The Northwest Calendar for Architecture and Design

Two Dollars

Vol. III, No. 4

October/November 1983

Remember the childhood game where everyone is twirling and moving until someone yells, “Freeze!” at which point we’d hold our shapes, look at each other, and laugh at our odd, still shapes?

When I was a kid, we lived down the road from a family that salvaged junk. Their house was a wreck. They kept old cars in their front yard. Everyone hated this and talked about how their mess affected property values throughout the neighborhood. I remembered this when I read about Frank Gehry being sued by his Santa Monica neighbors over the design of his house.

Concerns shared by the minimalist artists of the late 60s and early 70s have been expressed in unfinished architectural forms. It is easy to perceive a connection between Anthony Caro’s steel sculptures, Sol LeWitt’s steel cages, Donald Judd’s galvanized boxes, and the kinetic light machines of Duchamp and Moholy-Nagy in the 20s and contemporary experiments with minimalist building design happening on the West Coast.

Frank Gehry acknowledges the influence on his work of California minimalist sculptors. From their work Gehry learned to think in unconventional terms of odd proportions, spaces within spaces, bare and barren materials, surrealism, fragments, and spatial illusions. Gehry characterizes his residential style as “cheapskate architecture.”

... continued on page nine.
A COLUMN OF MANY ORDERS

What is the press world without a column? It may have survived so long with one? These questions and many others may be answered here in the "column." Many Orders. YOU may even answer them or let others tell the world through the media. We may include them with the Motlies, the Garbys or a Spalding, using your forces ready to hand, a loud noise occurred, not to be heard for twenty billion years.

Decide up and down, fling time one way as we can't turn back, invent spin, parity, DNA, sex and all else follows. Whatever chaos, what fun.

There are, however, most clients keep a reasonable balance of freedom and control. A speculative developer, our local school board, the arts committee, functions at every level of government — all deal with as architect, but all have a different notion of how to handle the chain of command. A standard bell curve fairly describes the spread from the ones who are thoughtless or fearful, who stifle all initiative, to the ones brave enough to throw away the leash. These few know that though some of us in our sudden liberation may tangolo, bite around, feet, others will bound straight into the arms of our lifelong muse to make beautiful music.

Still, most of our time is spent in a plodding effort to turn hopeful designs into contract documents, fighting off bureaucrats so construction can begin, making sure that wind and rain stay out, wrestling of height, of angles and of a few of us will be trusted with a major workmanly quality despite wan fees.

Commission, and even if we are, our creative spirit will be held largely in check: Why do we stay with it? Is there a pay-off, and if so, when does it come? Many Orders.

We say "function," "fenestration," "circulation," or "space," "modality," "architecture," "planning," or architectural contemplation, the history of architecture becomes the web while we search for that edge of changes, what fun.

Now we call the photographer to immortalize our creation while we search for that edge of changing codes. YES, we are using the time to update their knowledge of changing codes.

TALL ORDER. To the Heart in its first chapter's reconstructed history of architecture becomes the web, the game of styles, novelty of appearance, and marketability of its Downtown Metropolitan Tract. It is suggested that the Cobble Building (1910) be replaced before the end of the decades while the Skinner Building (1926) be given more time to breathe, until the end of the century. Allied Arts is wanting no time. It is putting together a coalition of those opposed to the destruction of the Cobble Building. "Enigmatic persons with rolled up sleeves are urged to apply with the office for positions along the battlelines." Call 624-0432 for combat duty.

THE LAW

Please note that the Application Intake and Processing Center of D.C.L.U. (Department of City, Construction and Land Use) will be closed every Treasury-Friday from 3 p.m. A virtual Shut-Down and means you had better just stay away. City personnel will be spending the time to update their knowledge of changing codes.

MONEY

Artists, and possibly designers of various orders may be awarded an equal amount of anti-matter. He held it together for the first time. These opportunities may be found at the Seattle Times. The column will be ongoing or at times.

