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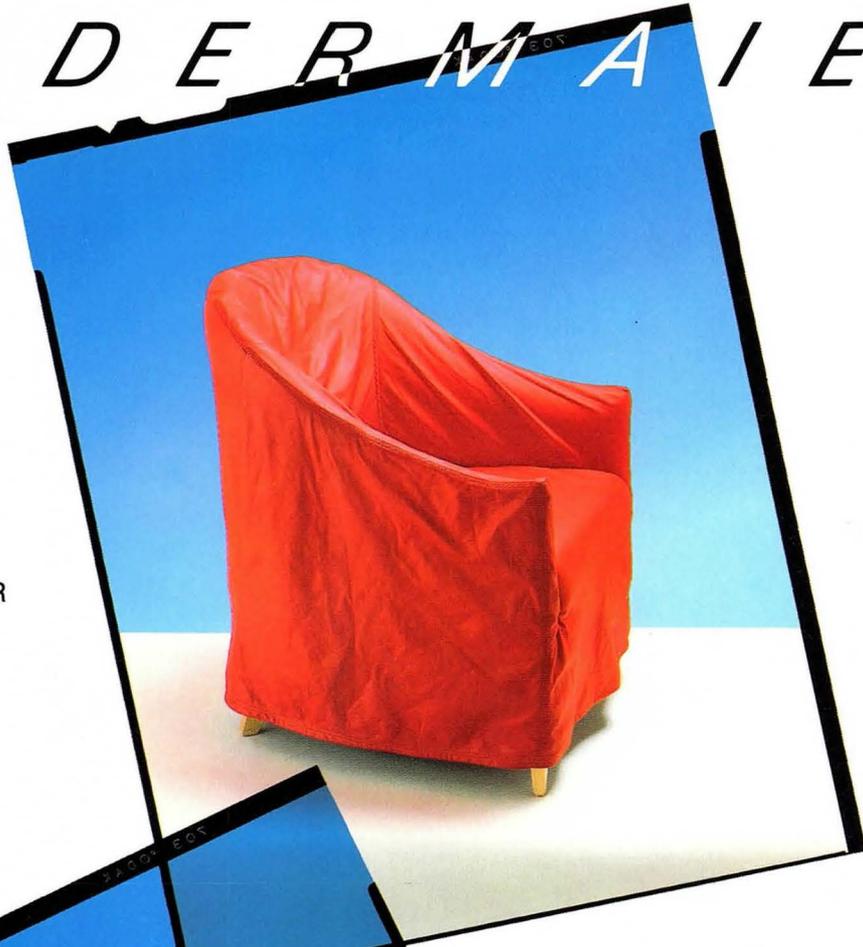
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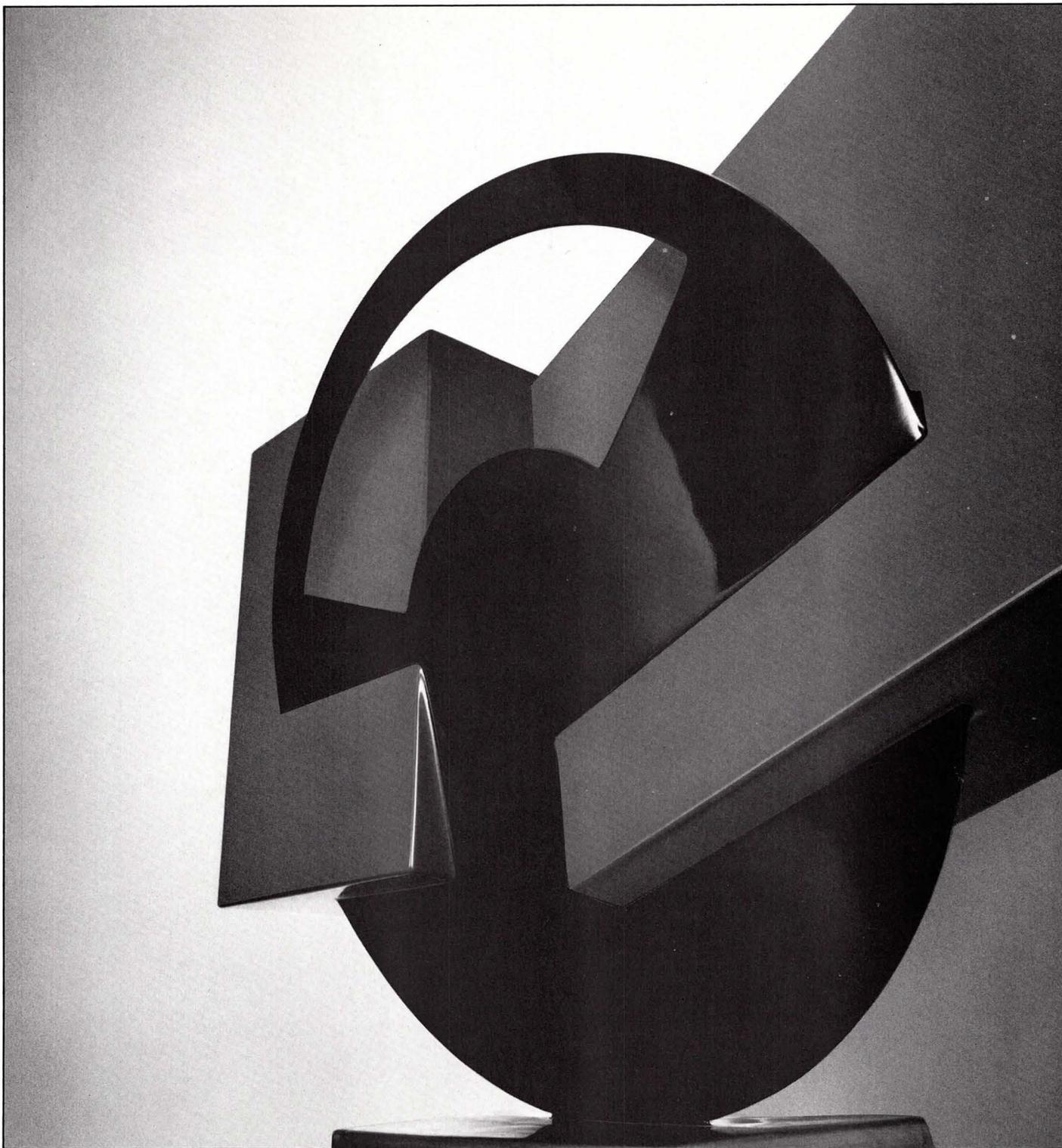
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Emotional Promises, 1984, Painted Steel, 3½' x 5½' x 1½'. Photo by Tim Salazar.



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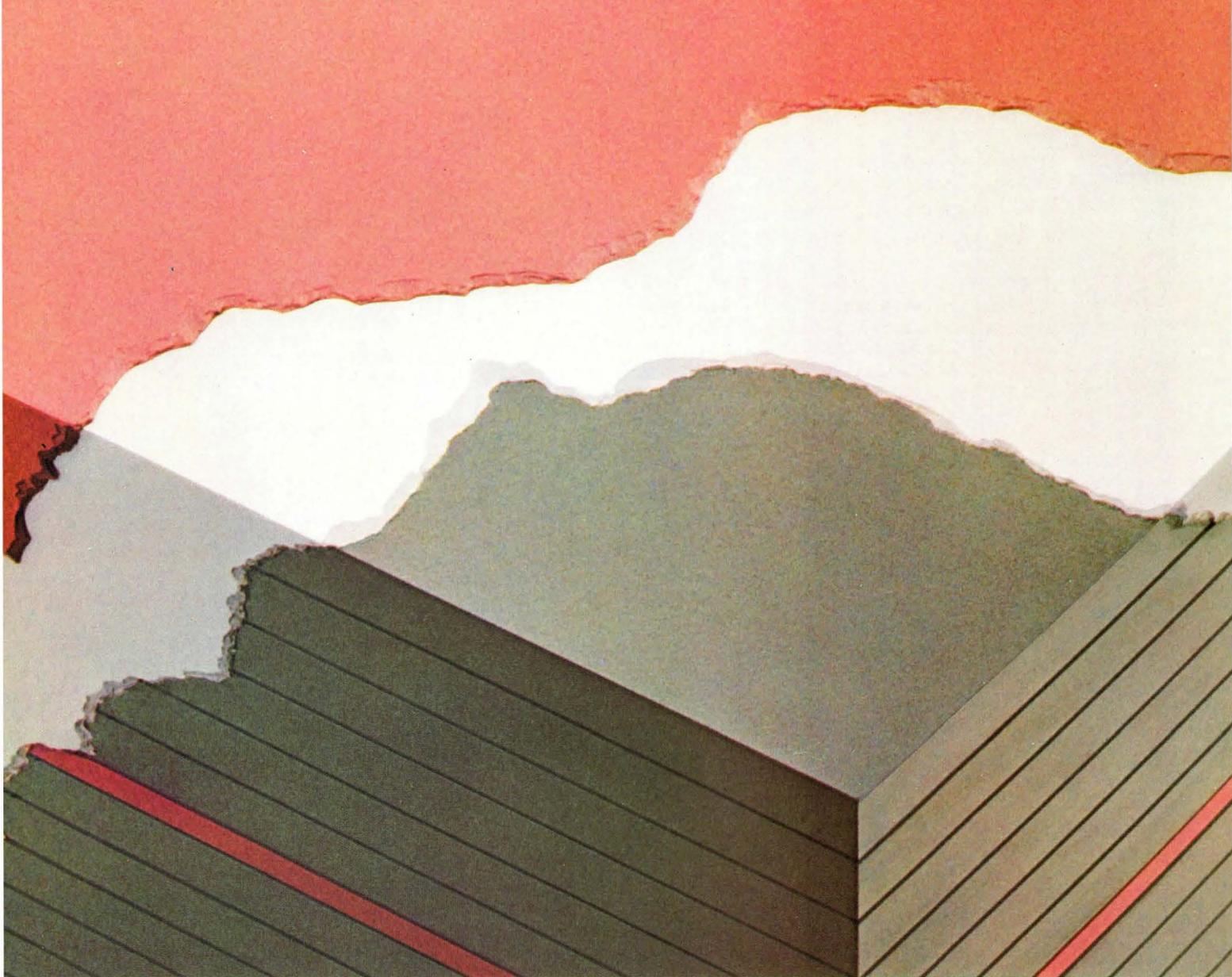
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Gouache painting by Mike Fink, Los Angeles.

Errata

In Alf Collins' article on artists' housing (Volume 3, Number 3), the architect of the Apex Co-op was incorrectly identified as Don Cole; his name is Donald I. King. In Ron Glown's campus sculpture article, Nancy Holt – rather than Beverly Pepper – asked for a Western Washington University campus commission. Ms. Pepper's piece was acquired under the state-mandated Art-in-Public-Places legislation. A-Z architect Norman Millar's name was misspelled in our last issue.



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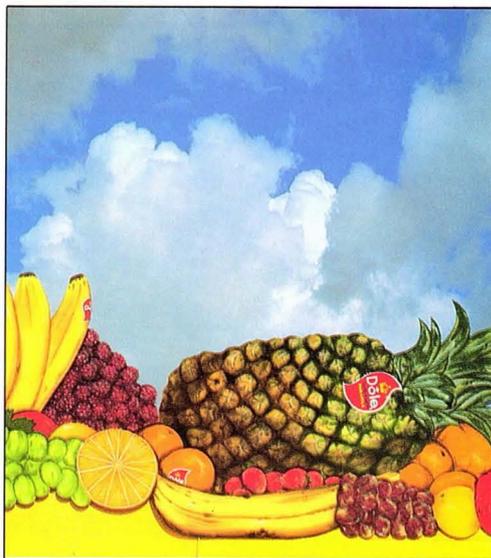
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Can't Stand the Heat

■ Postmodern Color at the Boilerhouse

by Gillian Darley

According to the title, the exhibition held in the clinically bright white space of the Boilerhouse Gallery (Conran's annex to the Victoria and Albert Museum in London) was all about color. It promoted the qualities of a new material, a solid plastic laminate called ColorCore, produced by the Formica company which makes considerable claims as to its adaptability and decorative possibilities. Although there was some exuberant work, the odd part about the exhibition was that the material sparked so little real ingenuity. The strongest pieces could have equally been made in any of a variety of organic or inorganic materials. Was there something the designers discovered, and we were not told, about its drawbacks?

The original American shows were curated by Susan Grant Lewin while the current selection of American designs was made by gallery director Stephen Bayley. The French pieces had been exhibited before, though not in London; the British ones were newly commissioned. Temperamental differences seemed very tangible between the European designers



▲ Vickery's cruciform sideboard, left, and Crutch's anthropomorphic armoire, right, exploit a plastic's geometry.



▲ With a lemon-yellow sheet glimpsed through a punctured black screen, Eva Jiricna's knock-down table and chair, front, suggest ColorCore's chromatic possibilities.

and the Americans, and the explanation is not simply one of age. Several examples in the American group were so ornate and whimsical that the furniture could hardly be identified beneath its wrappings. A throne, a "programmatic coffee table" called *Peace through Superior Firepower* by Mike Funk, and an extraordinary neo-Burges hall piece by Mitch Ryerson, in which ColorCore was improbably used as lattice, all exemplified a catholic going-on-hysterical plundering of history and motifs. SITE predictably chose to exhibit a vandalized door, to good effect where ColorCore was concerned. By contrast, the Europeans were bound to choose a sober path; the anarchy of the pieces which were first seen at the 1984 Material Evidence exhibition in New York was definitely balanced on the weakest edge of postmodernism.

Other pieces, such as Venturi's Greek-revival mirror or the cabinet by Paul Chiasson with its cornice detail, are fairly solemn classicizing objects. I'm not sure whether mouldings, with that icy profile which the material dictates, are appropriate; given the particular

characteristics of the material, the problem is the application of historicist references. The British group and one or two of the French used it without reference to postmodern styles, but with a romantic touch which implied they had rather wished it had been beech or sycamore. Rodney Kinsman's dressing table and screen, the most satisfactory furniture in the exhibition, are black and almost sculptural; they would have been gorgeous in ebony.

No doubt Formica did not want that kind of irreligious sentiment to creep in. David Vickery's sideboard is more appreciative of the qualities of ColorCore, not so much in terms of color—he used black and white—as in the kind of geometries which an unyielding plastic can suggest. Eva Jiricna produced a discreet table and chair in which the color possibilities are hinted in a splash of lemon yellow seen behind a punctured black screen. But the two people whose names are closely associated with the revival of traditional craftsmanship in furniture, Peter Glynn Smith and John Makepeace, both used a device which suggested that they still hanker for grain. Chamfering the

edges of low tables, they revealed the textural possibilities of plastic laminates, which are potent precisely because the plastic is so unconvincing, so removed in its characteristics from organic materials. Of the French offerings (shown at the Société des Artistes-Decorateurs, Paris, in 1983) Iwan Chavanne's nest of black tables is another functional piece which suggests that the chromatic possibilities are appealing while the neo-classic console by Joel Fournier uses the toughness of ColorCore to give an impression of incisiveness. The punctured lighting fixture by Yonel Lebovici also emphasizes this unbending quality. It is that hardness and crisp-cut feeling that seems to have appealed more to the designers than the other potentials ascribed to ColorCore.

Gillian Darley is a writer on architecture living in London.

■ **Noisemakers:
The Sound Art Show**

by Marina LaPalma

Last July, in the middle of a strenuous, stimulating week at the New Music America Festival, the Sound/Art exhibit took place in Hartford, Connecticut. Curated by William Hellerman, Sound/Art had previously shown at the Sculpture Center in Manhattan, and at BACA/DCC Gallery in Brooklyn. The catalog listed 23 names, but each presentation was a somewhat different selection of works, depending on limitations of space, deadlines, and transport.

From charming to hermetic, from the rarified air of the conceptual to the clacking physicality of natural materials, from bombastic to pristine, the variety in form and content of these works indicated how broad is the scope of this field. An obvious way to structure a view of what is called sound sculpture is that visual artists come to sound as object-makers and produce sculpture that makes sound, or installations that deal with sound as a sculptural medium; composers come from the musical tradition to the making of sculptural instruments or spatial music. But this neat truism isn't always evident nor is it particularly helpful in looking at the work.

Musical instruments and instrument-making are a fundamental source of the impulse to make sound sculpture, and many of the pieces are titled accordingly. Some of their appeal is based on the fact that all cultures have had musical instruments, but we also see many attempts to expand or transform inherent defini-

tions and meanings of instrument—craft, linguistic, sonic, musical.

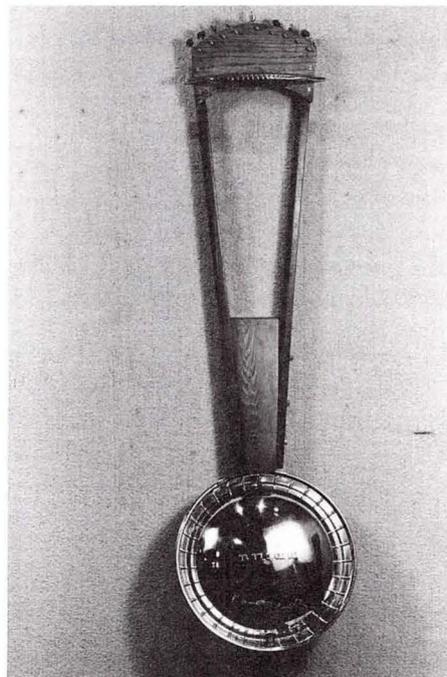
The ephemeral in concrete form, an idea embodied or alluded to in some manner, is a description as apt for sound sculpture as it is for conceptual art. Political and social conceptualism was represented in this show by Vito Acconci's *Three Columns for America* and Yom Gagatzi's *How Third World Nations Run the U.N.* Both were essentially "listening facilities," Acconci's more visually symbolic with the looming *trompe l'oeil* of its three large black panels. Richard Lerman's amplified paper currency, with perhaps a lighter touch and more subtlety, was in similar spirit, along with Les Levine's bathroom-cabinet commentary on the role of personal appearance in our society. Jim Pomeroy's Texas-dada approach posits him in the role of an art guerilla, provocateur or jester. His *Mantra of the Corporate Tautologies*, including toy trains on a phonograph record, made a deliberate reference to the negative aspects of the prayer wheel and combined its parts into a clear political statement.

The third category, technology, suggests the ways by which we produce music and instruments (most recently, synthesizers and digital delays); the technology of sound reproduction and dissemination (the invention of the phonograph record and later the recording studio having drastically affected music); and, more inclusively, the saturation of our lives with

technology. These areas were explored in some wonderful works at the Hartford show. There was San Francisco artist Jim Hobart's *Buick (Hubcap Harp)*, with a Buick hubcap as the sounding board for an instrument/sculpture similar in principle to the Indian tamboura. Santa Barbara composer Richard Dunlap's rosewood construction, *Circular Chimes*, had two rolling chimes like a baby's toy, which rotated at 2 or 4 RPM on the surface of a realistic-looking rosewood disk and turntable. He has written music for this object, making it thus instrument, sculpture, and toy.

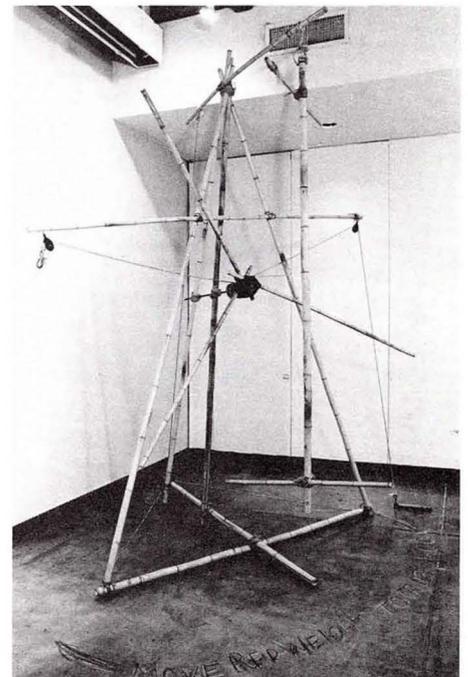
Eccentric contraptions, as Don Goddard terms them in his catalog essay, were a dominant theme. One of my two favorites was a large piece of illogical machinery by Norman Tuck. *Random Clockwork* turned like some primitive, unfathomable agricultural clock, clacking its bamboo parts at the shifting of a counterweight. Instructions for this were drawn in crayon on the concrete floor. One turned around at the other end of the gallery upon hearing what seemed like clapping, only to see someone gazing with cocked head at this marvelously perverse presence.

Nic Collins' *Under the Sun* featured a toy train mounted at eye level on a track. The train was connected to a wire stretched taut above it, and moved along the track in spurts apparently triggered by electrical impulses. At each such event, the wire functioned as a plucked



▲ *Buick (Hubcap Harp)*, a tamboura-like instrument by Jim Hobart.

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▲ *Random Clockwork*, a piece of illogical machinery by Norman Tuck.

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string, producing a tone that changed in relation to the position of the train, which acted like a guitar player's finger. This piece had the charm of a well-made science fair project, but the friendly familiarity of a toy disguised a successful fusion of fundamentally linguistic shifts and an elegant acoustic phenomenon.

William Hellerman's music boxes deal with ruptures and correspondences between musical and verbal languages and notations, and the object. Several were installed in the windows of Real Art Ways, the organization producing the festival. At another location, Ellen Fullman's finely crafted, impressive *Long Vibrating String* was available for viewing throughout the week; it gave one the pleasant sensation of being a tiny, educated mouse on a large cello.

Marina LaPalma is a published poet currently working as a freelance art critic and teacher at Otis/Parsons, Los Angeles.

■ One Language: The UIFA Convention

by Donna Brown

Approximately every three years since its founding in 1963 by Solange d'Herbez de la Tour, the Union International de Femmes Architectes (UIFA) has held a congress. In October 1984, the seventh such meeting between women architects and town planners convened in Berlin. UIFA members number over 2,000 professionals from all parts of the world, and 197 of them assembled for three days in the mathematics building on the campus of the University of Berlin to discuss "Housing and the Residential Environment." They each spoke the common language of environmental design with an individual accent and passion.

Joining an international gathering of architects and planners is an instant course in current world culture. Clues to understanding divergent lifestyles were apparent not only in the manner and content of work shown, but also in the concerns expressed for various issues. The slide show of Gao Yilan from the People's Republic of China, explaining the housing crisis of their young adults, contrasted sharply with Japanese Shizuejima's video presentation showing computer-simulated studies of aesthetic solutions to a waste-water facility siting. And while Fani Hansen of San Francisco described American trends increasing the demand for offices at home, German and Italian women emphatically stressed their protest against working at home because there is no peace from children.

The papers combined into three categories of urban planning, individual building projects, and theoretical/historical theses. The majority represented a high level of research and, though the language barrier occasionally blurred metaphors, each contained lessons of value. For instance, teams of women from Prague and Zagreb, trying to cohere rings of city growth dating from medieval times through the 17th, 18th, 19th and 20th centuries, provided the Japanese planner of the new town, Tama, with food for thought.

Tama is an instant city for 310,000 inhabitants; Zagreb's population exceeds 560,000. Tama's design was described as organic, with proportional areas for greenspace, housing, schools, shopping, transportation etc., yet it appeared part of the homogenous western culture of the 1960s. During this time, Zagreb and Prague also suffered from the growth of giant suburban housing blocks, but both have an organic diversity of historical layers. If the creators of Tama gained insight from the eastern Europeans, they shall leave space within the new city's structure for integrated future growth.

The most thoughtful solution to very human urban troubles was presented by Hilikka Lehtonen of Finland. She had led a self-help participatory re-use of private courtyards within city building blocks, studying sunlight patterns and identifying abandoned spaces. Boundary fencing was removed and new common areas were created; attics and basements were transformed into a laundry, sauna and social club; overgrown unused gardens became safe play areas, food gardens, and sunning places for the elderly. This model illustrates a unity between designer and user that can be applied in all parts of our planet.

Participatory design was also evident in some building projects by the architects from France and Germany. The economic realities in both countries have made co-ops quite often the only affordable way to produce custom housing. There is a desire for individual ownership, but in each of the three "houses" presented, five families combined resources to build. All included shared children areas and carefully private quarters for each family.

The theoretical treatises ranged from Yugoslavian Dr. Sena Sekulic's illuminating history of women architects, including the female designer of Babylon's hanging gardens and Julia Morgan, to English Christine Hawley's "abstract lighting and mood fantasy" studies. American professor Mimi Lobell articulated

the "Spacial Archetype: Hidden Patterns of Psyche and Civilization," a study of urban form development through what she termed sensitive chaos, the female great round, four quarters, pyramids, radiant axis and the anonymous grid. The most fun and yet serious ideas were set in a talk entitled "Luxury, Passion and the Town" by Germany's Dr. Franziska Bollera and Dr. Kristiana Hartrmann. With images of royal courts and concubines, the audience was asked to reinterpret women's influence on planning through an analysis of how they historically guided egos and lifestyles.

Three days were not enough to present all the papers submitted, nor is this article able to cite all the women who spoke. Christine Jachman, UIFA section chairman, and Ute Westiom, UIFA secretary general, must both be congratulated on four years of planning to make the congress in Berlin possible. This writer also recommends that all world citizens, especially international women designers, travel to Mexico City in 1986 to attend UIFA's eighth congress.

Donna Brown is a graduate in architecture working for Alpha Construction in Los Angeles.

■ Junk Castle

by Bob Loeffelbein

"My interest was to build a structure in which the traditional forms, functions and materials of practical architecture would be replaced by impractical and capricious arrangement and choices of folk art," says Vic Moore, a retired high school art teacher from Pullman, Washington. "It is my rebellion against the non-humor establishment."

Rusted and weather-beaten, it stands like a spooky, medieval castle in the middle of rolling wheat fields. In fact, it is a castle of sorts, made entirely of junk collected over a five-year period and pieced together whenever the spirit moved him. For another five years it received only sporadic care, because another project, an antithesis, was planned and built on the same hillside—a new home for the Moore family. It is as practical and utilitarian as the junk castle is impractical and inutile.

Anyone who looks casually at the junk castle and thinks Moore is impractical, however, needs to take a closer look. They should note that, for one thing, the castle is built solidly and to scale, with an assortment of odds and ends perfectly fitted together. The site was



▲ Moore's castle is an agglomeration of dryer parts, combines and headlights.

sagebrush wasteland when he bought it 10 years before building the castle, but he knew it was a good investment, so he bought enough land to include a home. The plot is bisected by a small stream, Unnamed Creek, assuring that the area can be easily landscaped and watered. His plans included a small dam that would be built at the upper end of the site for stocking fish. Impractical? Like a fox!

The castle—officially titled "The Moorage," as a play on Moore's name—wasn't originally intended to be permanent. It was constructed as Moore's master's degree project in fine arts from nearby Washington State University. "I'm a tinkerer at heart," the bushy-browed builder explains. "I saw a chance to get my degree by doing something I love to do. How often does someone in today's assembly-line life get a chance to tinker for a degree?"

The only architectural plan was a small sketch. "I knew I wanted a tower and I knew where it would be, and where I'd place a winding staircase," he says. He later admitted he didn't plan the staircase to go anywhere but up. "When I finished the tower, it wasn't visually pleasing to me," he adds, "so I put up another tower." The rest was hit-and-miss, trial-and-error placement. "It was intuitive work," he says. "You get a thing going and add to it. You find something that goes with what has gone before. You end up, if you are lucky, with some sort of an artistic statement."

Moore accumulated the junk from local dumps. When he started, he wasn't sure what

he was going to do with it, but he just hated to see so many perfectly good items going to waste—used dryers, combine parts, chains, elaborate but unfashionable wrought-iron bedsteads, railings, tear-shape auto headlights, telephone-pole crossarms, bed springs and bent or faded road signs. Only when it started to pile up did he come up with the idea of the castle.

Does Moore plan any other innovations around his quarry? "I've thought about doing a series of roof sculptures," he admits. "All we have on roofs are flues and exhaust systems now. Boring! What a place to exhibit art! Something else I've thought about—wouldn't it be something to circle the entire quarry with cable tramcars and towers? It would be an extravaganza!" Well, maybe, but the real extravaganza is Vic Moore.

Bob Loeffelbein is a free-lance writer with 1500 credits in 200 publications both here and abroad.

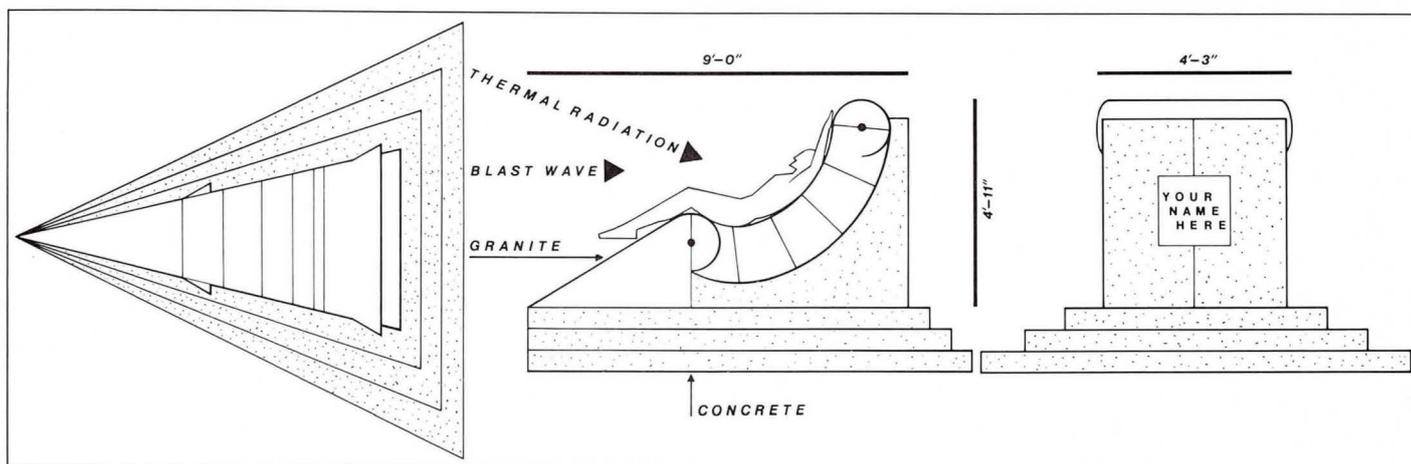
■ Atomic Age Chaise

by B.J. Krivanek

For an individual of little faith, who has decided to assure his own fatality in the event of a nuclear war, an outdoor furniture piece has been designed that will allow for the person to be optimally exposed to the personnel-destructive effects of a nuclear blast, thus guaranteeing a grandiose, yet efficient, martyrdom; assure that the piece itself will survive the material-destructive effects of a given blast, thus becoming an everlasting monument to the deceased; refer to a historic type of sarcophagus, a chaise with effigy in repose, thus lending a cultural sense of necrophilic pageantry.

To meet the assurances outlined above, the piece is designed to meet the conditions of a minimal attack scenario at a site in Venice, California. The design features of the chaise are based on calculated force and energy magnitudes assumed to be a consequence of such a scenario. The chaise will be 4'3" wide, 4'11" high, and 9' long, exclusive of the stepped platform. Materials will be reinforced concrete (platform and footings as required); dark grey, solid, polished granite (chaise itself).

Once the person is convinced of imminent attack, he will disrobe and strike an ultimate pose upon the chaise. Immediately following the detonation of the nuclear warhead in the air, an intensely hot and luminous fireball will be formed, with temperatures in the tens of million degrees Celsius at its surface.



▲ The atomic-age chaise is designed to ensure your demise in the event of a nuclear attack.

Thermal radiation from the blast will travel outward at the speed of light, arriving at the site in approximately one second; it will cause flash blindness, retinal burn, severe third-degree burns and shock in the fully-exposed person. The individual's body configuration will shield the polished granite beneath from flame-treatment, thus preserving his considered profile which will become etched onto the surface of the chaise.

At 23 seconds after detonation, the blast wave front will hit, also moving outward, but at decelerating speeds in the sonic range. It will destroy the surrounding wood-frame residences, the accompanying winds impacting missiles and displacing the person's body. In the aftermath, the chaise upon its stepped platform will project as a monument above a fairly uniform layer of debris, imparting a sense of serene majesty to an otherwise dismal scenario. Prior to the holocaust, the chaise can be utilized for sunbathing.

B.J. Krivanek is an artist and graphic designer in Los Angeles.

■ News in Brief

Recent Commissions. The California Arts Council's 1984-85 budget of \$120,000 has been allocated for public works in buildings of the California Highway Patrol and the Department of Motor Vehicles in Oakland, Arleta, Los Angeles, Oceanside, and Santa Barbara. Commissions were awarded to Woods Davy, Doug Hollis, Dan Rice, Arnaldo Pomodoro and Terry Schoonhoven. The council's Art in Public Buildings Program was established in 1976 to increase public access to art; the collection now consists of 60 works of sculpture, painting, photography and craft. A slide registry is maintained from which artists are consid-

ered for possible commissions, but artists are also chosen through open competitions. Submissions are reviewed annually by a selection panel comprised of the state architect, a member of the California Arts Council, and an artist experienced in public commissions.

