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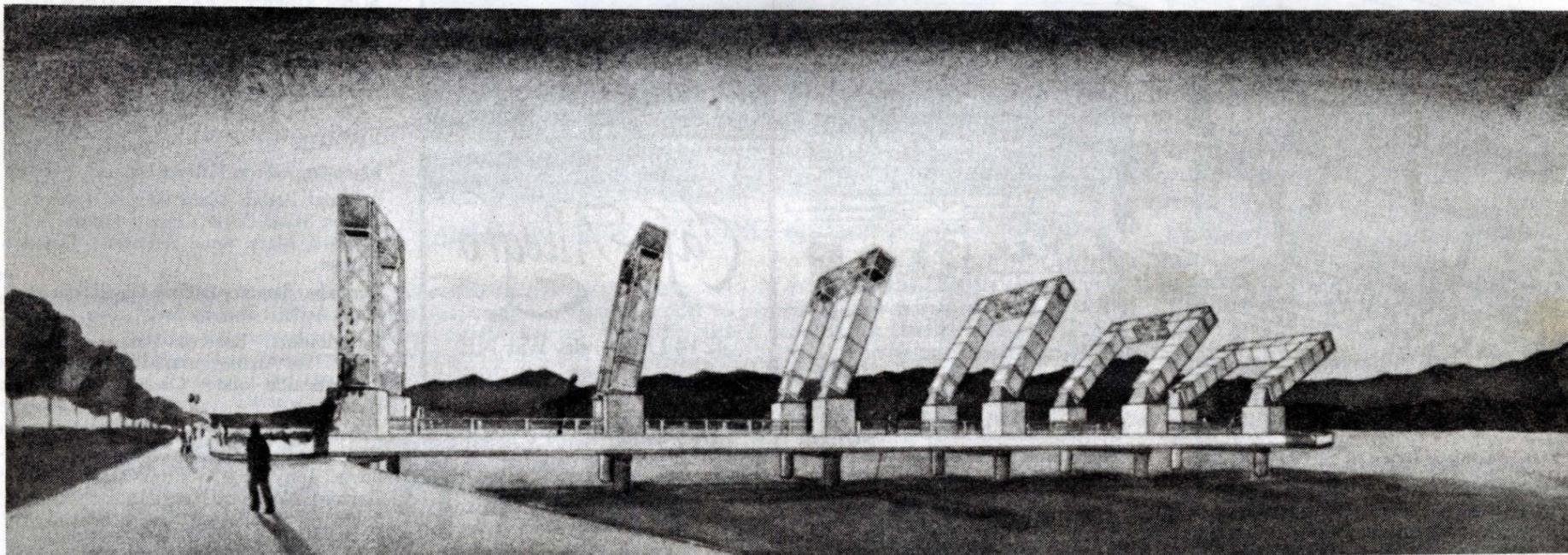
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December 1982/January 1983

Two Dollars



SPEAKS TO ITSELF: Geordie Selkirk. (This entry and two others were stolen from the Pike Place Market Atrium on November 15. BLUEPRINT is offering a \$100 reward for information leading to their recovery.)

New York By and By

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

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

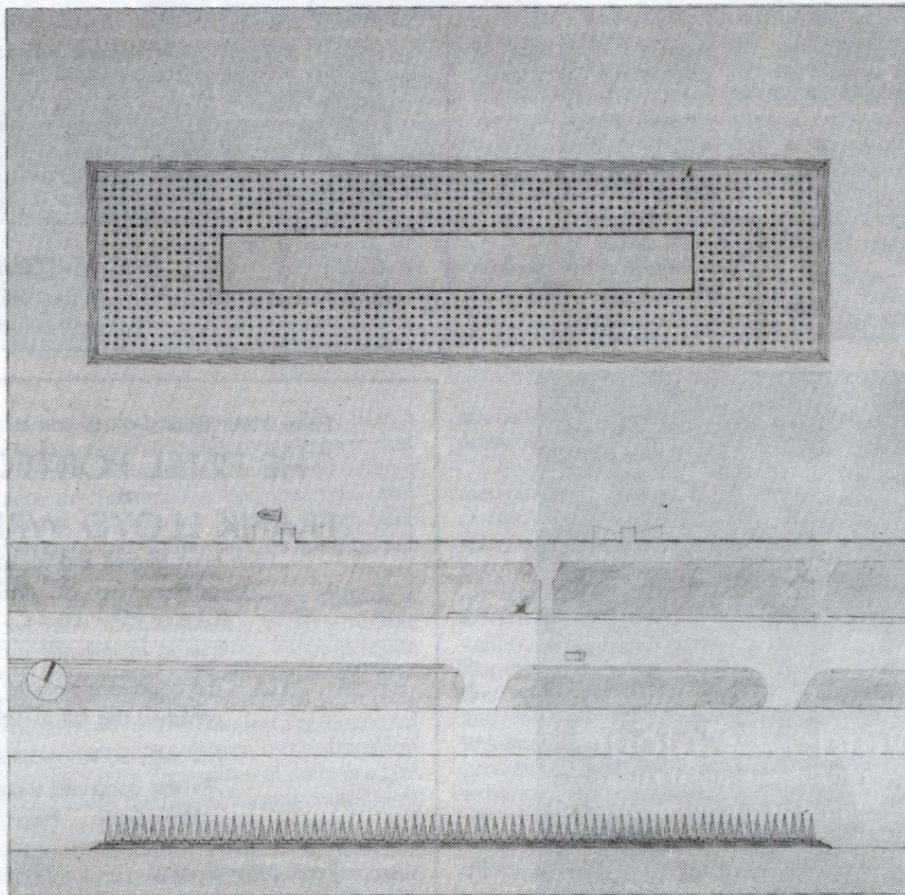
The nature of monuments is an unanswered question of our time. The wide variety of ideas among the thirty-five competition entries is indicative of the lack of consensus in approach to monument and memorial problems. Chew said the entries "illustrated our society's confusion about the nature of monuments"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

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

closely to the city center, making the site "useful" for visitors, and avoiding solutions which required only static viewing.

Chew added Feasibility, Meaning, and Human Use Quotient to the program's stated criteria of Conceptual Strength, Cultural Significance, and Clarity of Expression. Chew praised the valuable ideas presented by almost every individual entry. He selected fifteen stand-out examples for individual comment. Selection of a winner was difficult, since no single entry was

A FLOATING BARGE: "The barge is 800 feet long and 200 feet wide, the size of a New York City block, which honors the pioneers' intentions to be New York 'by and by.'" Alice Mueller and Dale Peterson, New York.



strong in all categories of evaluation. Meaning and Chew's desire to judge "as though we would really build the thing" were the significant factors in singling out the winner.

Of the fifteen finalists, many were highly successful as works of art without being meaningful solutions to the problem. However much Chew enjoyed these works as art objects, he defined his role as juror in broader terms than the artistic preferences of a well-known artist. At the other pole

were entries heavy on practical solutions without addressing the thematic or monumental aspects of the problem.

Chew singled out five entries for special commendation in the following categories: Grandiose Award, Chicago Exposition & Palace of Fine Arts Award, Humorous Award, Human Use Quotient Award, and the Heightened Experience Award.

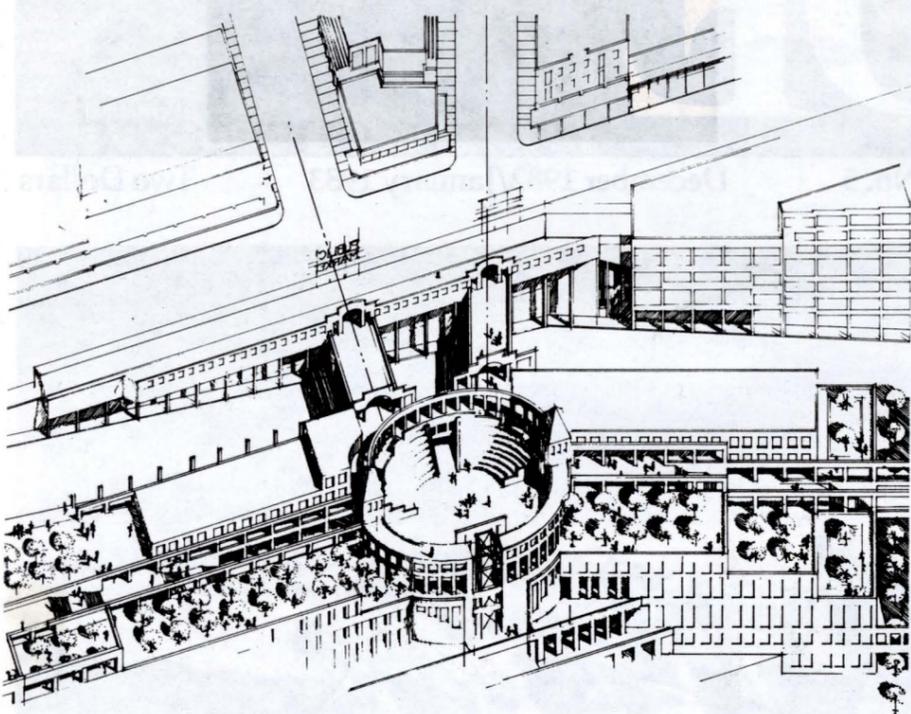
The Grand Prize went to *SEATTLE ON THE HALF SHELL* by John H. and Lydia S. Aldredge of Triaggio Design. The controversial selection, graphically weak and poorly developed, nevertheless attracted Chew in other ways. The entry features a large model of Seattle and Puget Sound under a tensile structure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

Chew was immediately struck with the notion of walking around in a model of the city. He felt bringing the model to the site was the most elegant solution of many attempts to connect the site with the current city image as expressed by the large city center. And Chew believes the scheme will "work," if built, and would have an "attracting" quality. He envisions busloads of children being brought to re-experience part of their everyday life on a new level by walking through the model of their city. *SEATTLE ON THE HALF SHELL* captured C.T. Chew's imagination, \$250.00 cash, and a bottle of champagne. Chew, who has been elaborating on the scheme in his head (while ignoring the Gods), would like to see it refined and built.