ART

The Downtown Art Plan, a Report and Recommendation on the siting of public art and downtown public spaces, will be available in mid-November. Order your copy today. The Seattle Arts Commission. Call 625-4223 for details. This Report was prepared by Architect Larry Rouch and Artist Jim Hershfeld.

America in a box is the name of Sheila Klein's new show at the Alcymia Gallery in Florence, Italy. Shown here is a segment of one of the wall pieces from the show. Incidentally, Sheila makes a great substitute for those clear plastic "rugs" that go under the desks of college people.

She has a great collection of limonite nugs that you might want to part with when she returns from her trip abroad.

Have you visited the Alexis Hotel yet? If you've been in the new Mark Tobey Pub, you've pretty much done that. Next time you're there take a walk upstairs to the restaurant of the Alexis to view Gloria Bornstein's new work, "Permutations on the I-Ching." This artwork is a series of four panels of cast paper relief using handmade rice paper.

BOOKS

Take a look at your secret self. The Image of the Architect, a new book from Yale University Press by Andrew St. John, aims right at the heart in its first chapter's reconstructions of Howard University's founder, Robert and Frank Lloyd Wright, and in its careful and curious dissection of the attitude toward art and attitude toward schools of architecture it prompted through the one and by the other. A building is significant or insignificant in so far as it incorporates an idea or ideas conceived by its individual designer, and the history of architecture becomes the web of such significant ideas, worked out in special buildings. This understanding of architecture, long prevalent, shows limited signs of receding today. From several times to the present day, St. John follows the development of the profession, its practices and images, both self and society. He concludes that business has become the principal business of architecture, and finishes with a prayer: "If a generation's imagination can be fixed upon something above time of styles, novelty of appearance, and paper projects, and remain equally resolute in the face of the allures of commerce, we may have a fighting chance worthy of the claim of leadership in the building industry." Tall order.

THE BRAIN

Remember those long, written math problems in grade school? This try one: It took one man from Metal Specialties Company 25 hours to install the partitions for 272 toilet stalls and 90 urinal stalls in the 48-square-foot Interior Design Building. For the 10-minute break rate, how long will it take the one man to install 410 compartments and 70 toilet stalls and 90 urinal screens in the 620 square feet of public restrooms in the 900 square feet of public restrooms in the 900 square feet of public restrooms in the Clara Barton School? How long will it take the one man to install 410 compartments and 70 toilet stalls and 90 urinal screens in the 900 square feet of public restrooms in the Clara Barton School?

THE PRESS

The Seattle Times calmly reported on page B10 that "Downtown Art Plan is an extension to the Downtown Art Plan." October 12 or December 2, 1983. The criteria for "symmetry" or "rhythm." We say "function," "fenestration," "circulation," or architectural contemplation, the history of architecture becomes the web while we search for that edge of changes.

THELAW

IMAGES

By themselves, these offices were more than representations of their architects’ whim, last year’s trend, or traces of the attempts to freeze its own elusive image in architecture.

When architects move into their own built designs, they have to live with that moment’s attempts to express and outfit themselves. Examined here are the designs of the new offices, and firsthand observation of the spaces and plans themselves. Little attempt was made to verify stories with second sources. All of those providing information had good reason to portray their offices in the best light. As a group, these offices hint at changes in the practice of architecture. By themselves, these offices are solutions to office space planning. Each attempt to freeze its own elusive image in architecture.

Lacking movable furniture and anticapable of being adapted, office space planning processes are suddenly put to money and energy into a furniture system that could be broken down and moved to another location. The furniture’s design is based on a 28-inch modular cube which, with a drawer, table on top, brings a desk surface up to a workable 30” height. The module doubles to accommodate flat file drawers for large drawings. Stacked cubes for shelving and tackboards at work stations are low space dividers.

Olson Walker moved into the new space with fifteen people. The original space now appears compact and crowded. "We grew into it, popped the seams, and poked a hole into the basement," Wagoner says. The firm expanded further into the adjoining basement space in a third phase. The basement addition has fewer windows and more fixed, high partitions than the upper room, and a feeling of greater enclosure and privacy.