Forum for Architecture. The American Institute of Architects has established a new public program that entitles members to four yearly issues of *Architecture* magazine and an illustrated quarterly newsletter, *Forum*. The latter publication offers an ongoing interaction between concerned lay individuals and those who are responsible for designing and developing the built environment. Each issue features three sections: "Feedback," which provides an opportunity for the public to respond to architecture or to pose questions pertaining to issues, trends and styles; "Commentary," in which public opinion and individual philosophies are welcomed; and "Dialogue," in which representatives of competing points of view discuss architectural issues. Filled with photographs of buildings both historical and contemporary, *Forum* hopes to establish itself as a platform for questions, statements, criticism, praise and comment. For membership information, contact the Forum for Architecture, 1735 New York Ave., NW, Washington, DC 20006, (202) 626-7486.

Art Center. The Archives of American Art has opened a new American-art research center at the Huntington Library in San Marino, California, expanding its national network for the study of the visual arts in the US to six offices. A bureau of the Smithsonian Institution, the archives preserves its original documents in Washington, but the entire collection is available on microfilm at each of the regional

offices. The dedication of the new center culminates a 10-year search for an appropriate location; the facility is located in the Huntington's new Virginia Steele Scott Pavilion, completed in 1984 and established in part for the study of American art. Coordinator for the new archives office is Stella Paul, former special assistant to the director of the Los Angeles County Museum of Art.

Repairing Postmodern. In a misguided effort to idealize the chaos and fragmentation of contemporary life, many architects are producing incoherent disorienting buildings, according to architect Robert Geddes. In a recent AIA-sponsored lecture at the Corcoran Gallery, he cited as examples a new Washington apartment house that looks blasted open, a Houston department store with a disintegrating wall, a New Zealand church with a collapsing column, and a Japanese "anti-dwelling house" designed to appear uninhabitable, and he called for "the recognition and repair of the fragmented postmodern condition." Dean of the Princeton University School of Architecture from 1965 to 1982, Geddes is a practicing architect and a founding partner of Geddes Brecher Qualls Cunningham.

Design Director. Adele Chatfield-Taylor has been named the new director of NEA's design arts program. A preservationist and educator, Chatfield-Taylor succeeds Michael Pittas as leader of the \$4.4-million endowment; Pittas is now dean of Otis/Parsons in Los Angeles. Commenting on the breadth of design, the new director maintains that "modern life after the Industrial Revolution has been about fragmenting things into specialties. I think the 20th century is largely about knitting everything together."

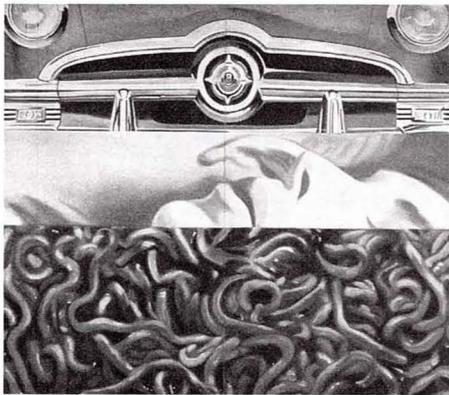
Apprehending the Apocalypse

■ States of War

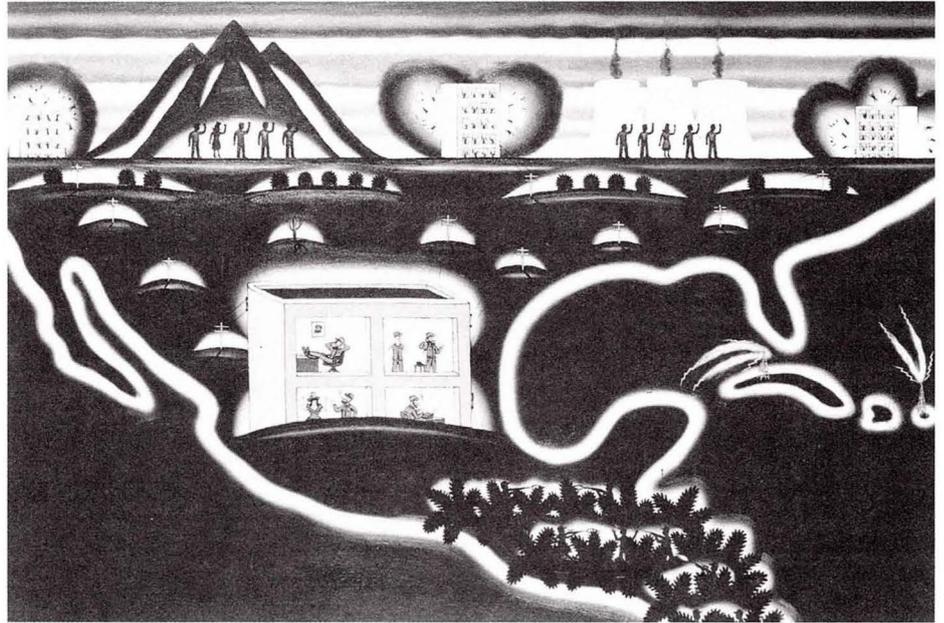
Seattle. Recent years have witnessed a return to figurative painting which addresses the emotional, social and political issues of the times. "States of War" at the Seattle Art Museum provides 44 recent works by 22 European and American painters, all involved with the complex cultural and spiritual questions of a post-industrial nuclear age. Among the artists represented are Baselitz, Basquiat, Chia, Clemente, Cucchi, Golub, Immendorff, Kiefer, Paschke, Rothenberg and Sigler. "States of War" follows two previous exhibitions, "An International Survey of Recent Painting and Sculpture" at the Museum of Modern Art, New York, and "The Human Condition" at the San Francisco Museum of Modern Art, in exploring an emergence of an apprehensive and apocalyptic vision of the present. Organized by Bruce Guenther, the works can be viewed from April 18 to June 23.

■ James Rosenquist

Denver. The first major American museum retrospective of Rosenquist's work in more than 15 years will include approximately 30 paintings. These range from 1960s images that established his position in pop art to more recent works in which scale and content comment on the American way of life. Well-known examples such as *I Love You with My Ford* (1960-61) provide an insight into the impact pop images presented following the re-



▲ *I Love You With My Ford* by James Rosenquist. 84¼x95½ in., oil on canvas, 1961.



▲ *The Latinization of North America* by Roger Brown. 48x72 in., oil on canvas, 1983. From "States of War."

moteness of abstract expressionism. Since the mid-1970s, Rosenquist has been investigating the power of the visual metaphor. Organized by the Denver Art Museum, the exhibition appears there from May 15 to July 14, traveling then to the Contemporary Arts Museum, Houston; the Des Moines Art Center; the Albright Knox Art Gallery, Buffalo; the Whitney Museum, New York; and the National Museum of American Art, Washington.

■ Golub

Montreal. In his early paintings of the late 1950s and 60s, Leon Golub presented distorted male figures in expressionistic self-portraits which reflected Golub's subjective sense of power. Gradually, his work shifted to a more objective viewpoint from which heroic nude figures were depicted to reveal both an athletic and philosophical picture of man. The late 1960s and early 70s brought the *Napalm* and *Vietnam* series, as well as portraits of world leaders exploring what the artist called the *Face of Power*. For the past five years, Golub has been working on monumental images, *Mercenaries* and *Interrogations*, in which multiple photographic sources offer material for

scenes of violent action. "Golub" presents a 30-year survey of 41 paintings representing all these periods. Organized by the New Museum of Contemporary Art, New York, the exhibition has traveled to the Montreal Museum of Fine Arts where it can be viewed through June 2. The show concludes its tour at the Corcoran Gallery of Art, Washington.

■ Henri Rousseau

New York. Collections from two institutions, the Museum of Modern Art, New York, and the Réunion des Musées Nationaux de France, have been pooled to form the nucleus of an exhibition featuring 60 works by Rousseau, dating from the beginning of his documented career in 1886 through his last finished work in 1910. The Réunion has long held such major paintings as *War* (1894) and *The Snake Charmer* (1907), and its holdings have been increased recently by acquisitions from Picasso's estate and the Walter-Guillaume bequest. Also on view is Rousseau's *Myself-Portrait-Landscape* (1890), lent by the National Gallery in Prague and seen for the first time outside of Europe. "Henri Rousseau" is on view at the Museum of Modern Art through June 4.

■ Heroic Figure

Santa Barbara. The recent surge in figurative work by today's artists is the subject of much curatorial interpretation. "The Heroic Figure," an exhibition of painting, photography and sculpture on view at the Santa Barbara Museum of Art through June 9, isolates the shared qualities of 55 works to identify the statements being made about contemporary culture. Curated by Linda Cathcart, director of the Contemporary Arts Museum, Houston, the exhibition features the work of John Ahearn, Ellen Carey, William Crozier, Nancy Dwyer, Jedd Garet, Thomas Lawson, Robert Longo, Robert Mapplethorpe, Richard Prince, David Salle, Julian Schnabel, Cindy Sherman and Michael Zwack.

■ Panza Collection

Los Angeles. The Museum of Contemporary Art recently acquired 80 works for the permanent collection from Count Giuseppe Panza di Biumo. Representative of abstract expressionism and pop art, the works reflect key periods in the careers of eight artists. Seven by Mark Rothko are considered mature in both formal and spiritual terms; 12 are by Franz Kline; Lichtenstein's four pieces, utilizing the infamous benday dot, are examples of pictorial flatness; 16 Oldenburg objects belong to his installation, *The Store*; 11 of Rauschenberg's



▲ *Mu Mu* by Claes Oldenburg. 64½x41½x4 in., 1961. From the Panza collection.

combines from the late 1950s and early 60s indicate the artist's stance against abstract expressionism; the two George Segal sculptures are *Man in the Armchair* and *Sunbathers on the Rooftop*; Fautrier's six paintings are comprised of four heads and two torsos; and expressionistic treatment of textured surfaces characterizes the 14 paintings of Antonio Tapies. These works will be at MOCA until September.

■ Tyler Paperworks

Minneapolis. The past ten years have witnessed a growing presentation of paper itself as an art object rather than as a ground for art. New techniques have been constantly evolving, from the earliest reliefs of Frank Stella and the dyed pulp images of Ellsworth Kelly to the monumental *Paper Pools* series of David Hockney. "Paperworks from Tyler Graphics" features works of handmade, hand-embossed, and three-dimensional paper, all selected from the Walker Art Center's Tyler Graphics Archive and created under the supervision of Ken Tyler, who has encouraged a number of artists to explore the medium. The works will be on display at Walker until June 16.

■ Lucier Installations

West Palm Beach. A seven-monitor video display built into a concave wall and the development of two tapes sweeping across multiple screens form the vehicle for two works by Mary Lucier. *Ohio at Giverny* is a camera journey through rural Ohio to Claude Monet's home in France. This work was completed in 1983 for the Whitney Biennial and purchased for the museum's permanent collection. *Denman's Col* deals with space and urban architecture, depicting the city as an imaginary sculpture of light, motion and sound transformed into a subjective landscape. The use of multiple video screens "allows a generous exposition of landscape panorama—at once cinematic, sculptural, and theatrical," according to Lucier. The works will be presented at the Norton Gallery of Art through June 30.

■ Matisse Drawings

New York. Matisse believed that drawing is the foundation of pictorial art, and an exhibition of his works on paper attests to this belief. "The Drawings of Henri Matisse" opened last fall at the Hayward Gallery, London, and is on view at the Museum of Modern Art, New



▲ *Woman Sleeping at the Corner of the Table* by Henri Matisse. 15x23¾ in., charcoal on paper, 1939.

York, until May 14. The 150 works, loaned by collections from seven countries, allude to the full range of the artist's draftsmanship. Exhibited are drawings from his fauve period, rendered in quick ink lines and dots; Matisse's cubist works; naturalistic drawings of the 1920s, depicting odalisques in exotic settings; more simplified line drawings of the 1930s; and a number of works, dating from 1940 until his death in 1954, which provided an important means of expression for a man bed-ridden with illness. The work was organized by John Golding for the Arts Council of Great Britain.

■ Material Evidence

Washington. Formica's recent introduction of a new surfacing material, ColorCore, was the occasion for 19 American woodworkers to create 23 furniture pieces. The project was initiated in October 1983, when Formica presented a seminar for the Gallery at Workbench, during which the new material was introduced and decorative effects were demonstrated. Among the makers were Wendell Castle, John Cederquist, Mike Funk, Jack Larimore, Tom Loeser, Gary Knox Bennett, Judy Kensley McKie, Mitch Ryerson and Edward Zucca. Their efforts now comprise a traveling Smithsonian exhibition which will open at the Renwick Gallery on April 26 and continue through September 22.

Article of Incorporation

■ Advertising and the Focus of Desire

by Frances Butler

Herbert Bayer: The Complete Work

by Arthur A. Cohen

The MIT Press, Cambridge, 1984.

429 pp., illus., \$65.00 cloth.

"As for me, I should like to renounce the word, and, like plastic nature, speak only in images. This fig tree, this serpent, this cocoon exposed to the sun before this window—all these are profound seals; and he who can decipher their true sense, can in the future do without spoken or written language."

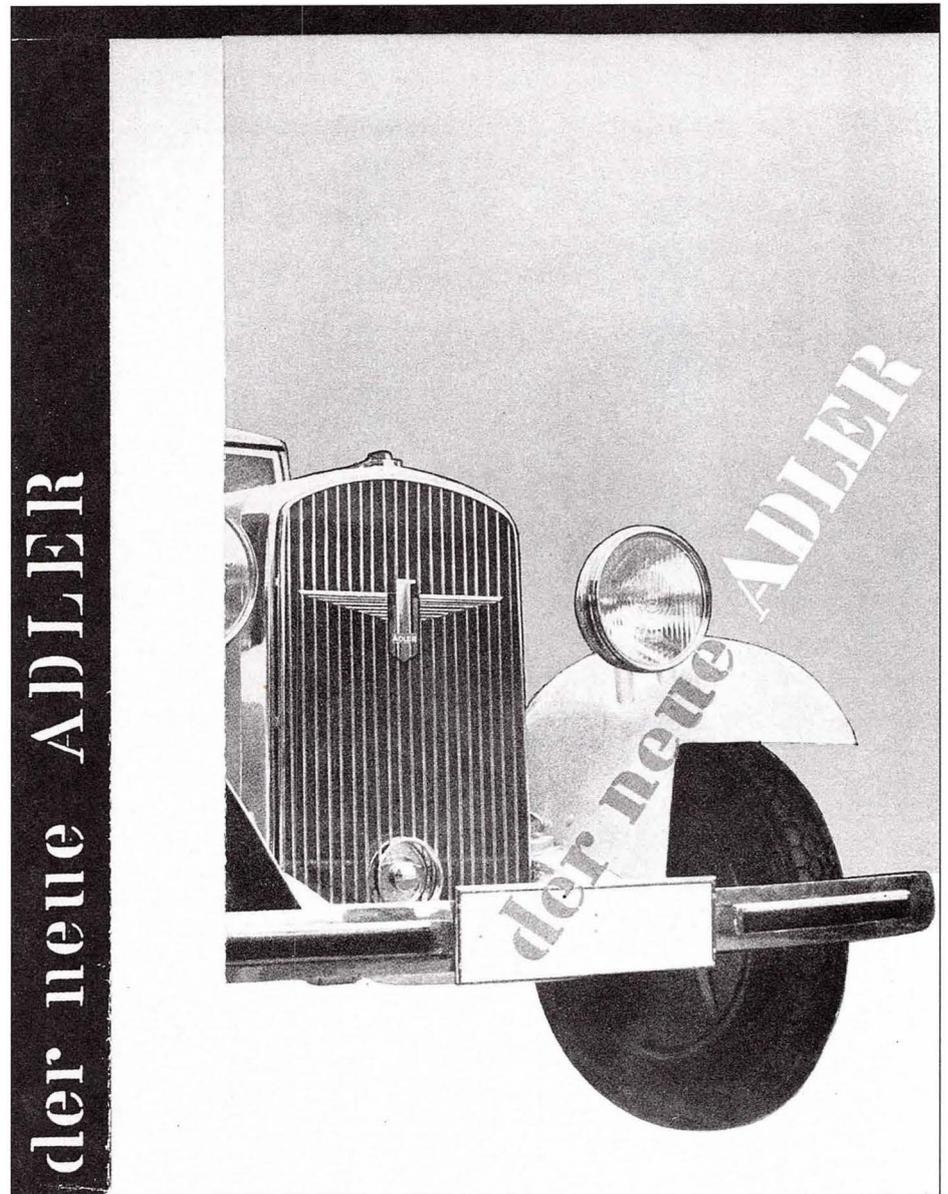
—Goethe, quoted by Herbert Bayer in 1949.

Bayer spent 50 years designing the public imagery of government institutions and corporate businesses. Success in the 1930s at the Dorland advertising agency, Berlin, was followed by 40 years spent designing the public image of major American corporations.

This survey of Herbert Bayer's complete work is an outline of the visual ideology of corporate business, which Bayer's ideas helped to define. But the social implications of his ideology lie unquestioned and undisturbed in the amber prose of the Modern Movement.

In the 1962 version of his credo, Bayer cited his "concern with the pure elements of design," and with "a world which I like to view as an ordered entity." Cohen writes that Bayer "had turned resolutely toward an unrhetorical mode of public communication," but the rhetorical equation of the word "pure" with non-human geometric lines or solids is not explored, nor are the social implications of Bayer's iconoclastic striving to represent a "world beyond unaided sight." The desire to "purify" the world, either by exclusionary social policies or by refining the recognizable object into an abstract diagram, is typical of Bayer's work as it is of hierarchical, caste-oriented societies, or of the stance of the dandy.

By the mid-20th century, the critical role of the dandy had long since been given public form by Charles Baudelaire, or by Oscar Wilde. It was the generator of what Balzac had



▲ Bayer's unequivocal perception of the corporate image is illustrated by the cover of a 1929 prospectus for a Gropius-designed Adler automobile.

in the 1830s called "a metaphysics of things," postulating a correspondence between extreme discrimination in the selection of consumer objects and a spiritual elite that was not necessarily tied to wealth. Because of Bayer's emphasis on purity he was called the "Dandy of Design"; his precious posture contradicted the political rhetoric of the Modern Movement which stressed universal communication based on similar abstract imagery. This dis-

course de-emphasized "the handmade, the personal and the private" in order to encourage the uniformity helpful to the consolidation of corporate states and a mass market.

In his advertising imagery, Bayer overleapt the unfruitful attempt at mass persuasion and, conjoining the pure forms of his dandy refinement with an ultra-real presentation of objects, generated effective advertisement. As Cohen notes, Bayer's hyper-contrast photographs

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LOS ANGELES AND SAN DIEGO



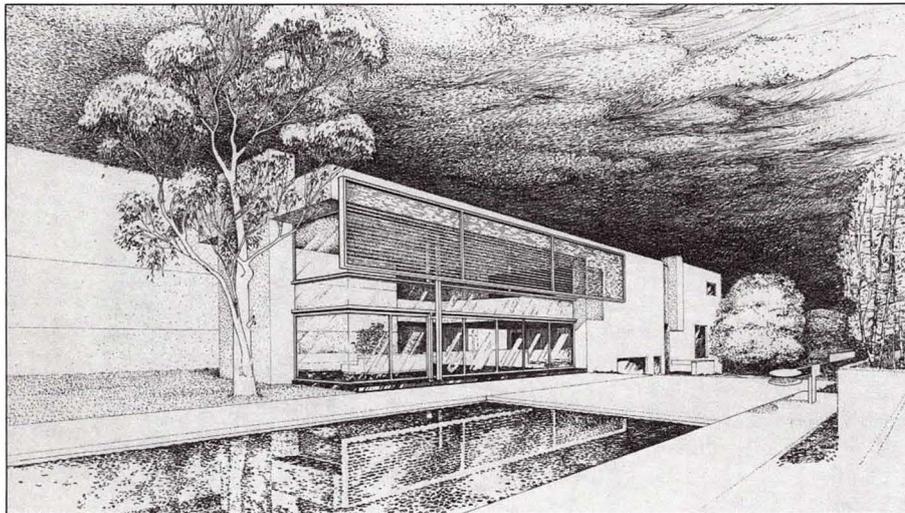
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were not expressions of curiosity about the face or body, nor did they record narrative incidents or episodes. They were principally a means of recording arresting form, provoking "an awareness of unsettling arrangements in the real world that can only serve to agitate and jar the visual imagination and to confirm that these things—only imagined by the surrealist painters—are both beautiful and alarmingly concrete."

The surrealists had already exploited the image of the disengaged concrete object as the focus of desire. Thomas Crow wrote recently, "Breton and company had discovered in the sedimentary layers of earlier capitalist forms of life in Paris something like the material unconscious of the city, the residue of earlier repressions. . . . They provided modern advertising with one of its most powerful visual tools—that now-familiar terrain in which commodities behave autonomously and create an alluring dreamscape of their own." Bayer moved beyond this surrealist translation of the object to the now-standard advertising procedure which causes the viewer to identify his own body with the body of the image. His use of images showing both the interior and exterior of the human body—see his advertisements for Adrianol Emulsion or the booklet cover for *Das Wunder des Lebens*—pioneered the incorporation of pornography into advertising.

The operative principle is to allow the viewer to penetrate to the "inside" of the desired object which, being entirely unobtainable, is eternally provoking. Bayer was among the first to use the image as a stimulation of continual longing, not as a narrative of object value. His responsibility for this change in the nature of visual communication was crucial, but it is completely ignored by Cohen, who says that "Art and Design need not be laden with heavy meaning and significance."

Despite the failure of the text to deal with the social context and implications of Bayer's visual imagery, this is a book which should be acquired by those interested in the means whereby powerful groups project themselves onto those who support them politically or economically. Its imagery, page layout and language make it a perfect document of belief. It is one of the cocoons lying in the sun, which Goethe called a "profound seal"; no doubt it will continually re-open itself to later researchers who will be glad for its conveniently consolidated testimony.

Frances Butler is a professor of typography at UC Davis, and a partner in Poltroon Press.

■ **Healthy, Wealthy and Wise**

by Janet Marie Smith

Cities and the Wealth of Nations

by Jane Jacobs

Random House, New York, 1984.

27 pp., \$17.95 cloth.

In her 1961 book, *The Death and Life of Great American Cities*, Jane Jacobs presented her analysis of the elements which make cities exciting, volatile, secure environments. She identified and hailed components of urban life which were notably absent in then-current ideals of city planning. Twenty-three years later, we credit her writings and perseverance with altering our attitudes and approaches to design in cities.

We say that those attitudes were hard to accept in 1961. Yet in reviewing early criticism of the book, the only negative reports that I uncovered were those of sociologists who observed that Jacobs didn't have a monopoly on urban humanism; they had been promoting it all along. By 1969, when James Marston Fitch reviewed Jacob's second book, *The Economy of Cities*, in *Architectural Forum*, he referred to the theories put forth in *Death and Life* as fundamentally altering architecture and planning.

Jacobs had educated us to believe in the virtues of streets, teeming with activity and, best of all, "eyes on the neighborhood." But the theories were easier to embrace as concepts than as practical solutions to design problems. In the same year, in that same journal, we saw proposals to replace open-air markets with pedestrian malls in the streets of Brooklyn, two-story "sidewalks-in-the-sky" at Riverbend in Harlem, and a single, central street in the new masterplan for Roosevelt Island. The architect for that plan, Philip Johnson, is quoted as saying, "This is not a multilevel town. I'm too Jane Jacobs for two levels."

Is this evidence that architects and physical planners didn't understand what Jacobs was propounding after all? I think not; while it was difficult for many to shed the pristine, modernist approach to design, it was harder still to plan the spontaneous chaos Jacobs advocated. And though we began to see the introduction of retail and office space at the base of high-rise housing, the form of that housing changed little.

Jacobs has attacked again with her diagnostic powers and this time her critical analysis is aimed right at the heart of basic economic theories. Economists, she says, have become so



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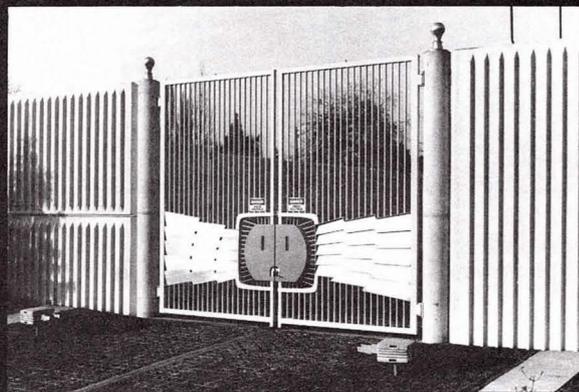
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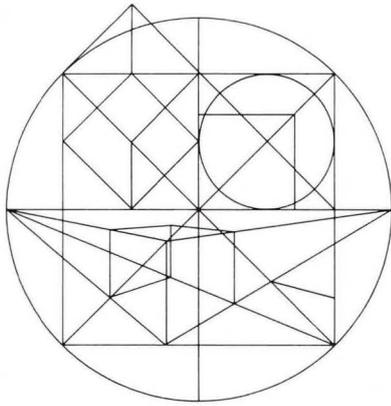
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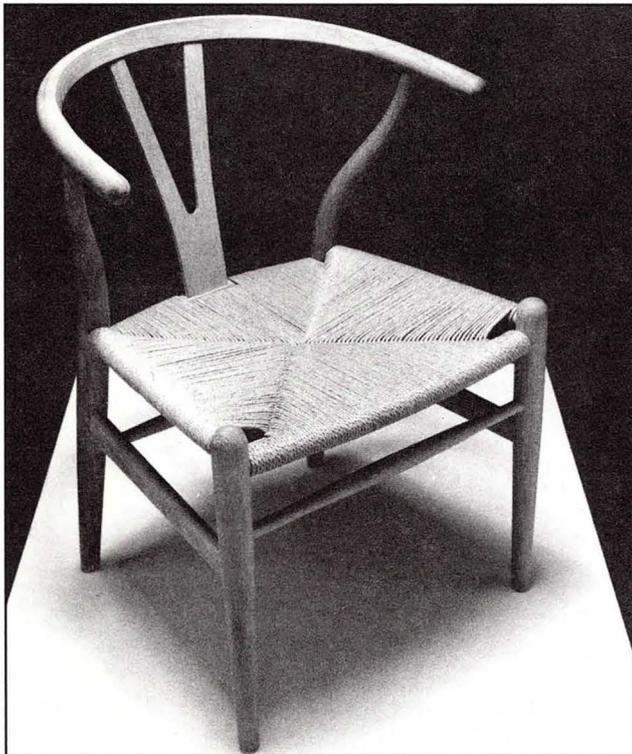
enamoured of the formulas attached to their theories that they have continually refined rather than challenged their basic assumptions. Jacobs re-examines the origins of those suppositions and finds one fundamental erroneous pretension. She asserts that the political unit of a nation is not the appropriate hemisphere in which to evaluate the structure of economic life. On the contrary, it is the city which is the viable measure of a nation's economic health. By denying that there can rationally be a "national economy" she dispenses with lethargic debates of supply-side vs. demand-side economics.

Cities, she argues, are the nucleus for all economic development. Expounding the thesis of *The Economy of Cities*, that settlements grow through "import-replacing," Jacobs maintains that it is the cyclical process of import/production/export which allows a city to grow and prosper. Since we have expelled the notion of national economies and are dealing with the city as a discrete unit, the concept of import-replacing is not confined to foreign imports; the necessity of domestic import-replacing is prescribed to keep city economics alive. The primary problem with measuring that economic life, Jacobs says, is due to the "faulty feedback" cities receive by responding to the barometer of national economic statistics.

"Theoretically, a declining national currency ought to work automatically like both an export subsidy and a tariff, coming into play precisely when a nation begins to run a deficit in its international balance of payments because it is exporting too little and importing too much. . . . If that were indeed the effect that national-currency fluctuations had, they would be elegant examples of feedback control, registering that a correction is necessary and, at the same time, triggering the appropriate correction."

Jacobs cites as illustration the currencies of the Pacific Rim countries and the proper feedback/corrective devices which are inherently a part of their systems. These city-states which have a symbiotic relationship between their economic and political units—Singapore, Hong Kong, Taiwan—operate analogously to the utopian principle Jacobs is advocating.

By contrast, decline in US cities such as Detroit, Pittsburgh and Buffalo is not registered on the national scale until the magnitude of degeneration renders it a national problem. When nations attempt to remedy these problems, they generally turn to a set of solutions which Jacobs describes as "killers of city eco-



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nomics." These solutions, which include prolonged military production and trade between advanced and backward cities, are the results of policies which are intended to foster development and attack poverty. Jacobs refers to these as "transactions of decline" for they do not allow import-replacing and they encourage inert, dependent economies to become more dependent rather than self-dependent. But, as Jacobs concedes, they are a nation's way of redistributing wealth and public services through a region. Not to make this attempt would be politically and morally unacceptable.

The theories and subsequent proposals *Cities* espouses are not altogether new. Planners will remember a similar ideology submitted in 1976 by Roger Starr, then commissioner of housing in New York, to the New York City Planning Commission. He suggested that New York City's problems were generated by our lack of understanding of the difference in the boundaries of the economic city and the political city and proposed a study of "planned shrinkage" to combat those problems. In his words, he was denounced at the time as a "genocidal lunatic and enemy of man."

We know enough about Jane Jacobs from *Death and Life* not to make such a grotesque assertion. *Cities* is a book about economics, and she has consciously chosen not to address the social and political factors which so dramatically effect cities. But from the humanistic approach of her previous writings, we trust that she still believes that, if cities were more salubrious, their people would prosper.

Janet Marie Smith, an architect and urban planner, is the former coordinator of architecture and design for Battery Park City, New York. She recently moved to Los Angeles.

■ **Semblance and Similitude**

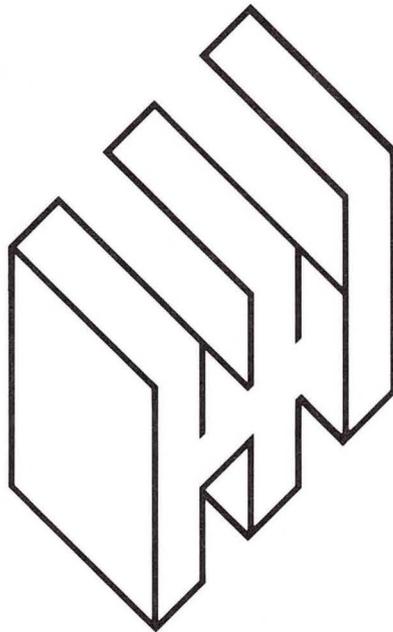
by David Goldblatt

This is Not a Pipe

by Michel Foucault, with illustrations and letters by René Magritte, translated and edited by James Harkness.

University of California Press, Berkeley, 1983. 66 pp., 30 plates, \$4.95 paper.

Michel Foucault's death at 57 this past summer left France without its most prominent intellectual celebrity—a position Foucault had held for over a decade. On this continent, however, it was only during the past few years that his name approached household familiarity. To read Foucault, to set his writings up against



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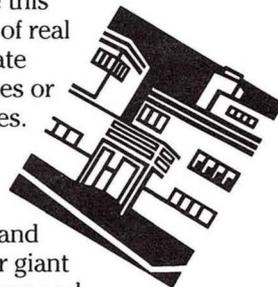


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American scholarship, is to be dazzled. So much of the uniquely ambitious work—broadly synthesizing philosophical, historical, political and economic insight, excavating forms of human discourse to expose its sources of power—impresses as it surprises. With books like *The History of Sexuality, Madness and Civilization, The Birth of the Clinic, Power/Knowledge* and especially *The Order of Things*, Foucault's ability to catch whole centuries in his panoramic point of view and tie together eras of independent development and details sets him apart from his contemporaries.

This is Not a Pipe is an essay-length book originally published in two French versions, 1968 and 1973, but only recently in its English edition. Foucault's attention centers around one or two, then a few, paintings by René Magritte, the artist from whose New York exhibition Foucault had taken the name, *The Order of Things*. The painting in question (1926) is of a floating pipe, one without individual idiosyncrasy, that could have illustrated "A Child's Dictionary of Smoking Tools" without smoke or smoker. Underneath it we find handwritten: "Ceci n'est pas une pipe." (This is not a pipe.)

So it is that Foucault presents us with Magritte's mystery. Something is unsolved here and Foucault proposes solutions like Holmes musing to himself. This is not a pipe, of course, but a painting so typically a pipe that it approaches a *kind* of pipe, and a kind of pipe is not a pipe at all. Or does "this" in the caption refer to the caption itself? It is not a pipe nor a drawing of one; it is not a calligram (words in the shape of the object it denotes) unless it is an unravelled one, a once-pipe gone straight.

To explain, we must turn to some Foucaultian hardcore, questionable though pieces of it may be; Foucault employs a previously used distinction between *resemblance*, or his version of it, and *similitude*. According to him, resemblance presupposes an object of reference—a model that serves as a criterion of fidelity, ranking copies in its wake—singled out in importance from the look-alike (be-alike) crowd. Similitude, on the other hand, is more democratic. Here we have semblance without beginning or end, repetition without external reference or direction.

