cathedral by art historian Arnold Robb, and changed his major to architecture that day. At that time Penn offered two Master of Architecture programs. Cutler entered the first professional program and won a Dale Traveling Fellowship to Europe in an inter-school design competition.

The second Masters Program was a one-year class with Louis Kahn. Cutler entered Kahn's class in the fall of 1973. Kahn died during the spring vacation of 1974. Cutler describes the semester and a half with Kahn as his single most inspiring and meaningful educational experience. One of the class projects was to design a space that would inspire a great painter to paint a masterpiece. After a long series of unsuccessful designs (he describes them as "just buildings"), Cutler realized that architecture cannot exist unless the building represents a human institution, and so he chose to design a building that expressed the institution of marriage. The building contained two parts: a formal directional space and an informal one with a hearth at the center. The parts were linked through an ordered geometry, yet each part revealed its individuality. This idea was to become important in Cutler's later work.

Jim Cutler moved to Seattle in 1974 when his wife Pamela entered the three-year Master of Architecture program at the University of Washington. He worked for a number of local firms, including TRA and Bartholick, before starting his own practice on Bainbridge Island in 1978. His practice has included residences, commercial work and planning efforts; but it is the residences which most clearly reflect design ideas derived from the Philadelphia School.

Cutler's concept of a house is the institution of family which contains two primary parts: a public sector and a private sector. The organization of the plan should clearly define these parts and the point of entry to the building should be pivotal, yielding access to one or the other of these zones. Cutler chooses a symmetrical plan as an organizing principle, giving an ordered unity and at the same time allowing a clear division of the parts. He believes the building plan to be the most important element in the design. The plan contains the building's individuality and also its philosophical intent. The building's appearance, on the other hand, is really the architect's prerogative — a personal choice, an experiment, a whim or a borrowing of a style. Appearance is a secondary consideration, because a person's perception of visual form will depend upon the individual's previous experience or on "who stepped on your foot as a kid," as Cutler says.

Kahn's archetypal theatre, "a violin within its case."



The Daubenberger House, First Floor Plan and Elevations

The Daubenberger House plan, Port Townsend, 1978, shows this symmetry and strong organization. (It received an award from the Seattle Chapter A.I.A. last year.) The public and private parts are divided by this symmetry. The MacDougall House, Bainbridge Island, 1979, is an expression of similar ideas: a clear symmetry and a definition of public and private domains. The forms of both the Daubenberger and MacDougall Houses are influenced by the Shingle Style. Cutler's interest in this style is due to the symmetries of the gabled fronts rather than an interest in regional historicism.

The Klug House, Port Townsend, 1981, takes advantage of an old gun emplacement and provides the opportunity to experiment further with public/private separation and the relation to the pivotal entry. Here the public space is above the entry and is reached by a ceremonial stair which is an extension of the entry. Cutler uses angled walls to express the panoramic view of the gun emplacement, which introduces an element of focus in the geometry of the plan.

The strong symmetry of the plan, the pivotal entry, the division of parts with a strong sense of focus created by angled walls all come together in the Bennett House on Lake Washington, 1982. The house embodies the best of Cutler's work. The clear simple organization and well-detailed building parts are like two juxtaposed Monopoly houses. The house divided into two parts fits the scale and massing of the row of beach front houses to either side, and because it is two simple forms, it was easy and economical to build.

The Covert House, Bainbridge Island, 1980, is a departure in building appearance, recalling the International

Style. Here again is Cutler's very ordered plan. In this building he uses tri-axial symmetry: a four-part square with strong diagonal relationships across the parts. The clean simplicity of both the plan and the elevations reflect to some extent the influence of Mario Botta, another student of Kahn (whose work was exhibited in Seattle by Blueprint: For Architecture in 1979).

The Larson House on Bainbridge Island, now in working drawings, represents a different approach. The site is a remote heavily wooded area. Cutler imagined "a skeleton of a burned out warehouse" which forms a spatial lattice around a courtyard. This "ruin" idea is the structural metaphor; sheds that become living spaces are attached to the "ruin" which is an outdoor private room. Cutler feels that his represents a real departure from his previous work, and that in this building he is redefining his ideas of symmetry and entry.

Cutler is not interested in being type-cast as belonging in a movement or style, although his ideas are in part derived from the Philadelphia School. He is not attempting nor does he feel the need to change the course of human events through his architecture. He feels no responsibility to follow tradition or historical precedents; his interpretation and response to history are intuitive. He considers his involvement in architecture an individual experience related to personal growth and satisfaction. He designs for himself.

Galen Minah studied and worked with Louis Kahn in the late 60's. He is a partner at ARC Architects and Associate Professor of Architecture at the University of Washington.



This chair eloquently opposes values that still persist: the aesthetic of the hand-made, the notion that ownership bestows power and weight, the virtues of permanence and indestructibility . . . It opposes all this in the name of its aesthetic, whilst remaining a (not very comfortable) armchair.

Photograph of Gerrit Rietveld sitting in his not very comfortable armchair.

Photo from *Twentieth Century Furniture* © 1980

gardes in a different light. The continuity between us and them — such as we might have believed in an attenuated form only ten years ago — has now been broken. They are not for us to defend or attack. They are for us to examine so that we may begin to understand the other world-revolutionary possibilities which they and we failed to foresee or reckon with.

Up to 1914, during the first decade of this century, it was clear to all those who were compelled either by necessity or imagination to consider the forces of change at work, that the world was entering a period of uniquely fast transition. In the arts this atmosphere of promise and prophecy found its purest expression in cubism. Kahnweiler, dealer and friend of the cubists, wrote:

"I lived those seven years from 1907 to 1914 with my painter friends . . . what occurred at that time in the plastic arts will be understood only if one bears in mind that a new epoch was being born, in which man (all mankind in fact) was undergoing a transformation more radical than any other known within historical times."

On the political left, the same conviction of promise was expressed in a fundamental belief in internationalism.

There are rare historical moments of convergence when developments in numerous fields enter a period of similar qualitative change before diverging into a multiplicity of new terms. Few of those who live through such a moment can grasp the full significance of what is happening. But all are aware of change: the future, instead of offering continuity, appears to advance towards them.

The ten years before 1914 constituted such a moment. When Apollinaire wrote:

I am everywhere or rather I start to be everywhere

It is I who am starting this thing of the centuries to come,

he was not indulging in idle fancy but responding intuitively to the potential of a concrete situation.

Yet nobody at that time, not even Lenin, foresaw how prolonged, confused and terrible the process of transformation was going to be. Above all, nobody realised how far-reaching would be the effects of the coming *inversion* of politics — that is to say the increasing predominance of ideology over politics. It was a time which offered more long-term and perhaps more accurate perspectives than we can hope for today: but, in the light of later events, we can also see it as a time of relative political innocence, albeit justified.

Soon such innocence ceased to be justified. Too much evidence had to be denied to maintain it: notably the conduct of the First World War (not its

mere outbreak) and the widespread popular acquiescence in it. The October revolution may at first have seemed to confirm earlier forms of political innocence but the failure of the revolution to spread throughout the rest of Europe and all the consequences of that failure within the Soviet Union itself should then have put a final end to them. What in fact happened is that most people remained politically innocent at the price of denying experience — and this in itself contributed further to the political ideological inversion.

By 1917 Mondriaan was claiming that de Stijl was the result of pursuing the logic of cubism further than the cubists had dared to do. To some degree this was true. The de Stijl artists purified cubism and extracted a system from it. (It was by means of this system that cubism began to influence architecture.) But this purification took place at a time when reality was revealing itself as more tragic and far less pure than the cubists of 1911 could ever have imagined.

Dutch neutrality in the war and a national tendency to revert to a belief in Calvinist absolutes obviously played a part in influencing de Stijl theories. But this is not the point I wish to make. (To understand the relation between de Stijl and its Dutch background, one should consult H.L.C. Jaffe's pioneering work, *De Stijl 1917-31*). The important point is that what were still intuitively real prophecies for the cubists became utopian dreams for the artists of de Stijl.