The open arrangement of the office worked well when Olson Walker had mostly residential and small commercial clients. New clients and larger projects have required a greater share of work for developers of larger projects who tend to be more concerned with privacy, particularly with respect to unannounced plans. The lack of privacy both at the conference table and in the partners’ areas has become cause to meet clients elsewhere.

The firm expanded further into the adjoining basement space in a third phase. The basement addition has fewer windows and more fixed, high partitions than the upper room, and a feeling of greater enclosure and privacy.

The open arrangement of the office worked well when Olson Walker had mostly residential and small commercial clients. New clients and larger projects have required a greater share of work for developers of larger projects who tend to be more concerned with privacy, particularly with respect to unannounced plans. The lack of privacy both at the conference table and in the partners’ areas has become cause to meet clients elsewhere.

The firm expanded further into the adjoining basement space in a third phase. The basement addition has fewer windows and more fixed, high partitions than the upper room, and a feeling of greater enclosure and privacy.

The open arrangement of the office worked well when Olson Walker had mostly residential and small commercial clients. New clients and larger projects have required a greater share of work for developers of larger projects who tend to be more concerned with privacy, particularly with respect to unannounced plans. The lack of privacy both at the conference table and in the partners’ areas has become cause to meet clients elsewhere.

The firm expanded further into the adjoining basement space in a third phase. The basement addition has fewer windows and more fixed, high partitions than the upper room, and a feeling of greater enclosure and privacy.

The open arrangement of the office worked well when Olson Walker had mostly residential and small commercial clients. New clients and larger projects have required a greater share of work for developers of larger projects who tend to be more concerned with privacy, particularly with respect to unannounced plans. The lack of privacy both at the conference table and in the partners’ areas has become cause to meet clients elsewhere.

The firm expanded further into the adjoining basement space in a third phase. The basement addition has fewer windows and more fixed, high partitions than the upper room, and a feeling of greater enclosure and privacy.

FIVE OFFICES:

A
narchitects put more than their reputations on the line when designing for themselves. When architects move into their own built designs, they have to live with that moment’s attempts to freeze its own elusive image in architecture.

When architects move into their own built designs, they have to live with that moment’s attempts to freeze its own elusive image in architecture.

When architects move into their own built designs, they have to live with that moment’s attempts to freeze its own elusive image in architecture.

When architects move into their own built designs, they have to live with that moment’s attempts to freeze its own elusive image in architecture.

When architects move into their own built designs, they have to live with that moment’s attempts to freeze its own elusive image in architecture.
continued from page three...

The Callison Partnership

The Callison Partnership moved downtown in December 1982, in order to consolidate its growing staff onto one floor and to gain ownership of its building and greater proximity to its clients and consultants. The Kresse Building at Third and Pike, in Seattle’s retail district, was a personal investment by eleven members of the firm. The collection of work, called the Callison Collection, contains original art, furnishings, and works on paper that are in turn owned by the architect, or by the architects themselves. The main studio space is laid out around three sides of the atrium and is itself ringed by the project managers’ glass-enclosed offices located on the previous office as a way of a wide, empty entry hall from a center location. 

The NBBJ Group (formerly Naramore Barnard and Johnson) 

The NBBJ Group, a partner, “but that was purposeful. If we had been too sensitive we would have had a historical project.”

This move was to try to make the working environment more comfortable. The firm’s former office in the Kress Building at Third and Pike was a personal space – concentrate our dollars in a few places and let the building be what it was. The budget was adhered to strictly, at $33 per square foot.

Hewitt/Daly has tried to keep up with current color trends, which change on a three-to-five-year cycle. “Color flexibility” therefore became an important criterion for the new office design. The result is a neutral palette of greys for permanent fixtures. “For the more flexible items, such as pin panels at work stations, the floor lounge chairs, painted surfaces, we did a current color statement. Then we changed value within that statement so that there are some lighter and darker values for interest working within the space. That allows us to go back at a very minimal cost and reupholster key pieces of furniture, paint a couple of walls, recover a couple of chairs, and you’ve got a whole different color statement happening,” Nelson says. That allows us to go back at a very minimal cost and reupholster key pieces of furniture, paint a couple of walls, recover a couple of chairs, and you’ve got a whole different color statement happening,” Nelson says.

