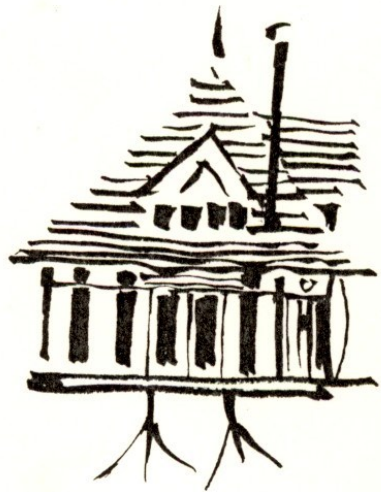




Barrett watercolor of Ronchamps interior for *Light Revealing Architecture* (Marietta Millet, Van Nostrand Reinhold, 1996)

Portfolio: Catherine Barrett



I feel fortunate because my life has been filled with design projects: images on paper and in film, wooden and ceramic objects, publications, buildings, gardens, and university courses. I am now dedicating myself to the design of my writing and research, and to the pleasure of inspiring students to realize their own designs in whatever media they may be.



Chair, 1970



Beth Upton, Upton Lewis Remodel, 1988



Third-year student Keaton Cizek receiving award, 2014

My current research (a book project) concerns the thirteenth-century *castrum* of Cordes and the culture of Languedoc, in particular the area controlled by the counts of Toulouse. This time and region interest me because of the legacy of the Roman Empire, the strength of the secular, commercial culture, the work of the troubadours, and the religious tolerance of the counts.



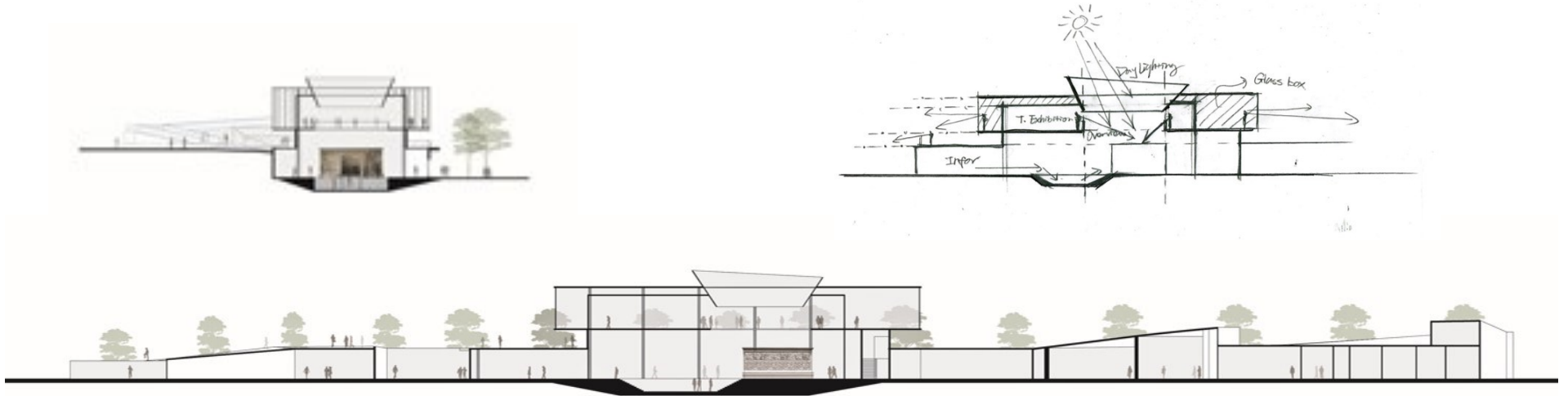
I have also researched the French bastides since 2002. Below is the abstract of an article that I submitted to *Speculum* in August of 2014.

The Problem of the French Bastides

The bastides of southern France form a significant sector of medieval urban history yet their definitions are clouded by conflicting opinion and anachronistic views. A general and simplified definition is that bastides are new towns established in the southwest of France between 1250 and 1350. There is much more to the story however, and the development models for the bastides are an important part of it. Many of these models—called “proto-bastides” in this article—were settlements and chartered towns in the territory controlled by the counts of Toulouse beginning in the eleventh century. With the goal of showing that bastide towns were just one late manifestation of an impressive rural and urban development movement in the Garonne River Basin, this article explores the charters of some of these towns for evidence of new relationships between lords and the people living in the lands under their control. The provision for houses and lots of equal dimensions; for a body of consuls, sometimes elected by town citizens; and an emphasis on commercial activity are key attributes of these charters. The persistent presence of these elements in the charters of towns founded or re-chartered between the mid-twelfth and the mid-thirteenth century suggests that rather than erupting as a new phenomenon in the third quarter of the thirteenth century, the bastides followed on the heels of well-established relationships and experiments in residential development and in a monetary economy.

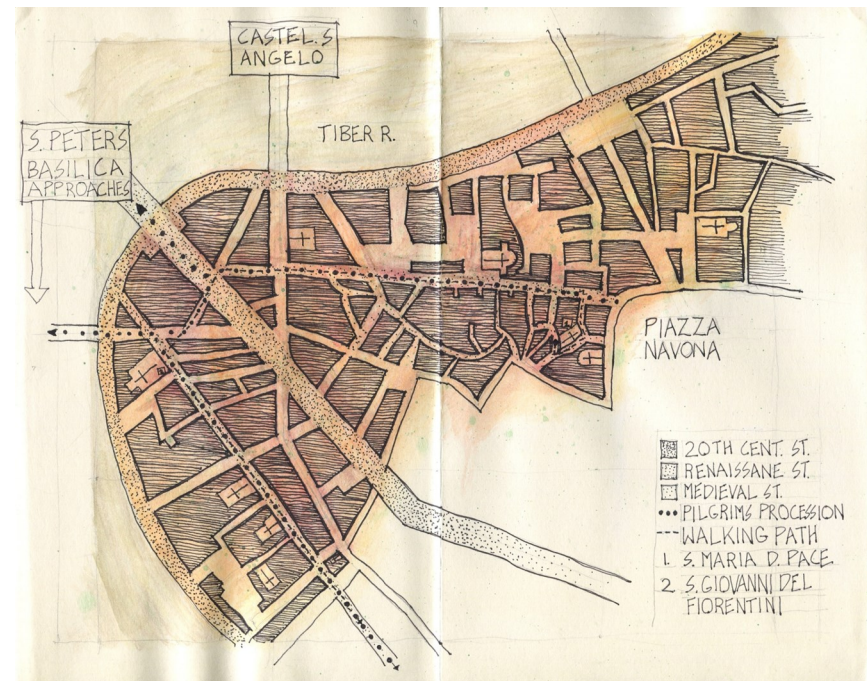
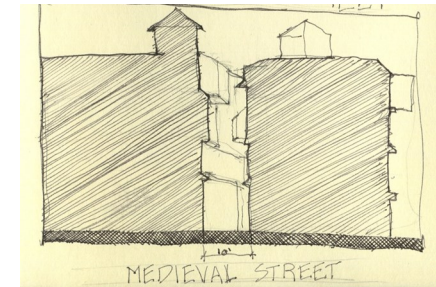