De Stijl utopianism was compounded of a subjective retreat away from reality in the name of invisible universal principles — and the dogmatic assertion that objectivity was all that mattered. The two opposing but interdependent tendencies are illustrated by the following two statements:

"The painters of this group, wrongly called 'abstractionists,' do not have a preference for a certain subject, knowing well enough that the painter has his subject within himself: plastic relations. For the true painter, the painter of relations, this fact contains his entire conception of the world." (Van Doesburg)

"We come to see that the principal problem in plastic art is not to avoid representation of objects, but to be as objective as possible." (Mondriaan)

A similar contradiction can now be seen in the aesthetic of the movement. This was confidently based upon values born of the machine and modern technology: values of order, precision and mathematics. Yet the programme of this aesthetic was formulated when a chaotic, untidy, unpredictable and desperate ideological factor was becoming the crucial one in social development.

Let me be quite clear. I am not sug-

gesting that the de Stijl programme should have been more directly political. Indeed the political programmes of the left were soon to suffer from an exactly equivalent contradiction. A subjective retreat from reality leading to the dogmatic stressing of the need for pure objectivity was of the essence of Stalinism. Nor do I wish to suggest that de Stijl artists were personally insincere. I wish to treat them — as they would surely have wished — as a significant party of history. It goes without saying that we can sympathise with the aims of de Stijl. Yet what, for us, now seems missing from de Stijl?

What is missing is an awareness of the importance of subjective experience as a historical factor. Instead, subjectivity is simultaneously indulged in and denied. The equivalent social and political mistake was to trust in economic determinism. It was a mistake which dominated the whole era that has just ended.

Artists, however, reveal more about themselves than most politicians: and often know more about themselves. This is why their testimony is historically so valuable.

The strain of denying subjectivity whilst indulging in it is poignantly evident in the following manifesto of Van Doesburg's:

"White! There is the spiritual colour of our times, the clearcut attitude that directs all our actions. Not gray, not ivory white, but pure white! There's the colour of the new age, the colour which signifies the whole epoch: ours, that of the perfectionist, of purity and of certainty. White, just that.

Behind us the 'brown' of decay and of academism, the 'blue' of divisionism, the cult of the blue sky, of gods with greenish whiskers and of the spectre. White, pure white."

Is it only imagination that makes us feel now a similar almost unconscious doubt expressed in the Rietveld chair? That chair haunts us not as a chair but as an article of faith . . .

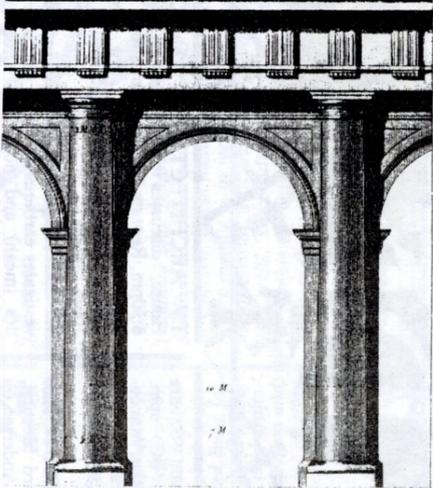
1968

Editor's Note: Critic John Berger wrote this comment on the intentions of early Modern artists, in 1968. ARCADE sought to republish it here, fourteen years later, because it presents a historical view of design as a serious and a political activity. This affirmative view is a thoughtful and thought-provoking one. It stands in contrast to contemporary cynical criticism typified by Tom Wolfe's From Bauhaus to Our House.

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Thanks . . . Again

With this issue, ARCADE completes its first year of publication. We depend upon the financial support of our readership, and especially upon major contributions from the professional community. We would like to thank the following firms for sustaining donations during the past year: ARC Architects; Barnett Schorr/Miller; Calvin/Gorascht; Hewitt/Daly; Hobbs/Fukui; and Olson/Walker. Special thanks for the major contributions from the Naramore Foundation and TRA.



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Calendar: Catherine Barrett
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Contributors: Fred Albert, Rob Anglin, Clarissa Easton, Grant Gustafson, Nora Jaso, Gary Oppenheimer, David Schraer, Virginia Voorhees, P.J.L. Brown, Gerald Anderson, Gregg Stewart, Edward Weinstein, Galen Minah, John Berger, Ursula Bender, Richard Posner, Tony Case, Linda Kentro, Judy Kleinberg, Nils Finne, Phil Schmidt, Tim Fishel, Mark Ashley.

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

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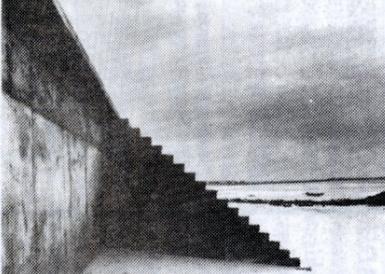
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FEBRUARY MARCH 1987



Photograph by Joel Meyerowitz, courtesy of Yuen Lui Gallery.
CAPE LIGHT: Joel Meyerowitz exhibits at Yuen Lui through Feb. 6, 906 Pine St., 622-0991.

TV ARCHITECTURE: Seattle's livability is explained by Drs. Tom Bowman and Ron Minge, authors of "Finding Your Best Place to Live." 9 am on AM Northwest, KOMO-TV.
THAT'S INCREDIBLE: KOMO-TV presents two teams of athletes competing in a house-carrying contest, 8 pm.
DESIGN PRINCIPLES FOR PUBLIC AMENITIES: A Director's Rule published by DCLU, available by calling 625-2008. These are design principles used by DCLU in evaluating proposed amenities in downtown development (like plazas for floor area increases). Public comment is welcome until Feb. 4.

CERAMICS: Ann Gardner exhibits at Rubin/Mardin through Feb. 6 her recent ceramic work which includes some beautiful square columns. 115 Bell St., 447-1547.
FAJANS MURALS: Michael Fajans is exhibiting his murals for Harborview Medical Center at his studio through Feb. 5, 211 1/2 1st Ave. S., 682-5987 or 633-3873. "Fajans' work is architectural in that it extends & changes real space through illusion. He also plays with the viewer's perception of time."

FRED KOETTER: Robson Square Media Center, Vancouver, BC, 6pm. Sponsored by ALCAN and the Vancouver League for Studies in Architecture and the Environment. Plan to arrive early and call to verify: (604) 683-8588.
VICTORIAN ARCHITECTURE: Landmark Preservation Board Meeting, with a slide show by Dennis Andersen on Victorian Architecture in Seattle. Call 625-4501 for more information.
Alvar Aalto, Finnish, born this day 1898. "Contact with nature and the variety nature always provides is a life form which gets on very uneasily with over-formalistic ideas."

TV ARCHITECTURE: "This Old House," discusses wood stoves, KCTS/9, 8:30pm. Repeats 2/7, 10:30am and 2/10, 3pm. Also, "Civilization: The Great Thaw," looks at Chartres Cathedral at 10pm tonight.
TV EARTHQUAKES: Geoff Smith investigates earthquakes, their characteristics (mean) and how they affect old buildings and the renovation of same. 7 pm on PM Northwest, KOMO-TV.
PARKS PROPOSAL: Public presentation of Parks proposal for the 45 acres between Magnolia and Queen Anne called Interbay, 7:30pm in the City Council Chambers.

SAN FRANCISCO CONFERENCE: The National Center for Architecture and Urbanism sponsors this conference to be held Feb. 10-13 titled, "Taste in Design & Elsewhere." Speakers include Amos Rapoport, Charles Moore, Tom Beeby, & Robert Stern. Late registration \$155; limited student reg: \$55. Contact Wayne Attoe, 2597 Buena Vista Way, Berkeley 94708 (415) 841-6194.
THE PICTURE DOESN'T LOOK PAINTING: Mike Hascall at Rosco Louie Gallery, through February 9, 87 S. Washington, 682-5228. "I can't describe it but it's really weird."

HISTORIC PRESERVATION: The Washington Trust for Historic Preservation Board meeting, at the Meeker Mansion in Puyallup. Anyone interested in preservation in Washington is invited to attend. Call 625-4501 for details.
WOODWORK: Exhibit of sculptural furniture by Richard Wrangle and Objects and paintings by Cheryl Wrangle thru Feb. 14. Late Feb. - March: Annual Desk Show - call for firm dates. The Northwest Gallery of Fine Woodworking, 202 1st Ave. S., 625-0542. (Note new address!)

LAWRENCE HALPRIN: Recent projects and design sketches exhibited at the Philippe Bonnafont Gallery in San Francisco, 478 Green St., (415) 781-8896. This is the first major exhibit of Halprin's design sketches, and the opening coincides with the completion of the Levi Strauss Plaza at Battery and Union. Visit SF before Feb. 14 and see the Hopper exhibit also at the Museum of Modern Art.
EXHIBIT: "Paul Heald" features a 20 year retrospective of paintings, prints and drawings by this well-known Northwest abstract artist. Bellevue Art Museum, 10310 N.E. Fourth St., thru 2/19.
Bernard Maybeck, American, born this day 1862.