Foucault says that in classical painting resemblance and affirmation are equivalent, resemblance affirming what is represented. But

just when we think we have the easiest case of resemblance and hence affirmation in *This is Not a Pipe*, we are faced with a simple sentence undermining our comfortable habit of relating representations to the world. What seem like a pipe-picture and a sentence-picture together "annul the intrinsic resemblance they seem to bear within themselves." So it is that Foucault says, "Magritte knits verbal signs and plastic elements together, but without referring them to a prior isotopism. He skirts the base of affirmative discourse on which resemblance calmly reposes, and he brings pure similitudes and nonaffirmative verbal statements into play within the stability of a disoriented volume and unmapped space."

It is an oddity of this book that the voice of Foucault overpowers the objects of his commentary. It is easy to forget that this is a book about paintings by Magritte, rather than the strange philosophical fictions of Michel Foucault. But in unfolding a fascinating analysis the unique affinity between two men of this stature becomes obvious. The feeling of this writer is that, whatever the difficulties, this is a document of some importance.

David Goldblatt is a writer and professor of philosophy at Denison University.

■ Books Briefly

The Illustrated Encyclopedia of Metal Toys

by Gordon Gardiner and Alistair Morris
Harmony Books, New York, 1984.
208 pp., 150 illus., \$19.95 cloth.

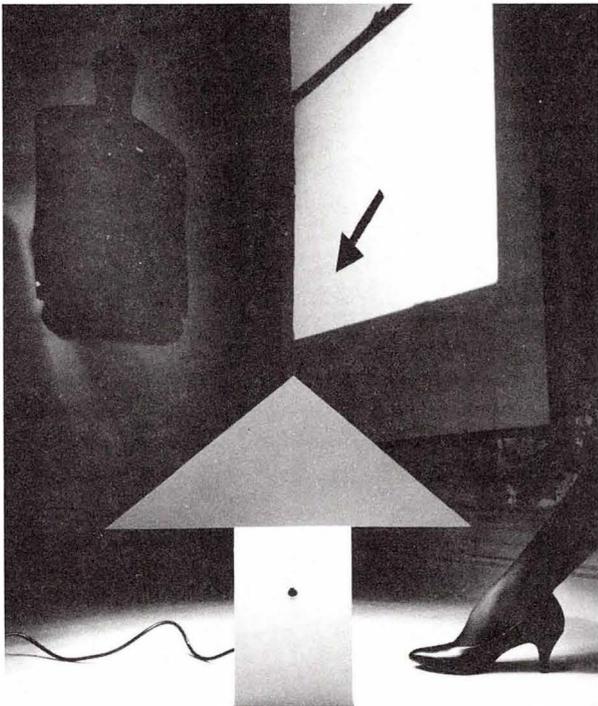
Rather than a nostalgia trip for the reader, *Metal Toys* was produced as a serious encyclopedia for those intrigued by craft and collection. Gardiner and Morris begin with an introduction that details the process of collecting; they methodically differentiate terms of the trade, gradations of wear that effect price, restoration methods, and the relative availability of a piece. Unfortunately, they do not address their American readers in speaking from a British perspective. Fully one-third of the toys will never be found in the US; original prices are often given in pounds, some in pre-decimal shillings and pence. But for someone seriously interested in collecting, the book cannot be faulted. *Metal Toys* leaves a lasting impression of permanence and craftsmanship which contrasts greatly with the trendiness of the current toy market.

Kathryn Koegel

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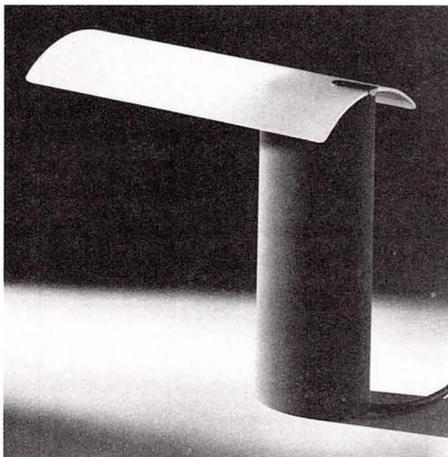
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PRODUCTS

Poetic License

■ Metaphor for Flight

Characterized by simply curved white glass shades, **Koch & Lowy's** new series of lighting fixtures can be called "Wings" in a metaphor-



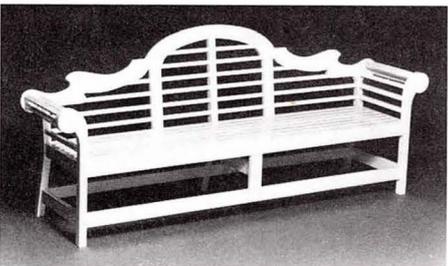
▲ Wings fixture from Koch & Lowy

ic sense. Piotr Sierakowski's design earned first prize at the 1984 International Competition of Products in Belgium; it is available as wall, standing or hanging fixtures. The glass shade attaches to a base finished in black or grey metal or forest green, burgundy, yellow or jade enamel. The lamps use the new PL 13-watt fluorescent bulb which produces the light of a 75-watt incandescent but uses 80% less energy.

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■ Perfect Prop

The Runnymede bench is the perfect prop for a romantic garden setting; the curving lines of the back and armrests strike a baroque foil to the rigid geometry of the seat slats. The ma-



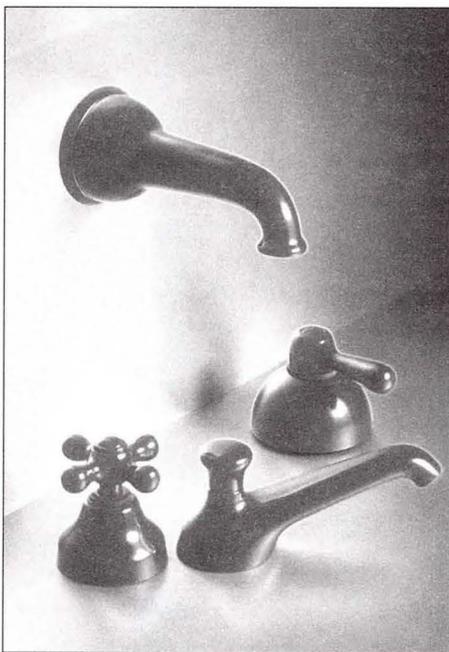
▲ Runnymede bench from Chattahoochie

hogany hardwood pieces from **Chattahoochie** are hand-sanded and rubbed with many coats of oil; measuring 96 inches in length, the benches are also available finished in high-gloss enamel colors of white, green, red and black.

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■ Visual Impact

Watercolors adds an exclamation point to a traditionally designed series of bathroom fixtures, producing them in a bright-red baked-enamel finish. Along with its visual impact, the finish is stain-resistant. The fixtures also come



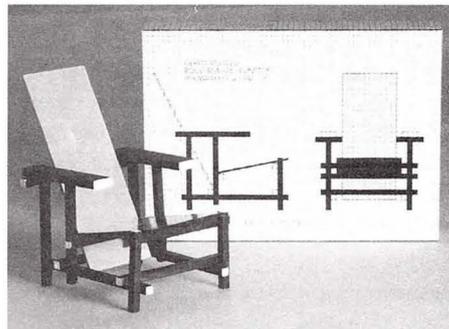
▲ Colore fittings from Watercolors

in blue, yellow, brown, white and black enamel, as well as traditional chrome and brass, and are available as bathtub, shower, lavatory, bidet and kitchen-sink fittings. The Colore series fits standard American plumbing fixtures and can be installed without adaptation.

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■ Model Chair

Art historian **Peter Koopmans** and Academia Booksellers, both of Holland, have produced an unusual build-it-yourself kit for a 1/



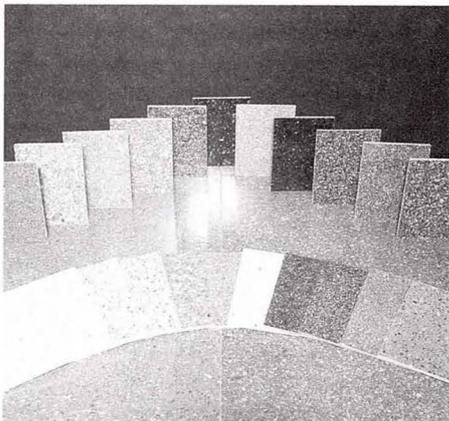
▲ Scale model of Rietveld chair

6-scale model of Gerrit Rietveld's de Stijl chair. The doll-size piece of furniture has a red rectangular back intersecting a blue square seat; the support and arms are black with primary yellow ends. The kit contains wooden parts with pre-inserted wood dowels and miniature cans of paint to reproduce the original color scheme.

■ Poured in Place

Using natural colors to complement contemporary schemes, **Fairfield Scientific** hopes to revive the terrazzo floor. After consulting designers to determine their tastes, the company abandoned speckled terrazzo in favor of monochromatic tones of grey, coral and beige. Granitech 1 poured-in-place flooring is said to be stronger and more economical than traditional terrazzo because it uses granite chips in a special epoxy matrix.

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▲ Fairfield Scientific's terrazzo flooring

■ **Plan Obsolescence**

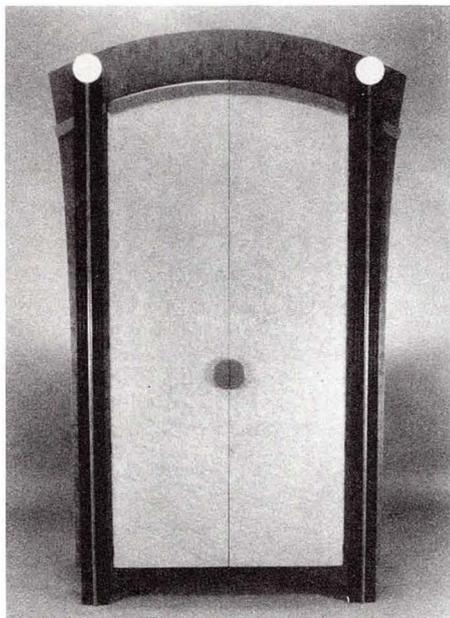
Drafting tables may be obsolete with **Hayden Software's** Mackintosh-based programs. Da Vinci Commercial Interiors software contains scaled images used to organize business environments by effective space planning; Da Vinci Building Blocks uses 400 categorized forms to create three-dimensional views of architecture. These two new packages can be used with Hayden's existing programs—Buildings, Landscapes and Interiors.

■ **Way Out**

Brandhurst makes a vibrant entrance into the market with self-luminous exit signs requiring no power, wiring or maintenance and said to last 20 years. They come in 126 colors including tangerine and pastel pink, all designed to complement the palette of any interior. The signs are approved by both NFPA and National Model codes.

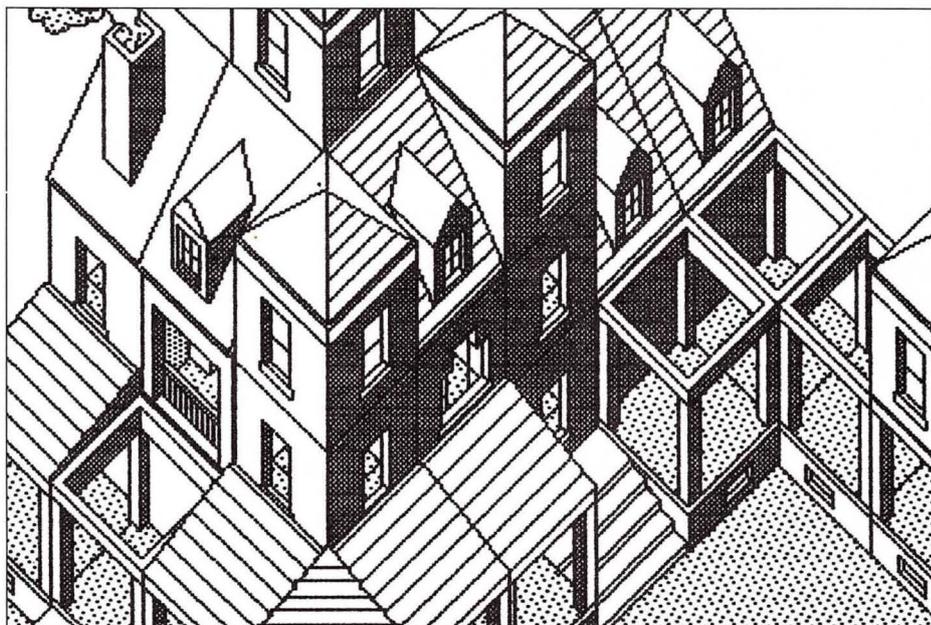
■ **New Classic**

In an attempt to bring back the armoire, **Dakota Jackson** updates this clothes cupboard with art-deco styling. Jackson is well known for his eclectic use of material; the seven-foot cherry body of the New Classics ar-



▲ **Dakota Jackson's classic armoire**

moire is supported by four thin lacquered legs which extend to an arched top and are each capped by a marble crown. The doors are finished in the palest bird's-eye maple. With a 24-



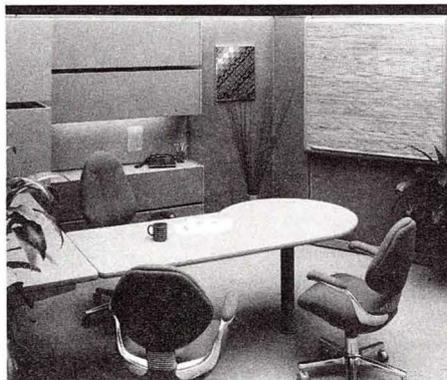
▲ **Building-block image from Hayden**

inch depth, the armoire can be used to store electronic equipment or can be fitted with rods and drawers for clothes.

■ **New Shapes**

Two new table shapes from **Haworth** indicate the evolution of the open office towards groups of work stations supporting spontaneous meetings and shared electronic equipment. Convergent Work Surfaces can be mounted on any matching UniGroup panel, flush-mounted on the front or side of U work surfaces, or mounted beneath a surface as a return. One group of five D-shape tables have a half-round end; three P-shape tables have a 3/4-round right or left-curving end. Both are supported by a pedestal with a threaded foot that adjusts by hand within a four-inch range.

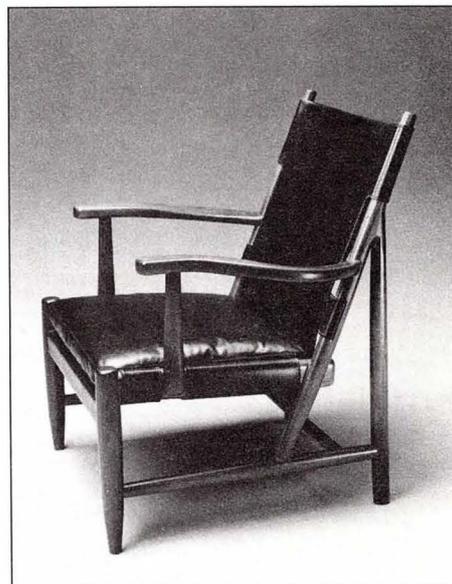
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▲ **Convergent work surface from Haworth**

■ **Romantic Revival**

With a walnut or ash wood frame and leather seat and back, the Göteborg 2 armchair weds natural materials to classic styling. **Atelier International** distributes this 1920s chair reproduced by Cassina of Italy. It was originally designed for the Göteborg Town Hall



▲ **Atelier's revival of the Göteborg chair**

by Swedish architect Erik Asplund, a principal representative of the national romantic revival in Scandinavia. The straight slanted back of the chair juts into the leather seat, which is self-supporting and available in beige, black or red Russian leather.

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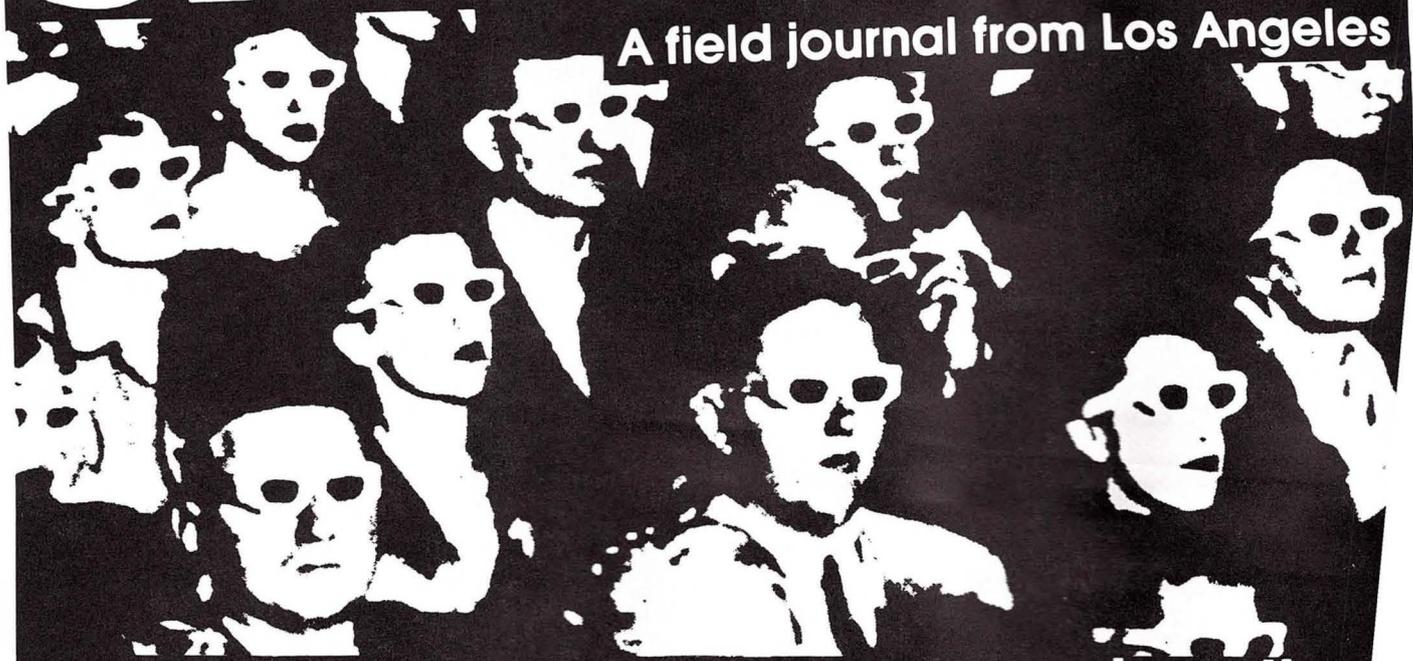
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PROMO 2000 - PARIS

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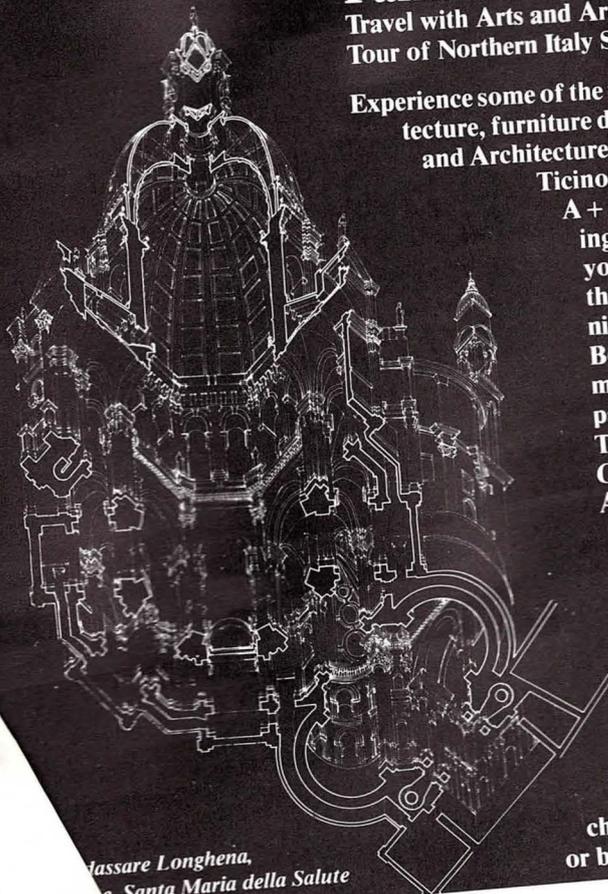
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Accommodations will be first-class, and the tour will depart from Los Angeles and New York September 19. We will be happy to arrange for extensions to the planned itinerary. Details may be obtained by writing to: Travel with Arts and Architecture, 1147 So. Hope Street, Los Angeles, CA 90015; or by calling [213] 464-8782.

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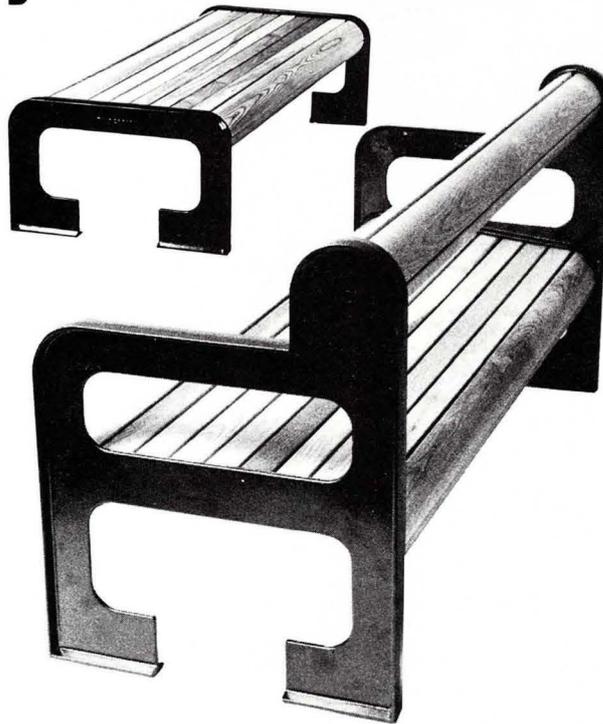
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PHOTOGRAPHY OF **LLOYD ZIFF**

BY **MARVIN HEIFERMAN**



Orient Point, New York, 1984



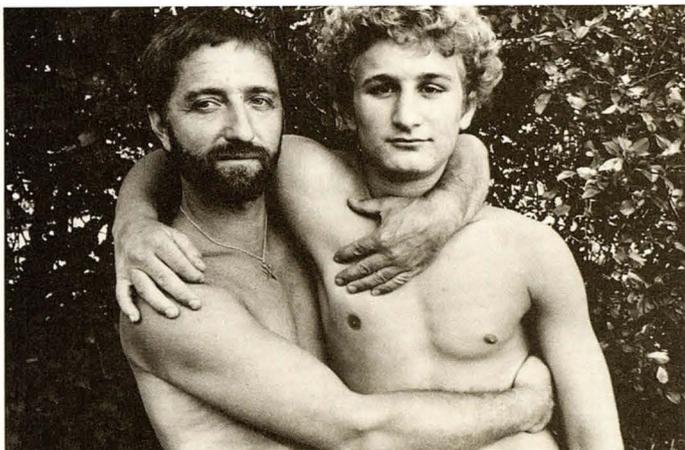
Rhodes, Greece, 1971

As a confirmed New Yorker and, to the consternation of my friends, a great fan of Los Angeles and of Southern California ambience, I often think about the differences between the two cities, especially the act of trying to make pictures, in either place.

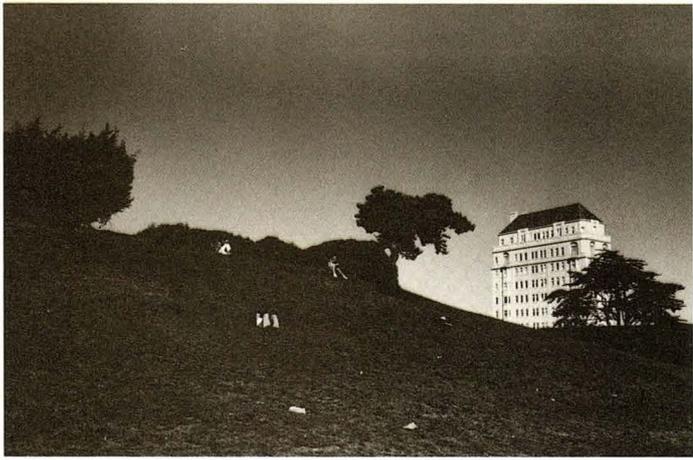
Turn someone loose with a camera in New York and the result, as often as not, is the accumulation of clues about a weird, impacted civilization. The details recorded and the incidents pictured will (with a bit of luck and/or artistry) reveal a little something about the lives we lead. Think of Damon Runyon stories or of the best of Gary Winnogrand's street pictures. It's a journey done on foot. The spaces negotiated are small, proprietary and sometimes dangerous. New York is the home of the grab shot.

Taking pictures in California, or even thinking about photographs there, invokes other parameters. Visual excitements are different when the unknown world approaches you through a windshield. Discovery is a little more willful. Spaces are epic—you can live in them or drive through them. And exploration is often on either the very grandest or on the most self-absorbed of themes.

But, there are certain times when everything becomes clear, when you are driving into the sun and the brightness of the light in your eyes renders everything in high contrast, in black and white. For that instant, there is a crisp rec-



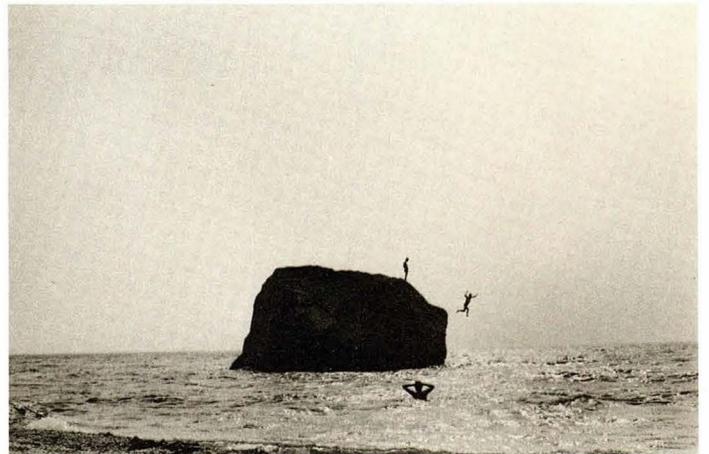
Father and Son, Orient Point, New York, 1979



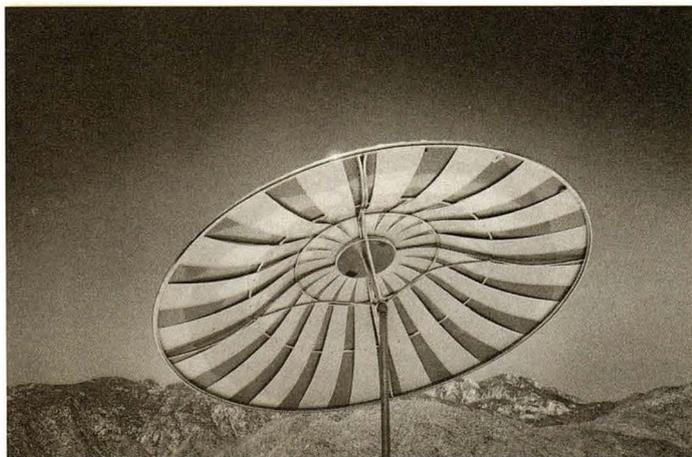
San Francisco, 1974

Lloyd and I go back over ten years, and his photographs, like Lloyd, are kind of shy. They seem to focus ultimately on the infinite, the horizon line. I own at least two of Lloyd's pictures, and I keep them with me, usually by a window because the photographs themselves are picture windows; they view a life of romance, escape and optimism. They give me a way out. I love Lloyd for most of the same reasons.

—Annie Leibovitz, Photographer



East Marion, New York, 1984



Palm Springs, California, 1974



Güell Park, Barcelona, 1971

To be frank, who would have known Lloyd would be a master in the light touch. Real open and breezy, lots of room for people to get lost. When I look at them, I feel all warm. They make me want to go home.

—Diane Keaton, Actress

ognition of all things placed in your field of vision, in the distance, and on the horizon. This is what Lloyd Ziff's photographs seem to be about.

As an art director and graphic designer, Ziff's daily task is the orchestration of image with text, the creation of visual rhythms that keep eyes jumping, pages turning, information flowing and advertising revenues up. But in these pictures, taken in California and on Long Island, everything assumes a more comfortable pace. This is not the deluxe tension of salesmanship, but rather the calm of private observation.

The subject matter often seems to be the bridging of distance. People, places and objects are seen through store windows, down the road, across the water, over the trees. The resulting pictures are not, though, a cavalcade of alienated views. They are graceful examples of the discretion of experience. Everything is accorded as much space as it truly needs.

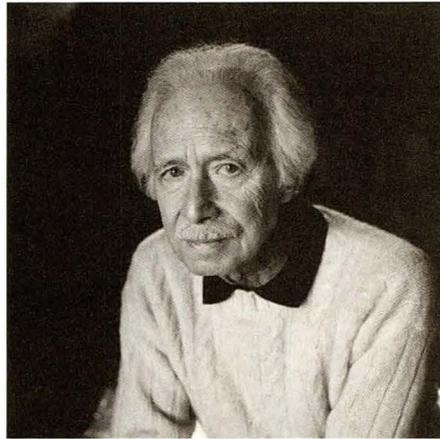
Nothing is for sale in the pictures. They are the pictures made after looking at, editing, cropping and laying out thousands of photographs made by other people. The pictures are about seeing cleanly and about the relief and comfort that photographs can summon up, after the color and the clamor of commerce is left behind.

Marvin Heiferman is a photography curator and dealer in New York and co-author (with Diane Keaton) of *Still Life*.

Lloyd Ziff is Design Director of *House and Garden*.



P I E T R O B E L L U S C H I



◀ **Pietro Belluschi, 1985**

David Perry

Pietro Belluschi was born in 1899 in Ancona, Italy, and earned degrees in civil engineering from the University of Rome and Cornell University. For nearly half a century his professional base has been in Portland, first in the architectural office of A.E. Doyle, then in his own practice, and in recent decades as a design consultant to other architectural firms. From 1951 to 1965 he was Dean of the School of Architecture and Urban Planning at the Massachusetts Institute of Technology.

In his first Oregon period, Belluschi was best known for private houses and churches precisely crafted of wood and masonry, designed in a restrained modern idiom now known as Northwest Regionalism. During this time he also built the first aluminum and glass curtain wall office structure in the nation, the Equitable Building in Portland. His office was merged with Skidmore Owings and Merrill when he moved to Cambridge.

His works as a consulting architect have been many and varied, and include the Bank of America World Headquarters and St. Mary's Cathedral in San Francisco, and the Juilliard School of Music and the Pan Am Building in New York. He remains active as a consultant at the age of 85. Among his many honors and awards is the title of Knight Commander of the Republic of Italy, and the American Institute of Architects' Gold Medal.

You've been practicing architecture for most of this century. It's almost 60 years, isn't it?

Not almost. I graduated the University of Rome in 1922, and I was inspecting housing in Rome in 1923 so that's 62 years. From Rome I went to Cornell, graduated, and then I went to work in the mines in Idaho for nine months. I moved from Idaho in April 1925, and came to work in Portland for A.E. Doyle, at that time, the busiest architect in the city.

Doyle was working within the eclectic tradition, wasn't he?

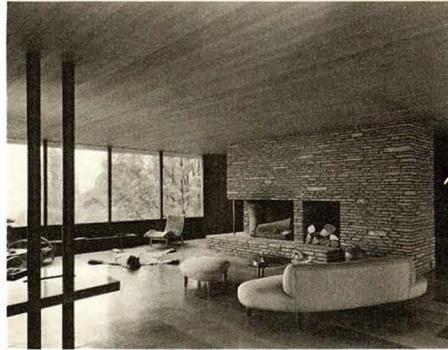
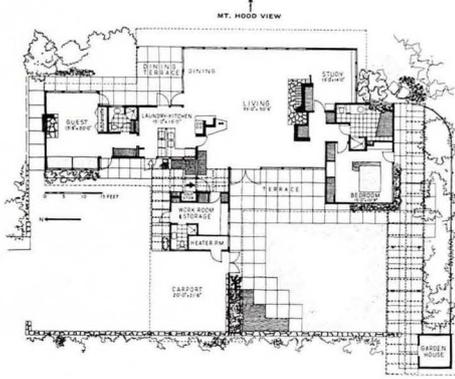
Very much so, and he was extremely successful. He died very young, at 51, in 1928, but he did some of the largest buildings in the Northwest. His buildings did not really reflect a strong philosophy, but they seemed appropriate, like a U.S. National Bank, which is very ornamental in the Greek style; and the Central Library, and the Greek College. He jumped from Gothic to Roman to other styles, but he did it well.

◀ **Belluschi was consulting architect for the Bank of America headquarters in San Francisco.**

Ezra Stoller, ESTO

Originally designed for a client in 1947, Belluschi now lives in the Burkes House himself. Rodger Sturtevant

Floorplan of the Burkes House.



Were you also trained in the Beaux Arts tradition?