DLS

... continued on back page.

A Letter



To the Editor:

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

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

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

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

Pine and Stewart Streets both focus views towards the water. The amphitheater in our project does coincide with the implied axes of these two streets. The axes, however, are only partially responsible for the amphitheater's placement. PC-1 has a major bend in the middle. If a grid system perpendicular to Western Avenue is established at first the north end and then the south end of the site, a major conflict will occur in the center. The circular geometry of the amphitheater is one method of resolving the conflict. Thus the amphitheater develops a simultaneous internal/external logic. As an internal device, it allows the building to turn the corner, to become a hinge point. As an external device, it coincides with the implied axes from Stewart and Pine Streets towards the water. In fact, Sparling seems to have entirely missed the notion of sequence and procession from the Market

across to PC-1 and down to the water. That is to say: an opportunity to suggest a physical connection from the city to the water. The amphitheater could be an event in the procession; in what other city in the world could one enjoy a concert while watching Elliott Bay?

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

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

Finally, although we hate to quibble, we have two more points to make. First, we don't think the interior street in our project would detract from Western. Our street is a narrow, alley-like space; it relates to the more private, internal order of the site. Second, the bridges from the main arcade across to the amphitheater are not as superfluous as Sparling may think. The bridges initiate a sequence and procession from the Market to the waterfront, recalling that critical relationship between city and water that we mentioned earlier.

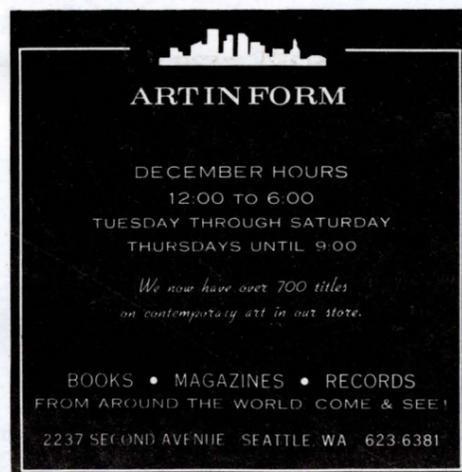
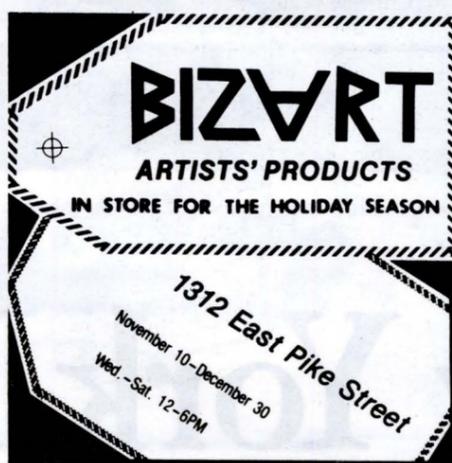
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HOG SCRAPERS AND LOCKING PUZZLES

Beauty Reconsidered

PART ONE: TOWARD A DEFINITION OF BEAUTY

To celebrate birthdays, holidays, and special occasions our family likes to have a private dinner by candlelight. The domed envelope of light focuses us inward and for a while defines the limits of our world. This ceremonial practice is enriched by our family collection of candleholders. My favorite holder is an early American design called the "hog scraper" because the sharp, disk-like base was commonly used to scrape bristles off a freshly slaughtered hog. To me this traditional design is especially beautiful in the way it links two entirely different functions, working its way into a deeper niche within the fabric of pioneer life.

Most all of us would agree that the ability to fit more than one role is efficient. Certainly it is functionally desirable that our designs respond to the many pragmatic, economic, social, and cultural demands placed upon them. Christopher Alexander, in his classic *Notes on the Synthesis of Form*, described the ability of a form to fill the many roles within its context as "goodness of fit." But what is this goodness of fit to Beauty? Is it "pleasure objectified"? For as we all know deep in our hearts, Beauty is the ultimate aspiration of our work. It is the goal which lifts our efforts above a mechanistic pursuit of functional efficiency.

I suppose that Beauty can be defined in many ways, but we need an operational definition that is useful to us as designers. This linking of disparate roles, this goodness of fit, is a part of Beauty, and I would like to offer some heuristic clues that show how this is so.

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

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

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

The early 20th century bungalow or craftsman cottage represents the same fit in the development of our own American culture. It was responsive to changing sociological and technological innovations and incorporated design ideas from both high style architect-designed prototypes (The Gamble House by Greene and Greene, for example) and mass-culture imagery. The rise of the urban middle class resulted in the demand for smaller, more economical housing. The plan of the house opened up as the Victorian lifestyle relaxed, and a new integration of exterior and interior space was achieved through the use of porches, patios, and the picture window. The exterior-interior integration was strengthened by the rugged, informal im-

agery of the California lifestyle and the vacation home.

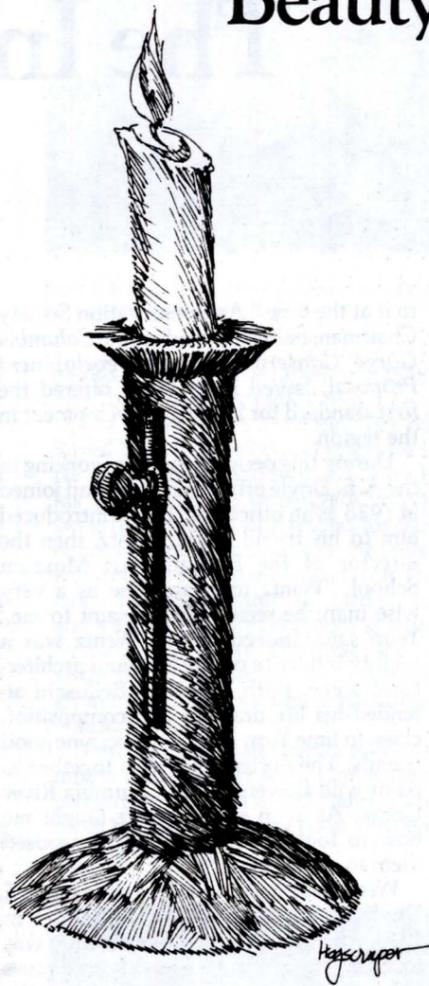
The result of this was a house type that, in the words of Russell Lynes, "had more to do with how Americans live today than any other building that has gone even remotely by the name of architecture in our history." And as David Gebhard notes, the combination of rustic romanticism and enterprising ingenuity reflected the values and aspirations of our culture at that time. The assimilation of innovation, response to changing context, and evocative imagery resulted in a clear conceptual and stylistic expression which affects nearly all of us with powerful "home" associations. This I would define as Beauty.

Similarly, our most revered architectural monuments display this multivarieted fit. I would bet that every undergraduate in architectural school attends at least three lectures on the Robie House, each with a different point of view. One might extoll the house's spatial and aesthetic qualities. Another might examine its use of sun-screening, lighting, and functional relationships, while the third would be on its role in linking prairie imagery and frontier attitudes with the growing trend of suburban lifestyle. This interconnection of attributes is characteristic of our most admired structures, from the Pantheon to the Royal Crescent at Bath to Albert Kahn's factories.

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

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

In architecture there is another reason, arising from the design process itself, that an "integrationist" approach can result in more meaningful, and thus more pleasing, designs. It is because the careful integration of design parameters typically leads not to a schismatic solution, but to a more coherent design concept. This statement can best be substantiated by our own individual design experience. I am sure all of us can recall the critical point in our most satisfying design work. It happens when all of the project's requirements seem to be pulling in opposite directions. Just when no solution appears workable, out pops a concept, usually crudely scratched out on a scrap of tracing paper, that makes it all work. Not only does the concept solve the problems, but it points a direction to the design's organization and overall character. For the designer the experience is magic, like the first time, as a kid, you find the key to a Chinese locking puzzle. The puzzle's wooden surface may be a smooth cube, but inside there is an intricate structure of interlocking pieces upon which the cube's form is based. Of course it doesn't always work like this idealized scenario, but when they happen, these conceptual moments are special. No wonder nostalgic designers keep those precious scraps of tracing paper long after the color renderings have faded.



PART TWO: IMPLICATIONS FOR A DESIGN APPROACH

In the sixties and early seventies there was a great emphasis on rationalizing the design process, looking for analytical methods to synthesize more humane designs from diverse functional, social, and environmental requirements. This "scientific" approach failed, I feel, in its inability to recognize the essential role of creative magic in design. Try as we might, all the analysis couldn't arrange the puzzle pieces as a cube. There was no magic, no Beauty.