Rome: Third and Fourth Year Studios: Yichen Wang



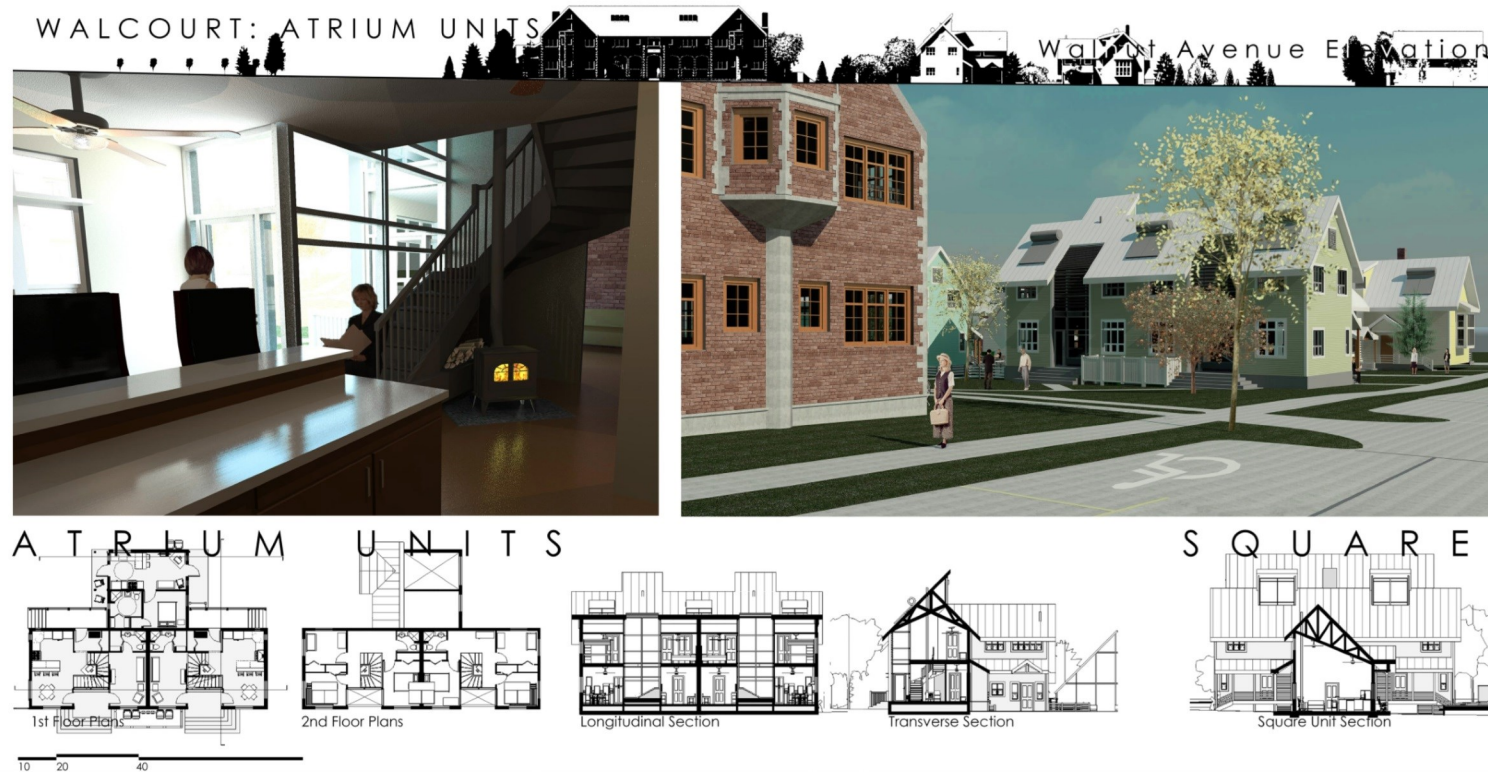
Rome: Third and Fourth Year Studios: *Rione* Study: Dustin Blalock (*Rioni Ponti*)

Students spent the first two weeks of our semester abroad preparing reports about their *rione*. They were required to do an urban, architectural, and historical analysis and construct a walking tour.



Master's Thesis: Rebekah Ulm

This project involved the re-development of a site in Oklahoma City for affordable housing, adding twelve new condominium units preserving and remodeling an adjacent existing historic structure, the Walcourt Apartments. As Rebekah's Chair, I guided her through site selection and analysis, precedent studies, pro forma studies, and final design.