COMPETITION DUE DATE: Seattle Women in Design has transformed their 1982 12 x 12 Art Auction into an open juried competition with a \$500 prize. Entries accepted 10 AM till 5 PM on February 19 ONLY at Traver-Sutton Gallery. For entry blank call 322-2777 or look around at your favorite artist's hangout. Architectural drawings welcome.
John Ruskin, English art critic, born this day 1819. "All architecture proposes an effect on the human mind, not merely a service to the human frame."

ITALIAN DINNER: Tonight the Italian Studies Program at the UW Dept. of Architecture and Urban Design presents their annual benefit dinner and auction. Proceeds go to scholarships for 1982 students in Rome and the Italian Hill-towns Program. \$6 students, \$12 non-students, call 545-0930 for info.
SORRENTO: Historic Seattle Quarterly Meeting at the newly remodeled Sorrento Hotel. Jeff Wilson of the Bumgardner Architects will speak, and there will be a tour. 7:30 PM. Public welcome.
J.J.P. Oud, Dutch, born this day 1890. A member of De Stijl and proponent of abstract cubism.

METAL WALLS SEMINAR: 3:30pm -6:30pm, AIA Chapter Office, 622-4938.

Design for terraced housing, J.J.P. Oud.

BOUGHT AT AUCTION: This is the book that Tom Wolfe wrote: From Bauhaus to Our House. This is the book that inspired the critique that Larry Rouch wrote: On: From Bauhaus to Our House. This is the book that inspired the critique that is in Form. This is the lecture that is that critique: Tonight at 8pm, 2237 2nd Ave., \$1.50 at the door. Call 623-6381 for info. See you there!
BANQUET: Architectural Secretaries' Appreciation Banquet. Canal Restaurant, 6 PM. Contact Corlis Perdaens for more info, 682-1133.

DIRECTIONAL MODE: Mark McFadden exhibits his photographs of constructions made for photography only. Through 2/27, Silver Image Gallery, 92 S. Washington, 623-8116.
SEATTLE ART & ARCHITECTURE: Feb. 13: Movie palaces & theaters, 11am-1:30pm, Larry Kreisman, Feb. 14: Anhalt apartments, 1-3pm, Larry Kreisman, Feb. 20: Art Deco, 1-3:30pm, Larry Kreisman, Feb. 27: Mansions of God, 1-3pm. Call 682-4435 for info.
Etienne Louis Boullée, French, born this day 1749.

TV ARCHITECTURE: "The Woodwright's Shop: Log Construction," looks at 3 styles of log structures, KCTS/9, 10:30am. Repeats 2/18, 3pm.
EXHIBIT: 2nd Annual Puppet Festival features shows, films and workshops. Pacific Science Center. Feb. 13-15.
MT. RAINIER DEADLINE: The Silver Image Gallery is sponsoring a competition of photographs of Mt. Rainier. The juried photos will be exhibited March 4 - 27. Call 623-8116 for info.

ROBOT EXHIBIT: features 10 full-sized robots by Clayton Bailey, Professor of Art at California State. Works include a robot dog, insect and secretary. Pacific Science Center. What species these?
EQUIVALENTS GOES LANDSCAPE: Through Feb. 21: Contact prints by Michael Smith and Black & White photos by Charles Pratt. Feb. 25-March 28: Surrealistic hand-colored prints by Gail Skoff and Color photos by John Chang McCurdy. All landscape-related and all at Equivalents Gallery, 1822 Broadway, 322-7765.
Lynda Barry & C.T. Chew @ Rubin/Mardin 2-4pm special event @ 3!

ARTSTORM: Sponsored by Downtown Seattle Development Association, including over 60 performing artists in a variety of downtown locations. February 15-28. Call 623-0340 for more info.
CONFERENCE: "The Craft and Challenge", a conference on architectural writing sponsored by the National Center for Architecture & Urbanism will be held in San Francisco May 1-2. Cost is \$100 if you register before March 1. Contact Wayne Attoe, 2597 Buena Vista Way, Berkeley, 94708, (415) 841-6194.

SOVIET DESIGN: Art Rice, professor with the Dept. of Landscape at the UW, will speak on "Design & Planning in the Soviet Union," 8pm 322 Gould Hall, UW.
COMPETITION: Deadline 2/26 for pre-qualification submissions to the State of Alaska for an Anchorage Office Complex. Development cost estimated at \$90 million; advisor to jury is Vincent Scully. Write: State of Alaska, Contracting & Facilities Mgr., Div. of Gen. Services & Supply, Dept. of Admin., 330 E. 4th Ave., Suite A, Anchorage, AK, 99501, or call Wm. J. King & Assoc., Project Management Consultant. (907) 272-0325.
Christian Selzer, American cabinetmaker, born this day 1749.

UPWARDLY MOBILE: Focal Point Media Center presents its first night of films in the series "Northern Exposures". Tonight's Film genre is Experimental/Personal and includes Patty Quinn's "Upwardly Mobile", a whimsical Architectural narrative focusing on the recent high-rise phenomenon in Seattle. Don't miss this! 7:30 PM, Seattle Art Museum Auditorium at Volunteer Park. 324-5880 for ticket information.
DREAMERS: a new portfolio of photos by Marsha Burns at Glover/Hayes through March 10, 85 Yesler Way, 622-7669.
Louis Comfort Tiffany, American designer, born this day 1848.
Leone Battista Alberti, Italian, born this day 1404. This illegitimate son of a Florentine exile became one of the most important "Renaissance men" and the first great dilettante architect.

ELIZABETH WRIGHT INGRAHAM: director of the Wright-Ingraham Institute for Advanced Study & granddaughter of FLW himself, will speak about the Institute in Colorado. 8pm, 207 Architecture Hall, UW.
AIA RECEPTION: for Home of the Month, at the Grand Central Arcade, call 622-4938 for info.
COLOR & ARCHITECTURE: Lecture titled, "Color & Architecture: The Influence of Landscape & Light," by Bill Haas & Kathleen Flynn, based on the results of their NEA sponsored research project. 8pm, Gould Hall Rm. 322, UW. Call to verify: 543-4180.
We are culturally light years away from the idea of using rooftops as pathways, and can visualize this only in detective films where emergencies arise. - Abitare No. 198, October 1981.

DESIGN AWARDS: Seattle Chapter AIA Energy in Design Awards Program. Call the Chapter office for details, 622-4938.
NW OWNER BUILDER CENTER: Saturday Seminars: Feb. 20: Estimating Costs of Labor and Materials, Feb. 27: Contracting or Managing a Building or Remodel Project, March 6: Earth Shelter (underground) Housing, March 13: Acquiring and Remodeling an Old House. All seminars from 9am to 4pm, \$45 at door; \$35 in advance. Call 447-9929.

NW OWNER BUILDER CENTER: Hands On Workshops: Feb. 27-28: Electrical Wiring, March 6-7: Plumbing Installation, March 13-14: Basic Carpentry, March 20-21: Tile Setting and Kitchen counter installation. Register 2 days before workshop, \$85 fee for both days. Call 447-9929 for info.
Louis Kahn, American, born this day 1901. "If we were to train ourselves to draw as we build, from the bottom up, when we do, stopping our pencil to make a mark at the joints of pouring or erecting, ornament would grow out of our love for the expression of method."

REAL ESTATE: The Northwest Center for Professional Education presents their 2-day workshops on "Leasing Commercial Real Estate." Feb. 24-25 in Portland, March 3-4 in Seattle and March 24-25 at Whistler Mountain, B.C. Contact them at 13555 Bel-Red Road, C-96870, Bellevue, 98009, 746-4173.
It is rather a fascinating theme.
Hendrik Berlage, Dutch, born this day 1856. The details of his buildings are expressive of the ideas Mr. Oud was rebelling against most of his life. (See Feb. 9).

WORKSHOP TRANSCRIPT: The transcript of a one-day intensive workshop on the effect of new investment tax credit for rehabilitating old and historic buildings is now available for \$12.00. The workshop featured the most prominent figures in building rehabilitation in the Pacific Northwest. For more information, or to order phone 624-9635.
SEAW COURSE: Refresher course sponsored by Structural Engineers Assn. of Washington to be held Mon. and Wed. evenings throughout March - helps prepare for the State license exam - write or call Jon Magnusson, 1215 Fourth Ave., Suite 2200, Seattle, 98161 292-1200.