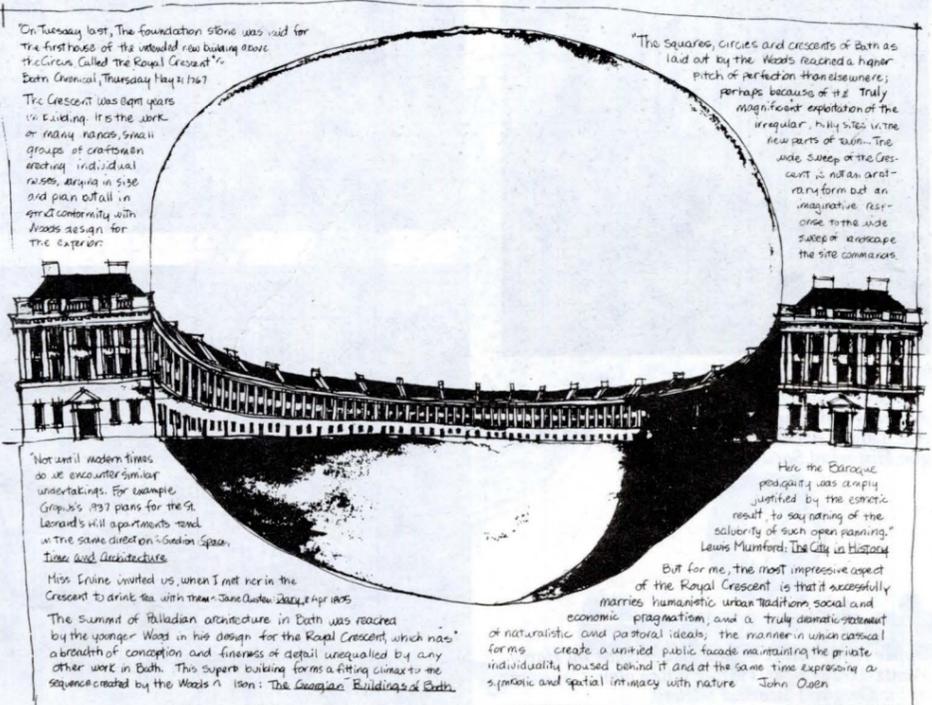
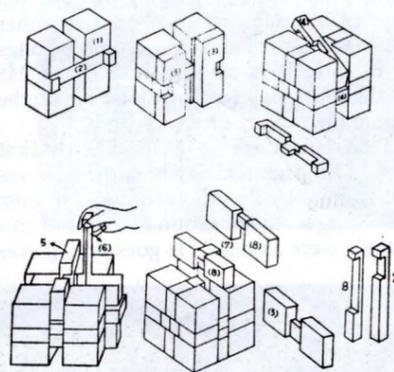
Perhaps as a backlash to the rationalists, design theorists turned to more sensual concerns. Soon, in magazine articles, student projects, and seminars, discussions about better housing, innovative institutional buildings, and socially responsive communities were replaced by expositions on multivalent coding, formal typologies, and metaphorical allusions. The Post-Modernists may be trying to bring an artistic element back into architecture, but their overall impact has been to focus design theory on stylistic superficialities at the expense of more comprehensive design concerns.

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

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

The above discussion suggests an "integrationist" approach to design. The theoretical approach does not advocate a wholesale return to the analytical method, nor does it embrace contextualism as an end in itself. Rather it is a return to a design process in which architectural forms evolve from a responsive consideration of functional interrelationships, technological opportunities, contextual influences, and artistic expressions. This ideology is a cornerstone of most modern architectural theories. Louis Sullivan expressed it well in his essay, "The Tall Office Building Artistically Considered":

... continued on page 11.



JOHN YEON

The Influence of the Region

Two Portland architects, John Yeon and Pietro Belluschi, are often given credit for creating the Northwest Regional Style. They both strived to produce architecture appropriate to the region, and they succeeded, each in his own way. They were good friends and rivals while working in the Portland office of A. E. Doyle and Associates, Architects, in the early 1930's.

Both are now in their late seventies. Belluschi is often in the spotlight, granting interviews and giving lectures. Yeon, however, is a very quiet man, far less flamboyant. Belluschi's many public appearances tend to make people more aware of his association with the Northwest Style. But Yeon's contributions are of equal or greater importance.

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

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

to it at the time." As Conservation Society Chairman, he helped produce the *Columbia Gorge Conservation and Development Proposal*, issued in 1937. It offered the first standard for highway development in the region.

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

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

Yeon remembers the feeling when he first looked through the bay windows. "I was taken aback by the whole feeling. The mist was rising from the ground. The land and cottage were as one." He goes on, "It was

sided with spruce boards that appeared silvery in the misty landscape. A wide overhang or apron to the roof was supported by 2x4's that formed two little squares at the corners of the house. Inside, oil lamps provided light. There was a conscious lack of furniture."

Wentz was interested in the entire composition of house and site. His ideas were interpreted by Doyle in 1916, and they were shared by Yeon when he first saw it in 1928. The cottage was a retreat for Doyle and Wentz and later for Yeon and Belluschi. Here Yeon developed his thoughts about the relationship of architecture and nature, urged on by his artist friend Harry Wentz. The cottage provided the inspiration for the development of indigenous architecture in Portland in the 30's and 40's.

If the Wentz cottage is regarded as the progenitor of the Northwest Style, the Watzek house, built in 1937, is considered a monument of the Northwest Style. The commission was given to the A. E. Doyle office under the condition that John Yeon be put in charge. "Would you like to see it?" Yeon said to me. He pointed to one of the watercolors on the way to the door. "Harry Wentz painted this in 1928."

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

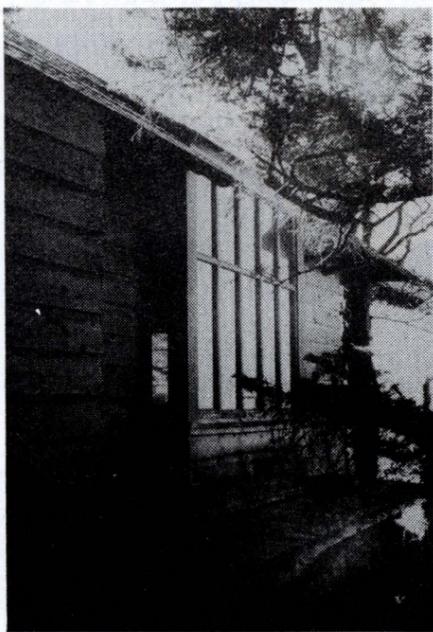
I knew that Yeon never attended architecture school. I guessed at the reason why. He had developed a definite opinion on design at an early age. The school approach

of the 1920's concentrated on Beaux-Arts architecture, and I knew this was not for him. The years away from school gave him more time to become acquainted with the Oregon countryside. He studied the regional vernacular and was fascinated with the roof shapes and contrasting colors of barns and grain elevators.

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

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

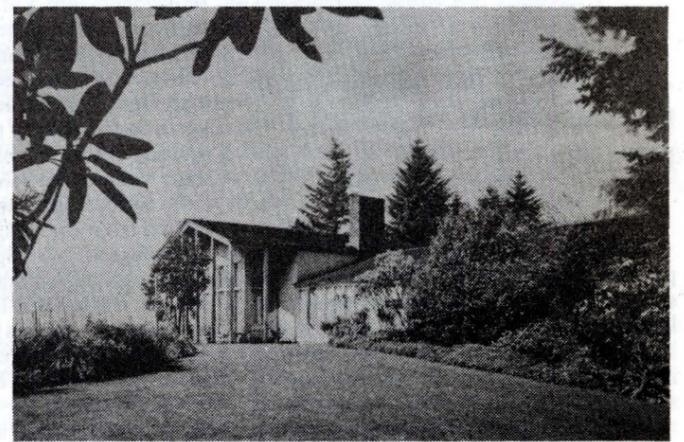
The exterior detailing is exquisite. Flush rough-sawn fir siding is made to look clean with no hard edges or overlaps. This is in sharp contrast to the inside, where Yeon used smooth-grained, dark, traditional paneling. These inside spaces are individually connected with no hint of an open plan. The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



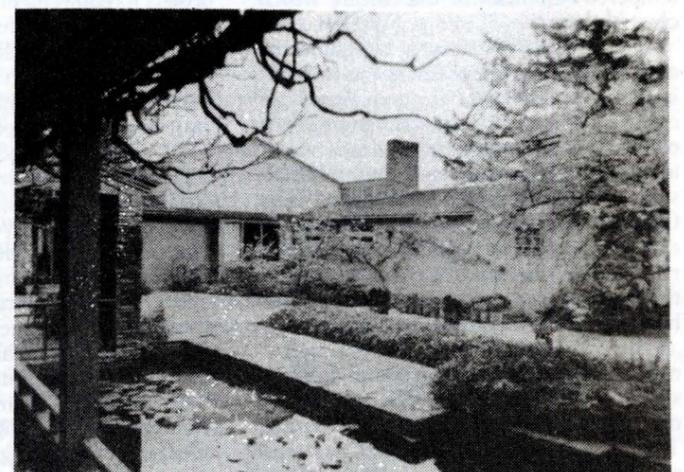
Above, Wentz Studio, Neahkahnie, Oregon, 1916. A. E. Doyle, Architect. Photo courtesy of the Oregon Historical Society.