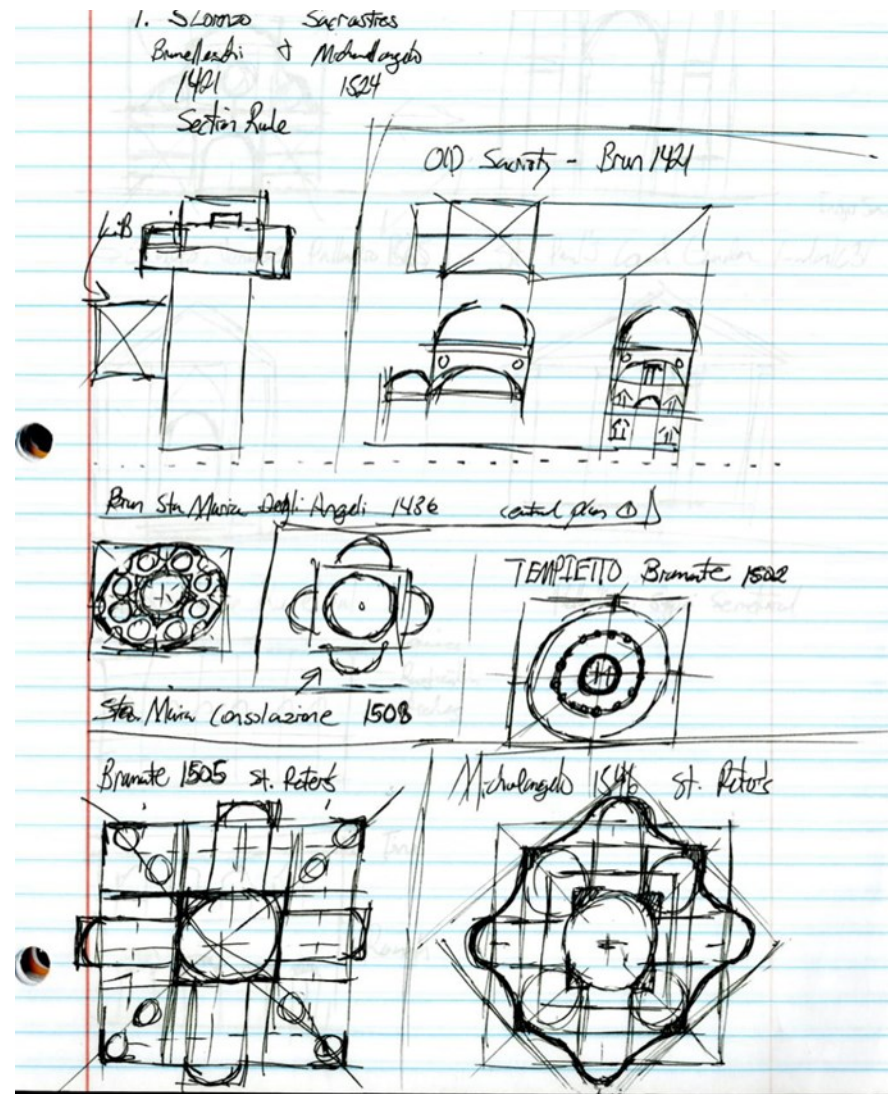
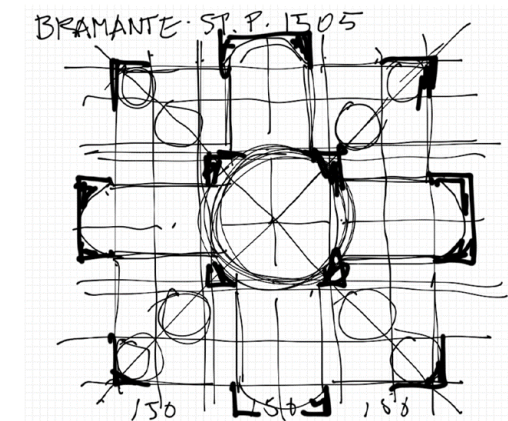
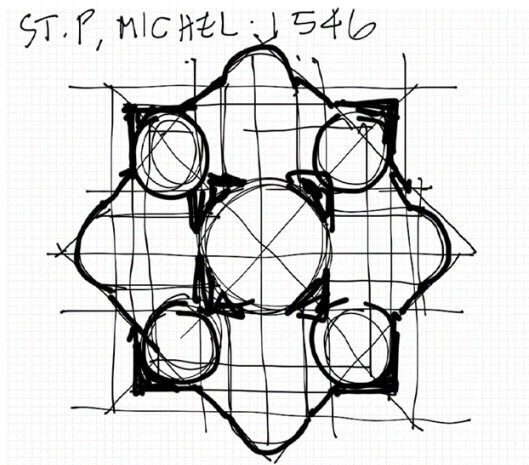


Central stair surrounds the wood burning stove that radiates heat throughout the units. The entertainment areas feel open with the large atrium.

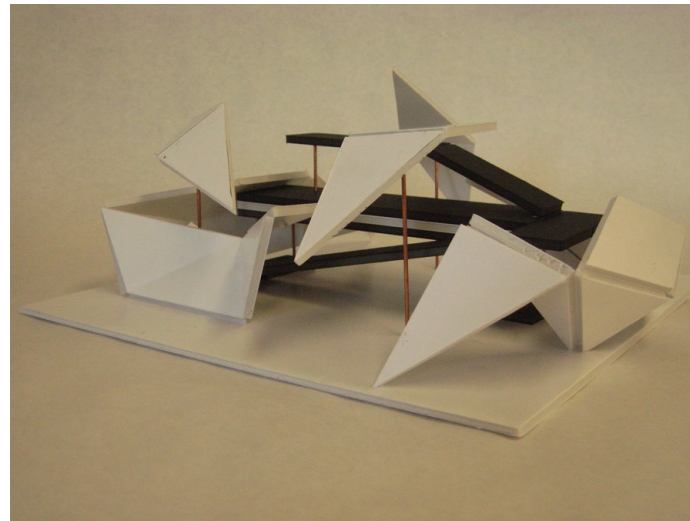
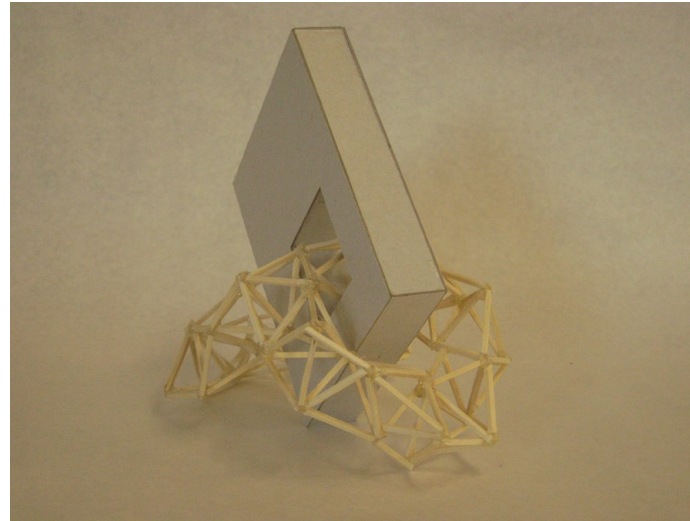
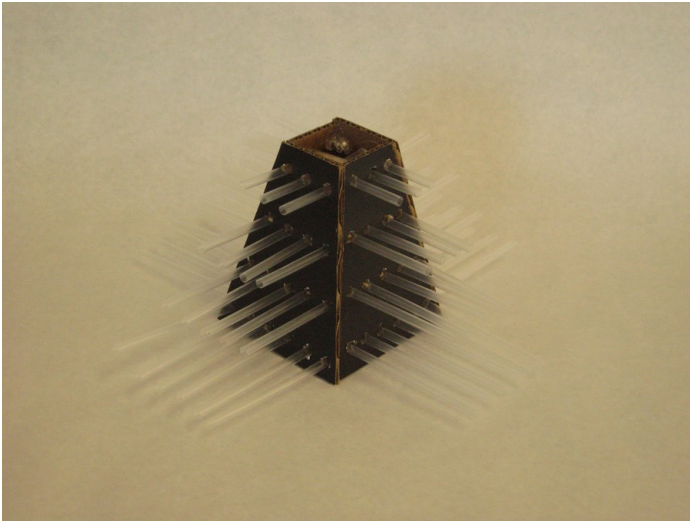
WALCOURT