DAZZLE AT THE HENRY!: Don't miss "Color, Color, Color," a lyrical, uplifting exhibit to chase the mid-winter greys away. Second in a three-part series on American abstract art, this show features work by Morris Louis, Sam Francis, Frances Celentano and those technocrats of color and light of the 60's who became "California Cool". At the Henry Art Gallery, U W through March 7.
Sir William Chambers, English, born this day 1776. This student of Blondel became a successful and competent architect in the Palladian style. He was famous for staircases and also did the Pagoda at Kew Gardens.

REM KOOLHAAS: Robson Square Media Center, Vancouver, BC, 6pm. Sponsored by ALCAN and the Vancouver League for Studies in Architecture and the Environment. Plan to arrive early and call to verify: (604) 683-8588.
WALKER AMES LECTURE: Sir Desmond Heap, international authority on land-use planning, will speak on "Land Planning & the Control of Development - Why Have It? Will It Work?" Sponsored by the School of Law, UW, 8pm, Kane Hall 220.
full moon

AIA RECEPTION: for Home of the Month, at the Grand Central Arcade, call 622-4938 for info.
COLOR & ARCHITECTURE: Lecture titled, "Color & Architecture: The Influence of Landscape & Light," by Bill Haas & Kathleen Flynn, based on the results of their NEA sponsored research project. 8pm, Gould Hall Rm. 322, UW. Call to verify: 543-4180.
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SOUTH AMERICA TOUR: Visit South America with an architecture-environmental design tour group. Group leaders are Norman Johnston, Professor of Architecture at UW, and Geri Lucks, specialist in architectural tours. Cost is \$3989, including air fare, hotels, continental breakfasts and 9 other meals. For brochure and detailed information, write: South America 1982, General Travel Service, Geri Lucks, P.O. Box 520, Bellevue, WA 98009. March 13 to April 3.



MARCH

ALBERT KAHN: American, born this day 1869. His work is paradoxical: while

SEATTLE ART & ARCHITECTURE: Mar 6: Terra Cotta buildings, 1-3pm, Roberta Deering, Mar 13: Movie palaces

DEADLINE: March 15 for Innovations in Housing Competition; first prize \$5,000. Call (206) 565-6600 or write Innovations

ARCHITECTURAL GALLERY: The creation of an architectural gallery focusing on the evolution of Seattle's archite-

TERROR: Time to apply for Architectural Licensing Qualifying Exam in June — Deadline is third Monday in April. For info: Department of Licensing, State of Washington, P.O. Box 9649, Olympia, Washington, 98504, 753-3873.

ART AUCTION: Seattle Women in Design 1982 12 x 12 Art Auction. Works on Exhibit at Traver-Sutton Gallery, 12 to 5 PM, March 2-4. Auction will be March 12 at ACT Theater. Call 322-2777 for time.

factory design (mostly for automobile manufacturers) his designs for other buildings lapsed into the eclectic ornamentation popular in America at the turn of the century. You can see his work in Seattle: Federal Center South, 4735 E. Marginal Way S.

Tom Wolfe, American, born this day 1931. "I think that Tom Wolfe speaks for himself."

... and so we were flat out like a lizard drinking.

28

Augustus Charles Pugin, English, born this day 1812.

1

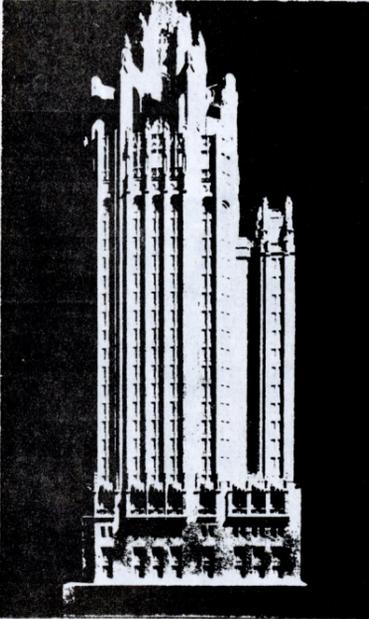
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Raymond Hood, prize-winning entry for Chicago Tribune Competition, 1922

One thing struck my unskilled eye

14

COMING UP IN MAY

A four-star, two-day conference — "Streets as Public Property: Opportunities for Public/Private Interaction." Sponsored by the Center for Planning & Design, UW, it will include workshops and lectures by anthropologist Amos Rapoport, historian Leonardo Benevolo, planner Donald Appleyard and urban designer David Crane. Belgian architect Lucien Kroll is rumored to attend as well.

The topic of the conference will be the STREET: Streets as Open Space, Street Networks, Streets for Shopping, The Real Estate of the Street Environment, Street Design, Art Rights over Streets, Streets for Linking Communities and Alleys, and Pedestrian Streets. Look for more information on this important event in the April/May issue of ARCADE.

Also watch for: An Interview with Fred Koetter, A Report on the new School of Architecture in Portland, Weather Reports, and Much More!

ANNUAL MEETING: Society of Architectural Historians. March 27-28 in San Francisco. Call 625-4501 for agenda of talks and tours.

KINSEYS NORTHWEST: 29 vintage photographs by Darius Kinsey depicting the wilderness of the Pacific Northwest at the turn of the century and the growth of the region's logging industry. Whatcom Museum of History and Art, 121 Prospect St., Bellingham, through 3/28.

EXHIBIT: Black & White photos by Susan Beckman through April 17 at Glover/Hayes, 85 Yesler Way, 622-7669.

9

STRUCTURAL ENGINEERS: Your State licensing exam is scheduled for April 15 & 17 — contact the Board of Registration for Professional Engineers, Box 9649, Olympia, 98504, 753-6966 for info. (application deadline was Jan. 16).

TILES: The Factory of Visual Arts presents a tile-making workshop March 15 and March 19 taught by Vicki Halper, 10am - 4pm each day. There will be a one-day demonstration March 20 also. Call for info 632-8177.

Hector Guimard, French, born this day 1867. Best known for iron work at Metro entries in Paris.

10

11

12

13

Today we see much building, perhaps more construction than has ever been seen, and almost no architecture. Architecture seems to be confined to drawings and hope. Can this essentially wordless art — that is, this art that lies just beyond the reach of words — negotiate the barriers of its present circumstance? Should this situation result in apathy on the part of architects? This uncertainty was saluted by Louis Sullivan, when in the last decade of his life he was told of the destruction of one of his buildings. "If you live long enough, you'll see all of your buildings destroyed. After all, it is only the IDEA that really counts! from the Alphabetical City, Steven Holl.

EXHIBIT: Assemblages by H. Ramsey, Barbara Buranyi, R. Allen Jensen, Tom Foolery, and Bill Whipple, also tempora work by William Cumming and watercolors by Nancy Johnson through April 4 at the Foster White Gallery, 311½ Occidental S., 622-2833.

CONFERENCE: Breakthroughs in Design Firm Automation, Exchange '82. This seminar deals with computers in design firms. Houston Texas, March 18 and 19. For more info contact Richard C. Vendola at (617) 326-4103.

17

St. Patrick's Day

Claude Nicolas Ledoux, French, born this day 1736. A contemporary of Boullée's (see Feb. 12), he saw more projects realized but was perhaps less influential. "In their work the amalgam of type as origins, type as characteristic form of a classified species, and type as symbolic mark was held together, however tenuously, perhaps for the last time." — The Idea of Type: The Transformation of the Academic Ideal, 1750-1830 - Anthony Vidler.



Newton's Cenotaph, Etienne Boullée, 1784.

Sir Edwin Landseer Lutens, English, born this day 1869. "Architecture is building with wit."

Raymond Hood, American, born this day 1881. A true American, we know him as "Mr. Skyscraper."