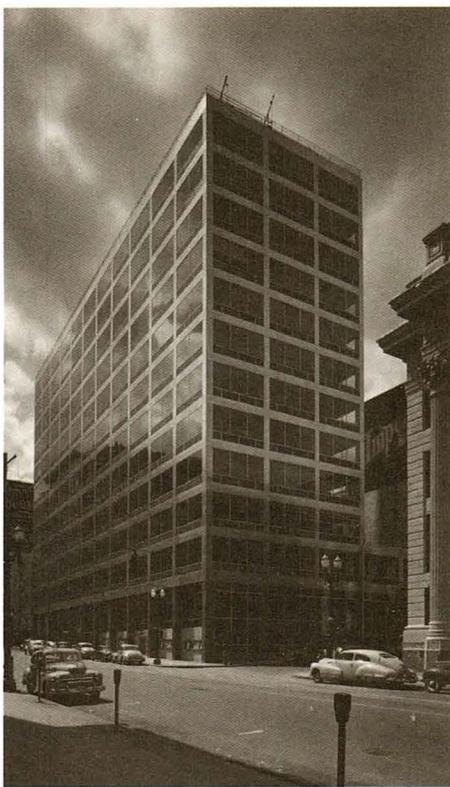
No, I graduated as a civil engineer. To be truthful, I never had an education in architecture other than a course I took at Cornell, where I graduated in civil engineering. Very obviously, I was in a Beaux Arts situation, but it never penetrated enough to make much of a

difference. Without knowing it, I was more or less providing my own education through looking directly at what I liked or disliked—which is probably as good a way as any to become aware. I liked the backs of the buildings. I really didn't care for the cast iron facades which have become so popular now. I wasn't impressed because this was the sort of architecture that was done much better in Italy.

But in your early work for Doyle, you had to work on those sorts of buildings.

That's right, and there were other people that were designers, but the fact that I went there rather green, and had to learn from the bottom up, and the fact that Mr. Doyle died two or three years after I arrived here, put me in a position I really wasn't ready for. It forced me to make decisions, and having to think through a problem before making a decision is an experience that comes only under those conditions, and no other.





How did you become a modern architect? Did it occur suddenly?

I lived in Italy when I was a young man. The futurists impressed me because they were revolutionaries at the time. Marinetti later became a Fascist, and Boccioni, and all the early painters. I'm talking about 1910, when I was a boy. I was reading books and so on; I was very sensitive to what was happening. At that time the thing that impressed me was that there had been a great influence of the past over creative activities, and the futurists came and said, "Throw away the past. We don't want to have anything to do with it. Down with history. Down with Roman architecture and styles. Let's have something new." At a young age, that's a very exciting sort of circumstance to be exposed to. There was an attitude which, in retrospect, I can define a little more accurately. At that time, we didn't really know if it was modern or not. We were simply tired of the same old thing, and we felt unconsciously that the spring of creativity was not in imitating, but in doing something different.

What was the first building on which you had a chance to implement those tendencies?

I would say that the building in which I put most of my talent was the Portland Art Museum. Mr. Doyle had just died, and I was a young man, a chief designer by default, and

◀ **The Equitable Building in Portland received the AIA's 25-Year Award recently.**

the people at the museum seemed to trust me. I felt very strongly that this was an opportunity, and I wanted to design a museum where the works of art could be shown, and the lighting was the most important thing. I wanted something that would reflect this very strong ideal, making the museum a place where a work of art could be seen, not a building in competition with the art. They wanted me to design a Georgian building, so there's still some suggestion of the Georgian in the brick and the use of materials; but in reality I was frustrated, and I wrote a long letter to Frank Lloyd Wright. He wrote back, saying that he liked what I was doing, and suggested that Mr. Doyle give me some support. But Mr. Doyle had already died! That



was the first time I tried to put in practice the feeling that a building could really reflect a need. It was not my intention or idea to be modern. The museum is really a functional building, but having come from Italy and having been surrounded by certain kinds of formal visual education, I couldn't just consciously make a functional building like those at the Bauhaus might have done at the time. I wasn't aware of what I was doing, and yet it came out pretty well.

Your strongest reputation up to a certain period was for your houses, and you're seen as a pioneer of the North-

▶ **The Menefee House, 1948, typifies the harmony between site and structure.**

Ezra Stoller



west regional style, an idiom that is modern in an American rather than a European spirit. How and when did those houses originate?

Well, I did some houses in the mid-30s and then a big bulk of houses was done in the late 30s, but I think my advantage was that I was poor, and having come from Italy as a young man, I saw things differently. The materials used in Italy were different than those used here. In Italy, they used no wood, just concrete and brick covered with cement; every-

▶ **The Portland Art Museum exhibits a traditional Italian fondness for marble, with a suggestion of the Georgian.**

thing was masonry. So when I came here, and saw the woods and the architecture in wood, I think I had a stronger feeling for the potential of the material than I would if I had been born here. I saw the contrast between wood and masonry, and how wood related to other materials that were at hand, and the tradition that was part of the history of construction. Later on, when I became more sophisticated, I became interested in the architecture of Africa, where there are beautiful conical houses, and southern Italy, where there are *trulli*, and Norway and Japan. I saw that there was always an intimate relationship between the materials which were at hand, whether they were stone or rocks or wood. There was always a

▶ **The Kerr House furthered the design of Northwest Regionalism.** Leonard Delano

► **The orchestration of materials and textures and light: the Cottage Grove Presbyterian Church.**

Julius Shulman

relationship where the convincing quality of architecture emerged. There was a potential that had to be exploited, a potential which is in the nature of the kind of building that you must have to house and shelter people. If I had any philosophy, it was to create a house where a person would feel very much at ease, in communion with nature. The trees would play a part, the view would play a part, as you enter you would sense the proportions, the height, the materials, the texture of the materials, and the light. I would just play with my own instinct, and I can't say they were all successful, but at least some of those ideas showed through. There are a few houses of which I am still quite proud; they're scattered all over the place. Later, I designed churches in the same manner, and that's where I really had fun.

And yet you have a reputation both as a regional architect on a domestic scale, and also one who has done successful commercial projects, one of which is the Equitable Building here in Portland. It's been given the AIA's 25-Year Award and is considered the first modern curtain wall office building in the country. Was it easy to make that transition in scale and clients?

The same elements contributing to my desire to do a house that would respond to all the requirements applies in a totally different way to making a commercial building successful. When the Equitable Building became known it was because it was the first building to use aluminum. Dr. Graver, who was the head of the Bonneville Power project said, "What the heck are we going to do with all this aluminum after the war? We can't possibly build airplanes all the time." We thought, well, maybe we can use it for structures, for windows. At that point, I was given the task of designing an office building, and I suggested that we use aluminum. That was in 1942 or 43, over 40 years ago. When the client came that wanted me to do an office building, and wanted it ready for construction as soon as

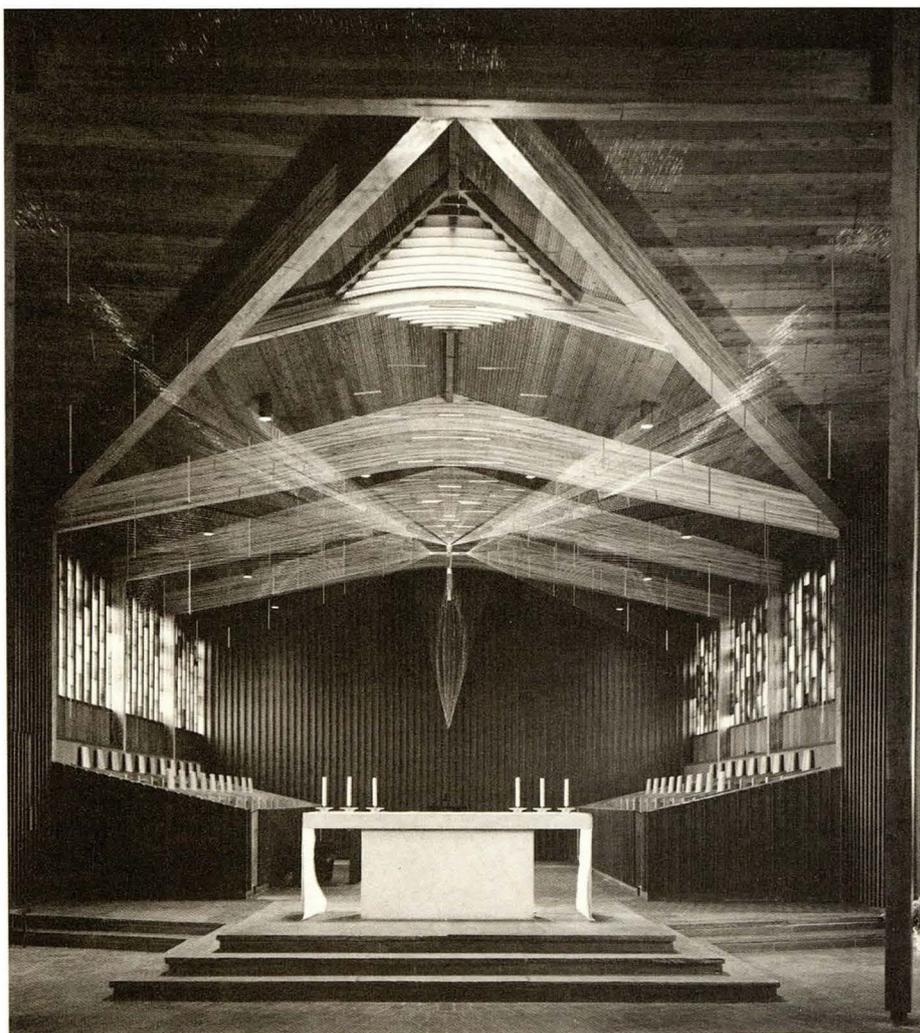
the war was over, I was ready with an idea. But going back to the philosophy that the same system of choosing the elements that seem to impinge upon the problem, weighing them, or establishing the facts, and sensing the client's desire and taste, and developing an intuition of what should be done, they're the same. Only the quality is different, and I feel that when confronted with several solutions to a problem I always take the simplest one.

What you say about the genesis of the Equitable Building is interesting: in effect, aluminum suddenly became a regional material, and that in an unexpected way, this too is a regional building.

That's right. I was looking at the airplane industry. As you remember, the wings were riveted sheets of aluminum, and I loved the rivets. They created a kind of an ornament. I



designed a store front for Northwest Airlines when it was first established, and I used that idea, and that was one of the first uses of aluminum in building. Then I used it on the Equitable Building; and the screws are on the outside where the aluminum panels meet. That building never leaked because I went to the sheet metal man, and he really developed the details to make it watertight. I relied on



people who had knowledge of how to use sheet metal in a way that will last.

Do you think the so-called high-tech style is a revival of that attitude, or do you see it as being merely cosmetic?

Well, it all depends. You develop sort of a style, which is a phony style which seems to imitate or try to give an idea of high-tech, when in reality it isn't and so you have to be careful that you don't get caught in the ideology, in its symbolic use. It would be silly to condemn it totally, because it's part of our experience of having symbols take the place of reality. We live by them as much as we live by fashion and you can't just throw it out completely. It's part of being human.

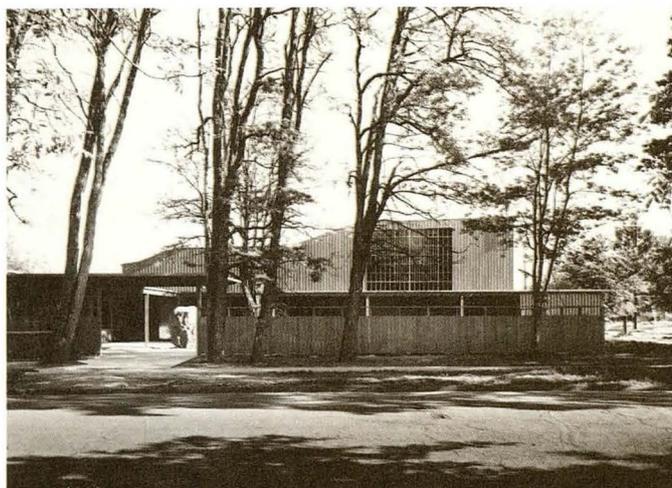
As a consultant, you have been able to maintain an unusually active design role in association with other offices.

I have worked with about 150 firms. There is one secret about this: No one is born without an ego. The ego is always trying to raise its ugly head, but without ego you don't do anything. I want to tell you something about geniuses. They have their flaws and so on, but as a genius, you have an ego so out of proportion that it pervades everything, or you can't operate. The secret is to be able to take the good with the bad. I chose to be both a consultant and prime designer; sometimes I was simply giving advice; but I continually learned about what the creative problem demands, and I felt that if I had to fight in order to come out on top, I would have lost my role as a consultant. I always had to deploy all my experience as well as my gift and give the reason why this is better, and so on, and sometimes I could get by and say, "This is it. Period." But if I lost on that, I'd say, "Well, all right."

What were some of the projects that you were happiest with in retrospect?

Oh, I think the Juilliard school, the Bank of America in San Francisco, particularly because that was my design, the Cathedral in San Francisco, and the Portsmouth, Rhode Island Priory which is now the Abbey, a series of buildings that has a strong western redwood quality. I'm designing and building in Seattle now. That's really a simplified version, somewhat, of the U.S. Bank Corporation building, just completed here in Portland.

My idea is that the composition of light is what makes architecture, and the quality of the reflection of the light, and the planes ac-



◀ **The horizontal lines of Cottage Grove play against the verticalities of the site.**

cepting light. The way you treat the surface, where it's polished, the color of the surface, whether it's granite or marble, and the color of the glass and color of the trim, all play a great part in giving the light totality. What I tried to do in the Bank of America was to create sculpture, and sculpture needs to hold together as a piece. Those are the things that one thinks of doing with a skyscraper which is seen in the scale of the city on the skyline, not only by the passer-by down below.

In your concern for light and reflection, are there special difficulties in designing in a climate like Portland or Seattle or even San Francisco, where it gets foggy and overcast, and it rains a lot?

In Portland, there is a continuous change. The clouds are different; there is a certain amount of green, blue in the sky, and it acts in a certain way. The U.S. Bank Corporation tower changes continually, as a reflection. Sometimes the windows are darker than the masonry and sometimes, vice versa; sometimes the windows and the change is continual. However, I feel that color should be subtle, and not painted on artificially. The beauty of some of the Italian Roman buildings, and even in Venice, is that the paint is not solid oil paint, it's water-based paint, so that the Venetian reds fade away in streaks, and then you see the ochre and the brown underneath, and they all come together.

Your professional career almost encompasses the whole modern movement. So it might be hard to answer this: Where do you see architecture heading right now? Postmodernism, what-

ever that is, has not really taken over, and yet it's quite strong.

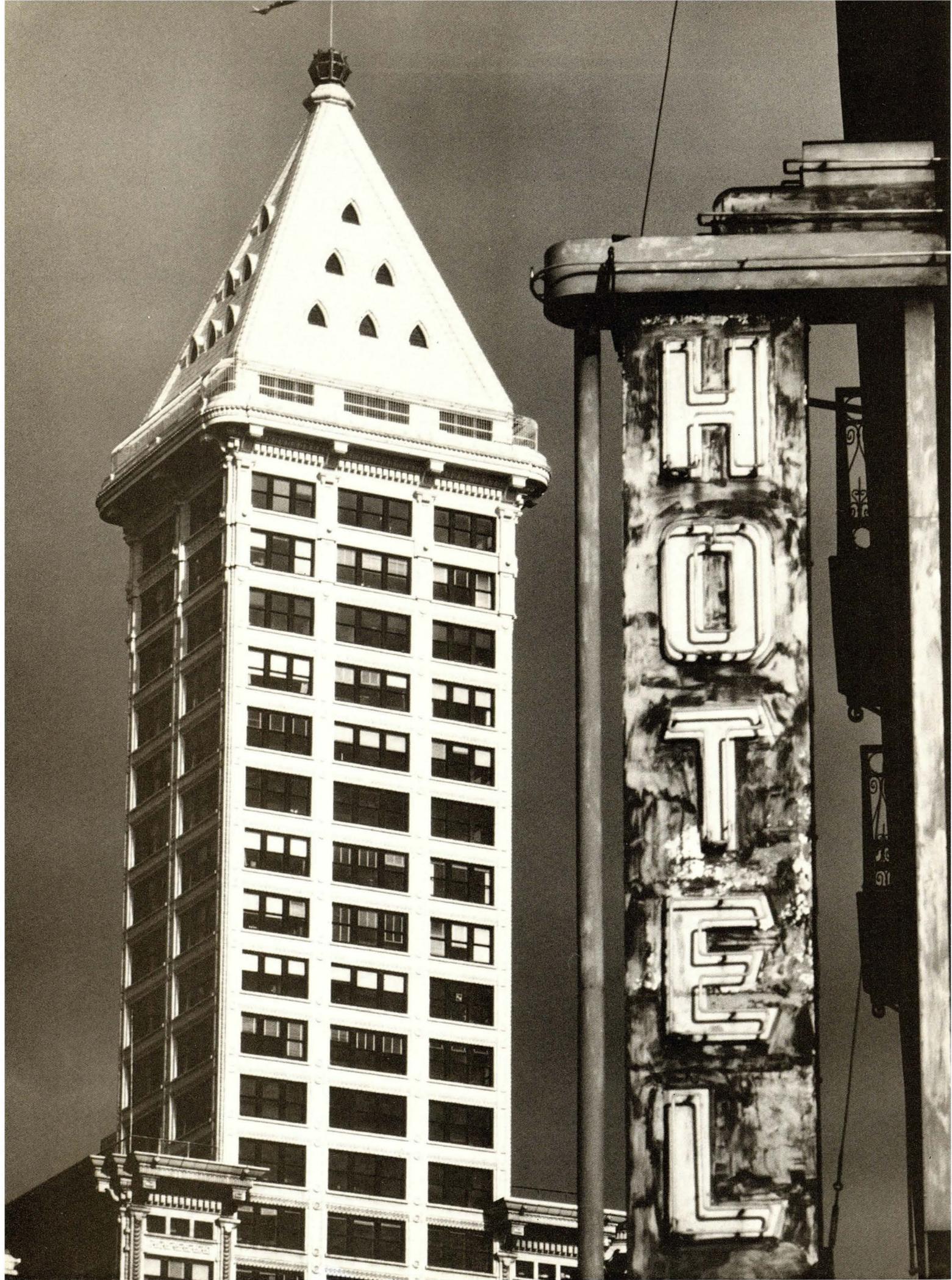
It has liberated and encouraged the younger architects to go and explore, and this is good. I wouldn't be surprised if little by little the two trends eventually get together. There are only so many good architects in any period no matter how they manifest themselves; and they tend to do good work by any standard you choose. The new trends explode, and then it is left to the good architects to bring them back to the place where you can admire them, and they become examples of what one should do. So it's a kind of feedback, and I'm optimistic about re-integration. I already see that there are interesting things going on in skyscraper design, some of them more successful than others.

So you think that postmodernism will be a stimulus to an evolved form of modernism? You don't see it as an irrevocable schism in architecture?

No. It's disciplined. One has to have the obligation in architecture to provide shelter and to satisfy the majority of people. I think the imperative of the profession as such, is that we always are drawn back into the mainstream of what is most appropriate for the mass of people. All of these are incidents which are good to preserve the vitality and the interest of the younger people.

◀ **The Portsmouth (Rhode Island) Priory has a strong western redwood quality.**

Joseph Molitor



THE SETTING

Seattle is a relatively young city, but it has a healthy concentration of older buildings, some dating back to the 19th century, in its center. Ironically, much of the impetus for preserving its oldest downtown structures grew out of civic shock over demolitions made for freeway construction in the late 1950s and early 60s. **ALF COLLINS**

The result has been an area unusual to city downtowns—a pedestrian-scale, new residential neighborhood that connects three of the city's visitor attractions. It is several blocks removed from the highrise district, the retail core and the governmental centers. Seattle is a city of mobile people, excellent bus service and blessedly few parking lots. Most Seattleites walk, regardless of the weather, and those who don't take advantage of the free downtown bus service. In addition to the tens of thousands of workers who arrive by bus and auto, more than 5,000 pedestrian commuters a day flow up the hill through the new neighborhood from the ferry terminal.

Downtown workers shop for dinner at the Market and lunch by the hundreds in Pioneer Square. Decent weather brings a flowering of brown bags and crowds in Freeway Park and along the waterfront. Collectively, the downtowners create the kind of curious pedestrian audience that makes a new neighborhood seem as if it has existed there for years—at least during the day. They haven't been able to do much about keeping the sidewalks filled at night, but that will come as the condominiums and apartments are fully occupied.

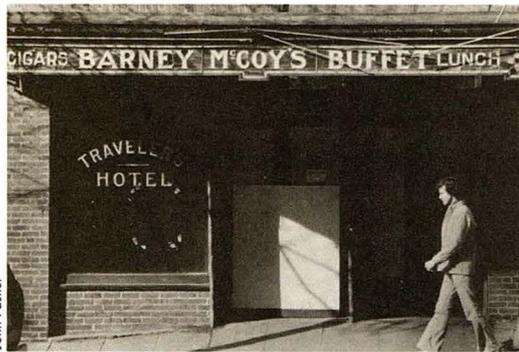
And that is the answer to the riddle of attracting the tourist. The last thing most visitors to a city want is to go somewhere designed for them, where they will see people from everywhere else but the place they have come to visit. They want to go where local residents are having fun, enjoying their own city. A balance of raffish local color and easy-going urban recreation with the holiday abandon of visitors is happening in this revived part of Seattle.

The area in which preservation took root is anchored by two popular sites: the Pike Place Public Market to the north and the restored brick buildings of Pioneer Square to the south. The western edge is the downtown waterfront, which is a pleasant strolling place but undeniably touristy in flavor. By some mysterious chemistry, it seems to be one of those rare tourist attractions that the natives also enjoy. The Market and Pioneer Square are joined on the east by a rapidly disappearing porn-tavern sleaze strip along First Avenue, which hasn't been redeveloped sufficiently to keep the indigents out or to bring the suburbanites in—yet. More progress has been made on the side streets, which have a hospitable mix of stores and restaurants, ranging from a cobbler to the upscale Roche Bobois furniture store.

The infill is Cornerstone, six blocks of renovated and new buildings financed by Weyerhaeuser's urban development arm and supervised by former city planning director Paul Schell. It has become a graceful, albeit unfulfilled, urban neighborhood. A neighboring four-block project by Harbor Properties promises to complete the linkage within a couple of years.

◀ **Smith Tower**

John Pastier



John Postler

Sketches by Laurie Olin from *Breath on the Mirror*

Cornerstone will have added an affluent residential population of 5,000-10,000 to the area. The president of Weyerhaeuser and the president of Burlington Northern are condo-neighbors in one of the new buildings.

The patchy strip between the western edge of downtown and the waterfront has not always been the city's brightest attraction. It was developed to serve an economy that had disappeared—the one which originally centered around the railroad. The city deeded the waterfront area over to the railroad as an incentive to bring transcontinental service to Seattle. Tracks and pierheads marched out from the waterfront, perched on trestles. The tracks were leapfrogged by a street to provide wagon and—later—

truck access. The area underneath the street and tracks was filled, creating much of what is the present waterfront. Five- and six-story brick warehouses sprouted up on what buildable sites there were landward of the piers.

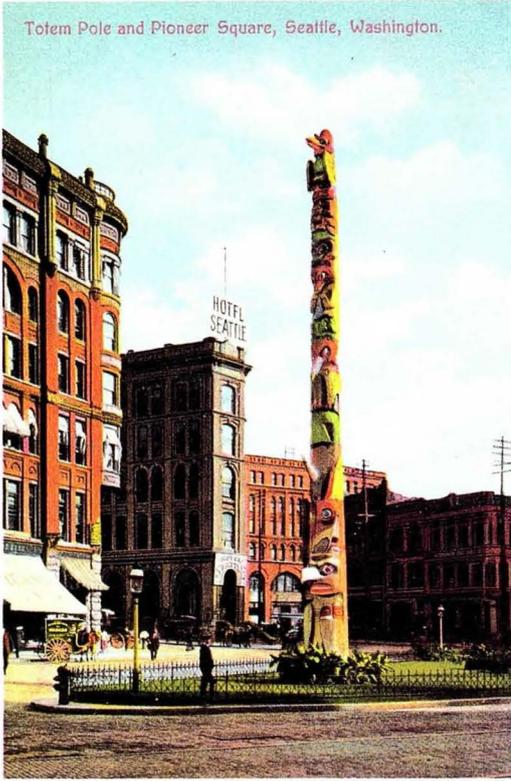
All of this was happening north of Yesler's Mill, the city's largest industry, which was located on the water at the foot of the steep log skid (from which "Skid Road" eventually derived its present connotation). The commercial district centered around Pioneer Square, two blocks from the water.

First Avenue, the closest street to the piers, was lined with taverns, theaters, pool halls, tattoo parlors, dance halls and other ancillary services historically savored by sailors. In response to the loggers, miners and longshoremen, a thriving red-light district developed adjacent to the mill and Pioneer Square. Hotels were needed to house seamen waiting for ships serving Puget Sound, Alaska and San Francisco as well as people who arrived from the East to claim their share of the new land.

After a fire wiped out most of the downtown in 1889, the city fathers determined that Pioneer Square would be Seattle's central park and its growth would be in orderly, concentric rows of stone or brick buildings of like scale. By 1907, the urge to formally plan Seattle had enough popular support to hire the Olm-



Totem Pole and Pioneer Square, Seattle, Washington.



sted brothers of New York to do the city's park and open space planning.

The pattern was broken in the fervor to build supply warehouses to provision miners bound for the gold rush in the Klondike. Downtown retail began spreading north to cheaper, less restricted land, safely uphill from the salty haunts of First Avenue.

In 1910, truck farmers rebelled against high commissions charged by produce brokers and decided to sell direct. They loaded their wagons with fruit and vegetables and brought them downtown. They were allowed to tie up along the edge of the First Avenue bluff, high above the waterfront, at the end of Pike Street, which had become the east-west axis of the new shopping district. This arrangement worked so well that within 20 years, butchers, bakers, restaurants and dozens of other food sellers joined their buildings to what had become permanent stalls started by the farmers. The huge sign at the foot of Pike Street says "Meet the Producer" and the producers are still there.

Things changed. Ship and train traffic dwindled as outlying settlements became towns and Seattle was no longer a two-day journey. Hotels robbed of travelers became flop houses. Pioneer Square robbed of its stores was more and more dominated by the adjacent red-light district. Cheap housing and cheap alcohol attracted down-and-outers. Waterfront terminals lost passengers and shipping moved to less congested outlying land, leaving lofts, warehouses and refrigerated storage standing empty.

The Pike Place Market itself went into a decline during World War II, when Japanese farmers, who were the backbone of the market, were interred. Rationing kept the market going through the war, but in

the 50s suburbs and supermarkets spread, and the market deteriorated into a dreary collection of jumbled buildings attended by relatively few farmers. Low-end food stores sold to the pensioned longshoremen, sailors and other workers living downtown, for whom low prices meant survival.

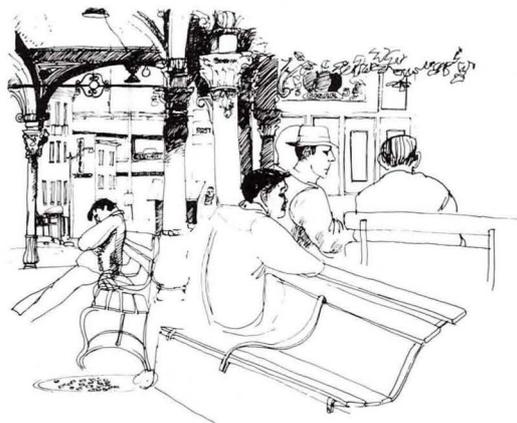
The economic malaise after the war further devalued property to the point that both the market and Pioneer Square were ready for redevelopment. Architect Victor Steinbrueck played a leading role in calling attention to the need for preservation of what was left of the city's history in both places. Ironically, Steinbrueck called for a preservation of lifestyles, too. The elderly and the bums were to continue to live in "their" community and to frequent "their" market. The colorful but racy strip of First Avenue would be left alone, to serve as a conduit between the two where the old, the poor and the indigent wouldn't feel out of place.

The Downtown Association viewed the same strip and the market (Pioneer Square was thought to be irretrievable) as blight to be wiped out, lest the decay spread up to the heart of the office and retail districts. City Hall got the message and, with urban renewal at its finest hour, the battle was joined.

Steinbrueck rallied the forces of Allied Arts, a lobbying umbrella for arts groups, and created Friends of the Market. The Friends called attention to the market's value as a source for fresher-than-supermarket food as well as its vital role of sustaining low-income elderly. The Friends ultimately held off city machinations for urban renewal until public opinion recognized the quality of life the market represented.

The downtown business establishment and the Friends met in acrimony in the mid-60s when federal urban renewal applications were made and planning began. After a five-year battle with City Hall, the matter was moved onto the ballot and voters approved an historic preservation district which would protect the market.

About \$30 million in federal and local funding went into revitalizing the market beginning in 1971. Thanks to architect George Bartholick, the renovated market appeared almost identical to the market the voters saved. The preservation ordinance created a commission with control of uses as well as appearance



Pioneer Square, 1909

and commission guidelines giving absolute preference to food uses.

In Pioneer Square, architect Ralph Anderson and developers Richard White and Alan Black were the first to tackle what had become Skid Road. They restored four- and five-story brick buildings and successfully leased offices on the upper floors as well as shops on the street. The Seattle Chapter of the American Institute of Architects played a pivotal role in moving its office there long before the district was habitable, much less trendy.

The combination of the momentum of development, the rediscovery of dusted-off history and cheap office space soon created the kind of energy that saves endangered cities. Pioneer Square became a playground for all shades of hip, from street people to young professionals. The square was bailed out by private investments with an overlay of public control in the form of an historic district, overseen by an appointed commission. And it was enhanced by the willing expenditure of city dollars for parks and beautification projects.

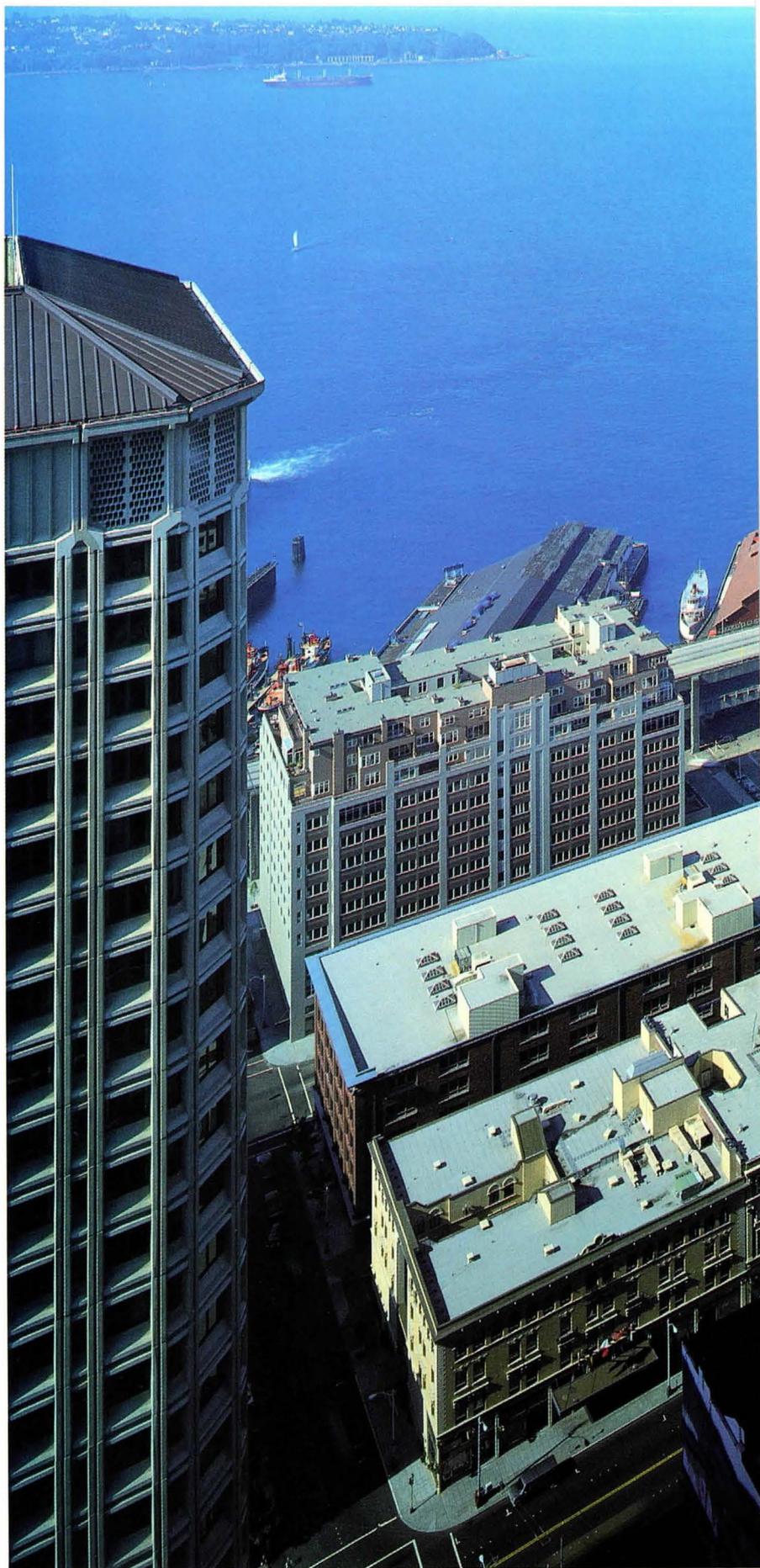
Last year, continuing this trend, the Seattle Art Museum announced it would build a downtown branch on a donated half-block between First and Second avenues between the retail district and the market.