28 . Units

Diagramming: I use my iPad to lead my history students in analyzing the buildings we study through diagrams that they draw along with me. Below left: my diagrams, and right: those of my student Grant Bankston.



Concept Models for a variety of studio projects



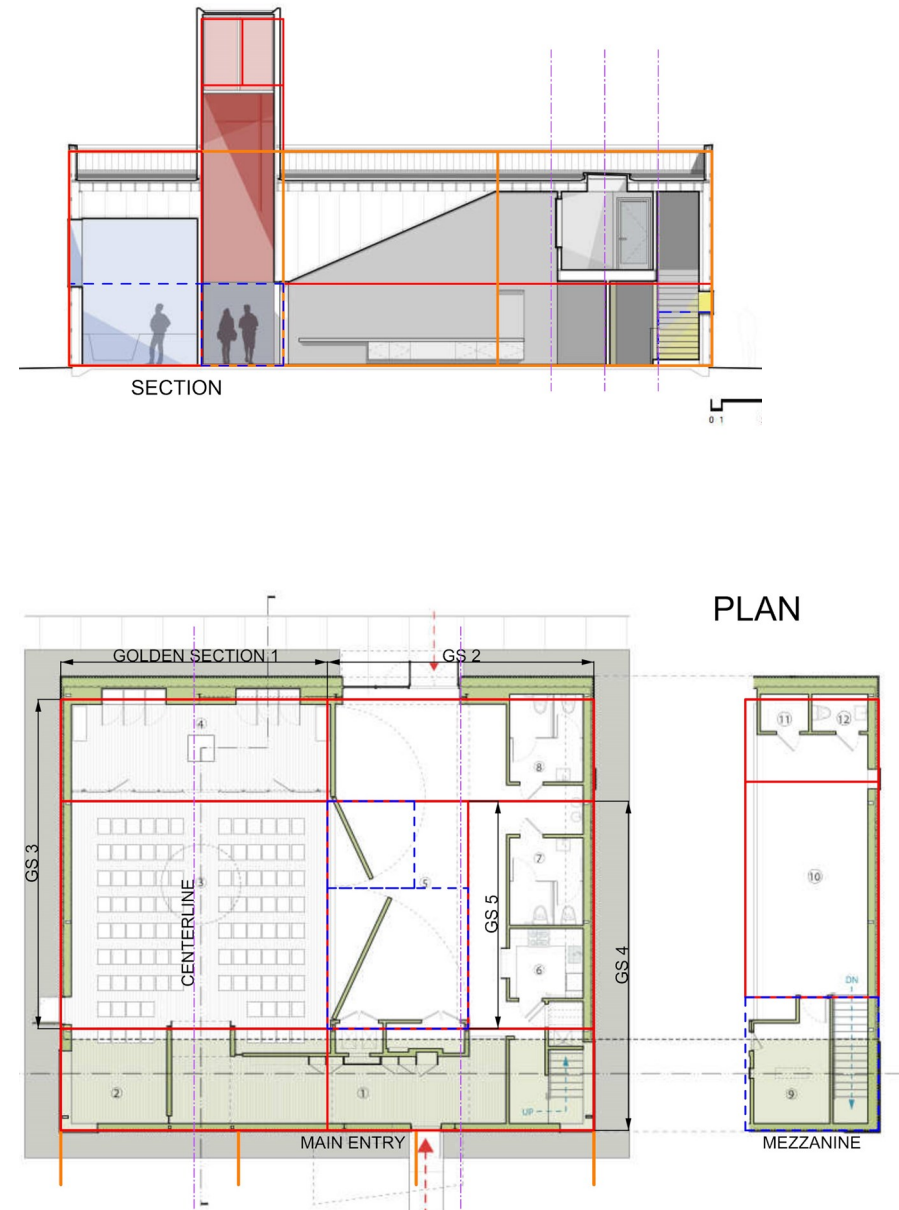
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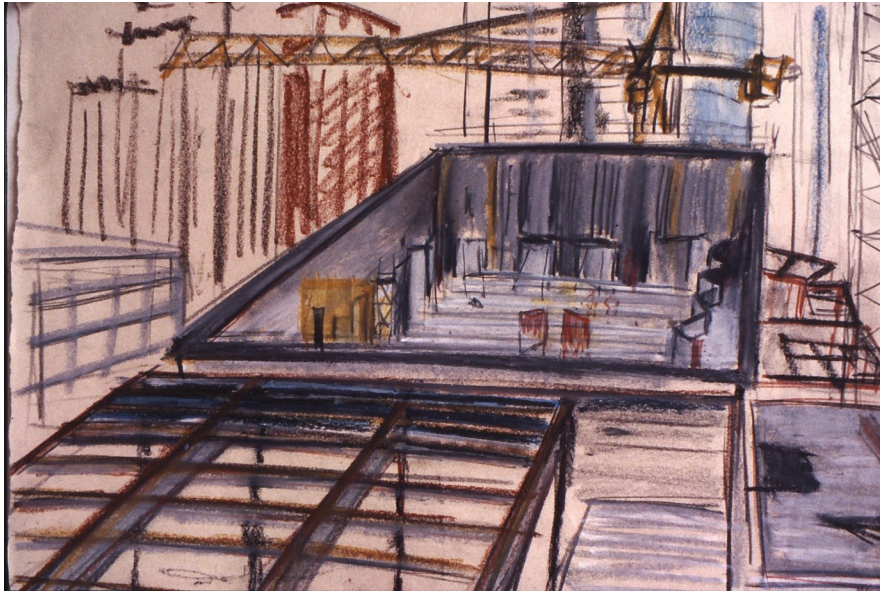
Myth and Measure:

Architecture and Urbanism from Late Antiquity through the Gothic Period in Selected Western European Sites

In this class, we explore the paths by which Greek and Roman mythology, numerology, and geometry permeated medieval architecture and urban design. The work of Vitruvius—the consolidation of Greek treatises on architectural proportion and his own theories on the topic—enjoyed its first revival under Charlemagne in the ninth century, and became an important basis of design from that point forward. Plato's work in geometry was incorporated into neo-Platonic Christian theory beginning in the fourth century, and according to some contemporary authors, was one of the primary drivers of church design in the Middle Ages. There are many other examples of these threads of continuity presently undergoing scrutiny by medieval scholars. With respect to geometrical analyses, students of architecture are particularly well-suited to join the debate, as their CAD skills and knowledge of construction processes enable them to contribute in a unique way.

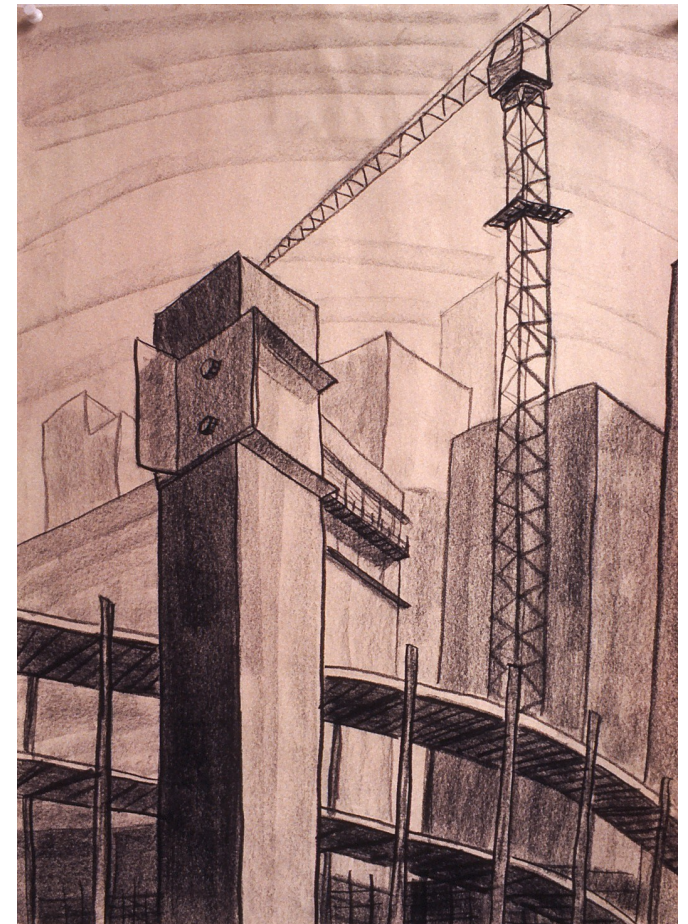
The project on the right was done by Keaton Cizek; an analysis of a Marlon Blackwell project in Springdale, Arkansas (St. Nicholas Greek Orthodox Church, 2009). Keaton won an Undergraduate Research Award for this project.

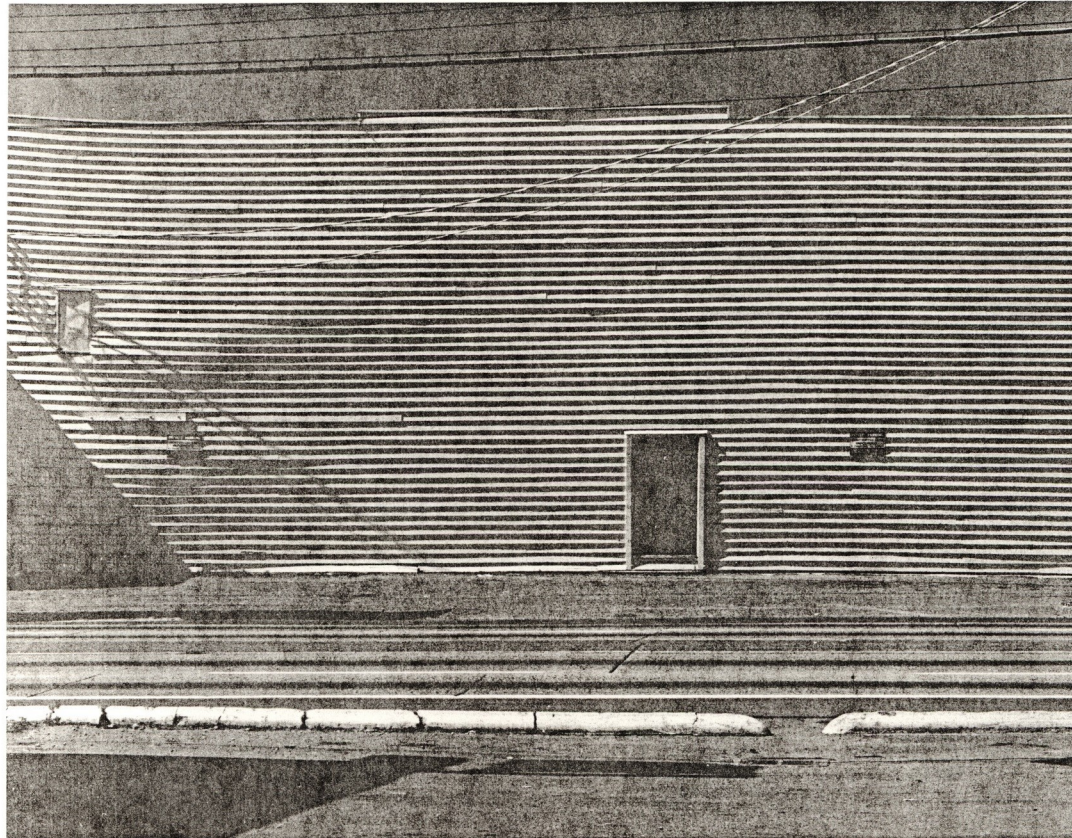




Architectural Sketching

I taught this course many years while at the University of Washington and my favorite approach was to use construction sites to teach drawing and composition. We were fortunate to visit Gehry's Experience Music Project while it was being framed (lower left).