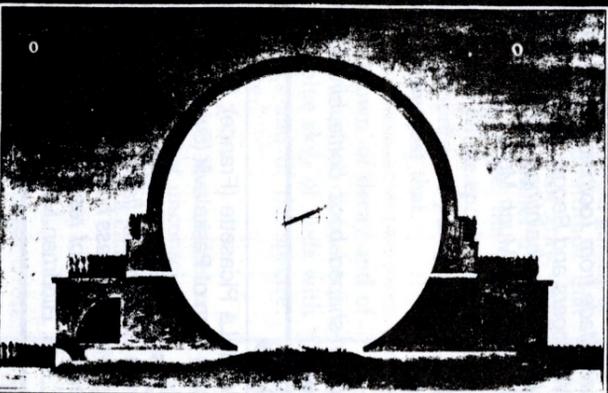
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ART IN AMERICA: Washington Collections, continues at the Henry. This exhibit, focusing on the narrative painting, is subtitled, "The Urban Vernacular." This year's exhibition series exploits the cultural wealth of Washington state collections of art. At the Henry Gallery, University of Washington, through April 25.

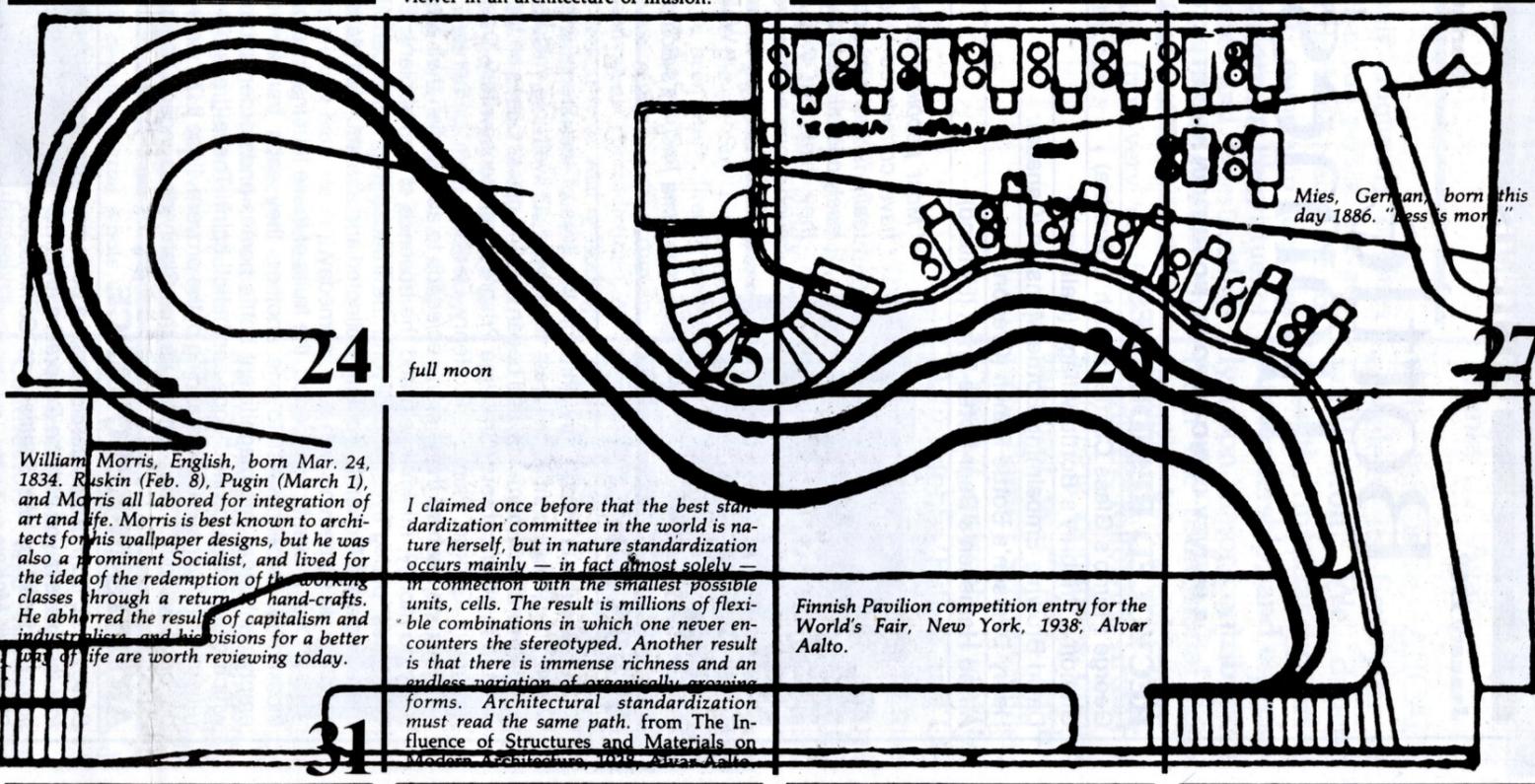
William Morris, English, born Mar. 24, 1834. Ruskin (Feb. 8), Pugin (March 1), and Morris all labored for integration of art and life. Morris is best known to architects for his wallpaper designs, but he was also a prominent Socialist, and lived for the idea of the redemption of the working classes through a return to hand-crafts. He abhorred the results of capitalism and industrialization, and his visions for a better way of life are worth reviewing today.

30

31



23



full moon

Mies, German, born this day 1886. "Less is more."

Finnish Pavilion competition entry for the World's Fair, New York, 1938; Alvar Aalto.

I claimed once before that the best standardization committee in the world is nature herself, but in nature standardization occurs mainly — in fact almost solely — in connection with the smallest possible units, cells. The result is millions of flexible combinations in which one never encounters the stereotyped. Another result is that there is immense richness and an endless variation of organically growing forms. Architectural standardization must read the same path. from The Influence of Structures and Materials on Modern Architecture, 1938, Alvar Aalto

Modern Architecture, 1938, Alvar Aalto

CONTEST: "Shamrocks and Flaming Locks" will be conducted in conjunction with the "Blarney Bash." The Science Center is looking for Seattle's best looking heads of red hair. If you're a redhead (or always wanted to be one!) contact Scott Janzen at the Pacific Science Center for more information.

Andre LeNotre, French landscape architect, born this day 1613. He designed the gardens at Vaux-le-Vicomte for Fouquet which caused Fouquet to be jailed by Louis XIV as he was so jealous of their beauty. Thus Le Notre became the chief gardener at Versailles.

FUNdraiser: "Blarney Bash" will be a pre-St. Patrick's Day celebration and will include Irish music, dance, food, imported beer tasting and entertainment by Wayne Cody (of KIRO Sports fame) and the Comedy All-Stars, 7:30 P.M. to 12 P.M., March 13. Call Pacific Science Center for more information.

HOME SHOW: The annual event, held in the Kingdom. You really should go ONCE. See the dailies for info. Mar 13-31 Karl Friedrich Schinkel, Prussian, born this day 1781. "His approach was highly architectonic, that is to say he was — for all his use of stylistic elements — a pure geometrician like Ledoux." — Furneaux Jordan.



The Suburban Hotels, Innocenzo Sabbatini. Photo courtesy of architect.

Figura decorativa nella cappella Sistina, Michelangelo.

See Naples, and die.

Michelangelo, Italian, born this day 1475.

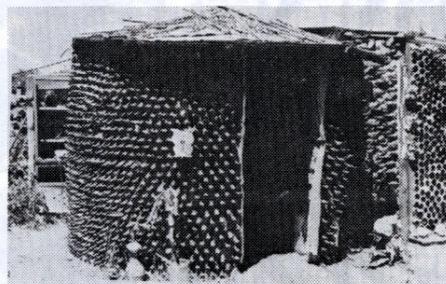


Bottle Homes and Gardens

A SURVEY OF NO-DEPOSIT NO-RETURN ARCHITECTURE

RECYCLED RESIDENCES

George Plumb's Glass Castle (British Columbia)	2
Grandma Prisbrey's Bottle Village (California)	4
David Brown's Embalming Bottle Mansion (Canada)	7
Henry Derksen's Bottle Ranch (Oregon)	12
Alfred Heineken's Beer-Bottle-Brick (Holland)	16



"Most people appear never to have considered what a house really is and are actually needlessly poor all their lives because they think that they must have such a one as their neighbors."
—Henry David Thoreau, Walden, 1852.

Grandma Prisbrey's Bottle Village

GLASS HOUSES

20

A curious thread runs through the lives of the people who made these wonderful, translucent structures: they were all well into middle-age, lived in isolated rural environments, and began building glass houses on the eve of retirement from other careers (Grandma Prisbrey from housewifery, David Brown as a mortician, George Plumb and Henry Derksen from carpentry). This cultural twilight zone enabled these *grand eclectics* to accomplish their projects with virtually no money, minimal help and the absence of formal plans. Out of sight of The Jones' prying eyes, and beyond the truncated arm of local building codes, these backyard Alchemists quietly collected and accumulated glass with a vague notion to do something with it . . . someday.