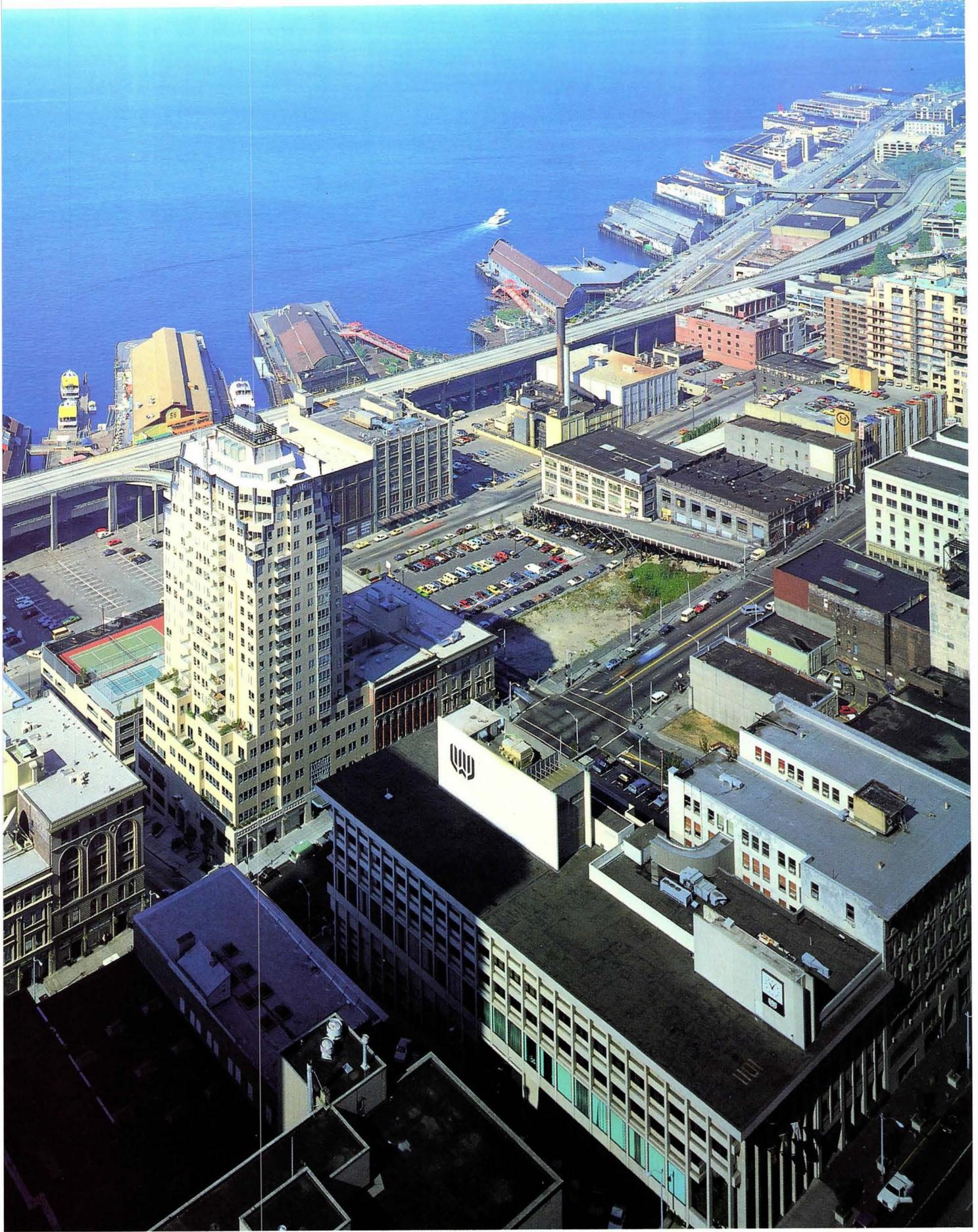
After an extensive series of interviews, the museum trustees chose Venturi, Rauch and Scott Brown as architects for the project. They were charged with designing a building which placed as much emphasis on its diverse surroundings as on the quality of display spaces and lighting. Venturi has chosen to work through Olson/Walker, a museum semi-finalist and designer-developer of key infill buildings in Pioneer Square and at the Market.

The project's second phase will consist of a midrise tower which will provide endowment income. The site is in a dreary zone of parking structures and temporary retail stores that reflect developers' hesitation. The museum is expected to catalyze development there and, with luck, influence the quality of design.

With the health of the two hubs revived, it was a question of time and money before the property in between was developed. Cornerstone was able to promote the creation of a ready-made neighborhood for Weyerhaeuser's new interest in urban development. Sensitive restoration of landmark buildings and infill with unconventional new buildings has been the hallmark of the project. As Schell is fond of pointing out, the \$30 million investment of public money in the Market and Pioneer Square has been answered by \$400 million of private investment within 15 years. No one is willing to guess how long this downtown district will be able to balance local and visitor, or which part of the equation will get out of whack, but probably it will be when somebody begins worrying about how to package it.

Alf Collins is a columnist for the *Seattle Times*.





DOWNTOWN SEATTLE WATERFRONT

T H E I N F I L L

Downtown Seattle, the western slope of a narrow ridge of land pressed between Puget Sound and Lake Washington, sports a new urban image, with many enterprising companies engaged in a skyscraper competition. The rules appear to be well-defined because the entries are so similar; the slightly differing forms and colors of the few exceptions identify them as expressions of individual human purpose. The planet-on-a-stick Space Needle stands as a lone "good-guy" counterpoint to the three-fingered black salute of the nearly complete Columbia Seafirst Center, the tallest building west of the Rockies.

Along First Avenue, downhill from these markers, new development of an entirely different nature has begun to lace together two of Seattle's well-loved historic districts: Pike Place Farmer's Market to the north, and Pioneer Square to the south. Between these two districts is a narrow corridor where, in the last three years, new construction and rehabilitation have transformed downtown's back alley into the city's newest, privately planned neighborhood.

A six-block area called "Waterfront Place" is the heart of the new mixed-use corridor between the Market and Pioneer Square. It was goaded into existence by Cornerstone Development Company, a subsidiary of the Weyerhaeuser Real Estate Company, and the brainchild of Paul Schell, former director of Community Development for the City of Seattle. Cornerstone was formed "... for the purpose of developing mixed-use projects involving both new construction and rehabilitation in downtown areas." Ten years of dreams and battles are now over; the final "Cornerstone Building" nears completion while the public begins to show signs of understanding this idea of a created, planned neighborhood, the result of a carefully calculated "critical mass" of development by a coincidentally critical mass of planners and designers.

Principals of several local development companies and architectural firms identified this area as the place to develop the humanly-scaled neighborhood that the downtown lacked. Out of this group's efforts, nearly 500 housing units have been produced since 1979 from the Market's edges to Pioneer Square. More are in the works. Without exception, these urban homes are integrated with retail and, frequently, office uses. As historic districts, the Market and Pioneer Square are equipped with commissions who practice strict design review controls which regulate height, massing, street-level uses, color, materials, signage and details.

The Pike and Virginia Building, developed and designed by architects Jim Olson, Gordon Walker, and partner Rick Sundberg, was the first contemporary project built within the market district. Its strong simple concrete structure is exposed in the manner of the nearby early 1900s warehouses. A boxy lowrise building, it toes the sidewalk with retail space offering deli fare and wine to shoppers. Stepping up the hill, its eight-story vine-covered frame contains the building's 14 apartments.

B Y R E B E C C A B A R N E S

▶ **South Arcade
building**

Robert Pisano

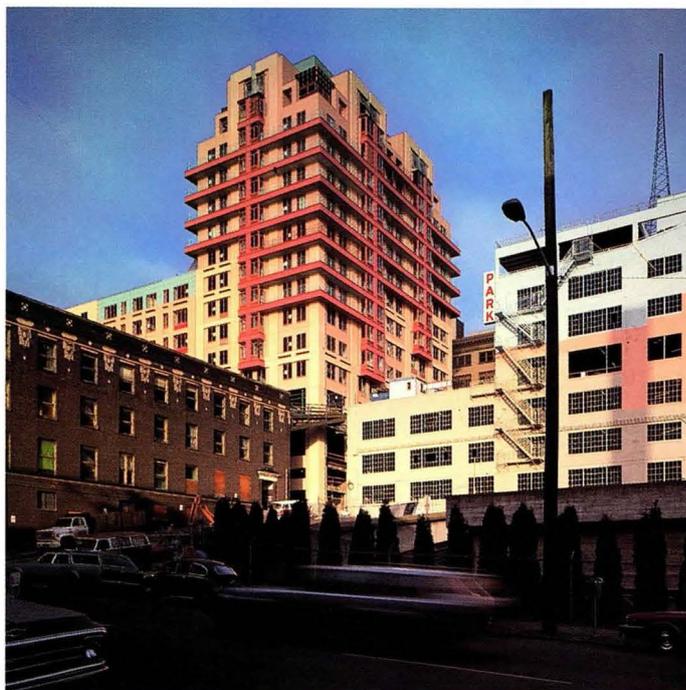


Finished in 1979, Pike and Virginia pioneered urban condominiums in Seattle. Five years later, the building is still the strongest architectural statement in the area. It provided a market-test for urban housing and established a contemporary local vernacular which has been expanded with each new application.

Among the design professions, collective action is suspected of muddying authorship of ideas and curtailing individual freedom of action. In Seattle, the formation of an "urban study group" to establish a set of guidelines for development in this new neighborhood corridor would normally be unlikely. Nevertheless, Cornerstone's Paul Schell and Stimson Bullitt of Harbor Properties commissioned their architects to do just that. The context of their discussions created local interest in such things as street-edge definition and pedestrian-scale devices.

The design of every building in Waterfront Place informally adheres to the group's urban design principles, published in October 1980. Boundaries were defined, as was the importance of maintaining the block pattern. First Avenue would have "an uptown mix," whereas Post Alley would be "an intimate, intriguing pedestrian way similar in feeling to many European side-streets." The result was a picture of a small area, rich in variety of public space, and its connections to the larger vicinity. This picture has now begun to move; it is animated by people living in and using the neighborhood.

The look and feel of this developing neighborhood is the result of efforts by Olson-Walker Architects and The Bumgardner Architects, more than any other firms. They worked from the same assumptions toward very different architectural conclusions. The common goal, according to David Wright of Bumgardner, was "preserving the best of what was and is good about Western, Post and First Avenue corridors, both physically and in character." Two dramatically different forms have been built on sites four blocks apart, for the same client in the same year. Aesthetic goals for Hillclimb Court, by Olson-Walker, and for the Watermark Tower, by Bumgardner, although mutually sympathetic, are focused on quite different consequences. Olson states, "Our focus is the visual environment, and our part in this whole situation is trying to make the place very beautiful so that it helps make living together in an urban situation pleasing." The Bumgardner Architects, on the other hand, intend "... to satisfy users and client and to try to create buildings that wouldn't look



◀ **The South Arcade apartments appear to be three related but distinct buildings through color variations and fenestration patterns.**

Robert Pisano

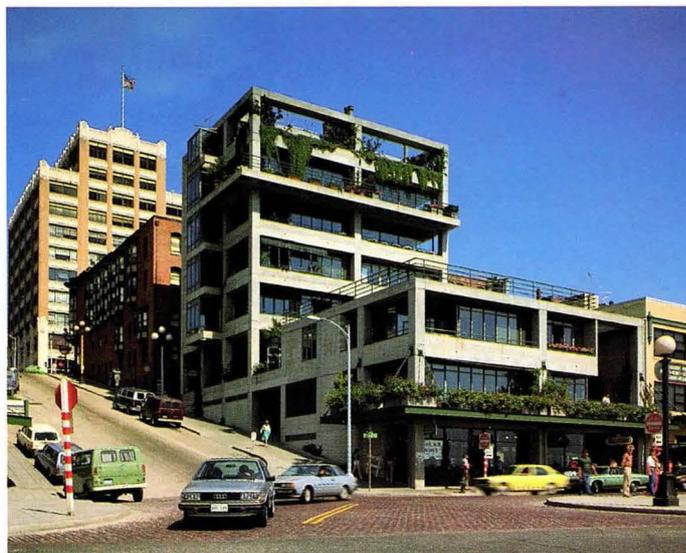
right except on the exact spot where they are," according to Wright.

The organization of Hillclimb Court contradicts the local orthodoxy of water views. Its 35 condominium apartments are stacked three-stories high on two sides of a centerpiece landscaped courtyard. The waterfront side, which faces the elevated Alaskan Way viaduct, is largely closed off for acoustical reasons. A "gatehouse" building on the east creates a two-story wall on Western Avenue, with retail and office spaces. To the north, the courtyard faces "the urbanity of people moving on the (Hillclimb) stairs," to satisfy residents' desires for connection to Pike Place Market and the larger landscape.

The internal focus of the residential complex is typical of lowrise housing being built in this area. Bumgardner's Market Place North housing is a collection of perimeter

buildings surrounding private outdoor spaces. These landscaped courtyards reflect people's fondness for the temperate climate, for the outdoors, and foster a sense of community. Landscape planting and fountains are Seattle's omnipresent urban equivalents of the water-mountain-forest triad by which the Northwest measures itself against other regions' ways of life.

"Western frame" is Walker's term for the concrete structure which organizes the interior and street facades of Hillclimb Court. (Most of the area's old warehouses were located on Western Avenue.) Here, the frame's infill of glass brick, steel-framed windows and wire mesh screens is more complicated in appearance and varied in materials than in the firm's Pike and Virginia Building. The infill is colorful and provides a decorative vocabulary which animate the building's elevations.



◀ **The Pike and Virginia building recalls the architecture of the surrounding warehouses.**

Dick Busher

▶ **At the opening party for Hillclimb Court, artist Buster Simpson decorated the courtyard with "washlines" hung with red "clothes."**

Robert Pisano



Further north, the Bumgardner Architects' Watermark Tower marks the time when Seattle architects turned from the box toward the sculpted tops of 30s Art Deco architecture. The Tower has revived an image on the city's skyline. It was modeled to achieve a variety of penthouse views, and to join the small family of buildings with charmingly ragged tops: the Seattle Tower and the old Federal Building, both Art Deco in influence. The Watermark's top catches and intrigues the eye, more through its dark blue, brown and black tile trim than through the stepped-back form itself.

The Watermark is Seattle's first modern tower organized as top, shaft, and base. David Wright attributes this in part to his and Al Bumgardner's Beaux-Arts educations, which taught them that a building's form should evoke its purpose. Even "ornament for a building," he explains, paraphrasing Louis Sullivan, "should be like lines on your hand, telling you how it works."

Most of the Tower's 22 stories contain residential units, all of which have prized views. Vertical stacks of balconies give a third dimension to each facade. A broader base of four office floors is sculpted in a larger, non-residential scale, with viewing terraces on several levels. All of this sits atop a retail base, structured like the traditional First Avenue storefront. In fact, one corner re-uses the terra cotta facade of the 1915 Coleman Building, saved at considerable effort and expense to connect past with present. This handsome piece, with its over-sized Italianate door, grounds the "friendly" character of Watermark Tower. Its architects, Bebbe and Gould, would have been surprised to learn that their work established the scale, color and choice of material for a building two generations later. The cream-colored glazed tile of Watermark Tower was a rough match to the terra cotta of the older building, and it reflects the rosy late afternoon sun.

Retaining and restoring older architecture is one of Cornerstone's explicit purposes, thus its re-use of five buildings adjacent to the Watermark along First Avenue. To the north, 37 housing units were renovated within two workingman's hotels, the 1898 Grand Pacific and the 1901 Colonial. They were joined on the interior and restructured to create a two-story interior atrium for the top 16 units. South across Spring Street, two other 1901 hotels were renovated as 43 residences, seven of which have roof terraces; the project is known as The Arlington. Completing this block is the Alexis Hotel, a 54-room luxury hotel reclaimed from a parking garage.



◀ **Watermark Tower revives the Art Deco elements of the Seattle skyline.** Robert Pisano

Another Bumgardner project, the Waterfront Place Building, is an even more ambitious attempt to integrate with its urban environment. Along the sidewalk on all sides are marquee-covered pedestrian-oriented retail shops. Toward the waterfront, a widened sidewalk with trees and seats serves as small plaza overlooking Elliott Bay. The “Western frame” is stylized on the elevations so that the various internal functions are summarized on the surface. Three stories of parking are faced with a small-scale concrete grid, enclosed by wire mesh. This decorative treatment provides scale, interest, and light at night. Above, six stories of office floors are signalled by horizontal bands of glass alternating with brick-colored tile panels, bundled together vertically by concrete framing members. The frame steps up at the top to crown the entry and give the building an active facade.



▲ **One corner of the Watermark Tower reuses the terra-cotta facade of the 1915 Coleman building, connecting past with present.**

Joshua Freiwald

At the very top are three floors of expensive townhouses, stepping to and from the facade in a rhythm divorced from the office activity below. Their walls are stucco, trimmed in teak. Little chimney pots, variegated fenestration and rooflines give a picturesque humanity to the crest of an otherwise somber structure.

The world is finally and ultimately present at the edges of the rooftop. To the west is a dramatic view of Elliott Bay, sparkling with the lights of freighters and ferries, bounded by green islands which flatten into the blue distance or hoist the Olympic Mountains' craggy snow-peaks on a good day.

Back at the Market, the South Arcade Block, a quintessentially urban project designed by Olson Walker, is nearly complete. This is the last First Avenue site in the Mar-

ket and it is the first to create new public pathways and integrate them with existing pedestrian circulation systems. It is the city's first attempt to mix three income groups in a single residential project, and its 12-story tower is Seattle's first large-scale project to employ strong color.

At the corner of First and Union, this project will open a new south door to Pike Place Market. A diagonal arcade ascends through the site, merging into an existing indoor atrium near the heart of the market. Retail shops will open their doors along this spine. Above are three separate new buildings. “Market Garden” in the center of the block has 60 low-income apartments surrounding a square interior court open to the sky. On the north, the “Newport Wing” consists of 20 moderate income apartments around an open circular court. At the block's south end, poised for the views of the city and the sound, is “98 Union,” a luxury highrise of 59 residences.

The exterior of South Arcade reflects several intentions. Most important was that the project appear to be three related but distinct buildings, to retain Market's historic scale of development. This has been accomplished subtly by means of color variations, and different roof lines and fenestration patterns. The basic peach-tan color of the stucco walls varies slightly in shade and pulls the project together as a single effort.

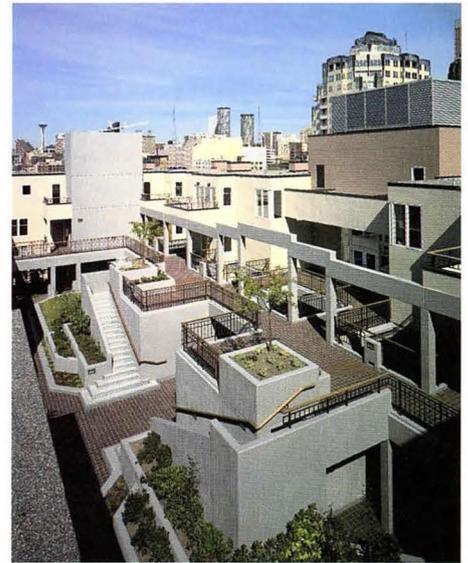
The usual exposed concrete frame is hidden behind stucco panels. Freedom from the warehouse frame seems to have unleashed the architects. Balconies encircle the higher floors like ribbons, fraying into leafy green aloft in the city air. Viewed from First Avenue, the composition of color and form at this scale is a daring new image, as different from existing buildings as is the Watermark. Seen from Pike Place, however, the colors lift the market into the air, the building's facade becoming a runway for the pinks and greens common to the market's building materials.

Playfulness and levity characterize the building's details as well. Seattle artists Ries Niemi, Heather Ramsay, Ann Gardner, and Sheila Klein developed ideas for the marquee, building medallions, elevator cab interiors, mailboxes, hardware and a fountain for the circular court. Some of these ideas have made it through the design and bidding processes, although not as many as the architects had wished.

It is unlikely that any of these new buildings would have looked or functioned as they

▶ **Waterfront Place houses retail, office and residential spaces.**

Robert Pisano



▲ **Residents of Waterfront Place enter their apartments through a landscaped rooftop courtyard.**

Robert Pisano

do, had they been planned elsewhere. In them, one can read the story of their particular time and place. This part of the downtown has been made better: people have more choices than they did two years ago, more places to walk, sit, work and live. This renewed precinct harbors no single monument nor any seminal work of architecture. Instead, it is a place of distinct character and texture, which enhances the vitality of the city.

Rebecca Barnes practices urban design and building consultation in Seattle, and is managing editor of *Arcade*, a journal of Northwest architecture and design.



PIKE PLACE MARKET

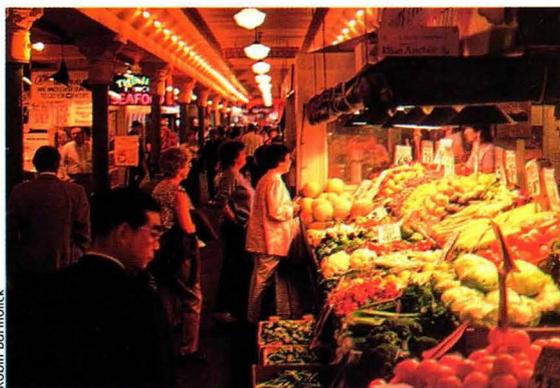
The Northwest's two cultural and economic capitals, although separated by just 175 miles, are so unlike that they seem rooted in different regions. Portland is the provincial dowager, staid and careful, growing with deliberation and with proper attention to good design, local tradition, and rational urban process. Seattle is the cosmopolitan upstart, larger and more inclined to rapid growth, and not as concerned with the fine points of architecture and city planning.

That, at least, is how conventional wisdom would have it. Experience indicates something more complicated. While both descriptions loosely fit, they also miss the mark. Witness the cities' two premier works of architecture, Michael Graves' Portland Building, and Seattle's Pike Place Market. Portland's civic landmark is very new, was designed at the other end of the continent, and is as brash and spirited a structure as can be found north of Latin America. When the City Council awarded Graves the design contract, it was one of the most radical esthetic decisions ever made by an American public body. This is hardly the work of an insular city steeped in tradition.

The Pike Place Market also belies Seattle's brash stereotype. This 77-year-old public institution has been spared from the depredations of urban renewal through a citizens' political effort, has been declared a historic district, and has been carefully rehabilitated in recent years. It has become a steady catalyst for sensitive, medium scaled development nearby, and is the anchor for a nicely balanced mixed use district crowded with pedestrians. This is hardly the work of an unbridled western boom town.

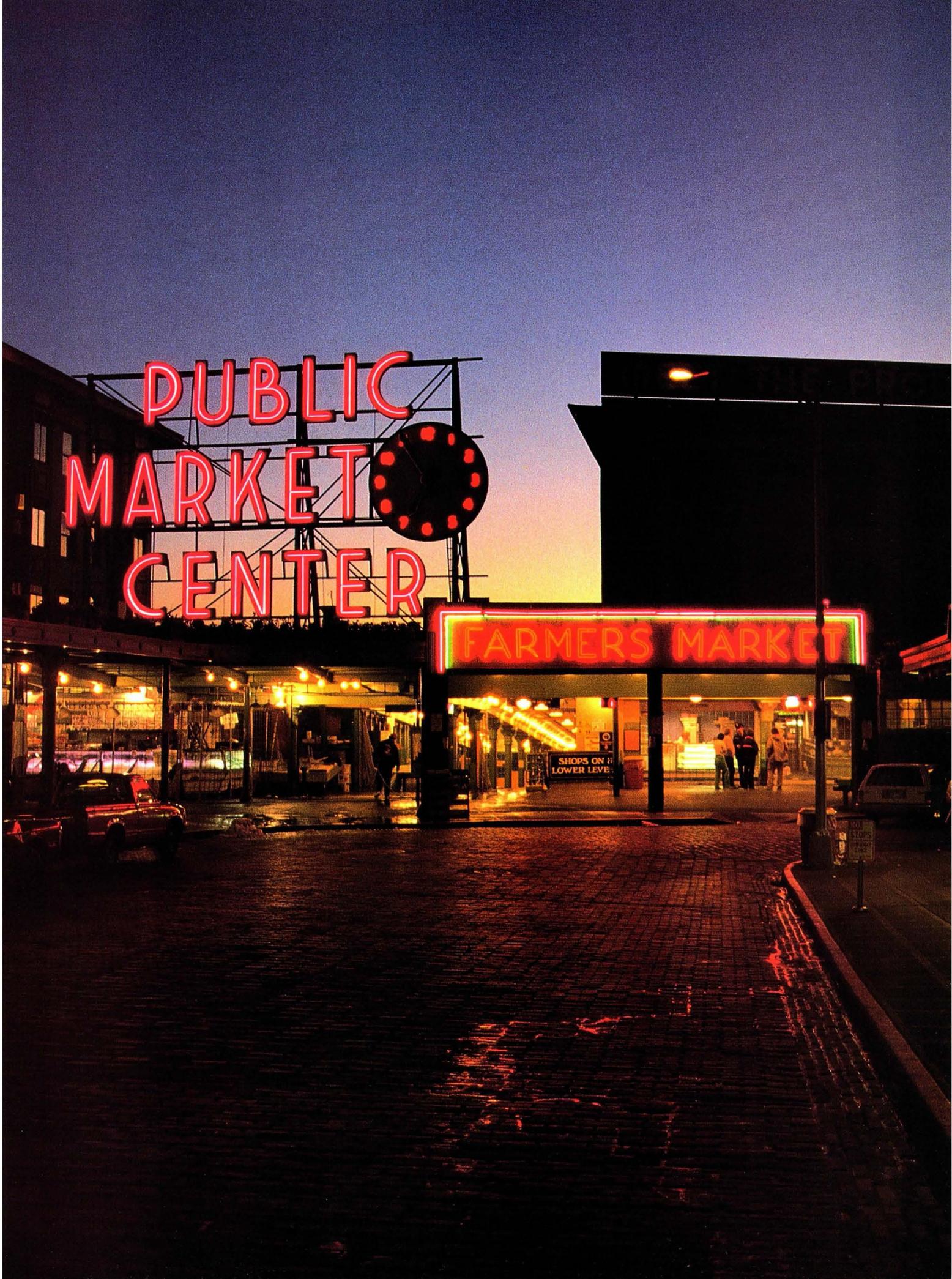
The market is arguably the liveliest historic district in the country, and is uncontestedly the most interesting seven acres anywhere in the Northwest. It embodies the sort of fine-grained urban diversity that was once common enough to be taken for granted in American

B Y J O H N P A S T I E R



Robin Bartholick

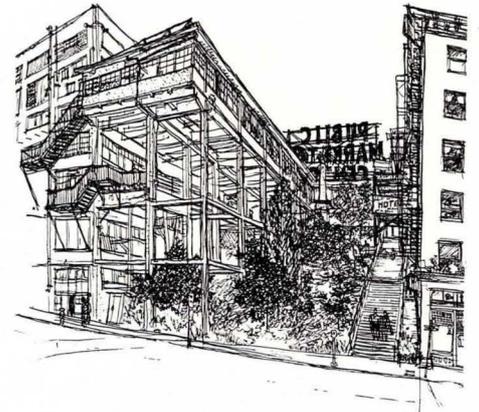
Photography by David Perry, except where noted.



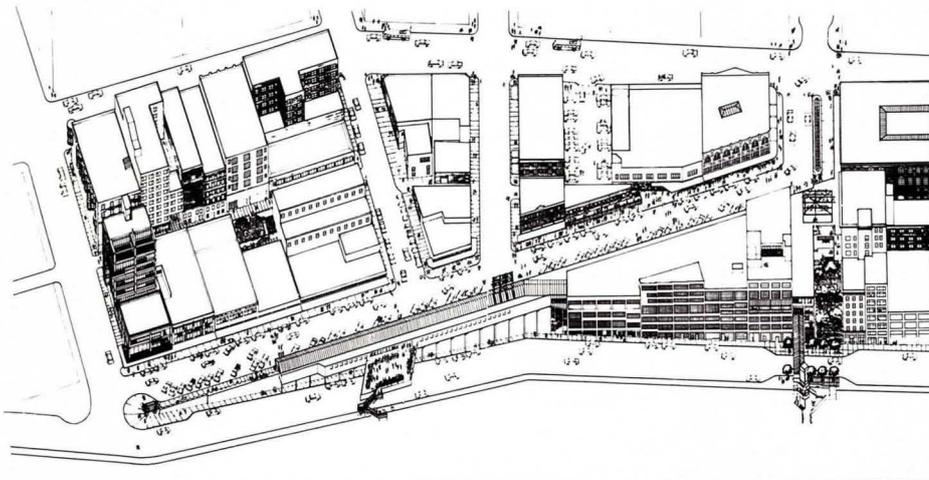
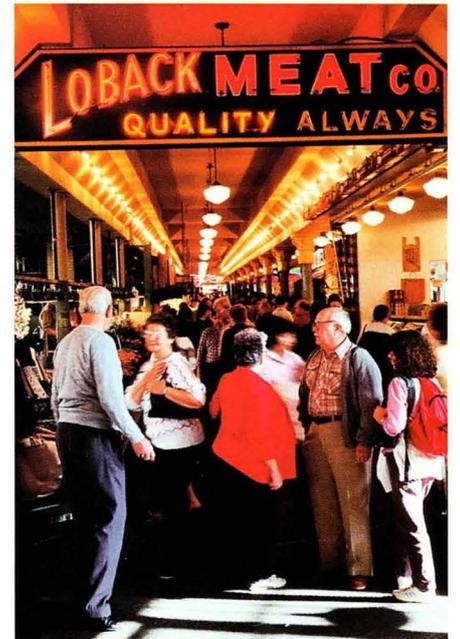
▶ **Market before restoration by Victor Steinbrueck**

downtowns, and which has now become extinct in all but a few. Its main business is the selling of fresh produce, baked goods, meat and fish, but it also embraces artists' studios and housing, single room occupancy apartments, pricey condominiums (altogether, about 400 people live within the four-block market district), restaurants, bars, art galleries, bookstores, florists, thrift shops, clothing and shoe stores, antique shops, itinerant musicians, and army-navy surplus.

Lawyers, architects, doctors, dentists, naturopaths, opticians, barbers, employment agencies, jewelers, graphic designers, landscape architects, a seamstress, a shoemaker, a tattoo artist, a knife sharpener and a mental health agency have set up shop in the market. Specialized merchants deal exclusively in parrots, ivory carvings, design books,



Robin Bartholick



▶ **Pike Place Market Historic District**

Courtesy Pike Place Market Association

▶ **Rear of the renovated market.**

Robin Bartholick





rubber stamps, “specialty popcorn,” crocheted items, winemaking supplies, pearl rings, crumpets, or a particular brand of sandals.

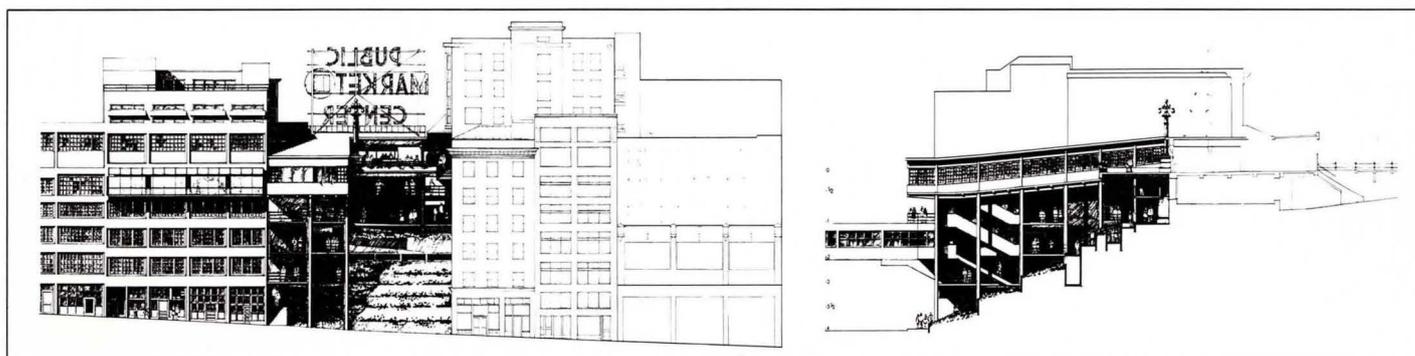
The market no longer has its public library, horseradish vendor, streetcars, fortune teller, and bordello. But it does have a kitchen equipment shop, movie theater, daycare center, drugstore, hat blocker, shoeshine stand, post office, cleaners, day-old bakery, garden shop, book publisher, pawnbroker, pet shop, and bank. Its fresh food reflects the abundance and variety of a naturally bountiful hinterland, but many of its shops and restaurants also offer food and wares from such distant places as Scandinavia, the Phillipines, Bolivia, Israel, Vietnam, France, Mexico, Malaysia, Greece, Turkey, Africa, Ireland, Russia, and Italy. One could easily lead a convenient and satisfying life totally within the market’s borders.