COLUMN 5

Journal of Architecture University of Washington

Publications

While I lived in Seattle, I was involved in either founding or directing the production of publications for the design community. *Column 5* was an annual journal produced by students of the UW College of Architecture which I helped start, and then led the design and production class for several years.

ARCADE

Seattle's Calendar for Architecture and Design March 1981
Vol. 1 No. 1 One Dollar



INTRODUCTION

Greetings. The new publication ARCADE, which you are holding in your hands, is an experiment in integration. ARCADE will bring news of interest to architects and designers each month, drawn from many sources in and around Seattle. We will also include items of note from Portland, as it has always been a lively center of architectural activity, and is close enough that people here can make the trip often. If you have any news you would like to have presented or are part of an organization with activities that would be of interest, please contact us or put us on your mailing list. "Presentable" news includes articles, essays and letters and we urge you to consider this paper as a forum for discussion. Four pages might easily become eight if ten pens were dusted off and taken to hand.

Our city Seattle is growing physically at an enormous rate. Every time we turn around the skyline changes, and it seems that most of the political issues these days have to do with housing or building in some fashion. As a result, people are meeting more often to discuss these issues and make proposals for the future. Witness the recent Urban Block Symposium that was held at the University of Washington. We feel there is a need for a paper that can report these events

before they happen, so that more people can become involved, and that fewer will say, "I never knew."

The name ARCADE was chosen for its associative qualities. It is architectural; the Penguin Architectural Dictionary defines "arcade": "A range of arches carried on piers or columns, either free-standing or blind, i.e., attached to a wall." It signifies a framework through which one sees a varied and diverse group of images, and we intend to present you with an inclusive set of news items set within a standard graphic framework. An arcade signifies movement; memories of walking along or within; moving poetically toward the future with reason at the elbow, just as we hope the future of architecture in Seattle will move.

We hope you will enjoy this presentation of news, and invite your support and criticism. This first issue is complimentary. However, the next will be available only by subscription (page three) or at our distributors, so subscription checks are in order if you are an armchair habitue!

Editor, Catherine Barrett

THE URBAN BLOCK SYMPOSIUM: TWO VIEWS

by Dennis Ryan

A dead horse was beat again one rainy day last November in Seattle, but fortunately not for long. Efforts to deflect the blows took hold and the energies of flagellation were turned to assessing the dismal situation and most important suggesting what could be done about it.

The horse in this case was the present urban architectural orthodoxy and its dominant model — the tower on the plaza within the urban grid. Ministering to its needs was the symposium at the University of Washington titled *The City: The Urban Block*. The symposium's purpose was to seek a better model for downtown architecture than the current practice-of-the-art supplies.

Attended by approximately 500, it was co-sponsored by the Henry Art Gallery at the University and by Blueprint: For Architecture, the local forum for architecture directed by Larry Rouch. The event was completely underwritten by the Howard S. Wright Construction Company as a public service in celebration of its 95th Anniversary. A good many of those in attendance were from the construction and development community. Others were architects, city officials, urban planners and designers, students and people interested in urban architecture and development.

Why would all these people spend an entire day, some to return after dinner for the concluding session, listening to six speakers give individual lectures and participate together on several panels?

Some were attracted to the "search for a worthy successor to the single-use high rise." The developers were there, one said, to see if architects really had anything to say to them about building our downtown blocks.

Many were there to check out the first phase of a three-year long project initiated by Rouch and the Henry Art Gallery to draft a program for a funded international design competition to invite architects and urban designers to develop prototype proposals for a Seattle block. Entries in the competition, slated to begin this spring, will be judged by both theoretical and practical criteria, which were to be established at the symposium. Following the competition will be an exhibition of drawings and models of the winners (Summer 1982) and a symposium to assess the results of this inquiry. And of course a publication of the results — advanced prototypes of urban architecture.

The Symposium's principal speakers, mainly from the East Coast, can be credited in part for Seattle's full house — the curious and the critical; those open to ideas and those wary of any more eastern imports to this city.

Anthony Vidler, professor of architecture at Princeton, was teamed with Fred Koetter from Harvard; Jorge Silvetti, also at Harvard and in practice, joined Daniel Solomon, San Francisco architect and professor at Berkeley; George Baird, who teaches in Toronto and whose firm was consultant for Toronto's downtown plan, and New York architect Diana Agrest gave afternoon lectures.

Vidler's message, conveyed by a deft slice through architectural history, was that whereas architects used to pay attention to the larger whole and think of cities in terms of infrastructure and elements like space, activity, position, grouping and civic expression, many have gradually come to see cities only in parts, as individual buildings and fragments that turn inward on themselves rather than connecting with and becoming part of it all.

Koetter too hit heavily on how the concept of civic space, design and public values has all but disappeared in American urban architecture. He called for some poetry to supplant the architecture of formula, developed only with regard to economic prescriptions and zoning regulations. And he used a series of case studies to illustrate how this poetry could be written by paying attention to the design of the public and private realms of buildings in the urban block.

continued on page four

by Katrina Deines

Last fall's Urban Block Seminar was a major architectural event in Seattle. It is still discussed, mainly because of the upcoming design competition for a block in the Denny Regrade. But the most significant value of the day-long Seminar itself was the attention to historical traditions in urbanism. In order to better define and address the problems of today's cities, we must recognize the sources of their problems and the reasons for their successes. The Seminar was a rewarding exposure to varied and learned interpretations of the history of city development — a kind of "how we got to where we are now."

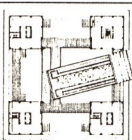
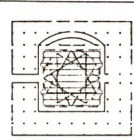
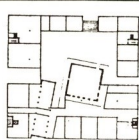
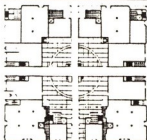
Virtually all of the speakers presented some historical information, but the major portion of the historical groundwork was laid by Anthony Vidler, Professor of Architecture at Princeton. His lecture was an account of the history of the European city from the eighteenth century (the era of the beginnings of "modern" Western thought) to the Modern Revolution, represented most typically by the work of LeCorbusier. Vidler's thesis was that the ideas of the Industrial Revolution gave birth to the "modern city." Unfortunately many of these ideas were fundamentally anti-urban. The city in the nineteenth century became unable to cope with its growing problems of overpopulation, pollution and traffic. The abhorrence of these problems led to models such as the Garden City, which is based on the same ideal as Corbus's Ville Radieuse, the "tower in the park." The city fabric itself, the basic stuff of which the city is made, became repugnant, messy, uncontrollable. Utopian theorists spawned schemes for ideal cities, ideal buildings, and ideal environments in which the modern human could dwell. The Utopians' plans had sociopolitical overtones as well: since the crowded, polluted city caused crime and corruption, a good environment would cause people living in it to be good.