Over a twenty year period, the fruits of these four inspired builders' labors blossomed. Unbeknownst to one another, they each transformed discarded, empty containers into magnificent bottle homes and gardens: luminous shrines which celebrate a divine "cope-aesthetic" spirit. These grassroot glass houses reflect an indigenous understanding of the proverb, "use it up, wear it out, make it do, or do without." They remind us that Clarity does indeed begin at Home.

ARTISTS-IN-RESONANCE

22

Bottle music from "The Glassblowers," a video portrait that plays havoc with the Decorative Arts tradition, produced by the Seattle Arts Commission. Photo: Wit McKay.



CANNED ENVIRONMENTS

26



The Eiffel Tower Made from Toothpicks Inside a Bottle; Pickled Portraits of Will Rogers and Reggie Jackson Done in Fruit and Vegetables; Bottled Sandpaintings of Polynesian Landscapes at Dawn and Dusk; Plus Much More.

America log cabin-shaped booz bottle, circa 1860. Photo: The Corning Museum.

SHARD CATHEDRALS

37

Broken Glass Wonders of the World: La Picasette (France); Big Stubby (Australia); Watts Tower (USA); The Giant Glass Man of Paskalavik (Sweden). And Much More!

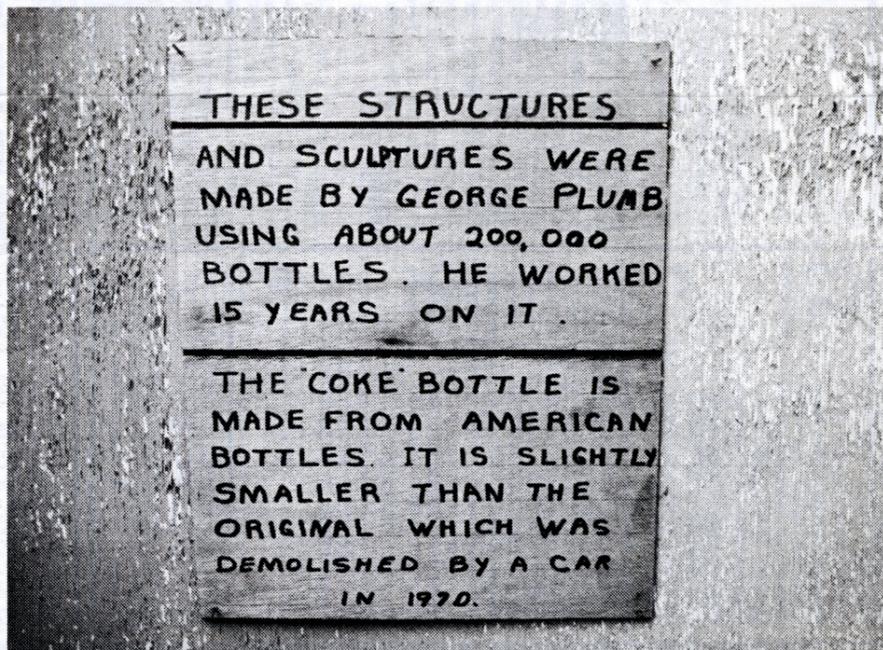
"To see a glass house in your dreams foretells likely embarrassment from listening to flattery. For a young woman to dream she is living in a glass house emphasizes coming trouble and the threatened loss of reputation."
—G. Hindman Miller, 10,000 Dreams Interpreted

BOTTOMS UP DEPT.

44

Research for "Bottle Homes and Gardens" has been funded in part by grants from the University of California at Los Angeles, the National Endowment for the Arts, the Fulbright Commission and and/or Gallery. Special thanks to Buster Simpson, Clair Colquitt, Alfred Heineken, Susans Einstein and Skinner and to the following authors for their excellent books on grassroots architecture: Seymour Rosen, *In Celebration of Ourselves*, California Living Books, 1979; Jan Wampler, *On Their Own*, Schenkman Publishing Company, 1977; Martin Pawley, *Garbage Housing*, The Architectural Press, 1975; and *Natives and Visionaries*, compiled by the Walker Art Center, Minneapolis. The quotations from Grandma Prisbrey were recorded during an interview at The Bottle Village, August 16, 1975.

"Imagine a city iridescent by day, luminous by night, imperishable! Buildings, shimmering fabrics, woven of rich glass; glass all clear or part opaque and part clear, patterned in color or stamped to harmonize with the metal tracery that is to hold it all together . . . Such a city would clean itself in the rain, and would know no fire alarms; nor any glooms."
—Frank Lloyd Wright, *Architectural Record*, 1928

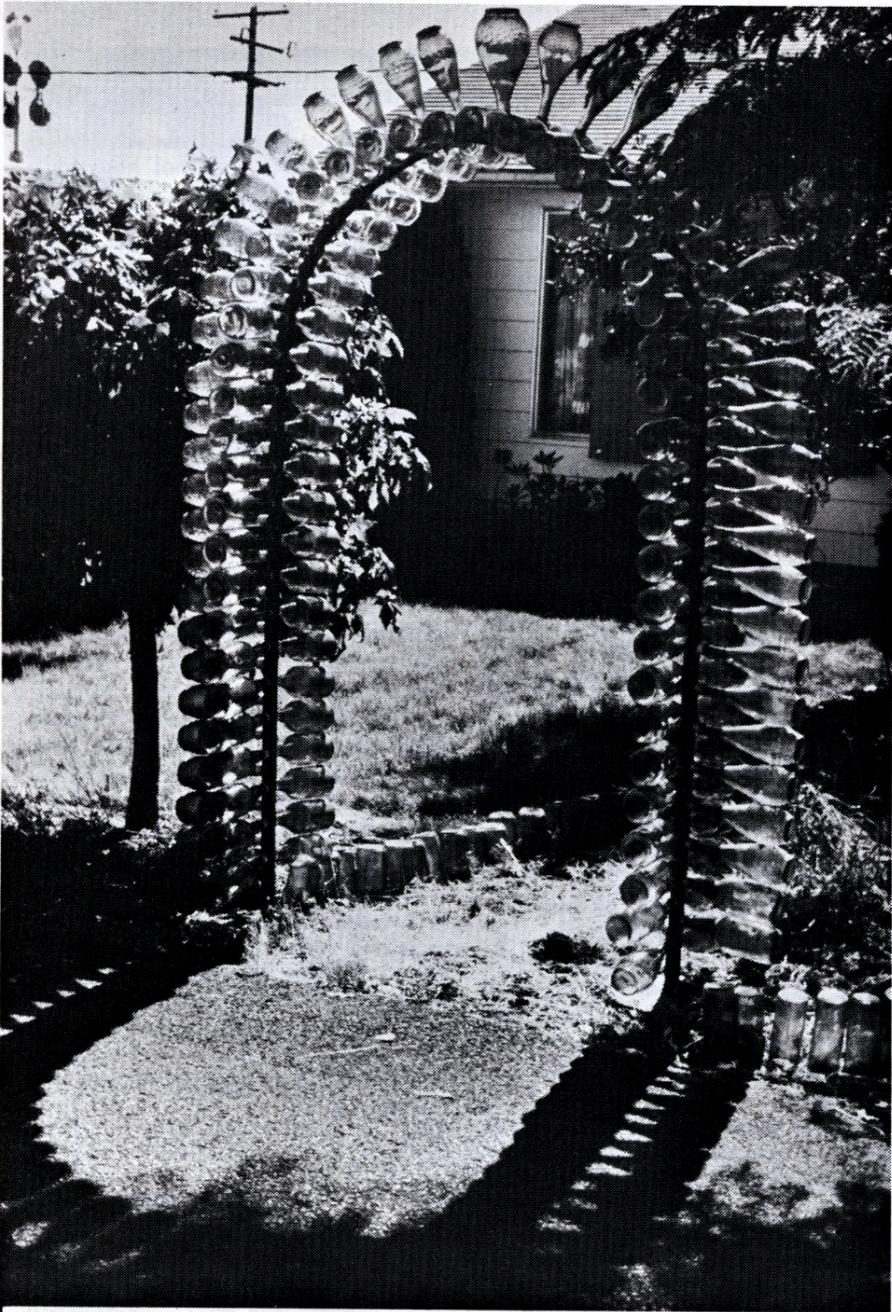


Giant coke bottle by George Plumb, Vancouver Island, B.C. Mr. Plumb's Glass Castle, shown also below right, features a Sistine Bottle Ceiling, a luxurious Guest Bottle Room (with visitor's names and addresses filed and corked), and a majestic serpentine bottle wall.