This may seem like a description of Yuppie heaven, but Pike Place’s real attraction lies in its unmistakable authenticity. This is no demo-

graphically researched festival marketplace built of whole cloth by a shrewd developer (a la South Street Seaport in Manhattan or Harborplace in Baltimore), but the real thing. Rather than being the province of any one subculture, the market is an urban society’s Noah’s Ark beached two blocks in from shore. Stevedores drink beer there after their early morning shifts, just as junior executives stop off from work to pick up the ingredients for dinner. Restaurants offer generous senior citizens’ discounts as well as quiche and cappuccino. Students, winos, tourists, market residents, suburbanites and hippies over 30 add to the mix; the market is a cross-section of Seattle as well as its crossroads.

The Pike Place Market’s appearance and architectural genesis are not easily described. Some of its building designs were first scrawled on envelopes by market manager Frank Goodwin, after which they were developed by architect Andrew Willatsen. The main building’s concourse and arcade were the work of engineer John Goodwin, while

▼ **West and south elevations** George Bartholick



architects Thomas & Granger designed the Corner Market Building, the most ordered and stylistically refined of the market structures. Between 1907 and 1916, the complex grew rapidly and pragmatically as business increased. By now, "the market" has been liberally defined to include about 40 buildings spread over four blocks bordering on Pike Place at the north end of downtown, just uphill from the waterfront. These blocks are neither flat nor the same size or shape, and the buildings duly reflect those peculiarities. Brick, concrete, and stucco predominate, and there is an informal order, unaffected human scale and tough-minded grace apparent in virtually all of the structures.

Postmodern sensibilities have brought older buildings back into favor, particularly those having symmetry, axial plans, classical influences, liberal decoration, and arcane symbolism. The market offers few of these qualities, unless one's definition of axuality embraces long rows of bare light bulbs, one's taste in decoration runs to pyramids of crabs and cauliflower, or one's idea of symbolism is a red neon sign shaped like a salmon. Its style is vernacular rather than high art, but it offers a richness that goes beyond marble vaults and gilded domes. Its esthetic is one of sensory and temporal experience, human activity, and spatial complexity.

This last quality is strongest in the main building, which overhangs and spills down a steep bluff toward Elliott Bay. Its irregular plot squeezes it into a wedge shape, and the slope compresses the size of



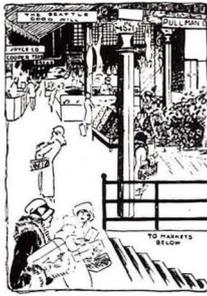
John Postler

each floor as one proceeds downward. (The main floor is topmost.) The various levels are connected by ramps and by stairs that are sometimes inside and sometimes out. Shops and restaurants on the western side of this building have unobstructed views of the waterfront and of the Alaskan Way Viaduct, a noisy double-decked structure considerably less beloved than the market but every bit as utilitarian and unpretentious.

The main market's ambience is largely one of ad-hoc marine architecture: its lower floors have the feeling of an ancient and lopsided wooden ferryboat, while the top level resembles a bustling ferry terminal inexplicably invaded by fishmongers and greengrocers. At the open arcade to the north, the smell of salt water reinforces the feeling.

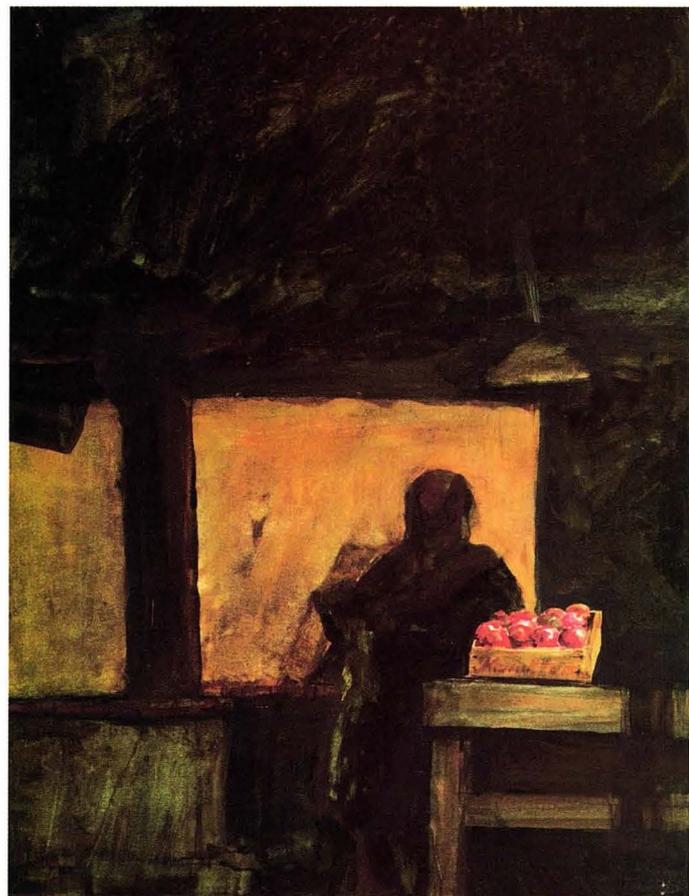
Interesting as it is, the market structure essentially serves as a stage



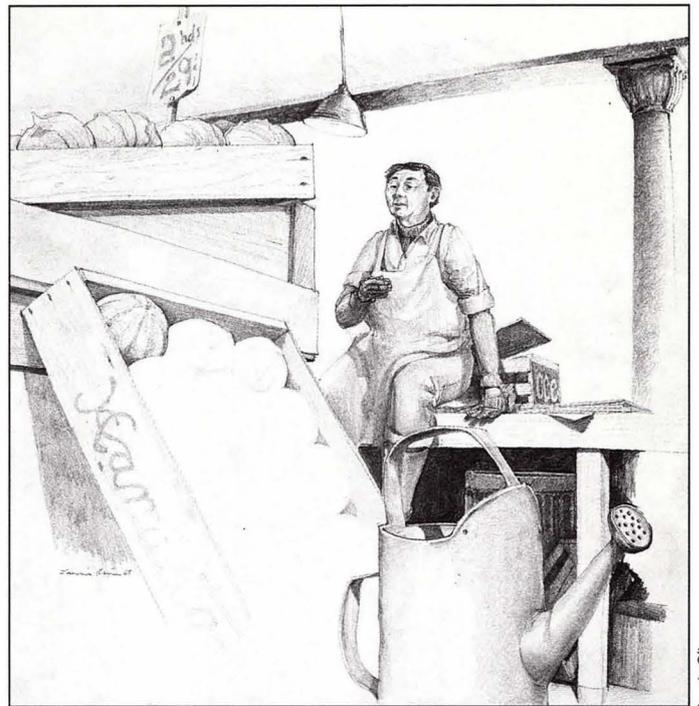


for the main attractions: the variety of people and goods within. Between 25,000 and 40,000 customers visit the market daily, which works out to over seven million a year, or more than the total population of Washington and Oregon. Put another way, the market outdraws the city's art museum, symphony, opera, and four professional sports teams combined. These patrons are not just spectators, but a major part of the show. The rest consists of the neatly stacked forms, vibrant colors, and characteristic aromas of fresh food, or the more muted sensations of the goods offered on the lower floors. As long as 60 years ago, the market was seen as exotic, and its management was wont to call it an "Oriental Bazaar."

This material serendipity and human diversity fascinated Mark Tobey when he lived in Seattle, on and off, from the 1920s to the 50s. Between 1937 and 1945, he sketched and painted the market's occupants and its kaleidoscopic activity. Photographers and architects were equally susceptible to its vigor and charm. But during the vapid post-



Louise Olin



Louise Olin

war years Seattle's establishment did not share such perceptions. In their eyes, the market was obsolete and its neighborhood blighted. In 1950, an engineer on the City Planning Commission advocated replacing the public market with a seven-story parking garage. Aghast, Tobey sent a letter to the editor asking: "What do we want? A world of impersonal modernism, a world of automobiles? I've painted the Paris stalls, the markets of London, Mexico, and China and none is as interesting as ours." His protest carried little weight, but public and private inertia kept the plan in limbo.

Thirteen years later, the Pike Place market was once again imperiled. This time a businessmen's group, the Central Association of Seattle, proposed a strong dose of urban renewal that would level an even wider area, and build an even larger garage, a small park, a high rise hotel, office towers, and a brand new market. This time inertia would not save the market. Seattle had just held a successful international exposition, and its corporate leaders were looking, in their own words, "for some bold step which will preserve the go-ahead spirit of the 1962 World Fair and consolidate its gains. We believe this is it."

Once again Tobey responded: "Our homes are in the path of free-ways; old landmarks, many of a rare beauty, are sacrificed to the urge to get somewhere in a hurry, and when it is all over Progress reigns, queen of hollow streets shadowed by monumental towers left behind by giants to whom the intimacy of living is of no importance . . . and now this unique Market is in danger of being modernized like so much processed cheese." University of Wisconsin architecture professor Victor Steinbrueck was more pointed, calling the proposal a case of "replacing grandmother with a chorus girl," and charging that "it's not the termites from within that will make the market collapse, it's



▼ **Market, circa 1910.**

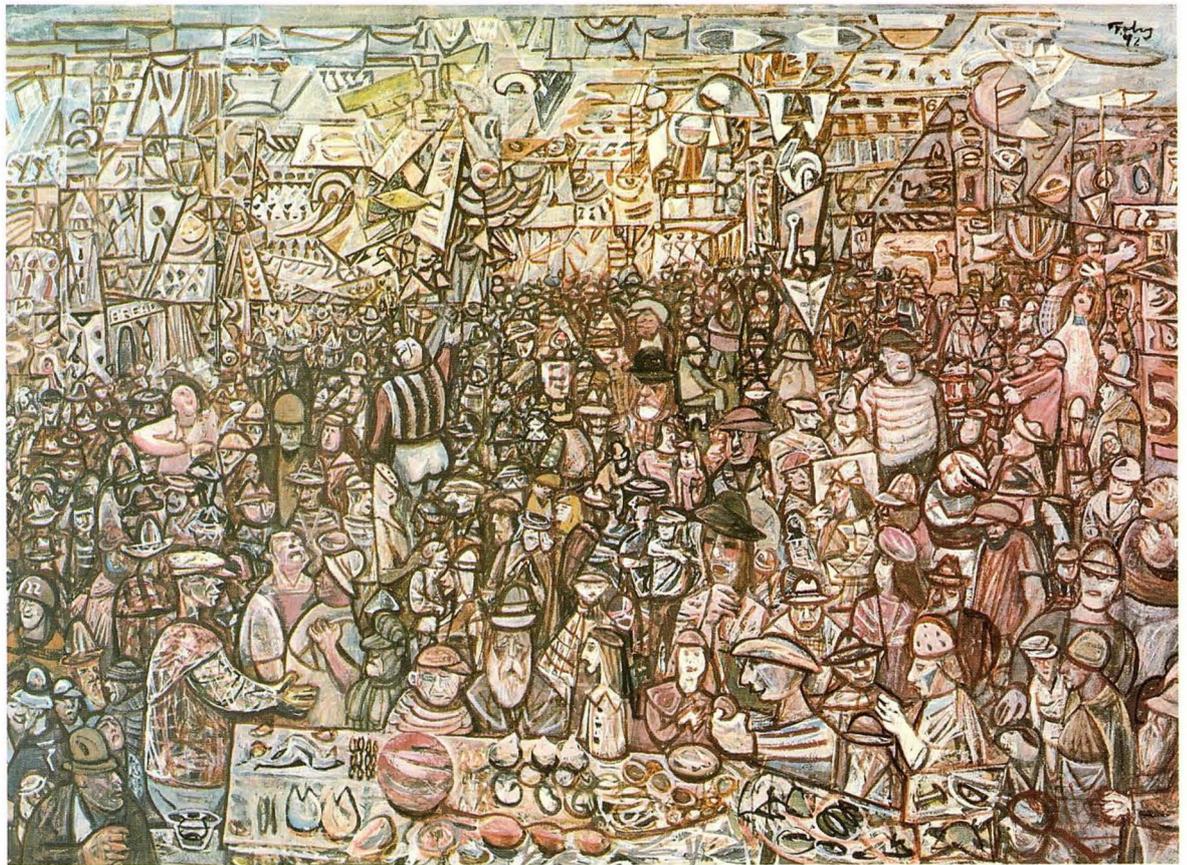
Courtesy Pike Place Market Association



termites from without.” Along with attorney Robert Ashley, Steinbrueck became co-chairman of the Friends of the Market, a grass roots group that would spearhead the fight to save the old lady of Pike Place. Fred Bassetti and Laurie Olin were prominent among other local architects active in this effort.

Although underfinanced, politically inexperienced, and organizationally unsophisticated, the Friends still had their effect. Seeking compromise, the pro-renewal forces decided to keep the main market building, and prepared several alternative plans. But when the city demolished a fine turreted armory just north of the market, the battle was renewed. Steinbrueck labeled partial preservation as “saving your grandmother’s teeth.” The mayor called the market “a decadent, somnolent firetrap,” and its supporters “nitpickers.” Six years after the renewal plan was proposed, the city council unanimously voted to adopt its revised version.

But the war was not yet over. Taking advantage of relatively new legislation, Steinbrueck and Olin nominated the market as a historic district. When the renewal forces realized the implications of the move, they maneuvered to have the protected district reduced to one-tenth its proposed size. Countering the ploy, the Friends of the Market circulated petitions to put the issue on the city ballot. They gathered far more signatures than needed, and, despite a hardball campaign of corporate opposition that was endorsed by both daily newspapers, won the referendum decisively.



▶ ***E Pluribus Unum,***
Mark Tobey, 1942

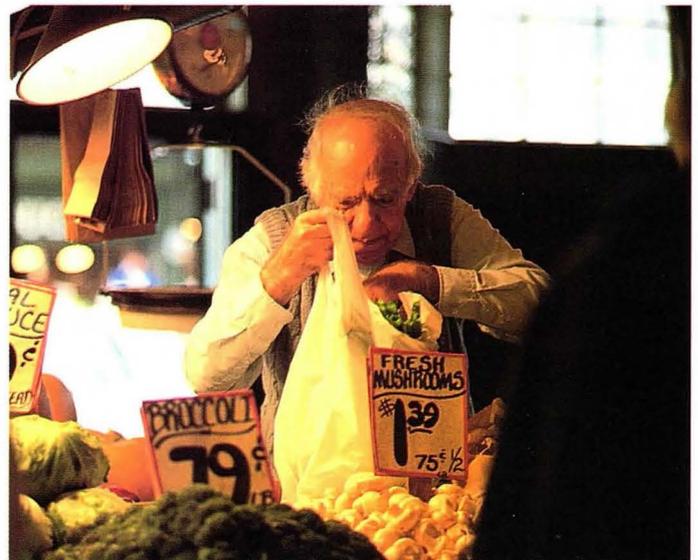
Courtesy Seattle Art Museum

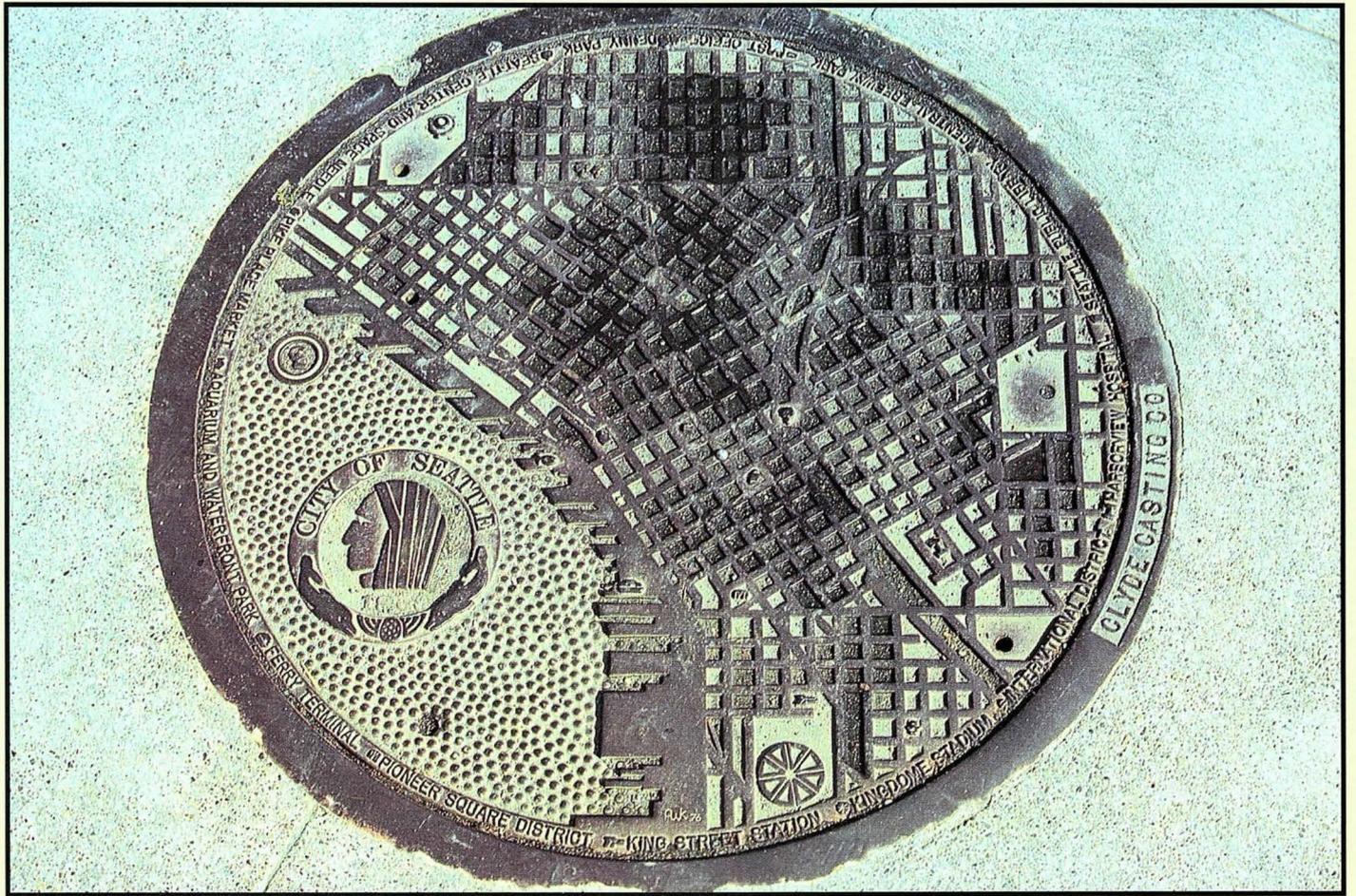


After eight years of uncertainty, the market was finally safe. Its neighborhood, however, was still in peril: The seven-acre historic district sat within a 22-acre urban renewal district. To salvage already approved federal funds, the city set out to reconcile the divergent mechanisms of preservation and urban renewal. Surprisingly, this shotgun marriage worked out well: preservation was given priority over clearance, federal renewal money flowed from Washington to Washington, and the restoration work focused on the basics of program and structural stabilization rather than cosmetics. In the market's most important and complicated buildings, architect George Bartholick accomplished a very difficult rehabilitation admirably and unobtrusively, and other local designers have benefitted from this example in subsequent market district restorations.

Altogether, about two-thirds of the historic district's buildings have been saved. Those that were replaced were done so in sympathy with existing building forms, and in two new projects by Olson-Walker this sensitivity extended to sites somewhat beyond the historic district boundary. For perhaps the first time, an American urban renewal project actually produced renewal rather than mass demolition. The market buildings have not just been preserved, but given vigorous new life, and in turn have revitalized the northwest quadrant of downtown.

Seeing the thriving market district today, filled with people and promise, it is difficult to imagine how this normally enlightened city could have ever considered cutting out its heart. The struggle to save Pike Place Market should never have been necessary, but, once begun, proved beneficial even beyond its physical results. Not only was it a means of retaining an indispensable landmark, but it was also a rite of passage that marked the beginnings of Seattle's civic maturity.





ONE PERCENT FOR ART

BY DAPHNE ENSLOW BELL

▲
**Art in the street—a
Seattle manhole
cover.**

John Pastier

Early morning joggers along Seattle's waterfront pass mammoth granite boulders on one side of the running path and on the other, the rip-rap stones of the breakwater and Elliott Bay, blue or gray according to weather. The three silent giants of stone placed near, leaning on and lying atop concrete squares are Michael Heizer's *Adjacent, Against and Upon* (1976), one of the first artworks the city of Seattle purchased with funds from the "one percent for art" ordinance. Obtaining the Heizer work established principles for the Seattle Arts Commission's (SAC) Art in Public Places program which are still basic to it. Because of the intelligent siting of the piece, the Heizer work has become an integral part of Myrtle Edwards Park. It also reflects the commission's commitment to acquiring the best works available from contemporary American artists, regardless of the work's popularity.

Seldom had Seattle experienced an uproar equal that which followed the purchase of "those rocks." Politicians, news writers and just plain folks were outraged at the expenditure of tax funds on a work they simply did not "understand." The defense of the work by the arts community was equally vehement. The work demonstrated that developing an appreciation of artistic vision may take time. Today, with the fires of the furor mostly extinguished, the boulders fulfill the potential originally envisioned by those who selected the work—they are both part of and apart from the site; an amplification of stone, a study of image in relationship to image, a presence or simply part of the landscape.

The 1% ordinance was drafted and passed by the city council in 1973, due to the clever and politically astute work of Allied Arts of Seattle, which had successfully lobbied for the establishment of the Seattle

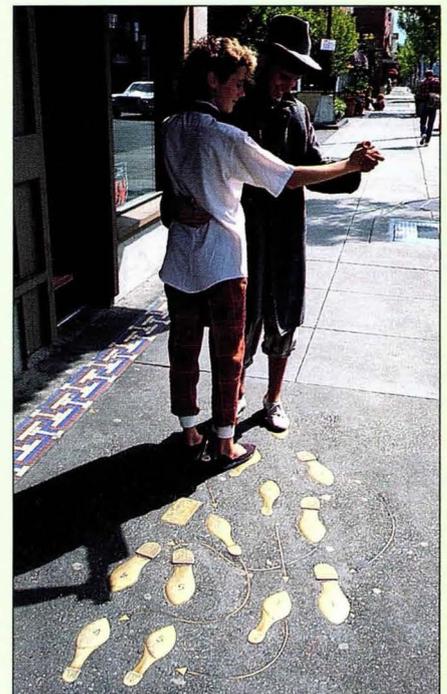
Arts Commission as a city agency in 1971. Allied Arts' membership included architects, urban planners, landscape architects, artists and others supportive of urban enhancement, historic preservation and arts activities. The ordinance designates 1% of city capital improvement project funds for the installation and purchase of artworks either at the site of the improvement or elsewhere on city property. The major contributors to the program are the larger municipal departments: Seattle light, water, parks and administrative services. The city engineering department has also voluntarily used its own funds to include artworks in improvement projects, although it is not required to do so by ordinance.

The ordinance says, in part: "The City of Seattle accepts a responsibility for expanding experience with visual art. Such art has enabled people in all societies to better understand their communities and individual lives. Artists capable of creating art for public places must be encouraged and Seattle's standing as a regional leader in public art enhanced. A policy is therefore established to direct the inclusion of works of art in public works of the City."

Arts supporters and members of the Seattle Arts Commission and its staff took the position that arts services and visual artworks were not only the responsibility of the commission, but that the humor, color, light and insight that artworks could give were a necessity in the same way as other vital human services provided by the city. The city council and the mayor concurred. Strong support successfully maintained the Arts Commission's program funding and kept the 1% ordinance strong, even through the difficult financial crises of

▼
Jack Mackie's bronze *Dance Steps on Broadway* are a whimsical sidewalk element.

Colleen Chartier



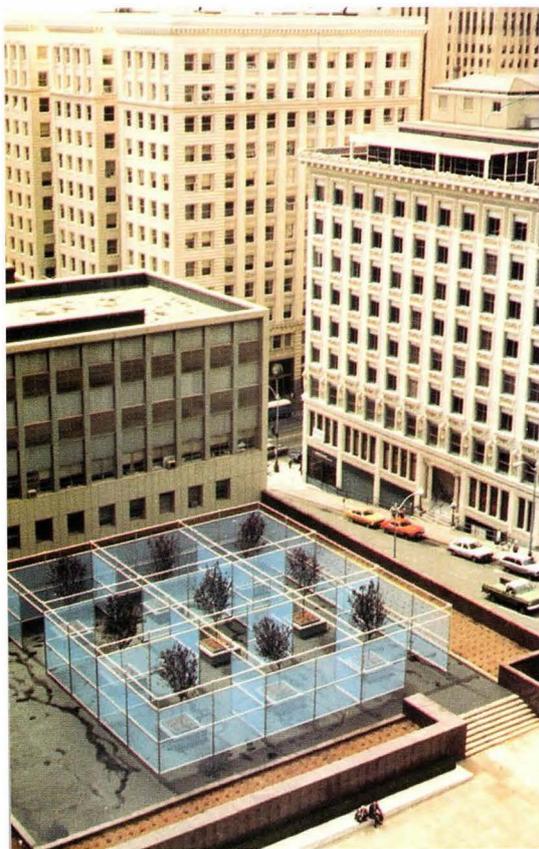
the late 1970s and early 80s. In 1977 the ordinance came under attack and for a few months was revised to provide only 1/2 percent, but was soon restored, due to heavy pressure on the city council from the arts community.

Seattle City Light is the department from which the largest total 1% funds derive. City Light projects have included artworks in electrical substations and the utility's funds also provide for the Portable Works Collection, which includes over 700 paintings, sculptures, photographs, prints, drawings, fiber, glass and ceramic works by contemporary Northwest artists. While newly commissioned projects are generally open to artists from all over the country, the Portable Works Collection is limited to works of Northwest artists, encompassing major and emerging artists alike. City Light funds have also provided for temporary installations and a major "honors" commission program, in which four Northwest masters each will be paid \$20,000 to create a new work for the city's collection.

The Art in Public Places program coordinator, Richard Andrews, draws a comparison between the city's collection and a library collection—each a catalogue and a record of the best work being produced in a particular time and place, a reflection of their contemporary context. A wide range of works in the collection is ensured because the Art in Public Places committee assembles a specialized and different jury for each project. Juries typically

Robert Irwin hoped that his *Nine Spaces, Nine Trees* would "succeed without identity as 'art'."

Colleen Chartier



include an established artist working in the medium being considered, an architect or other professional familiar with the needs of the project or purchase, and an Arts Commission member, an art collector, arts educator or other person with arts expertise. Because the makeup of each jury is different and each juror has an individual aesthetic, the collection is well balanced.

Siting and integration of works is of basic importance to the program. SAC staff and the Art in Public Places committee have worked with funding departments and artists to ensure that commissions respond to the needs, limitations and potential of each site. As opposed to arbitrarily plunking artworks in public spaces, SAC projects feature artists visiting, investigating sites and revising designs as they become familiar with the project possibilities. The Art in Public Places committee recommends to the full commission approval of concept, drawings and models at periodic intervals as the artists' plans go from conception to design to fabrication. In many projects, the first design for a work will be rejected and a new work created that better serves siting, safety or other considerations. Sometimes works are resituated for better viewing.

The design team concept, unique to Seattle



when it was first introduced, pairs the artist with other project personnel early in the planning stages. Architect Richard Hobbs, of Hobbs/Fukui/Davidson, suggested the design team concept when artists Sherry Markovitz, Buster Simpson and Andrew Keating were selected to do 1% commissions for the new Viewland-Hoffman electrical substation project. Hobbs said, "When we were selected by City Light we were told that artists will be involved in the project at some point . . . The way we work is, that if you're going to work with somebody on a project, you bring them in at the beginning, before anything is there and before anybody has preconceived ideas. That seemed very realistic to us."

It was not an easy process at first. Artists, architects, landscape architects, engineers, and others not only found they had different ways of thinking and talking, but that the artists' more loosely conceptual presentation methods were sometimes incomprehensible

to technicians used to the more conventional modes of blueprints and schematics. A willingness to accommodate and listen resulted in an award-winning substation, enlivened by a multicolored mural on an expansive concrete back wall, pastel color-coded electrical equipment, and an enclosed "artwork garden" of spinning and twirling whirligigs made from found objects by eastern Washington folk artists Emil and Veva Gehrke. The ultimate success of the design team process and the ameliorating effect of artworks on a new and potentially hostile substation in a quiet north Seattle neighborhood encouraged the use of design teams on other projects. Subsequently, design teams including artists have been used at Creston-Nelson, Canal and Broad Street substations. Other departments have also used the concept effectively, allowing the artistic sensibility to be a part of the facility.



▲ The whirligigs of found objects at the Viewland-Hoffman site were made by Washington artists Emil and Veva Gehrke.

Colleen Chartier

The Department of Administrative Services recently dedicated its new North Precinct Police Station and Paul Marioni's cast glass wall, *Khadi*. The design team of Marioni and Merch DeGrasse and Paul Yuan of Shavey DeGrasse Shavey was a particularly felicitous one. Marioni has high praise for the architects' willingness to collaborate and for their input to his project. The cast glass artwork is a magnified weaving pattern, with an iridescent surface. It is lit in daytime by a skylight and at night by interior lighting. The curve of the wall was plotted for Marioni by the architects and the skylight was added at their suggestion. The work is architectural in function and intrinsically artistic. It gathers, transmits and reflects light, which moves and changes as the viewer moves in front of the work. It exudes a quiet serenity over the busy reception area of the police station.

The Seattle program has attracted national attention because of the annual expenditure (projects totaling \$225,000 to \$400,000 per year) and the stature of the included artists. The program has influenced the development of similar percent ordinances in other areas



and has given rise to several artwork efforts in Seattle. Early in the program, the Downtown Seattle Association (DSA), a business organization, worked with the SAC to place murals on downtown walls in the “Seattle Walls” series. DSA also has included artists’ special projects and tours of the city’s Portable Works collection as part of their noontime free concert series.

SAC has participated with other government agencies, too. The commission worked with the National Oceanic and Atmospheric Administration (NOAA) in coordinating a project resulting in five artwork installations at the NOAA Western Regional Center (*Arts and Architecture*, Volume 3, Number 1). The city is planning a new gallery in cooperation with the King County and Washington State Arts commissions. The city’s land use and transportation plan provides incentives to developers who include artworks in their new building. Arts representatives have been added to the planning teams for the new Interstate 90 project and the Metro Council’s Transit Tunnel Committee.

Other projects which have been generated in part by the city’s activity include privately funded artworks in Post Alley and the Denny Regrade, the new Center on Contemporary Art (COCA), the Pacific Arts Center, increasingly astute collecting by Seattle hotels and

corporations and donations to artwork projects from private businesses and patrons. The anonymous donation of an Alexander Lieberman sculpture valued at \$250,000 is one of the valuable gifts recently added to the city’s collection.

Robert Irwin’s *Nine Spaces, Nine Trees* for the Public Safety Building epitomizes the potential of the Seattle program. It succeeds because it is colorful and traditionally “artistic” in some ways, but in no way proclaims itself as “art”—it strives to respond to the needs of the place it is in and to create a presence which can be experienced by each person who passes around or through it.

Irwin spent some time watching people come and go in the plaza, and saw how changes in light and weather affected the site. He developed a square space defined by sky blue chain link fencing. The fencing within the square makes 22’ x 22’ “rooms” with open “doorways,” each containing a gray concrete planter which provides public seating. A dark red flowering plum tree is in each planter. A silvery-green succulent is planted around the base of each tree and in the wide perimeter planters of the plaza. Seen from above, the graphic shape of the nine squares works like a painting.

As people move through the plaza, it can now be experienced in a different way. One



Adjacent, Against and Upon by Michael Heizer is situated on Seattle’s Elliott Bay.

Colleen Chartier

can skirt around the work, or proceed in a zig-zag fashion right through it. The wide doors between each space are of different sizes, so that some spaces are more open than others. The fencing is a translucent “haze” of color. By a change of focus, the viewer can see the blue net as a single plane of color or as succeeding layers of blue veils. Light and shadow change the perception of fences, trees, plants and participant. The work can provide a place of rest and reflection, a seat for lunch, or a maze to solve.