In combination with this anti-urban bias, Vidler pointed out a growing tendency to monumentalize all new building, even commonplace functions such as the market or the dwelling. These became as grand as a temple, church or palace in pre-industrial times. The result is that there is no balance between the monumental and the background support fabric, for every building becomes a monument. Each building stands alone, and thus there is no interaction, no intercommunication, no community. The city becomes a fragmented group of independent elements.

Fred Koetter, Professor of Architecture at Harvard and practicing architect/urban designer, shared the role of historical anchorperson with Vidler. Koetter emphasized urban development in the United States, and concentrated on the idea of "public space," a recurrent theme of the Symposium. Without the intercommunication of buildings, there is no public space. In today's cities each plaza is the precinct of its building alone. It is not "public" space in the sense of a common contribution of the architectural fabric, or of a civic focal point. This public realm reinforces and realizes the city's community spirit. Koetter showed the American tradition for public space: the village green, the town square, Main Street: spaces as focal point. In the "space-positive" city the space left between the buildings is as important as the buildings themselves. This is why urbanists like Koetter study the Nolli map of Rome: it depicts Rome in plan, showing the structures dark and the spaces (streets, plazas, arcades, courtyards within buildings) light, so that either the buildings or the spaces can be the "figure," the positive area, and the other the "ground," or negative. The streets, squares, alleys, and sidewalks are the city's circulatory system, its itinerary system, its interconnecting network. The recognition and celebration of this is the impetus behind the creation of public space.

Vidler and Koetter established a forum in which the other speakers participated. George Baird, architect and teacher from the University of Toronto, questioned the applicability of European models to solutions for cities in the United

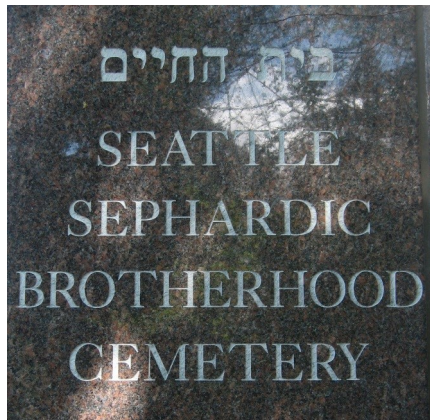
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Drawings from "The Urban Block," Winter 1979 Design Studio at the U of W, taught by Steven Holl. Authors include: George Wagner, Alan Kazak, Katherine Retelas, Jennifer Dee and R. L. Jones.

Publications

I and four of my colleagues founded this journal in 1981 with the desire to unite the design community in Seattle. I served for several years on the Editorial Board and as Production Manager. *ARCADE* still exists, albeit in a much more sophisticated form!



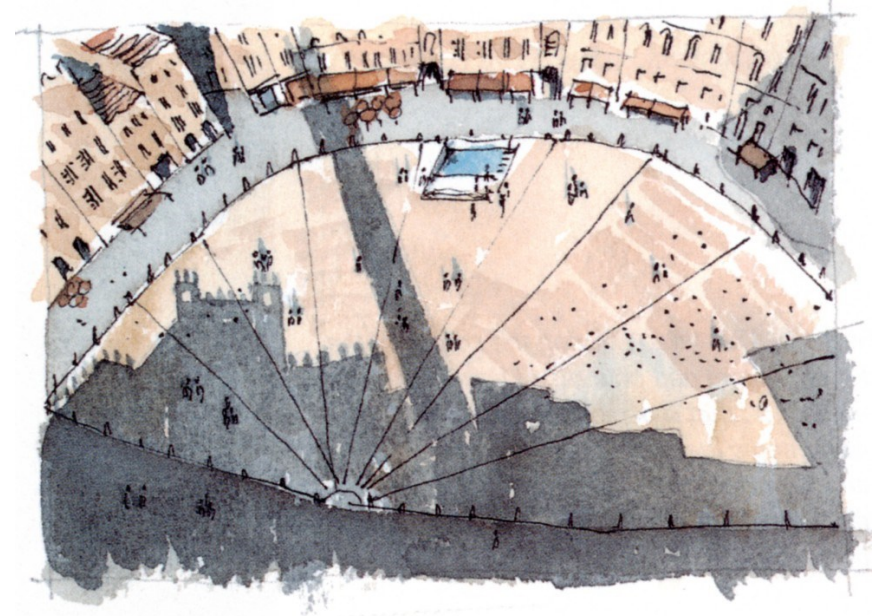
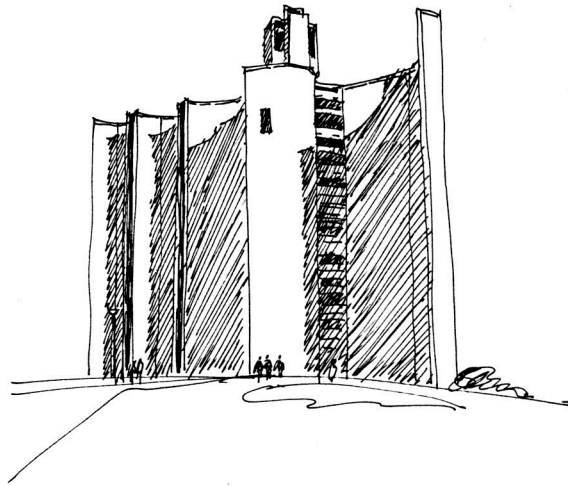
I worked with the Seattle Sephardic Brotherhood for ten years on various phases of the renovation of their cemetery, including a new chapel, plaza, and memorial wall.