"I'd rather have a bottle in front of me than a frontal lobotomy."
Photo: Vitagraph and Warner Bros. Pictures.

—Steve Allen



The Oregon Bottle Ranch's Chianti Arch de Triomphe, built by Henry Derksen as the gateway to his Glass Open Door Chapel, a 50th wedding anniversary present to his wife.

The Bottle Village

"Here's looking at you, kid," crooned Grandma Prisbrey to the author during a 1975 visit to her Bottle Village. If Freud had been a devotee of the semiotics of glass architecture he would have had his hands full with Tessa Prisbrey's constructions. Her Roundhouse, pictured on the previous page, with its unique "necks-out" projections, began as a home for Grandma's numerous collections: 16,000 pencils, 5,000 dolls, 1,000 Noxema bottles, 500 license plates, 100 TV sets . . . and more. The Bottle Village has since grown into thirteen houses surrounded by a 500' long bottle-fence, all on a 45' x 275' lot.

"I'm not re-tired," Grandma tells visitors, "I'm just *real tired*." At 86, and recovering from a recent stroke, her energy still bubbles forth like just-popped champagne. "Why did I build the Bottle Village? Well, my second husband drunk himself away when I was sixty, and I had to figure out *something* to do with all those bottles."

Note: On March 1, 1981, The Bottle Village was sold at public auction, despite the fact that it is now a registered California State Historic Landmark. It is now threatened with destruction by its new owner, a condominium developer. For information on how you can help save this landmark, write Preserve The Bottle Village, Box 571, Simi Valley, CA. 93065.

**WoBo (World Bottle system)
Heineken Beer-Bottle-Brick**

While on vacation in 1960, Alfred Heineken, then in his late 30s, and head of the Amsterdam brewery that bears his predecessors' names, visited the island of Curacao in the Caribbean. He was appalled at how the island was littered with empty Heineken bottles.

In Holland, every Dutch Heineken bottle made an average of thirty round-trips from factory to consumer. However, all bottles exported to Curacao made only one trip. They found their final resting place where their contents were consumed, and became valueless in all but their disposal problem. In this way, the ten largest breweries of the world still dispose of more than a hundred billion bottles each year.

As a result of his visit to Curacao, Alfred Heineken conceived the idea that was to culminate three years later in the WoBo: the first mass-production container ever designed from the outset for secondary use as a building component. WoBo, or the World Bottle system, would use the economics of bottle production merely as a carrier for a recycled use as a brick. Dutch architect John Habraken was hired by Heineken to design this beer-bottle-brick, which would "make the shell of the egg as valuable as the egg itself."

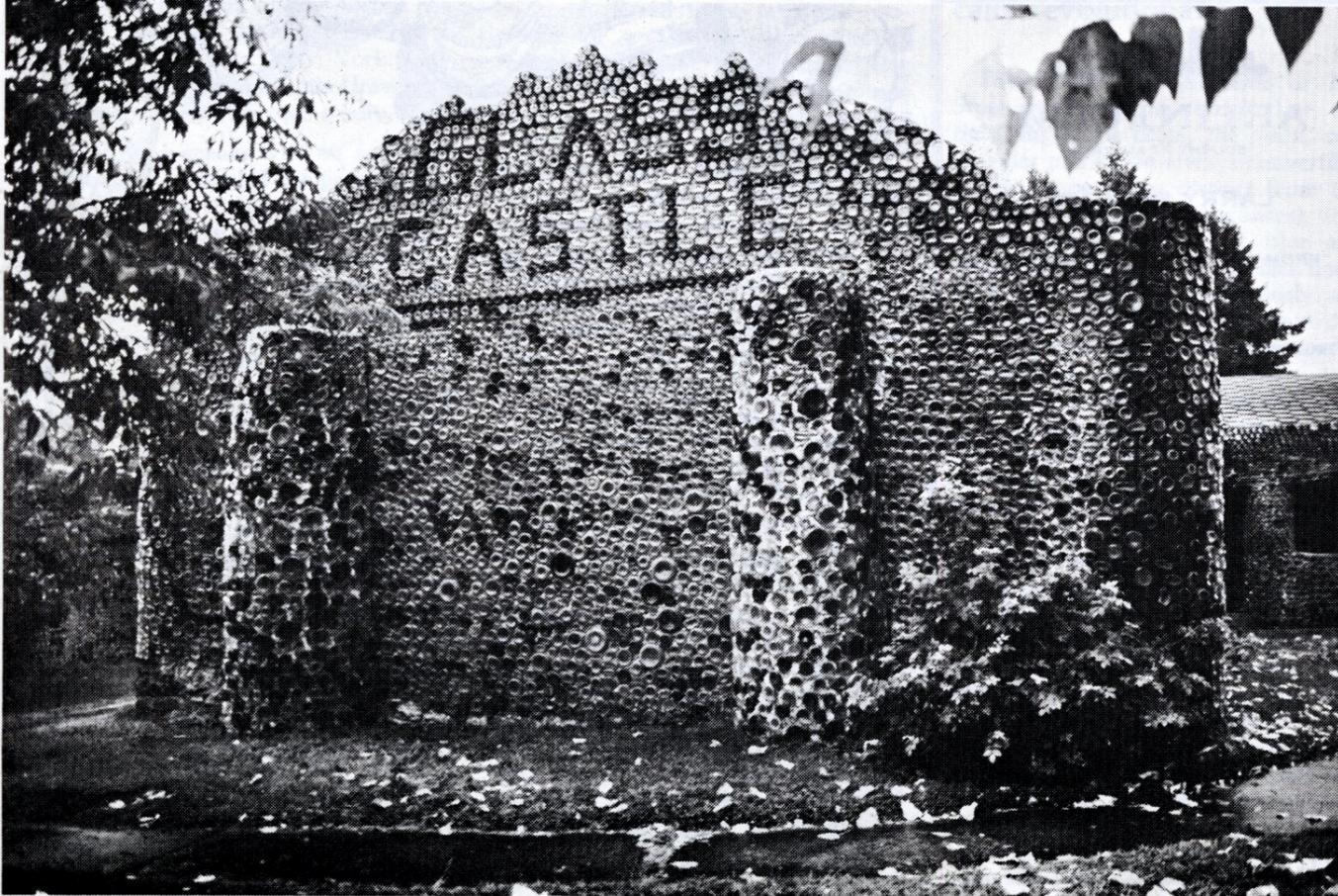
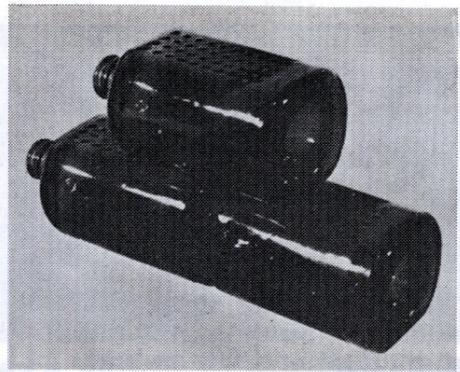
Once in construction, the WoBo bottle resembled the traditional timber joints of a log cabin. Laid horizontally, the neck of one bottle fits neatly into the recess of the base of the next. A sand-cement-silicone mortar was used for bonding.

However, what Heineken did not take into account was resistance from both the glass and building industries. Even his own marketing people were skeptical about tampering with the appearance of a product so well known in its then-present form. They felt that to do so would risk irretrievable damage to Heineken's reputation and profits. This, coupled with building codes, which have no provisions for dealing with bottles other than as non-loading ornamental glass blocks, further undermined the WoBo Project before it got off the ground.

Nonetheless, 100,000 beer-bottle-bricks were produced in 1965. They now gather dust in a Rotterdam warehouse as mute testimony to an idea whose time has yet to come.