Upper right, Wentz Studio. Watercolor by Harry Wentz. Lower right, Watzek house plan. Courtesy of the Oregon Historical Society.



Above, Watzek house, looking southwest. Below, Watzek house, court.





Watzek house, 1936. 1061 Skyline Blvd., Portland. Entrance drive looking to Mt. Hood. Photo courtesy of the Oregon Historical Society.

a great deal, especially the Frank estate." Brookman was a Portland architect whose work ranged from 1910 to 1940. The Frank estate, designed in 1924, is one example of his grand traditional designs. The house is on axis with Mt. Hood, and the grounds are beautifully landscaped.

With estate architecture in mind, Yeon designed the Watzek house to be a formal design. The simple, straightforward, symmetrical, post and beam construction suggests a modern version of classical architecture. This is appropriate for the wealthy, conservative Portland community of which Yeon is a member.

The influence of the Wentz cottage and regional concerns restrain the house exterior. The courtyard, incorporation of views, and use of native plants throughout the grounds contribute to a house that accepts the land around it as a part of itself. The landscaping does not just serve as support space for the architecture; it is an integral part of the design. Yeon's knowledge of plants was unmatched by other Oregon architects. The placement of native ferns, trilliums, vine maples, and other plants testify to his fervent desire to meld the house with the colors and textures of garden areas. The courtyard, inspired by the Orient, allowed Yeon to use fragile non-native plants as a serene counterpoint to the magnificent east view of Mt. Hood and native greenery.

John Yeon did not reject the influences on his life. He was well aware of three things: his family ties in a conservative Portland community, the Wentz cottage, and the remarkable Oregon region. The Watzek house incorporates all of these influences.

We drove back to his house. He offered some information about it. "I designed it in 1939 for the Jorgensons and purchased it shortly after World War II. I was interested in the concept of a 'minimal' house, because the Watzek house was so large and costly.

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

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

The house is painted a soft green color. "I felt that houses in a dense forest often look gloomy when painted brown and shocking when painted white," Yeon said. "So I worked with soft greens and blues. The colors are similar to a grain elevator I once noticed on a trip through the countryside."

I stepped through the front door for the second time. The living and dining room is one large space. Yeon utilized the open plan, because this was to be a small house, unlike the Watzek. He covered the walls with light wood flooring strips.

Yeon showed me photos of some of his other houses. Designed in the 1940's and 50's, they can be described as "palace" or "barn" styles. Each has its own special relationship to the land. The Shaw and Swan houses, respectively, offer good examples of the two styles. The Shaw house sits on a magnificent piece of land. In Yeon's opinion, only a traditional "palace" design would make it seem part of the site; otherwise the site would dominate. Yeon used the modular system in a classical way to draw attention to the house. Like the Frank estate, the Shaw house is formal and appropriate for its site. The Swan house, however, does not compete with the land. The house

blends in with its secluded and hilly site. The "barn" label is a good one.

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

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

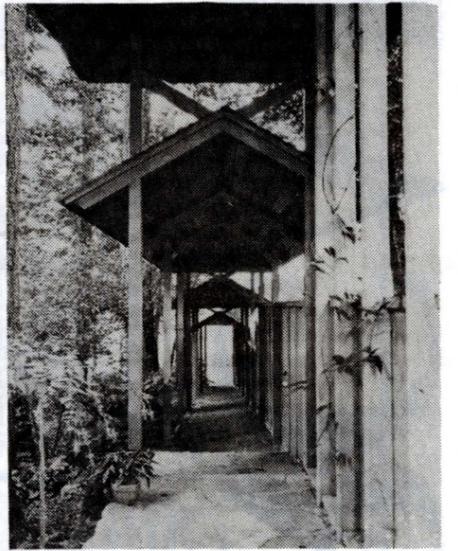
I thanked him for spending time with me. On my way out the door, he left me with this: "When I was young, I truly believed in a regional architecture. But you have to will it, you have to deliberately do it." Yeon consciously used his experiences and concerns to honor the land with his designs. He succeeded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

Andrew H. Salkin

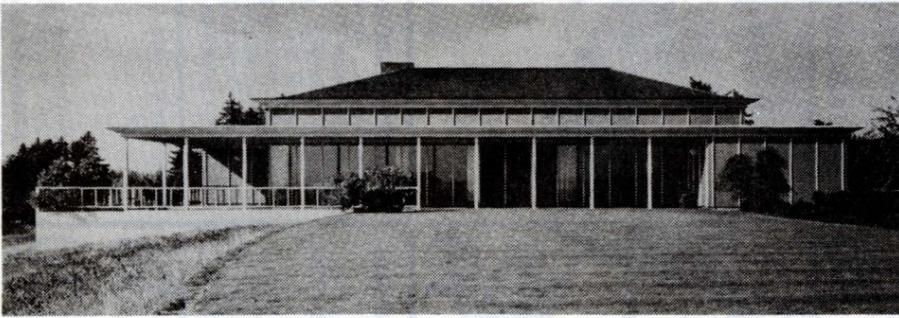
Andy Salkin is a recent graduate of the University of Washington Master of Architecture program.



Jorgenson house, vent window and modular construction.



Jorgenson house entry portico, 4035 SW 70th Street, 1939.



Above, Shaw house, 1950. Below, Swan house, 4646 SW Fairview, Portland. Photo courtesy of the Oregon Historical Society.



This is heavy.



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



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Gelateria
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First & Yesler in the heart of Pioneer Square
Tel. 621-0000