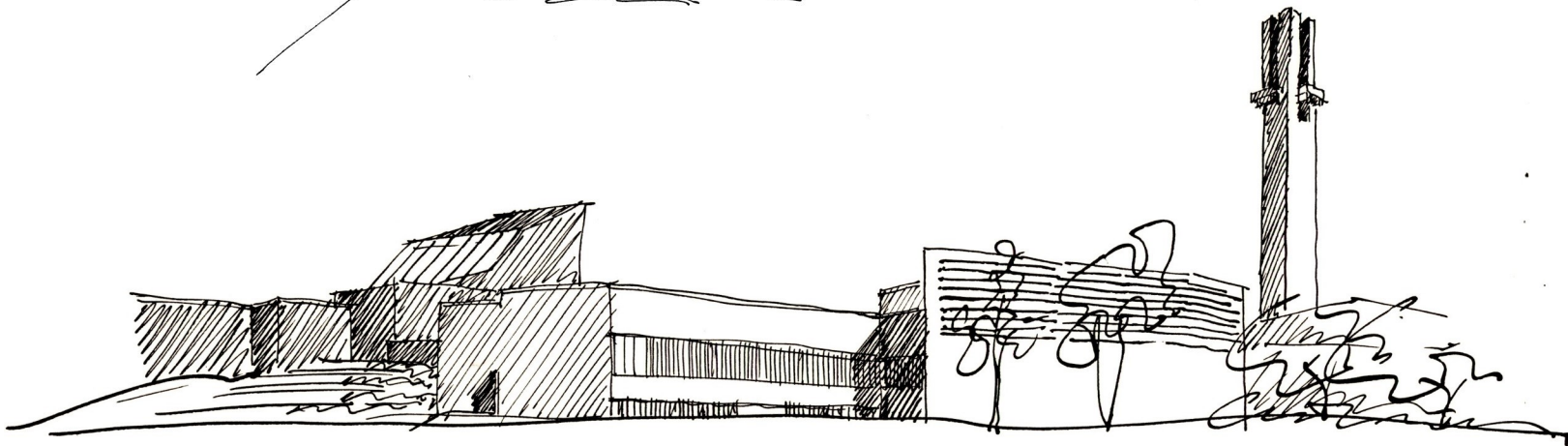
Residential and Commercial Remodels. These were the bread and butter of my practice. Upper photos show the Upton Lewis Remodel and lower photos show a new art studio for Morrie Piha. For a full list of projects, please see my website.

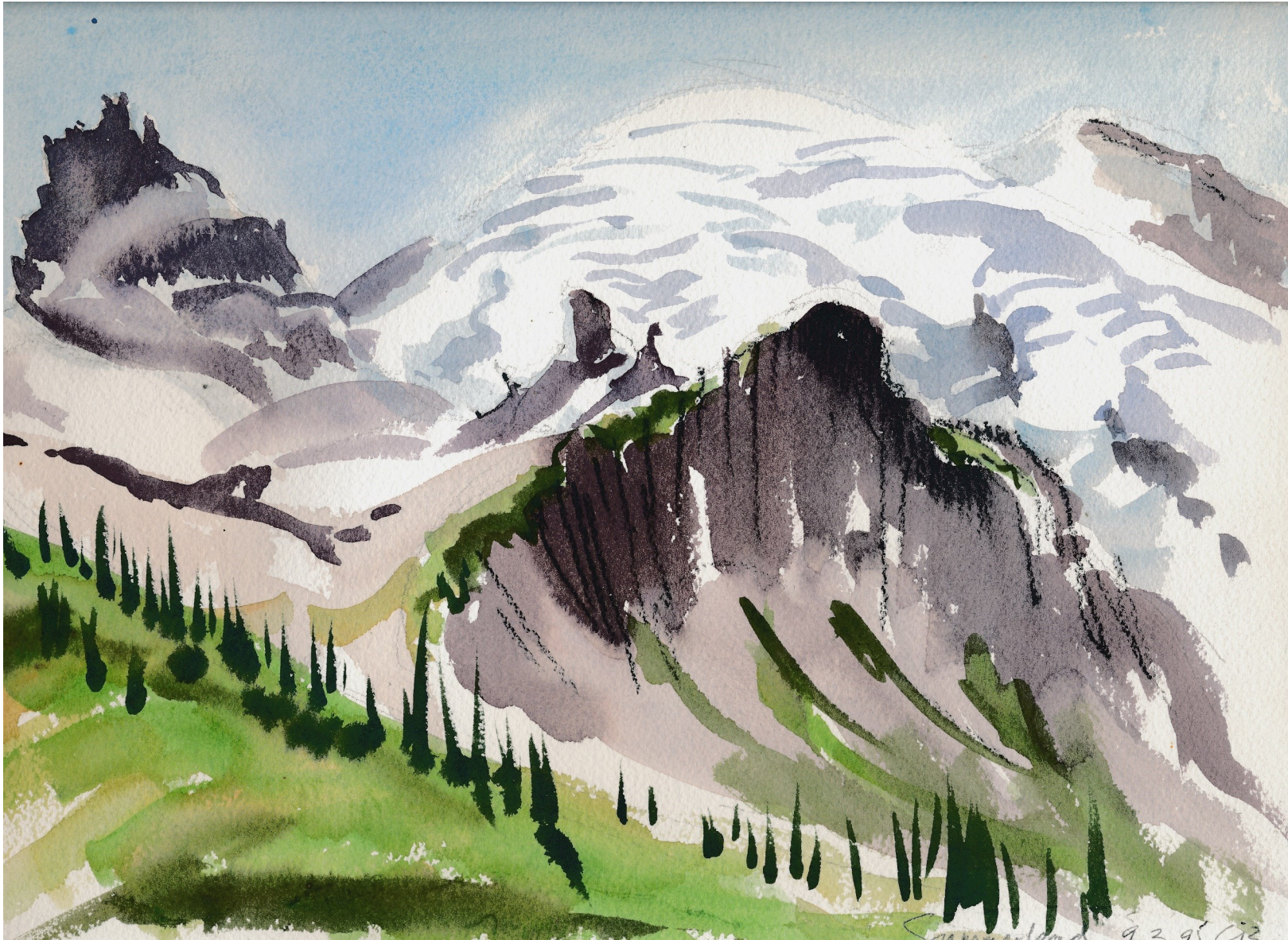


Some of the illustrations for *Light Revealing Architecture*, a book by Marietta Millet for which I made 100 line drawings and watercolors. The illustration on the first page of this portfolio is also an example.



B 10 A.M.





Summerland, Mt. Rainier, by author