The energy problems of the late 20th Century and the high solar potential of beer-bottle-bricks makes this an idea whose time will hopefully arrive soon. The solar possibilities, for beer-bottle-bricks to be used in combination with eutectic salts and/or photo-voltaic chips, are enormous. Yet the question remains: when will the glass and building industries have the vision to recognize the value of putting a glass Lego-type block/bottle-brick into production? Is anyone at Rainier, Olympia or Henry Weinhard listening?

Photo by Alfred Heineken



Simi Valley
Calif

Dear friend!
Received the glass safe on sunday and many thanks. I keep it in the house because I'm afraid some one will steal it. I hope you can react like as I am a poor writer after having my stroke but am getting along fine now. I got a pair of wooden shoes from Holland the same day I got your glass and I thank you again.
By the way
Prisbrey

This collection of No-Deposit No-Return (Bottle) Architecture began nearly a decade ago as a resource material for Seattle artist Richard Posner's architectural stained glass work. The survey featured above is an excerpt from Posner's book in progress of the same name. All photographs by the author unless noted otherwise.

SUPER, AND VERY REAL

PJL Brown

In December Peter Miller Books brought to the Seattle A.I.A. display area reproductions of fifty renderings by Frank Lloyd Wright. Very seductive they were, and remarkably cohesive in vision, execution and verisimilitude. The exhibition as a whole was in marked contrast to the avant-garde drawings by architects shown in November at the Erica Williams/Anne Johnson Gallery Arcade, Dec/Jan 81/82. Seeing the two shows so close together (and after rather a dearth) provokes one to comparison and speculation.

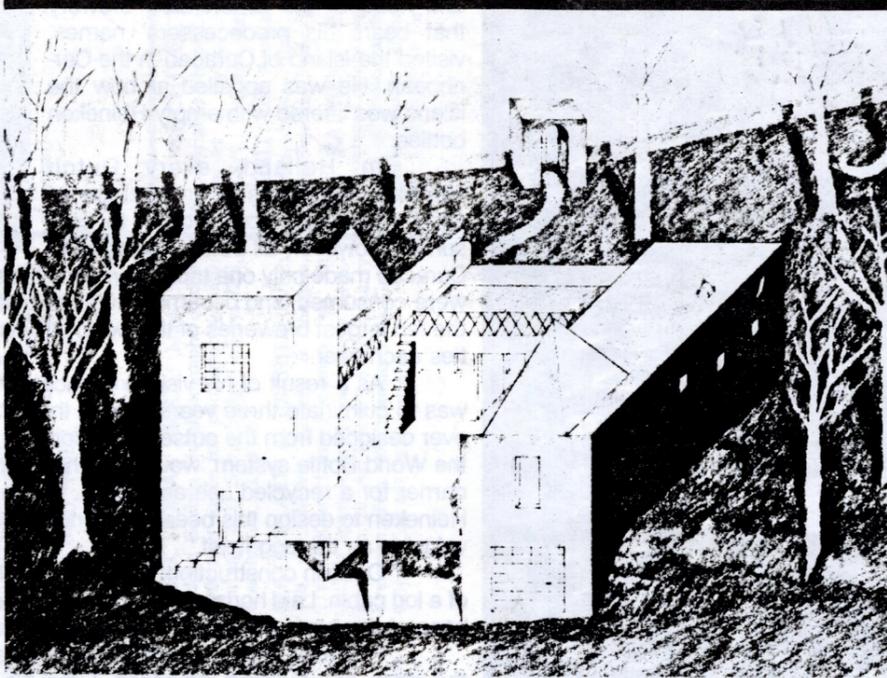
The F.L.W. prints are all depictions of buildings: tangible, real, understandable — you need not understand the ideals to visualize the outcome, for it is before you. The works are not visionary. They are statements rather than manifestos. They are reminiscent of the Representationalist paintings which preceded them.

In many ways the Williams/Johnson drawings could be called abstractionist: evocative but unrecognizable forms, distilled essences, intellectual. And if you think of the idealistic yet rather rigid antecedents of abstractionism in painting, it seems that these visions in architecture have been engendered by similar circumstances. The Abstractionist painter used form devoid of setting to evoke emotion — so did these five architects. Only a few of the depictions could have been built; for the most part what is shown is ideals.

If the above conjoining has validity, one could say that lately architectural drawings follow the trends set by painting. But as the transmutations are not exact, there are always twists and nuances — the stuff of visions, past and future. Less than a year ago in New York, many galleries were showing Super-realist paintings. In painting, the movement has now been around for some while. Is Super-realism the next step for gallery architecture? What forms will it take, and what will be the twists and nuances?

PJL Brown practices with an architectural firm in Seattle.

STEVEN HOLL . . . continued from page 1



The Metz House, 1980.

The Metz House, designed in 1980 for a densely wooded site on Staten Island, is an attempt to create an urban building as an island in the forest. Although presently a project, the land has been purchased, and construction of this studio/residence is anticipated. An intriguing aspect of this project is that many of the creative tensions which have been resolved by the Architect were not imposed by him, as is his wont, but were actually an integral part of the building program furnished by the clients. The owners are both artists whose media and environmental requirements are drastically different. He is a sculptor who works in black concrete, and who hates natural light, plants and cats. She is a painter who produces floral paintings and who loves natural light, plants and cats. Beyond the studio requirements are the additional requests for a kitchen/eating space, a reflection room, and a bedroom for their daughter who desires privacy. No formalized "living" area is to be provided.

Holl has resolved these conflicting requirements in his design for a U-shaped structure oriented to a ravine across an "introspective" courtyard. The husband's studio is located below the grade in the one leg adjacent to a grotto that underlies the court. The wife's studio is located in the opposite leg and is illuminated by a light monitor which is also the ramp/stair to the

"reflection room" above. The drawings of this project reflect Holl's fascination with correct geometries — squares and golden sections, primary forms and fundamental plan making. These are extremely evocative drawings, and one hopes that this project will possess their power when built.

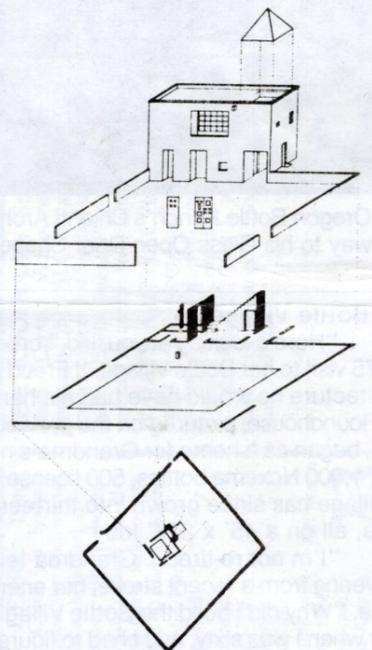
The last project presented, the Pool House in Scarsdale, is the only one which has been built and can therefore illuminate the relationship between Steven Holl's drawings and his realized work. Fortunately for the architect, the project was extremely well built, and it is a testament to his tenacity as well as his art.

This project addresses the nominal requirements for a pool house and studio space flanking an existing swimming pool while creating a "place" within an ill defined, suburban tract. Discovering the remnants of stone walls which surrounded but did not psychologically enclose the site, Holl created an operational metaphor of "wall within walls." The pool house therefore becomes part of a system of walls which defines the court and encloses the pool. The pool house is detailed as abstractly as possible in stucco and marble, in order to be perceived as a "thickened wall." Fenestration and portal openings have been organized in a straightforward fashion, reinforcing pragmatic circulation and view axes, and recording the

vernal equinox. The pool house has been finely detailed and constructed as a "real building" and it is encouraging to note the close correspondence between evocative conceptual drawings and the Kodachrome reality. This is no small task considering its suburban milieu.

When Steven Holl has mentioned Hybrid Buildings previously in *The Alphabetical City*, he has described essentially mixed-use buildings, where the variation in use, or reuse, becomes the transformational factor. After viewing his recent work, it is apparent that he himself is working within the realm of Hybrid Architecture. His working method appears to consist of putting together two or three primary ideas which are tested against circumstance and carefully tuned with geometric precision to create new and (surprisingly enough) appropriate architectural solutions. When he fails, he fails from incongruity, i.e., our inability to believe in or care about his

fundamental marriage of ideas. When he succeeds, however, as he does with increased frequency, he allows us to peer through architectural lenses which have always existed but which have never been focused in this way. We are able to see new architectural turf and are anxious to investigate further.



The Pool House in Scarsdale.

Edward Weinstein graduated with Steven Holl from the University of Washington. He practices in Seattle.

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