DECEMBER ARCADE JANUARY



<p>S</p> <p>KIRKLAND HISTORIC COMMISSION Home Tour, 11 AM-7 PM. Tour begins at the Louis B. Marsh Mansion. 827-7194.</p> <p>SEATTLE BRASS ENSEMBLE PERFORMS at the finale of Cornish Week. Cornish Theater, 8 PM, \$2.50. Call 323-1400 for info on this and other Cornish events.</p> <p>PILCHUCK GLASS, JEWELRY BY KIFF Slemons, and Jeff Mandenberg's metal sculpture are at Traver/Sutton Gallery through December 24.</p> <p style="text-align: right;">5</p>	<p>M</p> <p>GINGERBREAD HOUSES ON DISPLAY at Seattle Art Museum, Volunteer Park through December 11. Includes a pure chocolate Sagrada Familia.</p> <p>ARTHUR ERICKSON AND HIS WORK will be featured tomorrow night at 11:08 PM on the KCTS Channel 9 series <i>Cinema B.C.</i> (12/7).</p> <p style="text-align: right;">6</p>	<p>W</p> <p>CORNISH INSTITUTE CELEBRATES ITS 68th year in Seattle with Cornish Week. Free performances and exhibits abound. Nov. 30 - Dec. 5.</p> <p>First drive-in gas station opened in Pittsburgh, 1913</p> <p>"ENERGY EFFICIENCY IN DESIGN" Seminar at Seattle A.I.A., sponsored by the Energy Committee. "This is without a doubt the least expensive (\$135) and most comprehensive energy workshop you will ever attend." 3 days. Call 622-4938.</p> <p>Yamasaki 1912</p> <p style="text-align: right;">1</p>	<p>T</p> <p>OPENS TODAY AND CONTINUES through December 30 at Cerulean Blue Gallery: Blue Yule Show and Sale which features the work of fourteen NW artists.</p> <p>ALCAN LECTURE: RECENT WORK OF Raymond Moriyama and Toshima; lecture given by Moriyama, Robson Square Media Centre, Vancouver, B.C., 6 PM. Call the Vancouver League for info at 604-683-8588.</p> <p>ANDY OSTHEIMER SHOWS NEW sculpture at Linda Farris Gallery through December 31.</p> <p style="text-align: right;">2</p>	<p>F</p> <p>"CELEBRITIES CELEBRATE" WILL BE A gala affair to benefit the Pacific Northwest Ballet at the Design Center Northwest. Call 762-1200 for info.</p> <p>AND/OR PRESENTS SUPER-8 EXPERIMENTAL films by national and local artists. 8 PM at 913 East Pine. \$2 admission. 324-5880.</p> <p>MONTHLY MEETING OF THE SEATTLE Chapter of the Architectural Secretaries Association. 6 PM at the home of Paula Cunningham Nixon. Call Marilyn Jarminger for reservations, 587-5340.</p> <p style="text-align: right;">3</p>	<p>S</p> <p>Gae Aulenti 1927</p> <p>MOUNT BAKER HOME TOUR, 10 AM-5 PM. Tour begins at the Mount Baker Community Club, 2811 Mount Rainier Drive South. 752-5738.</p> <p>DESIGNER CAKE COMPETITION: ENTER your creation in the Seattle Design Association's Christmas Competition at the Stone Press Gallery, 8 PM-12 PM. 322-2777.</p> <p>ART AUCTION BENEFITS THE CENTER on Contemporary Art at 7:00 PM in the Washington Park Building. Call 624-6394.</p> <p>John Portman 1924</p> <p style="text-align: right;">4</p>
<p>S</p> <p>DRAWINGS OF IMAGINARY ARCHITECTURE and 3-D models by Danish architect Ernst Lohse are exhibited at the Philippe Bonnafont Gallery in San Francisco through December 31.</p> <p>KATE WADE SHOWS NEW PAINTINGS at Davidson Gallery through December 24.</p> <p style="text-align: right;">12</p>	<p>M</p> <p>COMPETITION: INTERNATIONAL Competition for the Creation of New Office Furniture. Open to all designers; entry deadline is December 29, 1982. Concours Mobilier, Commissariat General du Concours, Pavillon de Marsan, 107 rue de Rivoli, 75001 Paris, France.</p> <p>ARCHITECTURAL LICENSING PROFESSIONAL Exam.</p> <p style="text-align: right;">13</p>	<p>W</p> <p>EXHIBITED THROUGH DECEMBER IN the rotunda of the Suzzallo Library at UW are "Views of Logging Camps in Washington, Oregon and British Columbia," photographs by Clark Kinsey, dating 1914-1945.</p> <p>JO-ANNE BIRNIE DANZKER, A CURATOR from the Vancouver Art Gallery, speaks on contemporary trends in art. UW Architecture Hall, 7:30 PM. Call the Center on Contemporary Art for info, 624-6394.</p> <p>Bernini 1598</p> <p style="text-align: right;">7</p>	<p>T</p> <p>CONTINUING AT THE EQUIVALENTS Gallery through December 12: Christopher James does fine lines, enameled colors, and pools and Jane Tuckerman shows B/W prints of China.</p> <p>"WORKS ON PAPER" BY LYNDA BARRY, Linda Beaumont, Lauren Ewing, Andrew Keating, James Surls, and William Wiley at Rubin/Mardin through December 24.</p> <p style="text-align: right;">8</p>	<p>F</p> <p>"FINANCIAL MANAGEMENT FOR ARCHITECTS," an A.I.A. training lab to encourage profitability. Call 202/626-7357.</p> <p>REMODELING IS ONGOING AT THE Portland A.I.A. at 615 SW Park Street in anticipation of a new space, gallery, and bookstore.</p> <p>Adolf Loos 1870</p> <p style="text-align: right;">10</p>	<p>S</p> <p>AND/OR PRESENTS NEW ANIMATION. 8 PM at 913 East Pine. \$2 admission. 324-5880.</p> <p>"SCANDINAVIAN PRINTMAKING" through December 31 at the Tacoma Art Museum.</p> <p>John D. Rockefeller, Jr. donates United Nations site, 1946</p> <p style="text-align: right;">11</p>
<p>S</p> <p>ON EXHIBIT THROUGH APRIL 17 AT the UBC Museum of Anthropology, Vancouver, "SENSIBILITIES: Unexpected Harmonies in Multi-cultural Aesthetics." Call for hours 604/228-2759.</p> <p>"FRANK LLOYD WRIGHT DRAWINGS, Portfolio III, The Concluding Volume," are exhibited through December 31 at the A.I.A. office and jointly sponsored by the Chapter and Peter Miller Books. Also featured are travel sketches by Roger Bailey.</p> <p style="text-align: right;">19</p>	<p>M</p> <p>New York's Broadway becomes first electrically-lit street, 1880</p> <p>DON'T MISS CHRISTMAS SHOPPING at Bizart, 1312 E. Pike Street.</p> <p style="text-align: right;">20</p>	<p>W</p> <p>AND/OR PRESENTS A LECTURE BY art critic Jeff Perrone, formerly of the <i>Soho News</i>. 8 PM at 913 East Pine. 324-5880.</p> <p>COMPETITION: AMERICAN GAS Association Passive Solar Design Competition requests designs with passive solar concepts and gas space-heating in residential structures. Register by December 17, 1982. Passive Solar Design Awards, Room 1002, American Gas, 1515 Wilson Blvd., Arlington, VA 22209.</p> <p>Joseph Hoffman 1870</p> <p>Oscar Niemeyer 1907</p> <p>Gustav Eiffel 1832</p> <p style="text-align: right;">14</p>	<p>T</p> <p>OPENING AT THE EQUIVALENTS Gallery are B/W photographs of Rome and Roman architecture by Scottish photographer Robert MacPherson, with paintings and drawings based on MacPherson's work by San Francisco architect Keith Wilson.</p> <p>DRAWINGS BY BERNARD MAYBECK are featured in a Christmas exhibition at Philippe Bonnafont Gallery, San Francisco, through December 31.</p> <p>Beethoven 1770</p> <p>(genius of thawed architecture)</p> <p style="text-align: right;">16</p>	<p>F</p> <p>SEATTLE A.I.A. CHAPTER HONOR Awards entries due. Call 622-4938.</p> <p>Orville and Wilbur get off, 1903</p> <p style="text-align: right;">17</p>	<p>S</p> <p>"THROUGH THE LOOKING GLASS," an exhibit from the museum of holography in New York, displaying 3-dimensional laser-made images. Pacific Science Center, Seattle Center, Dec. 18-Feb. 6.</p> <p>THE PORT OF SEATTLE VIEWING PIER is now open, with 3 periscopes for watching container operations. At Pier 48, west side of Pioneer Square.</p> <p>Paul Klee 1879</p> <p style="text-align: right;">18</p>
<p>S</p> <p>SCIENCE CIRCUS '82, A WEEK-LONG science and activity extravaganza. all exhibits and films for the price of admission. At Pacific Science Center, Seattle Center, all week.</p> <p style="text-align: right;">25</p>	<p>M</p> <p>"SPECIAL WINDOW TREATMENTS," A product information meeting sponsored by Washington State Construction Products Manufacturers Council. Contact Lou Novak. 451-8940.</p> <p>Chewing gum was patented, 1869</p> <p style="text-align: right;">21</p>	<p>W</p> <p>"CHRISTMAS AROUND THE WORLD" features music, dancing, and exhibits through December 31 at the Museum of History and Industry.</p> <p style="text-align: right;">22</p>	<p>T</p> <p>"THE REHABILITATION OF HISTORIC Buildings," a course sponsored by the College of Architecture and Urban Planning, will be held January 4 - March 15, 1983, at the University of Washington. Call 206/543-9233.</p> <p>COMPETITION: P/A THIRD ANNUAL International Furniture Competition</p> <p style="text-align: right;">23</p>	<p>F</p> <p>RARE RUSSIAN ICONS ARE EXHIBITED through December 31 at the Erica Williams/Anne Johnson Gallery.</p> <p>THE LEONARDO SHOW CONTINUES at UW's Henry Gallery through January 16.</p> <p style="text-align: right;">24</p>	<p>S</p> <p>"Peace on earth, goodwill toward men."</p> <p>Paul Revere 1735</p> <p style="text-align: right;">25</p>



Mao Tse-Tung 1893

26

HISTORIC SEATTLE SPEAKERS BU-
reau: Speakers are available to talk to
groups about Historic Seattle and its pro-
jects with a 20-30 minute slide show. Call
622-6952.

27

BARRY MOSER'S WOOD ENGRAVINGS
which illustrate the Pennyroyal Press edi-
tion of *Alice in Wonderland* are exhibited
at Carolyn Staley Fine Prints through Janu-
ary 11.

28

Joseph Escherick 1914

29

Opening of the Paris Opera House,
1875

30

THE SEATTLE ART MUSEUM'S WINTER
Film Series features films by Frank Capra
and begins tonight. Call 447-4710 for info.

FOSTER/WHITE GALLERY FEATURES
its Tenth Anniversary Exhibition of "Func-
tional Art," through January 23.

"**THE CHRISTIAN ART OF AN AFRI-**
can Nation" exhibited January 6 - Febru-
ary 6 at the Tacoma Art Museum.

31



Our best to you in 1983.

1

DAVID STREATFIELD, PROFESSOR OF
Landscape Architecture, will teach a course
called "Urban Architecture: the Old, the
New and the Downtown" on 10 Thursdays
from noon till 1 PM, beginning Jan. 20, at
the Meeting Place in the Pike Place Mar-
ket. Fee is \$38. Call UW Continuing Ed for
more info, 543-2590.

2

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

D.W. Griffith 1875

EXHIBITED THROUGH JANUARY 16 AT
the Portland Center for the Visual Arts are
drawings/paintings by Philip Zimmerman
and stained glass work by Richard Posner,
artiste who was seen in print in the Febru-
ary, 1982 ARCADE, "Bottle Homes and
Gardens."

4

Sir Isaac Newton 1642

"**VOLUMES OF PAPER," AN EXHIBIT OF**
cut-and-assemble paper model buildings,
by Falken Forshaw. Co-sponsored by Peter
Miller Books and Seattle Chapter A.I.A.
At the A.I.A. Chapter Office, 1911 First
Avenue.

LINDA FARRIS WILL BE FEATURED IN
an article in the February issue of *Working*
Woman magazine, focusing on the growth
and success of the Linda Farris Gallery and
the owner's personality and style.

Richard Nixon 1913

9

EXHIBITION OF WORK BY VIOLA FREY
features large figurative ceramic sculpture
using polychrome glazes through February
13 at the Charles Scott Gallery in Van-
couver, B.C. Call 604/687-2345 for hours.

SECOND ANNUAL SCI-FI FESTIVAL,
hosting a variety of classic science-fiction
films, special planetarium shows, and other
events. Pacific Science Center, Seattle Cen-
ter, Jan. 15-16.

GEORGE McMATH, FAIA WILL SPEAK
on the work of his grandfather A.E. Doyle
and his contribution to neoclassical Port-
land architecture at the Portland A.I.A.'s
monthly meeting. Call 503-223-8757.