Irwin said of the work, “If I succeed, the plaza should have an inevitability and a gentleness; that it [the work] belongs there . . . It will make being in that place on that day a better experience . . . The play of colors, the quality of the shadows, the casual things that happen are all part of it. When they ‘resonate’ then the thing has presence . . . It has to succeed without identity as ‘art.’ . . .” The Seattle program succeeds both as presence and as art.

Daphne Enslow Bell was the Seattle Arts Commission Public Information Representative and Editor for the SAC newsletter, *Seattle Arts*, from 1978 to mid-1984.



JUSTICE CENTER

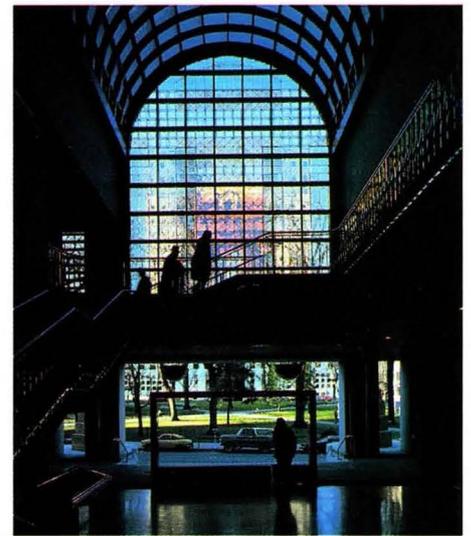
ARCHITECTURE UNDER GLASS

BY RON GLOWEN

If form and structure are the major material constructs of architecture, then glass is the element of counterpoint. From its most rudimentary usage, a simple means to admit light into architectural space, glass has since become—literally—the envelope in which much of modernist architecture resides. As a result, glass has been granted a certain realm of meaning in architecture. From the Crystal Palace to the Crystal Cathedral, glass has represented technological purity—as well as the faceless, one-way mirrored look of today’s anonymous corporate highrise.

But there is another role for glass in architecture: that of integral ornamentation and design. This legacy, which includes the stained glass windows of the medieval cathedral, the Art Nouveau windows of Frank Lloyd Wright, and countless Art Deco panels in homes and office buildings, bespeaks a relationship between craftsman and architect, and a concomitant relationship between art and architecture. To invoke the metaphor once again, artwork incorporated into an architectural scheme generally functions contrapuntally.

In recent commissions for three Northwest public and corporate architectural projects, the art was a residual product of the ensuing design process. Two of the building plans called for structural design components involving expanses of glass, a pre-determined situation into which the artist’s participation was elicited. In both cases, the artist’s response was resonant to the buildings’ formal and social identity, each remarkably divergent in outcome and the implications of meaning. The third circumstance of art in architecture conforms to the normative practice of acquiring an autonomous artwork for placement in a space. Each artist happens to work with glass as a material construct; each eschews the restrictive label “glass artist.”



▲ **Textural and chromatic variety is achieved in Ed Carpenter’s work through different beveling patterns.**

Timothy Hursley

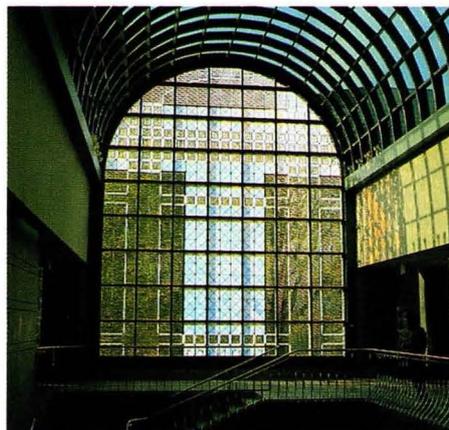
The Justice Center in Portland, Oregon is the most recent component of that city’s governmental complex (which includes Michael Graves’ Portland Building, which faces the Justice Center from across Chapman Park). An inter-agency project combining correctional facilities, law courts and police departments from the city and county, the Justice Center was designed by Portland’s Zimmer Gunsul Frasca Partnership and completed in 1984.

Ed Carpenter’s 30-foot high, \$69,000 leaded glass panel is set in the barrel-vaulted entrance lobby to the Justice Center. The window highlights the lobby, which employs visually sumptuous materials like chrome, stainless steel, mirrors, marble and terrazzo in an effort to make the entrance to this institution a more cheerful and pleasant experience. Carpenter was the finalist selected from a national competition sponsored by Portland’s Metropolitan Arts Commission, which administered a “percent-for-art” project for the building. He is a Portland architectural glass designer.

Fabricated from custom-made glass by craftsman Tim O’Neill, the Justice Center

◀ **Zimmer Gunsul Frasca’s Justice Center in Portland is part of the city’s new governmental complex.**

Timothy Hursley



▲ **The delicacy of the glass mosaic is at odds with the structural gridwork that supports the window.**

Karlis Grant

window is composed of layered geometric motifs that correspond to the building’s shape and fenestration. The handling of motifs is rendered more subtly than forcefully; since the window is not blocked out in positive and negative forms, but rather treated as a multiple transparency, the window “reads” as a rather restrained and static array of overlapping patterns. Narrow horizontal louvers are created by beveled and reflective-coated glass bars. Additional textural richness is provided by fused glass squares with a diagonal “cut

Ed Carpenter

glass” pattern and milky glass squares with leaded cross lines.

Carpenter consciously avoided incorporating artificial color into the window, choosing to exploit the environmental colors of the trees in the park, the sun and sky and nearby buildings for an ever-changing, luminous chromaticism. On a sunny day, the refractive bevels cast prismatic light shafts onto the upper lobby walls. Unfortunately, the upper lobby is inadequately lighted at night to fully transmit and project the window’s design after dark.

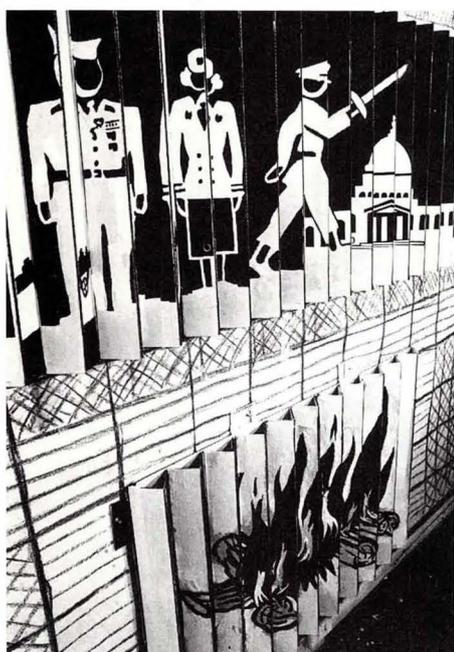
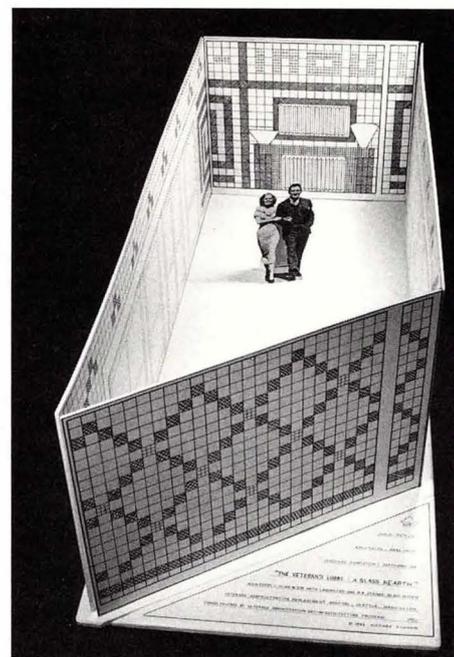
The crystalline mosaic, detailed complexity and sheer workmanship of Carpenter’s window lend an ornate delicacy to its overall scheme which is at odds with, and ultimately defeated by, the thick structural gridwork of mullions and transoms that hold the panel in place. Carpenter seems to have generated his intricate geometric patterns without regard to the effect of the grid of three-and-one-half foot blocks on his design. Carpenter’s assertion that the window’s geometry and transparency are symbolically attuned to the concept of a stable system of justice is ironically imprisoned inside this structural cellblock.

Richard Posner

► **Model of Richard Posner's design for the vestibule of the Seattle Veterans' Hospital.**

Richard Posner faced an uncooperative and hostile bureaucracy after he was awarded a \$50,000 GSA commission in 1981 for an artwork to be incorporated into the building expansion program of the Seattle Veterans' Administration Hospital. The final design approval of his glass-block vestibule for the hospital's main admissions lobby took nearly three years, a time during which Posner revised plans, lobbied amongst veterans' groups, recruited Congressmen and, finally, won the support of his bureaucratic patrons.

As designated by the building's architects, Seattle's NBBJ Group, the work was to be constructed of glass blocks, as are the passageways connecting the central tower and wings to either side. The architects and the agencies of the VA and GSA determined the placement for the commissioned artwork; thus the artist's task from the onset was to incorporate his artwork into the glass-block walls, or vice



Soldiers enter the building, while civilians exit; the glass mural is constructed to be read from a wheelchair's vantage point.



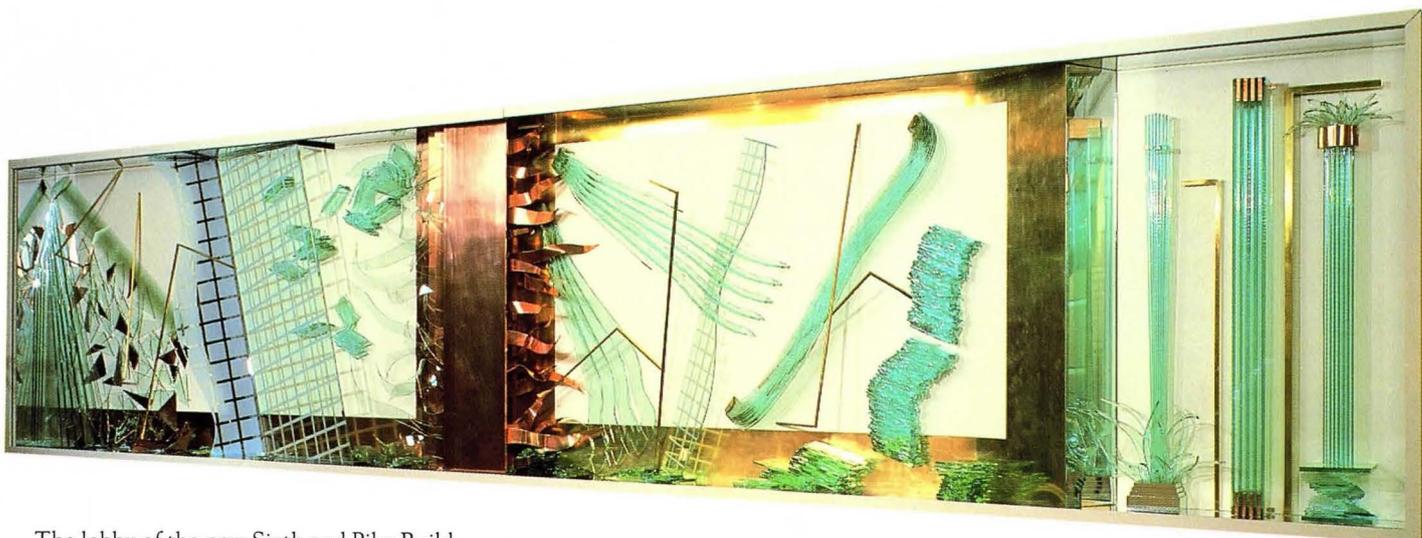
versa. Posner, a Seattle artist who works in the medium of glass because of its richness of vernacular, cultural and social meaning, designed the piece to counteract the monolithic architecture and administration which characterizes the hospital.

Using a variation of the generic symbol for human figures, Posner created a simplified graphic image that aligns when viewed at the

proper oblique angle. The upper panel illustrates the legend of Cincinnatus, the citizen-soldier, by depicting male and female uniformed soldiers and a "seat of government" type building in profile; its opposing view (seen upon leaving) is that of a farmer with plowshares. The lower panel is a fire in a suggested fireplace with mantle. Posner calibrated the image alignment at the sightline of the wheelchair-bound visitor or patient.

The Veterans Lobby: A Glass Hearth is stylized for two reasons: first, the vestibule receives visitor traffic too heavy to afford contemplation of the work; second, the artist attempted to democratize the social message which impels the work. Three walls of the trapezoidal vestibule are constructed wholly of glass blocks with a variety of visual textures—ribbed, hatched or rippled designs are used to suggest a larger motif. The fourth wall has an infilled panel in two parts. Each panel consists of thin vertical slabs of sandblasted mirror glass in a three-dimensional pleated array set into aluminum channeling.

Posner's radical choice of metaphors addresses the users of the building, rather than the clients or architects and thus sets it apart in terms of its engagement with the public. It points up the differences in "public art" between a public quotient which is incidental, or that which is integral, to the art.



The lobby of the new Sixth and Pike Building in Seattle can only be described in feeling as cramped, authoritarian and mean. Designed by John Graham and Company for the Pentagram Corporation, the building epitomizes corporate highrise architecture.

Re/Membering: Three Venuses, an encased, shard-cut glass and copper sheet assemblage by Seattle artist Nancy Mee was commissioned for the lobby with the intent of enlivening the space. The elaborate relief construction, approximately 20 feet long and four feet wide, is replete with formal allusions to the organic and the mechanical. The material purity of Mee's construction is offset by the chaos of its parts; accordingly, the work can

be read from left to right as the transformation of chaos into a balanced, architecturally symbolic order. A cascading array of plate glass wedges and copper triangles descends from a corner to begin a progressive sequence of serial motifs—etched glass plate with a bar or block grid, multiple curvilinear glass pieces laminated in stacks or clustered in free-floating splayed arrangements, stepped copper panels from which flame-like tongues of glass or copper flare; all culminating in an ordered arrangement of columnar forms made of copper and glass strips.

But despite its prominent and careful display in the lobby, the enveloping spatial gloom threatens to crush the work. One has

the feeling the art was engaged by the client as a corrective measure, irrespective of its decorative or integral design possibilities. It is a good work in the wrong space.

With all the best intentions, barriers to the successful and purposeful integration of artwork into an architectural scheme still arise. Each of these commissioned works faced difficulties of an architectural order: some were apparent at the start, others were manifested during the creative process. There is hope that the scope of these particular commissions will encourage further collaborations between artist and architect, but the problems and pitfalls which frequently occur remain to be addressed each time.



The material purity of Nancy Mee's *Re/Membering: Three Venuses* is offset by the chaos of its parts.

Dick Busher



CORNO'S FOOD



DICK AND JANE ARCHITECTURE

The Vernacular in Portland

BY GIDEON BOSKER AND LENA LENCEK

This is going to hurt. Especially the lumpers who like their architecture “high” or “low.” Because in the world of vernacular styles, there are no clean breaks. For some, vernacular design is merely the battered stepchild of high architecture. For others, it is a beautiful necessity, frozen music, if you will, of the pop variety. Call it what you wish—arch-funk, building-as-souvenir, memorabilia architecture. Call it crass, lumpen, or low-brow. For that matter, call it Dick and Jane (ouch!). No matter what the sobriquet, vernacular architecture expresses the unexpurgated whims and passions of its city’s inhabitants. Kinky, kitschy or vulgar, vernacular buildings splay open the messy vitality of the populist imagination, revealing a collective vision that spans the gamut from Walt Disney to Roy Lichtenstein.

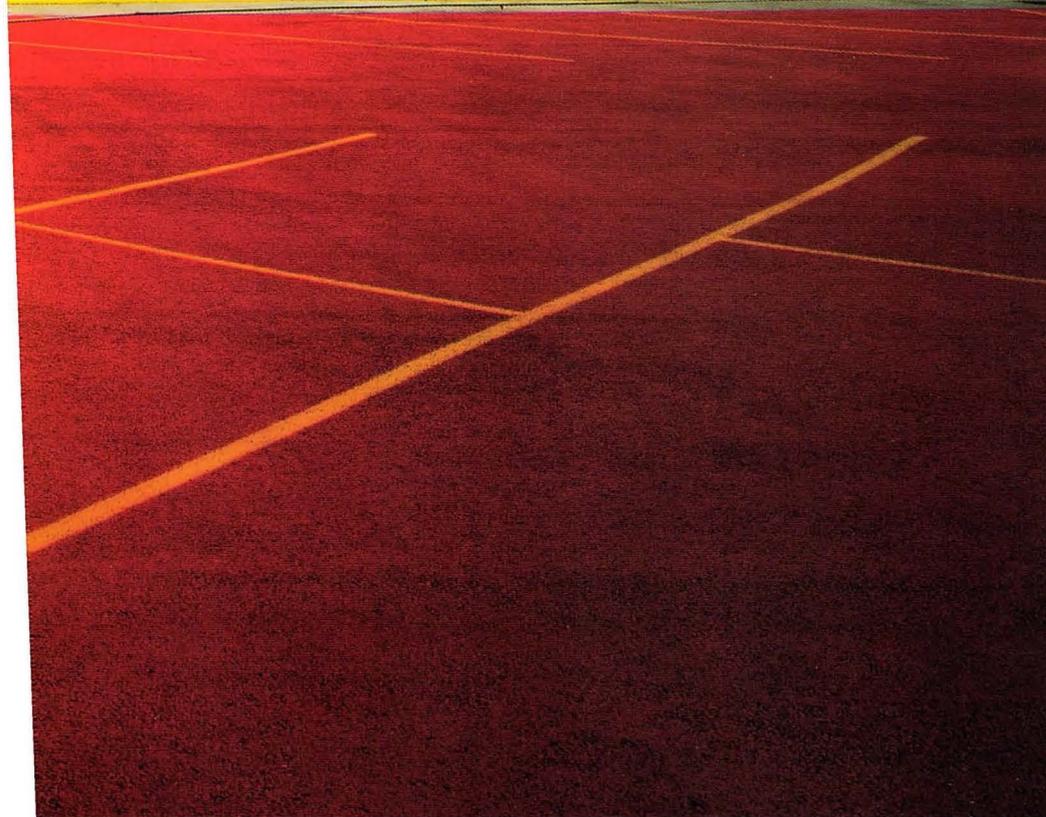
And nowhere do they do this with more punch than in Portland, Oregon. There are enough buildings here to fill Andy Warhol’s City of Tomorrow, if he had plans to build one. Dripping with color and seemingly oscillating between two dimensions and three, Portland’s zany vernacular exercises are Rorschachs of the American psyche. With their naive, narrative fragments and pop iconography, they head right for the jugular, pitching their appeal to the man, woman and child on the street, to Yuppies and New Wavers, and anyone else steeped in the consumerism and narcotic haze of capitalism.

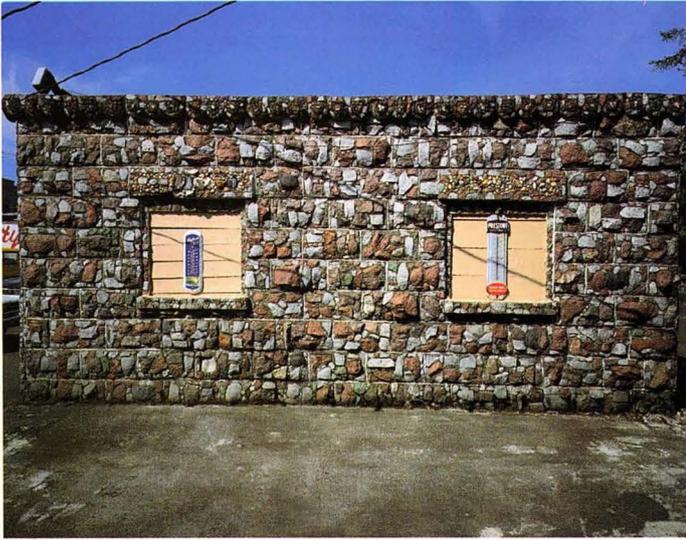
PHOTOGRAPHY BY GIDEON BOSKER

◀ **Corno’s Food Market—a touch of Carmen Miranda and south-of-the-border ersatz enlivens a Portland street.**

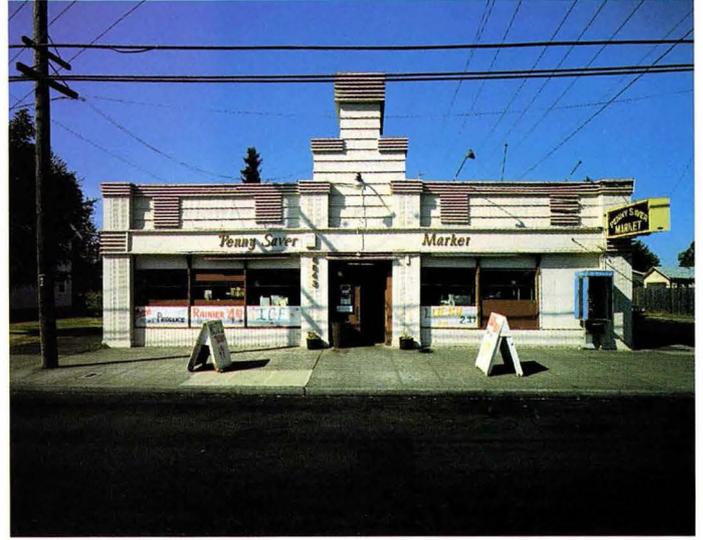


MARKET





A stonemason's fantasy, replete with petrified wood and sea shells.



At the Penny Saver Market, Art Deco meets log cabin.

Portland's monuments to arch-funk bristle with holy truths, the permissible and the taboo, and just about every comic innuendo that has flickered over the boob tube from sea to shining sea. This is the kind of architecture that caters to the nostalgic utopian fantasies that have hypnotized America since the quiet Eisenhower years and continue to dominate

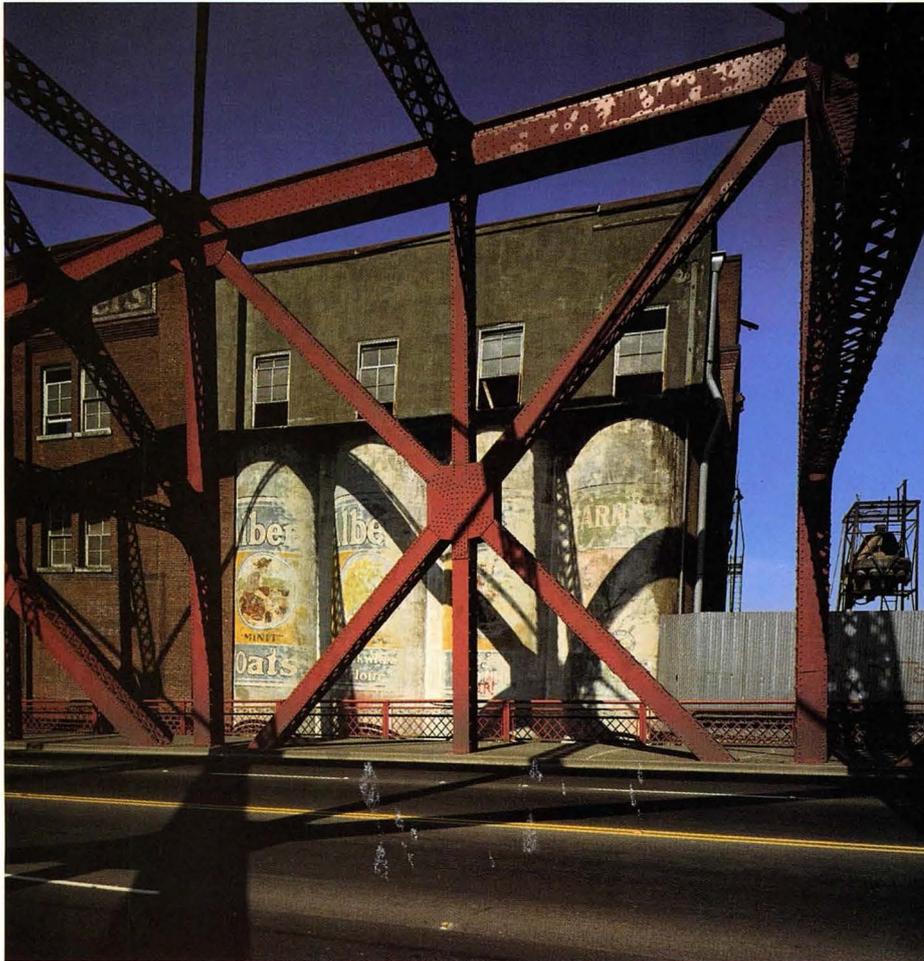
the cultural scene today. Perhaps Le Corbusier said it best when he proclaimed, "The masses do not want facts, reasoning, calculations, theorems . . . they must have sensational demonstrations . . . they must have a spectacle." And this is why they have vernacular architecture.

Upbeat, optimistic, and appetizing, the

city's vernacular gems rise unabashedly out of dreary industrial and commercial zones. It can be argued that they are an antidote to a metropolis dominated, architecturally and otherwise, by the face of techno-fascism; that they are a welcome change from the sterility of downtown's undecorated concrete boxes, aluminum boxes, partially reflective boxes, and cracker boxes.

While much of Portland's urban core has been colonized with muscular terra cotta palaces sheathed in regal 15th and 17th century envelopes, its warehouse and commercial districts are peppered with eye-popping facades that recall the decalcomaniacal features of Dick and Jane books or at their best, the colorful splashes of Tintin comics. They bypass the rational program of the superego altogether. Serving as place-symbols and advertisements, Portland's "Dick and Jane" constructions move directly to the id. There, they tickle the retina with Carmen Miranda-like fruit cutouts crowning a low-slung warehouse in the city's produce row and with coruscating murals inspired, perhaps, by Peter Max with a dash of Renee Magritte *trompe l'oeil* added for good measure.

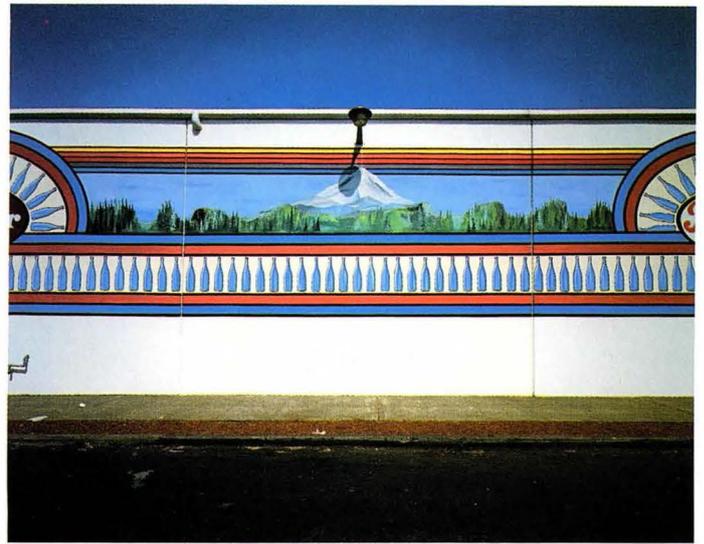
Architects in the Pacific Northwest have always had to contend with the region's doleful, rain-filled months. The moisture-soaked illumination of the Pacific Northwest is Portland architecture's great equalizer, removing blemishes, muting shadows, and softening the complexion of buildings like the gray, gauzey wash of a Whistler painting. During protracted stretches of shadowless days, architectural



The fading splendor of cereal box graphics on a grain elevator.



A mural by Jon Gibson venerating Portland, the Rose City.



Soda pop heaven at the foothills of Mount Hood.

ornament and surface details are temporarily banished from sight, as if forced into hibernation. As a result, Portland designers have always searched for an antidote to the region's paucity of photons.

The lack of light has made it difficult to exploit fully the chiaroscuro depths and textural qualities of many building materials. These regional constraints have forced practitioners of vernacular architecture to rely upon the snap dazzle effects of billboard design, especially the use of eye-scorching pigments popularized by pop art during the LSD-drenched 60s, and primitive, storytelling techniques to announce their buildings to the public. The results boggle the imagination, not to mention the visual cortex, which must withstand glittering, punchy exteriors that look like mutants of Las Vegas casinos and interstate truck stops conquered by every food dye known to man. Although the results have driven some local observers to sunglasses and Dramamine, the fact is that Brodignagian polychrome murals boasting No. 2 pencils, soda pop bottles, 1001 views of Mt. Hood and Portland's signature red rose have become the uncontested architectural icons of the city's commercial mainstream.

For better or worse, Portland has become the arch-funk capital of the Pacific Northwest. Out in the never-never hinterland of neon food sculptures, the material landscape is dotted with golden arches, whiskey jugs, and pulsating ship anchors that chart our way through Portland's prototypical main drag, 82nd Avenue. With their naive, self-styled logos, these vernacular landmarks have become teleological reference points against which the city's youth registers its hormonal and nu-

tritional development. Some buildings, such as the Penny Saver Market, look like the progeny of a Hollywood B movie set crossed with a miniature golf ziggurat or, alternatively, a graceful hybrid of Art Deco and the Northwest wood-based regional style.

However they are classified, these skyward-thrusting structures are cherished beacons for Portland's growing, gawky adolescent bodies; it is here that the throngs pouring out of *Purple Rain* can gather for time-tested grub and a frosty diet cola. This is where the spirit of American youth congregates, the foothold of the rank and file, the places where enemy flags would have to fly before anyone could call the war over.

Like church spires piercing blue shuttles of sky, Portland's dazzling facades—some of them such as the pre-World War I Albers Flour Mill have only a patina of their past splendor—are immutable fixtures on the Willamette River's east bank. With their Play-Doh coloration, Portland's Dick and Jane specimens sometimes give the appearance of being edible. These buildings direct us through the cityscape, telling us where we might buy a succulent watermelon, a gorilla suit for Halloween, or a contour Viverator with magic fingers to wile away the time. In such a visually conservative city, it is not surprising that the Dick and Jane architectural layer has mostly been confined to the warehouse district—an inhospitable, threadbare zone of deteriorating buildings, flophouses, desolate shops and the proliferating bald spots of parking lots on the city's east side. Dripping with as much color as a Mexican tourist bus and screaming with popular fantasy, this vernacular architecture flashes as many faces

as a Halloween crowd—flapjacks, custom cars, soda pop bottles, writing implements, tattoos, used car salesmen and double-cheeseburgers. It's all there in sight for the diligent cruiser.

And while the city's movers and shakers consider the vernacular offerings on the east bank crude, ignoble and ignorable, if not downright *infra dig*, they have made a curious exception for Michael Graves' Portland Building, whose pastel colors, futuristic pastry look, and polychrome flashiness share much in spirit and id-appeal with the city's souvenir buildings of the industrial district. If Portland's finest vernacular buildings are the stuff of Dick and Jane—and indeed they are—is not the Portland Building Play-Doh to the max?

Boasting a fashionable designer label, Graves' building can be seen as an outgrowth of Portland vernacular architecture elevated to high art. Is this not souvenir architecture par excellence? To be sure, it is. Vernacular or not, we want a miniature glass model of the Portland Building for our aquarium, and if not that, a plastic model that we can glue together, paint and slap decals on. We want to stick it—like a ship—in a glass bottle. For Christmas we want a Lilliputian version beneath a half-dome of glass and water sealed so tight we can shake and shake it until ashchips from Mount St. Helen's fall over and around it. We want Dick and Jane.

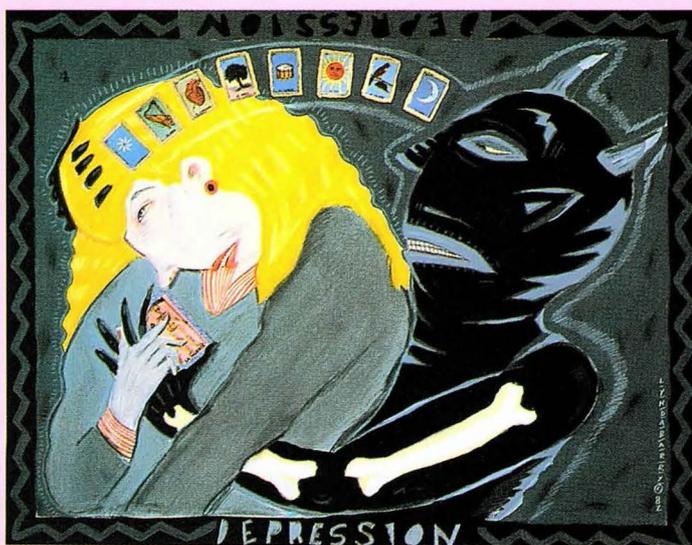
Gideon Bosker and **Lena Lencek** are the authors of *Frozen Music: A History of Portland Architecture*, which will be released in March, 1985 by Western Imprints, The Press of The Oregon Historical Society.

ARTIST PROFILE

L Y N D A

B A R R Y

BY TIM APPELO





From "On Death and Dying" series: *Depression, Anger, Denial, Bargaining, Acceptance*, latex and pencil, 30 x 22 in., 1982 Dirk Park

Look at a few cartoons: the Bayeux Tapestry. The CIA manual for Nicaraguan subversives. The side panel of NASA's Voyager, which tells extraterrestrials what humans look like.

When humans really want to get a point across, they make cartoons. Cartoons therefore differ from modern art, which tries to communicate with prior art. Cartoons communicate with people. "Any checker at Food Giant can say what my work is about," says 29-year-old Seattle cartoon artist Lynda Barry with pride.

What it's about, mostly, is Modern Romance, the title of her full-page monthly color strip in *Esquire*. She also has a four-panel strip in about 20 American weeklies and London's *New Musical Express*, two books (*Girls+Boys* and *Big Ideas*, The Real Comet Press), a 1985 calendar illustrating the Ten Commandments and Seven Deadly Sins, and a coloring book based on her exhibit of giant naughty playing cards at Seattle's Linda Farris Gallery, *Naked Ladies! Naked Ladies! Naked Ladies!*.

Barry studied art in college, like everybody else. Her *Vices and Virtues* cycle is inspired by Giotto's even if she did execute it in plain old latex house paint. She can and does make conventional portraits. You could read her strip *Hit the Road* as a tribute to John Lee Hooker à la Ben Shahn's agitprop for Sacco and Vanzetti. The personal is political, after all.

But Barry's real impact is like that of Philip Roth's seminal essay "Whacking Off" in *Partisan Review*: an artful sensibility making jokes in earnest about certain experiences rooted in youth. In her case the Barbie-doll voodoo cult, the *Playboy* ritual in the clubhouse, the home ec class "Flowing and Sew-





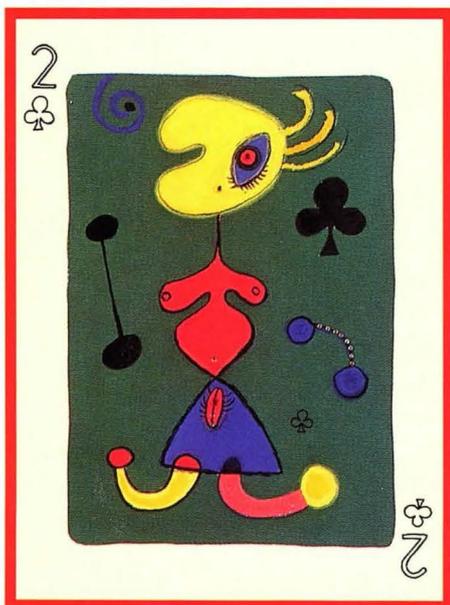
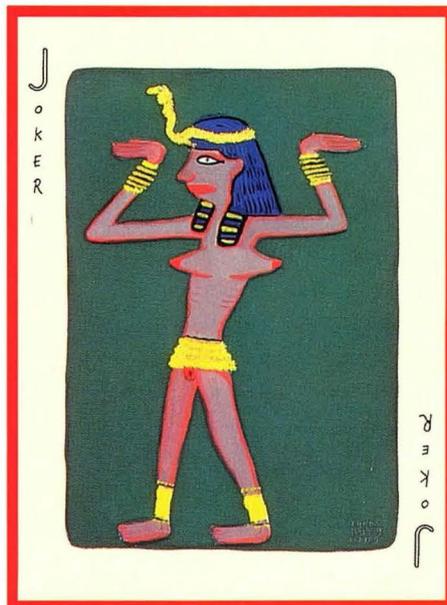
ing," whose instructor informed her charges of the "beautiful red flower" about to blossom in their underpants. And all that sorrowfully followed. No cartoonist since Thurber has done better on the war between men and women.

The job of Roth's generation was to overcome repression; Barry's generation grew up in the great countercultural revolution, and groped for order while it swirled down the drain. By the 1970s, when some were welcoming the mind-forged manacles of fascist gurus and Weatherman cells and Wall Street cubicles, Barry turned to the underground cartoon, whose panels (typically four in number, like a rock group) contained chaos as effectively as a Nevelson work. To this day

Barry leans on the comfort of structure: Ten Commandments, Seven Deadly Sins, the Five Stages of Dying according to Kubler-Ross, Be-

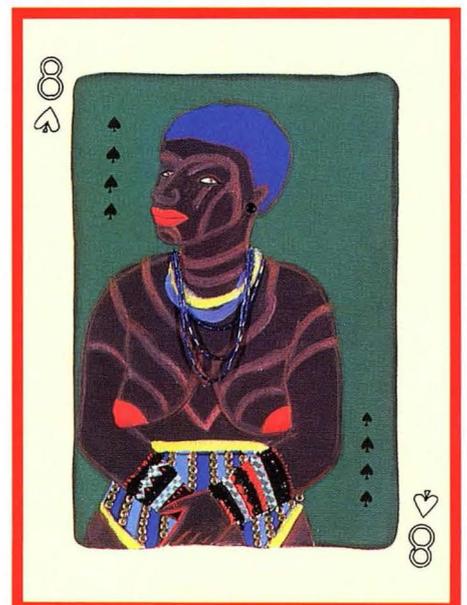
tion's least ethnic city, but the rough-and-tumble Rainier Valley where she grew up is Seattle's most multi-ethnic neighborhood. Asians, Caucasians, and blacks roamed the Darwinian hallways of Franklin High in the 70s in equal numbers, mutually antipathetic and all, whatever their race or sex, emulating Superfly. At assemblies Samoans did slap dances in loincloths while pigs roasted in the lunchroom. At Lynda's house octopi populated the refrigerator, and Filipino relatives thronged prodigal as Kennedys through the house.

Her art proceeds directly from the standup comic act by which she survived. Her self-portrait in *Naked Ladies!* is, significantly, the Ace of Spades. Though she's redheaded with



fore and After ads, the Four-Day Shape-Up Plan. Her *Naked Ladies* exemplify her method — the orderly system of suit and hierarchy on the cards balances a bewildering multiplicity of explicit nudes: Vargas girls, anorexics, ancient fertility goddesses, shriveled crones, a long-stockinged cutie riding a rocket.

Lynda Barry has had plenty of chaos to trap in those panels of hers. Seattle may be the na-



From "Naked Ladies! Naked Ladies!" exhibit, latex and gouache on paper, 1984.

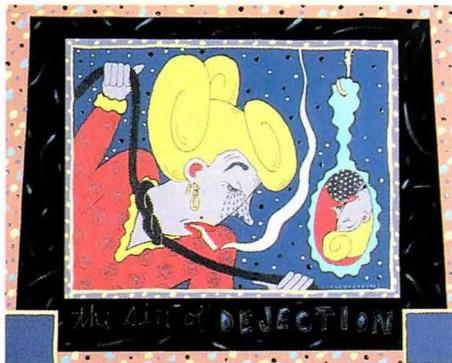
Larry Dahl

From "Virtues and Vices" series: *Hope, Courage, Envy, Dispair (sic)*, 1984 Dirk Park



From *Big Ideas*, *The Real Comet Press*, Seattle

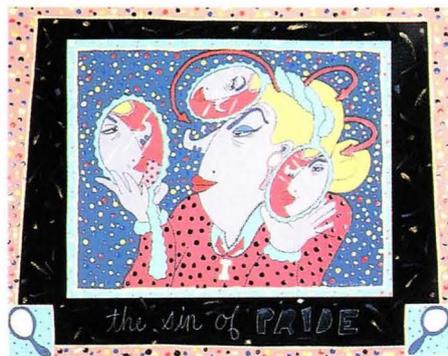
only the faintest hint of Filipina, she can still speak brilliant jive, and her gift of mimicry remains intact. Only now her parody ranges more widely. Women's mags: "Put something large under your upper lip for a look that



spells 'intrigue', "Your Guide to Painful Separation." The *Enquirer*: "DEMONS FROM HELL FORCE WOMAN TO SHED UNWANTED POUNDS." The horror-movie poster: "The Relationship That Would Not Die!", "Poodle with a Mohawk!" (this one starring her own dog, Bob Barker). Barry's cartoons, in which words quite often crowd out pictures, are as close to the cartoonish short stories of Bobbie Ann Mason as to the comic strips of Nicole Hollander or Claire Bretecher. Their Bad Art ebullience, a deliberate child's vernacular, reflects the era's aesthetic as aptly as the early strip *Little Nemo in Slumberland* did that of the Jazz Age. Their form and content recall, of course, R. Crumb. She spent her youth doing line-by-line copies of *Cheap Thrills*, just as Simon and Garfunkel

spent theirs aping the Everlys note for note. But the bold spiky line of Ernie Bushmiller's Nancy is at least as important an influence. A framed original hangs in Lynda's studio, right next to a friend's caught bridal bouquet. In their raffish street-life roots as well as their interest in the chockfull canvas as opposed to the payoff punchline, her cartoons resemble America's first newspaper strip ever, *The Yellow Kid*, whose gap-toothed hero is said to have inspired Alfred E. Newman.

Barry is pleased that her work appears in *Esquire*. Man at his Best will be bettered, she believes, by exposure to strips like "Why Are



Women Crazy?", in which a woman expresses passionate belief in both women's rights and black leather miniskirts. And the fact that *Playboy* intends to review her *Naked Ladies* makes her feel like a benign infiltrator. She

From "Seven Deadly Sins" series, latex and ink on paper, 1981. Randy Erikson

hasn't had such fun since she pulled a Man from U.N.C.L.E. on the older kids making out in the shrubs behind the clubhouse. Lynda as Agent 99 at last! Sometimes she does research behind shades at Seattle's single's bars.

Lynda Barry's cartoons have changed. Multiple pupils no longer roll around her characters' eyeballs as in one of those infuriating BB games in a Crackerjack box. *Big Ideas* is more aboveground in style than *Girls + Boys* was, and her *Esquire* stuff is downright uptown. But still, you can say of her work what a pedant once said of Giotto's: it has "a directness which belongs to the vigorous innocence of childhood." Innocence is something of a shuck and jive, as Barry has demonstrated. But her vigor is no joke. Let us compose a subtitle for her career. *Woman at her Best*? No; let's borrow one from *Highlights*, the *Magazine for Children*: Fun with a Purpose.

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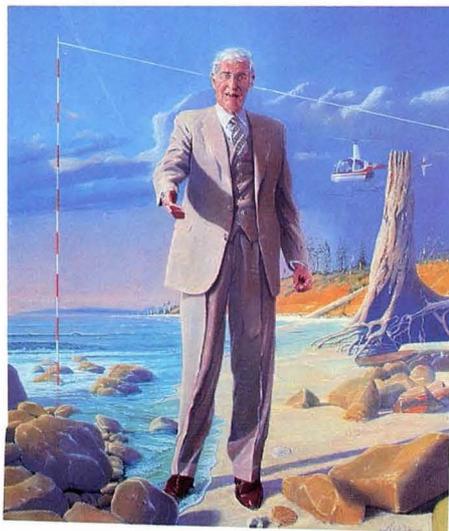
H E N K P A N D E R

B Y C A R O L G A M B L I N

► **Terminator, oil on linen, 70½ x 81 in., 1983.** Pander's "alternative" portrait of a Portland matriarch alludes to life and death.

► **Crossing, oil on linen, 73 x 82½ in., 1983.** Pander's characters seem both physically and psychologically exiled from their heritage.

► **Governor Tom McCall, oil on linen, 84 x 70½ in., 1982.** A typical manipulation of light by Pander intensifies the stark, other-worldly background for this portrait.

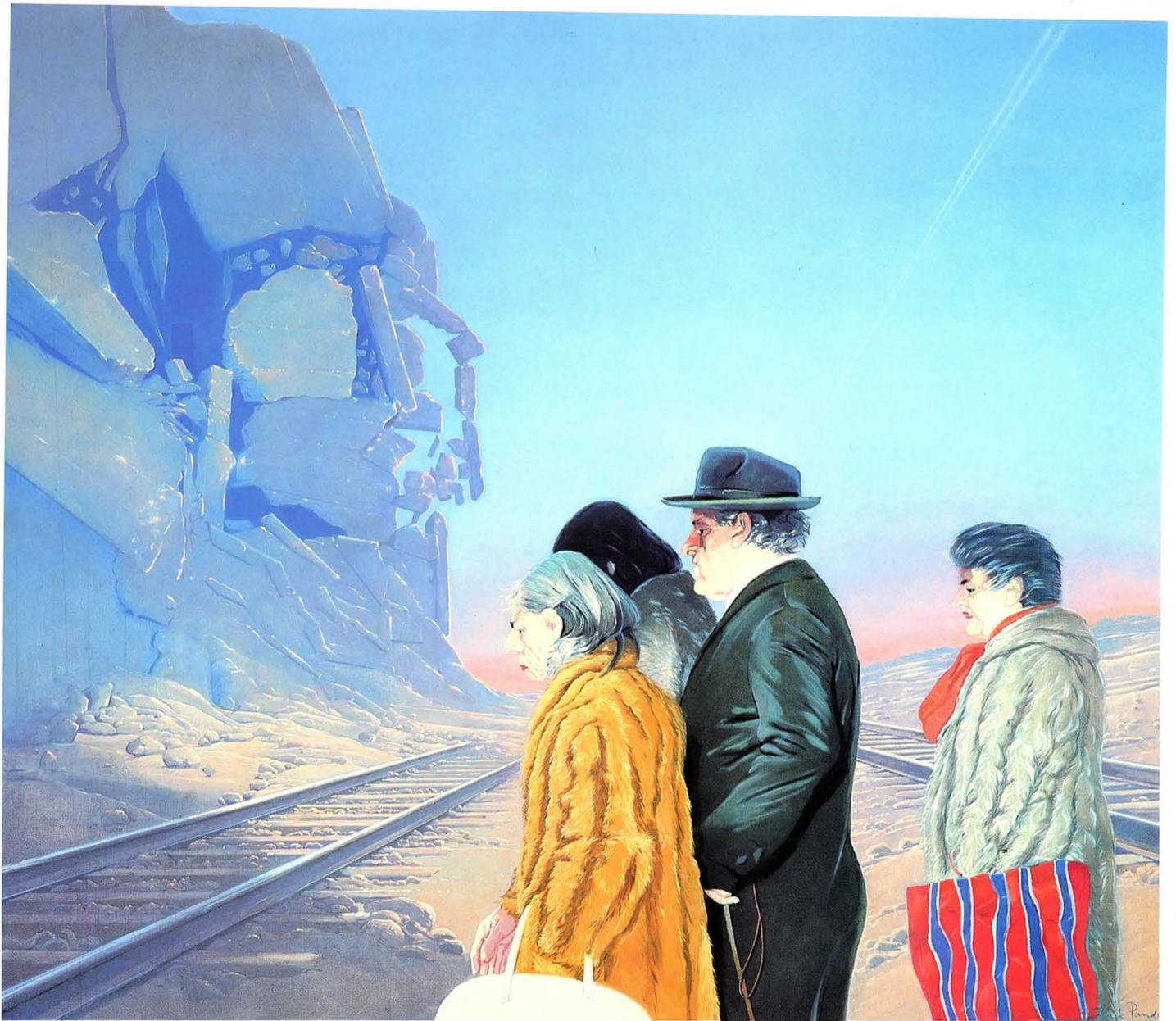


Henk Pander is a Dutchman living in Portland, Oregon. He was born and raised in Haarlem and began drawing at an early age under the tutelage of his father, an illustrator. His traditional art education at the State Academy for Visual Arts exposed him to both classical Dutch painting and modernism. After leaving school and experimenting with abstract expressionism, Pander realized that he wasn't comfortable with the physicality of paint; he felt it interfered with the act of painting and with color. As a result, his technique became more refined, and his drawing skills flourished.

Pander came to the United States in the mid-60s. He was attracted to American optimism, materialism and scientific prowess. For him, America had been a fantasy; he was now realizing it. At the same time, his memories of Europe became clearer and exerted a strong emotional pull on him. This can be seen in many of his paintings; often they include scenes and buildings from Haarlem and evocations of European history.

In *Crossing*, four Amsterdammers are trapped between the reverie of a disturbing past and a vacant future. Pursued by the memory of violent events and facing a hostile and unfamiliar world, they are as estranged from one another as they are from the environment. Both the cool colors of the barren landscape and the ominous aspect of the disintegrating land reinforce the psychological states of the individuals.

Pander's attachment to both landscape and portraiture is further examined in *Terminator*. The commissioned portrait shows a woman, a local art collector, juxtaposed with the cityscape of Portland. Composed, dignified and cultured, she is contrasted to the young, brazen skyscrapers which now dominate the skyline. Pander painted another, perhaps more personal, version of *Terminator*. In it, a lunar landscape was substituted for the urban one, and the treatment of the human form has been radically altered, made almost alien.



Terminator displays several themes and techniques that are central to many of Pander's works: light, astronomy, perspective distortion, the process of observation and spatial illusions. One interpretation of the painting's title refers to the dividing line between the illuminated and unilluminated part of the moon's disc; Pander has heightened the work's ambiguity with his selection of that title for a portrait, lending an air of suspense and displacement to it.

Pander pursued his interest in the planetary sciences when he received a grant several years ago which allowed him to travel throughout the southwestern United States and visit the Kitt Peak National Observatory in Tucson and the Very Large Array Radio Telescope in Socorro, New Mexico. He became as interested in the process and technology of seeing as he was in astronomy; the potential for seeing the invisible fascinates him.

With the same intensity that Pander investigates the far reaches of

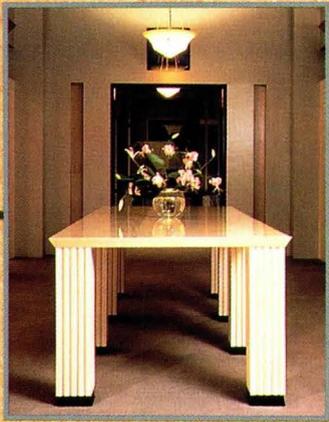
space, he delves into the inner psychological space of people. He has painted numerous portraits of prominent Oregonians, including a life-size rendering of the late governor, Tom McCall. The painting captures the open, generous spirit of McCall and symbolically depicts several key events in the politician's career.

As science fiction writer Ursula LeGuin put it, Henk Pander's work "contains"; his paintings are open and full. They contain the familiar physical world which surrounds us, but with a discriminating vision that makes those surroundings somehow difficult—and sometimes disturbing—to own. They also contain the buried worlds of our psyches, a reality we often ignore or only dimly sense. And they contain the limitless worlds of space.

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MAKING HISTORY

BY BRUNO GIBERTI



◀ Loses nothing in translation. The inlay of Michael Graves' meticulous table derives from a traditional floor pattern of skewed rectangles. Available in 40, 70 and 106-in. lengths, shown in bird's-eye maple veneer and hardwood, with ebony and mother of pearl inlay and painted black feet. From SunarHauserman.

"I've been robbed." This has been the response of the postmodern designer to his loss of architectural patrimony. The rejection of history by his modernist predecessors led him to interpret the 20th century as an enormous breach in the steady development of culture.

Of course, this is not entirely true. The early modernists did not labor in splendid and heroic isolation. The seeds of their affair with engineering and with industry lie in the work of a Behrens; minimalism and abstraction are rooted in the system of decoration developed by a Loos and a Wagner. Our retreat from modernism is only the tail of the wave that led us to it. The development of attitude, from eclecticism to orthodoxy and back again, is continuous, even if the artifact isn't.

The practical problem of discontinuity lies in the collapse of an ornamental tradition. This is where the trail disappears. Ornament has not been taught as a language or practiced as a discipline. Who now claims to understand the proportions of columns? The sections of mouldings? The curve of a volute?

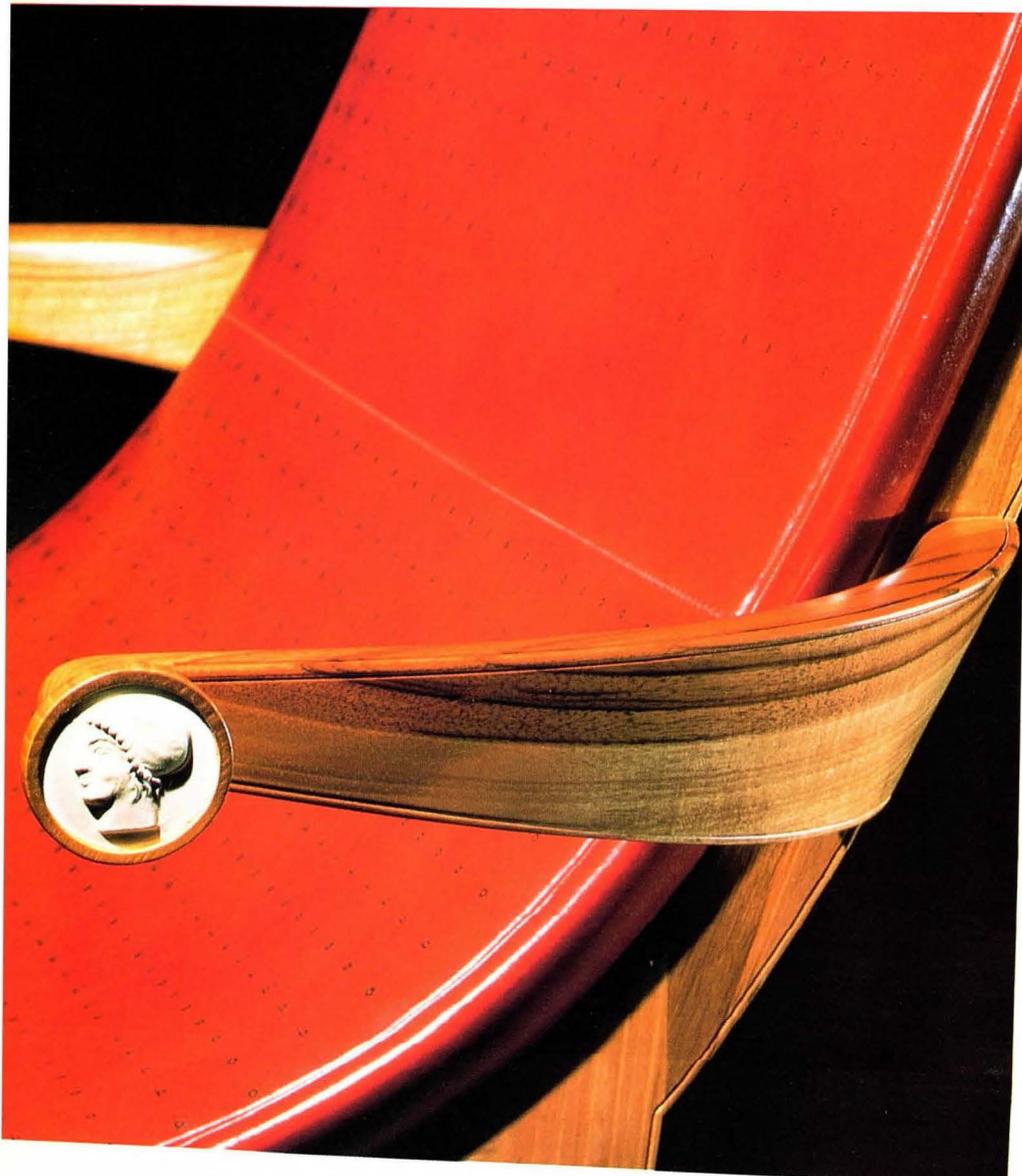
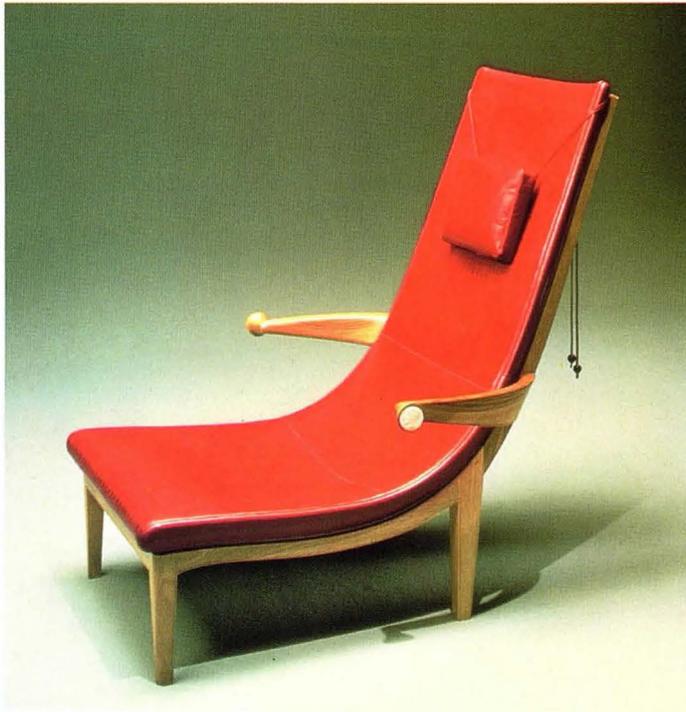
Postmodernism is an autodidactic process. The lack of an ornamental tradition demands that the postmodern designer initiate a process of self-education in the history of architecture and in its appropriate technology, the application of ornament. Postmodern and premodern meet each other coming and going, one involved in a process of addition and figuration, the other in reduction and abstraction. They are at equal and opposite points relative to each other, to decoration and to modernism.

Two of the designers represented here practiced towards the beginning of the modernist cycle. The Swedish architect, Erik Gunnar Asplund, designed the Senna chair for the national pavilion at the 1925 Paris exhibition. The Finnish architect, Eliel Saarinen, designed the furniture which bears his name for his own house

Uncomfortable relationship with modernism. Designed to form an ensemble with an exuberant round table, Eliel Saarinen's restrained side chair contains the fluted surface of a classicizing column. In solid maple with clear lacquer finish and ebony and ochre-enamel striping. From *Arkitektura*.



▶ A personal brand of classicism. Erik Asplund's Senna chair represents the romantic national styles of 19th-century Scandinavia while recalling a Greco-Roman antecedent. Shown in stained walnut with a red leather seat, silk-screened after an original Asplund pattern of stars and cloverleaves. The arms contain a cameo-like profile. From Atelier International.



at Cranbrook. Both men had an uncomfortable relationship with modernism; each made compromises with the overwhelming movement but found his origins within the romantic and classicizing national architecture of Scandinavia, in which classical and vernacular styles were fused.

At the other end of the cycle, Michael Graves is engaged in a similar process of domesticating classicism; in his case, of making it appropriate to life and construction of late 20th century America. His table, chair and settee respond to the manufacturer's intent to satisfy the formal as well as the functional needs of the office. Wendell Castle's Oneida desk and credenza, part of a larger "Utopian Collection," are not typical of all his work, but they demonstrate an intent, shared by designer and manufacturer, to demonstrate "that ornamentation is as important a function as any other component." The series "borrows details from the history of furniture, although its style is not restricted to any one period."

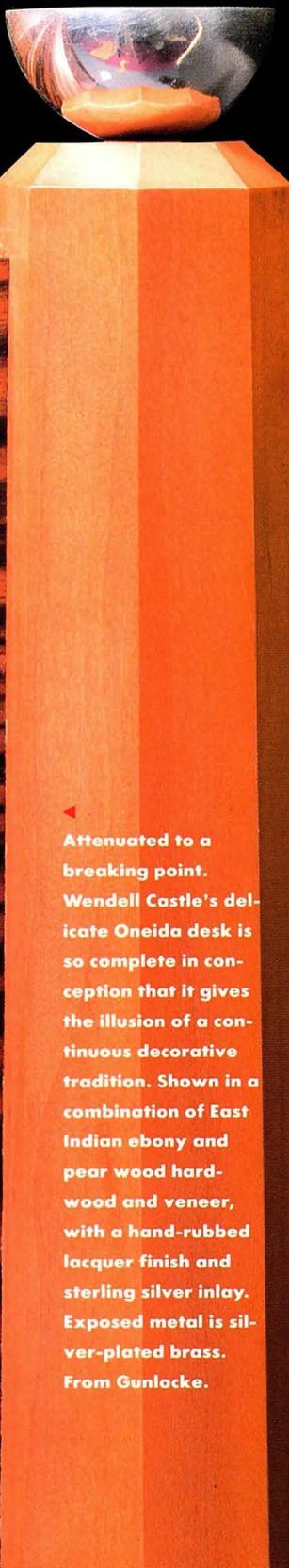
All the pieces demonstrate an unabashed sense of luxury. The manufacturer of Saarinen's Cranbrook furniture notes, "Saarinen's furniture was never designed for democratic tastes." Certainly this furniture is not cheap; prices range from four to five figures.

Materials are rich and the aesthetic is mannered. An extravagant sense of craftsmanship demands complicated inlays of familiar and exotic woods—Australian walnut, bird's-eye maple, bubinga, burlled oak, koa, padouk, oak, rosewood, zebrawood, wenge—punctuated by semiprecious materials—ebony, silver, mother-of-pearl. Willful juxtaposition is apparent; the inlays play wide ground against narrow hairline and dot. Dimensions are ample as in the case of Graves' and Saarinen's overstuffed chairs; lines are voluptuously curvaceous, as with Asplund's chair, or attenuated to the breaking point, as with Castle's desk and credenza.

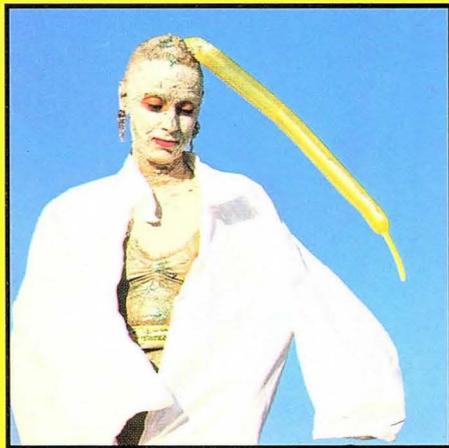
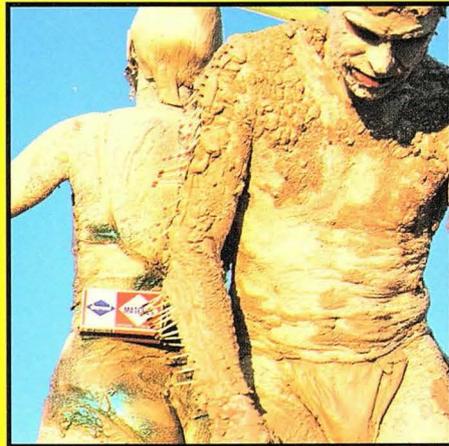
Since three of the designers are or were architects, their pieces display the weaknesses associated with such furniture. Architects tend to apply the principles of their *métier* to everything, and as such their furniture tends towards experiments in architecture. This can be conceptual, as in the Senna chair which bears the stamp of Asplund's particular brand of classicism, or literal. The fluted surface of a column modulates the back of Saarinen's side chair; the decoration of Graves' table top, an inlay of bird's-eye maple, ebony and mother-of-pearl, is a literal form translation from a traditional marble floor, a pattern of large diagonal tiles overlaid by a grid of smaller orthogonal squares.

Some of the series which Castle has produced for the Utopian Collection displays the same literal use of forms. The Olympus series, with its halved columns and dentils, and the Elysium tables with their balustrade legs, are quotations from architectural history. They are less interesting because their sources are obvious. More alluring and more challenging are the desk and credenza in the Oneida series. The sources are harder to place in this paraphrase; the elements—finials, octagonal legs, rich wood veneers and silver inlays—are highly refined and integrated. The postmodernist designer shows that he considers himself the orphan of history by self-conscious use of it. The Oneida pieces are so delicate, so complete in conception, so absolute in the digestion of their various borrowed parts, that one is almost willing to surrender to the illusion of a continuous, and continuing, decorative tradition.

Attenuated to a breaking point. Wendell Castle's delicate Oneida desk is so complete in conception that it gives the illusion of a continuous decorative tradition. Shown in a combination of East Indian ebony and pear wood hardwood and veneer, with a hand-rubbed lacquer finish and sterling silver inlay. Exposed metal is silver-plated brass. From Gunlocke.



Diamond Dune



Mud wrestling meets Prometheus on the sand dunes of Florence, Oregon. In a performance-video called "Diamond Dune," conflagration artist Erik Derkatsch and his collaborator, Lena Lencek, use elemental materials indigenous to the Pacific Northwest to create a science fiction adaptation of the Greek myth of Prometheus. Melding the rugged individualism of the region with the pyrotechnics of a Cindy Lauper video, this powerful, shaman-inspired performance recounts the story of an unconscious sojourner made of clay who wanders the desert seeking out the spirit of life.

The clayman's quest is undermined and his body overtaken by alien forces traveling within the innocent membranes of multi-colored balloons that sweep over the dunes like a monsoon. To rid himself of this scourge, he pleads to the Gods for fire, the universal antidote to death.

PHOTOGRAPHY BY GIDEON BOSKER

Granting his wish, they deliver Diamond Dune, Goddess of Fire. Using Diamond matches (made in Oregon, of course), she breathes new life into the ailing protagonist. Upon ignition, he bursts into a savage dance of exultation.

Burning heads have been a recurring motif in Derkatsch's work, which has appeared not only in cities throughout the Pacific Northwest, but in California, Germany, and New York. He is one of many conceptual artists who, with feverish urgency, have plunged head-on into the issues posed by the macabre world of nuclear madness. "Diamond Dune" jars our jaded mentalities, deflects us from the dreary security of prime time TV, and makes us stare directly into the white-hot inferno of nuclear insanity.

Gideon Bosker