Gunnar Birkerts 1925

16

17

National Clean Off
Your Desk Day

18

Paul Cezanne 1839

19

20

23 Manet 1832

24

"**5000 YEARS OF FACES" TRACES THE**
history of the face in Ancient, Medieval,
Renaissance and Modern painting, sculp-
ture, prints, and manuscript illumination.
Opens today at the Bellevue Art Museum.

FDR 1882

30

SEATTLE CHAPTER A.I.A. HONOR
Awards will be held January 20-21. At press
time, plans are to invite, as jurors, John
Johansen of New York, Thomas Beebe of
Chicago, and George Hooper of Denver.
The tentative schedule includes a reception,
a presentation of the jurors' work with a
crit session at UW, and a lecture by Johansen
at UW on Thursday. For more information
call the A.I.A. in mid-January, 622-4938.

25

ALCAN LECTURE: HENRY COBB ON
"Tall Buildings." Robson Square Media
Centre, Vancouver, B.C., 6 PM. Call the
Vancouver League for info at 604/683-
8588.

APRIL GREIMAN, GRAPHIC DESIGNER
from Los Angeles, speaks on her work and
process. 7:30 PM. Presented by the Seattle
Design Association, 322-2777.

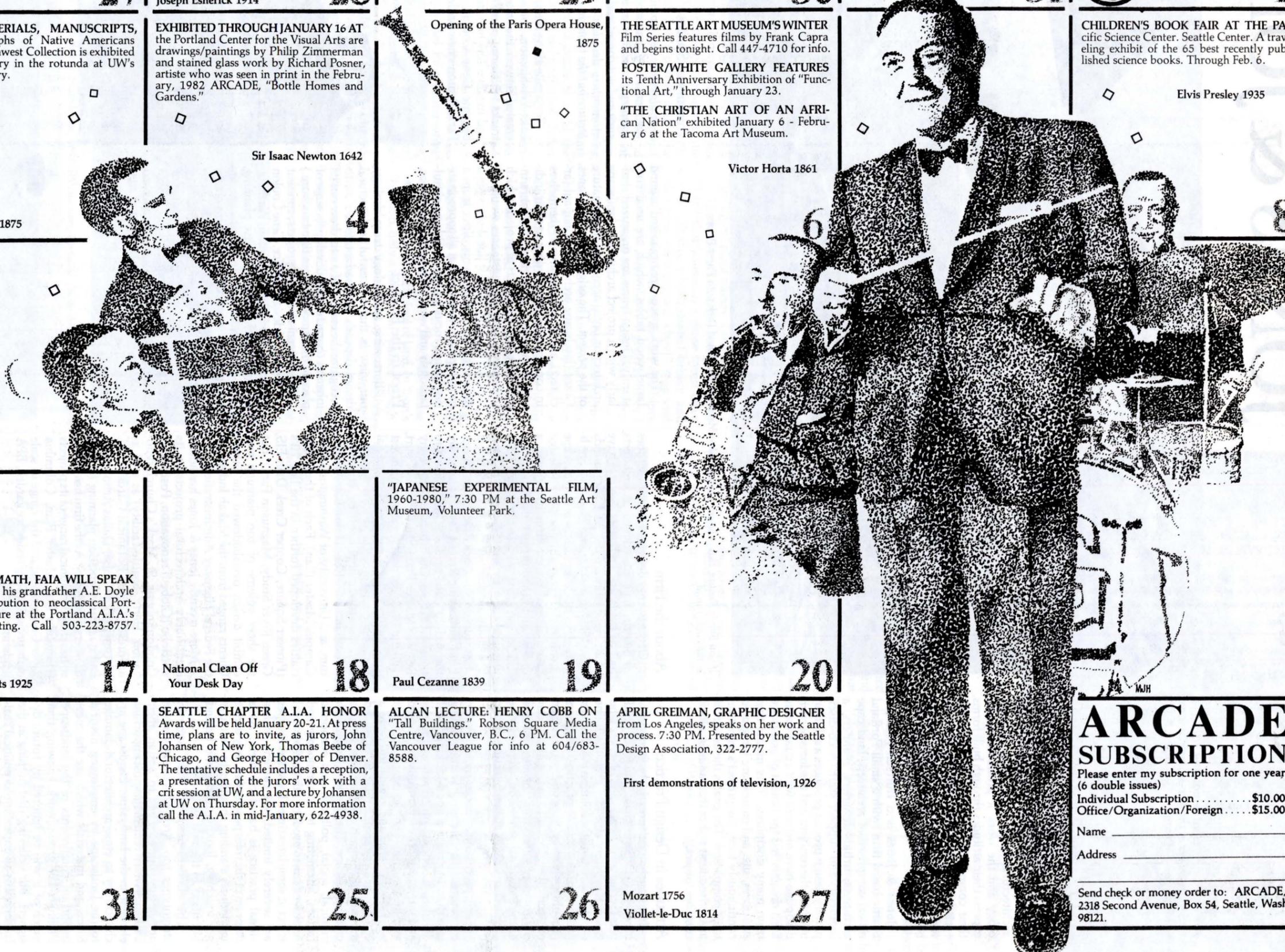
First demonstrations of television, 1926

Mozart 1756

Viолет-le-Duc 1814

26

27



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JONES & JONES

Art deals with what is not and trying to find the answers in the atmosphere of ideas, of nature, and of man. —Louis I. Kahn

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

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

Attitudes in Design Practice

In our urban culture, the built environment is a disorganized assemblage of products created by designers and planners who characteristically consider their discipline capable of finding the solution to any given problem unassisted. In practice, designers probably rely more often on engineers than on each other. Designed in fragments, our environment suffers from the narrow focus of the individual profession, whether it be architecture, landscape architecture, urban design, or environmental planning.

Each profession reduces the others to caricatures. The architect wants nothing less than to create a good-looking, well-detailed, functional object whose facades and internal spaces are artfully composed and meaningful. The landscape architect works with earth and plants to create a context, achieve spatial relationships, and diminish the negative impact of structures on the landscape. The planner wrestles with cultural, social, political, and economic factors, attempting to accommodate and re-order them to produce a desired physical effect at some later time. These stereotypes are severely limited, yet current professional practice is based on them. As a diagram of the roles people play, they depict individuals standing shoulder to shoulder, not touching, looking ahead and behind, but never to the side.

The blinders designers wear come in stereotypes, too. Architects use landscape architects to "shrub it up," to "soften" their buildings which remain the most important element in the landscape. Landscape architects try to erase architectural damage to the landscape by employing natural forms and materials which are the most important components of the landscape. Planners lay groundwork knowing that much of it will be ignored by future designers, but believing that nothing in the landscape is as important as political reality. Architects and landscape architects feel they are never brought into the building process early enough; planners feel they are always let go too soon. At issue is the degree of control each can exercise over a project's outcome.

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



If you live in Renton, this is home. Gene Coulon Memorial Beach and Park with Puget Power in the background.

About the Firm

Of the twenty designers at Jones & Jones in Seattle, half are trained as architects, half as landscape architects. Several have planning or urban design backgrounds. Principals in Seattle and Portland are licensed as both architects and landscape architects. This multi-disciplined design base has enabled the firm to develop a diverse and broad project history.

The firm's first work in the early 1970's was land-use planning (Seward Park Land Use Study and Improvements Design) and river studies (Nooksack River Study, Skagit Wild and Scenic River Classification). By the mid-70's, the firm was being asked to take part in designing urban Seattle (Denny Regrade Master Plan, Seattle Trust Court, Tilikum Place), to design parks (Northwest Trek, Licton Springs) and to work on special master planning projects which drew upon their interdisciplinary office structure (Woodland Park Zoo, Union Bay Arboretum, and University of Washington's East Campus Master Plan). Each of these specialties developed further in the late 70's (Pioneer Square, Copper Creek Dam EIS, Green River Study, Magnuson Park), but the sheer volume of zoo planning and exhibit design overshadowed the others. Clients ranged from the Makah Indians to the Federal Highway Administration.

More recently Jones & Jones has added identifiably architectural projects to its portfolio (Globe II renovation, Post Mews Condominiums, St. Mark's Church renovation, Hertz' Seattle facility) as well as arboreta (Tucson Botanical Gardens, Albertson Park in Boise, Dallas Arboretum) and quarry reclamation planning (Angell Brothers, Rivergate). As the firm has grown, so has the geographical range of its projects (Honolulu Zoo Master Plan, Columbia River Gorge study) and the range in scale of its projects (Selig residence garden, BPA landscape work).

The space in which Jones & Jones does its work is the fourth floor of the historic Globe Building across Main Street from the firm's Occidental Park. Through many tall double-hung windows comes daylight to give color to soft brick walls, warmth to fir desks, life to the dense green plant population, and highlights to the piles of books and drawings and the faces above them. There is lots of unclaimed space between pieces of furniture, wide paths across the wood floorboards, room for spoken and silent thoughts beneath the high ceiling. The combined qualities of light, color, sound, and space in these rooms resemble the intimate, serious, and personal sensation one feels in a favorite gallery or library. The well-tended wall of books at the entrance invites investigation, reflection, and study.

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

Proof in the Product

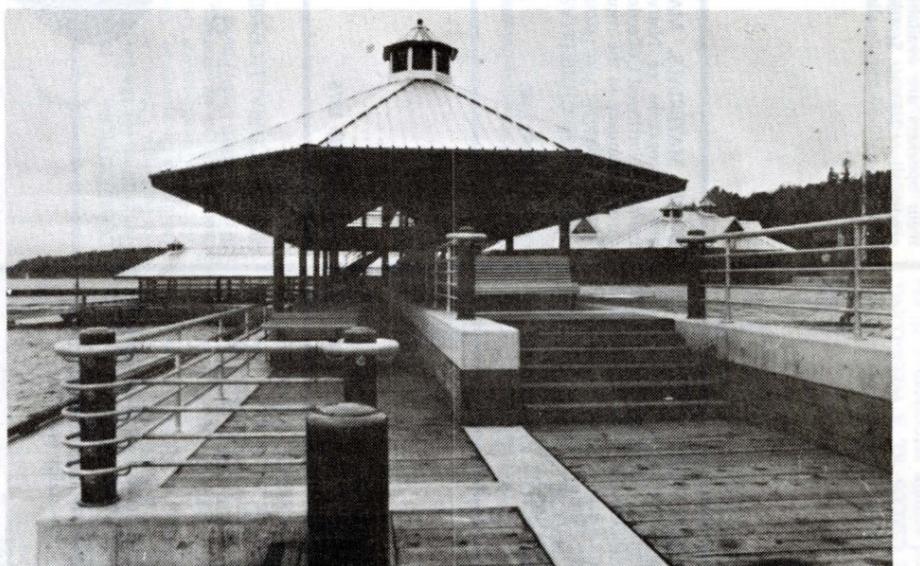
"Borrowing an analogy from ecology, our view is that successful architectural design depends upon adaptation . . . to recognize the essence of a site, draw out its inherent character, and develop its sense of place to the utmost." (From firm brochure.)

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

Treasury of Spaces

A building in my opinion should add to the treasury of spaces of a city, town, or a country place. It must be part of the treasury and not considered as a temporary or momentary decision. . . . What is architecture but the thought of making a space? —Louis I. Kahn

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



Renton's industrial materials reworked into whimsical recreational buildings. Picnic Gallery below and Belvedere Tower above.

The Nature of a Place

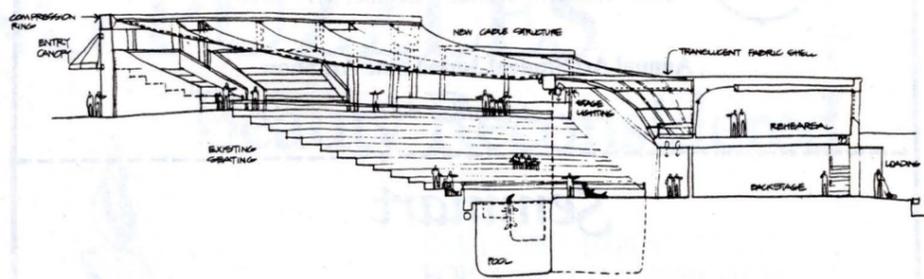
ing to Grant Jones, parks of this magnitude haven't been built for a quarter century, "probably not since the WPA." From the first thoughts he had about it, he intended it to become "an architectural landscape" in the Olmsted tradition in which spaces are defined by forms and structures and composed of both building and landscape materials. The result is an association of places on and off a linear path that leads first into an urban public plaza where most of the buildings are sited. (The Picnic Gallery, Pavilion, and Boat House.)

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

Planting has been selected and located to contain spaces, to introduce and control color, scent, and seasonal change, to dissipate the railroad's impact, and to vertically reinforce the linearity of the ground plane. The bosque of giant sequoias behind the main Picnic Gallery will eventually become a powerful wall. Tulip Tree Avenue which begins north of the Group Pavilion subtly directs views toward distant points across the Lake. Its non-parallel rays of trees in

the paint colors are used to enhance an impression of depth in contrast with the flatness of the narrow site. Titillation comes from the expectation that the next time there will be new things to discover among these same places. The Park plays with you.

The buildings are deceptively simple forms situated along or perpendicular to the site's lines. "I wanted the buildings to grow like trees from the lines of force." Differences in elevation and scale of the roofs cause an active interplay which gives life to the spaces under and between the roofs, even when people are absent. At a distance, the simple galvanized roof forms are visible against the industrial background of neighboring Puget Power and Boeing plants. Here the interplay is among the forms' function and history. The Park structures' gables and towers refer to Victorian boathouse architecture and are based on similar structures both private and public which perched along this lake earlier in the century. John Kvapil, who did the historic research, feels that the use of historic references risks the possibility of literalism. This, he says, is a misuse of historicism in architecture. These buildings allude in form to a past, while their fabricated steel trusses and detailing are in keeping with the nearby industrial architecture.



Playful buildings are difficult to draw. San Diego Zoo's Wegeforth Bowl: a theater for animals.

An Expression of Enclosure

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

—Louis I. Kahn

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

The existing stands are oriented toward the sun. The new facility had to prevent glare. The existing theater facilities were unacceptable. They are to be replaced with new holding areas for marine and land animals as well as complete backstage facilities for theatrical and musical performances by humans.

A principal quality of Johnpaul Jones' architectural response is the appearance of simplicity. The wall around the stands steps up at entrances punched through it and is layered at these doorways with free-standing walls which emphasize the openings. Doors are proportionately wide or narrow to correspond to the volume of use. The proscenium arch and other openings in the stage wall are treated similarly.

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

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

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

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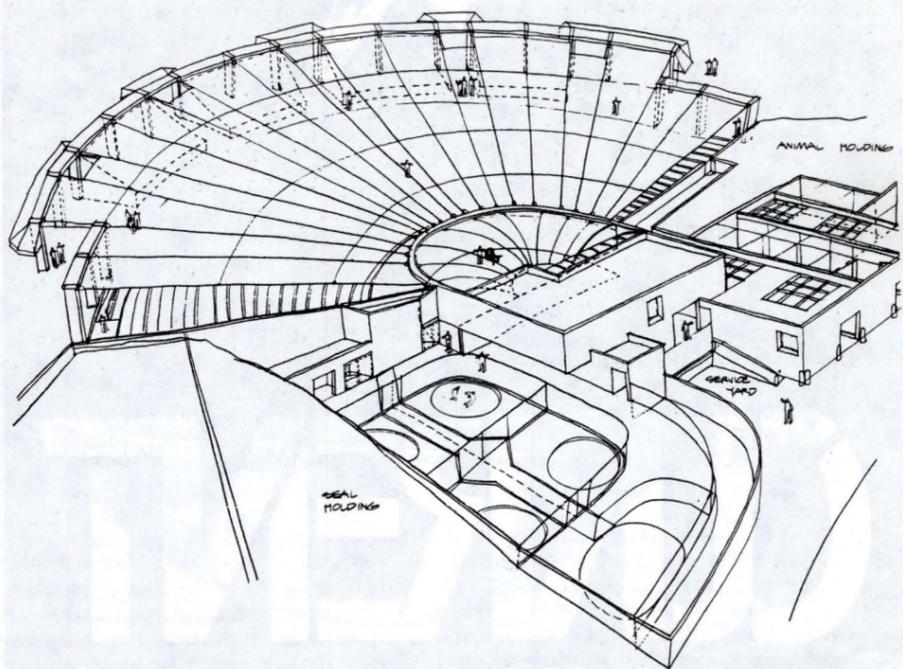
It's bigger than you think. Gene Coulon Memorial Beach and Park.

lines close down, then open up the path to the water and to the sequence of land forms and plantings that is increasingly detached from its more urban beginnings. A boulder-lined Mount offers a high private vantage across Log Boom Pond. Beyond the Trestle across the Marsh a Fishing Pier is the final structure, its single bench and finger-pier oriented parallel to the Park's strong north-south axis, its "force lines," a hundred feet inland. Rocky beaches share the shore with meadows and groves of trees in progressively less obvious geometries, until at the Park's northern boundary the path has been transformed into meadow.

Plants and places are great in number, but do not force themselves upon you; they are there for you to find. Appearances alter according to the viewer's location. For example, from the Waterwalk the linear Picnic Gallery seems to be layered and is in fact on two levels under a single roof. Even

Detailing is a source of delight in the Park and often accomplishes functional and aesthetic purposes simultaneously. For example, the pipe rails on the Picnic Gallery circle the round columns like jewelry. A flying duck weathervane crowns the Belvedere Tower, a copper sailboat tops the Pilot House at the outside corner of the Waterwalk. The Tower's curved steel stair reads "Seidelhuber" at the request of its proud fabricator. Each detail is a reminder of the thoughtfulness of the person who planned these places, anticipating the experiences of the people who would use them.

"The landscape accretes and accretes, hardening, and the roof covers it. You can't say where the building ends or where the landscape does. There's no clear boundary," according to landscape architect David L. Roberts. Architect Scott Mohr agrees. Architecture and landscape architecture come together under the roofs.



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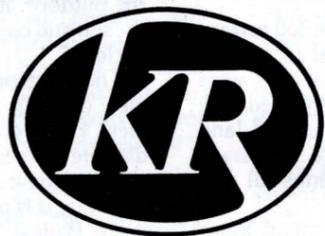
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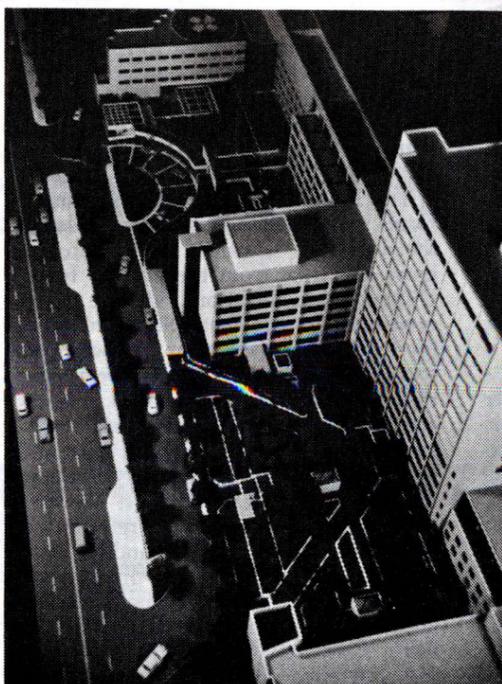
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Jones & Jones

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University of Washington Health Science Complex.

The Architecture of Connections

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

—Louis I. Kahn

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

Contrary to this norm, Jones & Jones' design work often applies planning guidelines recently developed by the firm. This is true for all of its zoo projects and even some of its most architectural work (U.W. Center for Urban Horticulture, after the Union Bay Plan). In its consultation with Caudill Rowlett Scott (CRS) on the east addition to University Hospital, Jones & Jones was in the unusual position of advocating the application of their own *Urban Design Study* — *University of Washington Health Sciences Complex*.

A worried University of Washington commissioned the Study of this unorganized and nearly saturated area while contemplating two additions to existing buildings. Rather than "... buildings first and open space second, this study was challenged to begin with the exterior environment, defining a basic open space framework which is the minimum required to contain further building construction." (From the Study.) Jones & Jones was able to work first as planners and urban designers to identify needs and opportunities and make recommendations. They then were able to follow up as architectural and landscape design consultants. Involvement by the same staff in both phases provided a special continuity of thought unachievable in work done by different firms or even by divisions of a single firm.

The South Campus area was a golf course providing large green open space and views to the water from the Upper Campus until the 1960's. Development encroached, first in the forms of the Hospital and Fisheries Center. By 1965, 75%

of the land was devoted to auto circulation and parking. Now the massive wall of Health and Hospital buildings along Pacific is illegible, its scale and mass grim. Outside and inside frequent requests for directions are necessary. The Canal side of the wall is composed of the chopped-up, left-over spaces between arms of buildings, roads, and parking areas. The Campus appears to have no order and is distressingly unattractive.

Two issues dominated Ilze Jones' work, both in the Study and in the hospital addition: orientation and connection. Orienting visitors to the buildings (where is the door? which one to use?) was addressed by organizing a hierarchy of entries and by visibly defining them as different. Connection was resolved by a plan for a structure of open spaces, scaled to adjacent buildings, each imbued with a unique character. "Within the composite of all essential open space, it is very important to create a series of individual 'places' and 'focal points' in order to solidify the sacredness of the entire system." (From the Study.)

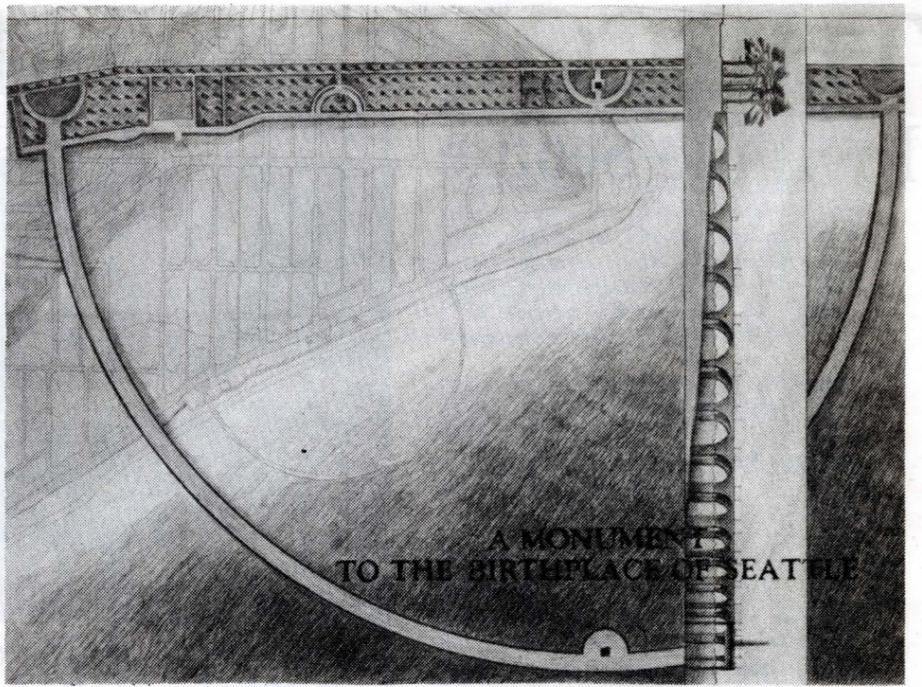
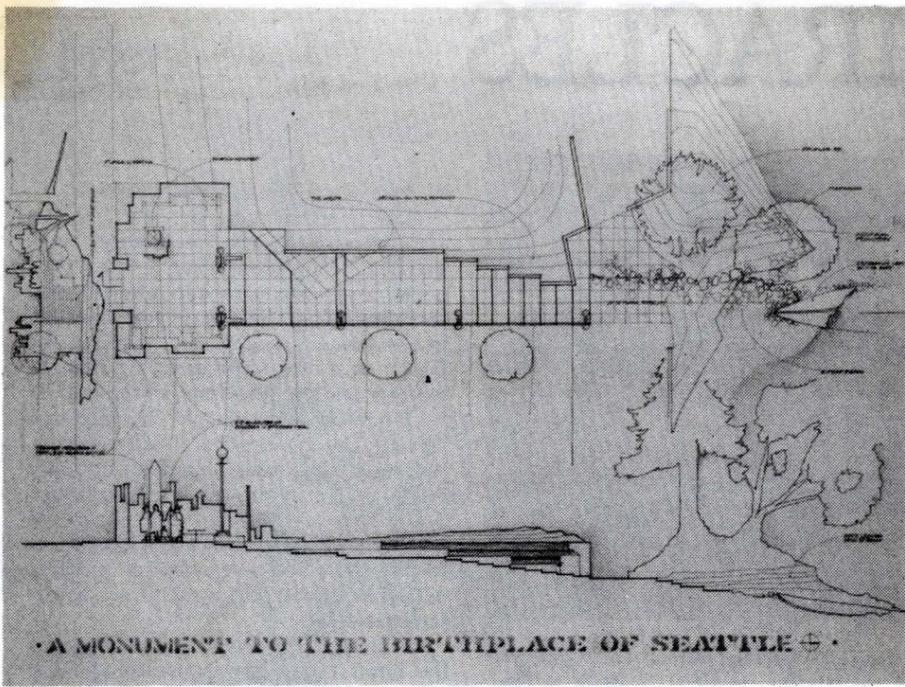
The Parts of the Whole

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

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

Rebecca Barnes

Rebecca Barnes was an Associate at Jones & Jones in 1979 and 1980.



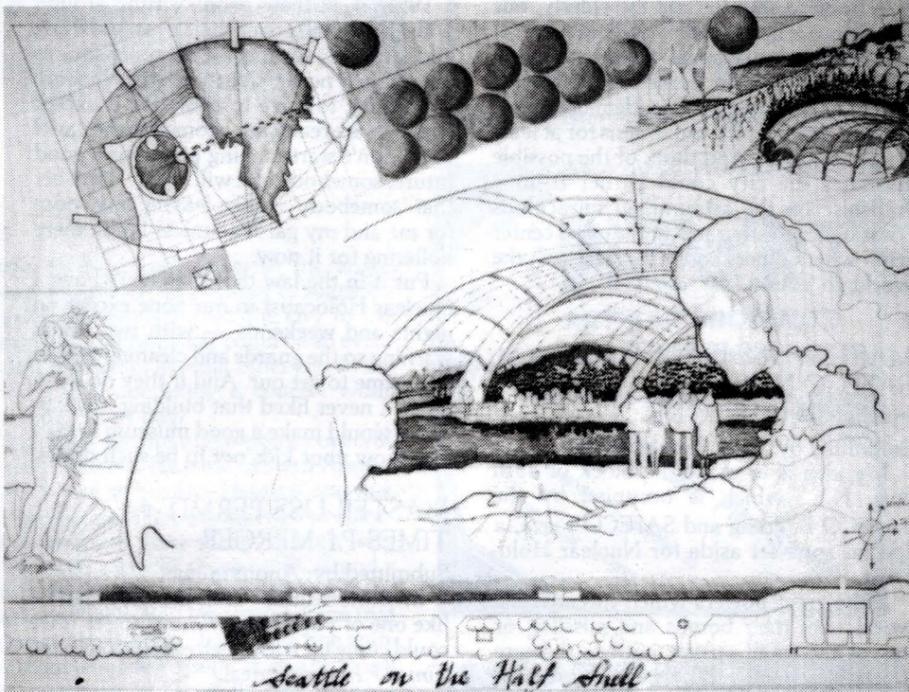
PROGRESSION FROM A DEPRESSION: WebsterGatzke Design Associates.

SPEAKS FOR ITSELF: Gregory A. Minaker.

More Monuments

... continued from page 1.

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



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

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

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

GRANDIOSE AWARD: Catherine Barrett.