The Kress Building at Third and Pike, now home to a few plants, the atrium will serve as a lunchroom for staff, a leisurely place to do code studies and research, or a place where clients can be served lunch and observe the surrounding architecture from the outside. The Callison Collection, a partner, “but that was purposeful. If we had been too sensitive we would have had a historical project.”

The Callison Collection

The Callison Collection at the new office was approximately $34 per square foot. Hewitt thinks “... it’s scary. This is a lot of money.”

Hewitt/Daly/Daly/Isley Architects

The entry is notable in that it “... isn’t saturated with architectural stuff.” This is where two Breuer chairs sit and the firm’s saturated with architectural stuff.” This is where two Breuer chairs sit and the firm’s

Sophisticated means being proud of where we work and what you’re working on, not slick. We were trying to make a Ferrar work station out of Pinto materials. “We want to be distinctive to our clients our particular abilities. One of those, we feel, is dealing with simple stuff in a non-conventional way, or to somehow make complex notions out of pretty simple juxtapositions of things – strong visual impact through simple means.”

Each three-piece, eight-by-seven-foot work station includes an eight-foot drafting table, a box-like side table, and a rolling storage cart which fits under the side table. Work station locations are fixed by electrical outlets, overhead wire mesh basket chases, the primary perpetrators of the high-tech look. The chases are designed to hold future service lines for computer-aided drafting. A technical librarian defines the work area on two sides. Interior colors blend with the exposed structure. Wall colors range from light to dark values of grey. Work stations are glossy white. Overhead chases and lights are industrial grey. Artworks stand out on walls as splashes of color.

Indirect industrial fluorescent fixtures provide ambient light and incandescent spots brighten art work and countertops, but Hewitt thinks they may have gone too far in avoiding a high intensity general light. Staff drawers are heavily on cash fry.-

One result of the decision to hold all walls away from the ceiling is problematic acoustics. Everyone in the office is displaced by what goes on in energized conferences, and other staff members need adequate privacy.

The final cost of the new office was approximately $34 per square foot. Hewitt thinks “... it’s scary. This is a lot of money.”

The Jimmunex Building.
The main design feature and organizing element of the first floor is a one story open stair, first visible from the reception area, beyond the entry cubicle. (The new office was not to be showy on the street."People will have to be looking for it," says Forsyth.) Stepping back into the building as it climbs back and forth, the stair seems somehow mysterious and distant; a prominent reception desk guards the path to the first flight. The ceiling of the stair shaft steps up and back, following the stair, making each successively higher floor larger than the one below. "The stair originally developed as a feature," Forsyth explains. "We were looking at vertical shafts that went the full length of the building. We were trying to figure out how we could fissure a full-story shaft in order to get by the fire codes. We were looking at separating firestop a full-story shaft in order to get by the fire codes. We were looking at vertical shafts that went the full length of the building."

A fire wall separates the two sides of each floor. To the east is an office for one of the principal partners, two small conference rooms for team meetings, one mid-sized room for meetings with outside consultants, special staff functions, toilets and coffee room. On the other side is the stair, opening up with each rise and falling with the firm's needs. Previous NBBJ offices were mazer-like; many partitions constrained clients in the studio areas, designers and partners in an available Italian system. Each includes an adjustable drafting table and layout/sampling/storage unit with integral partitions. A variety of pastels highlight the grey and white interiors. Garrets, both in the mint green and pale yellow trim, and in forms like the square windowed conference rooms, are vaguely reminiscent of the firm's post-modernist preferences. The concept of renovating the building for NBBJ's office use was about $60 per square foot, the greatest of the five offices.

Office layout is revealing about a firm's attitude toward its employees. The program called for a lunch room and adjacent gallery space for large group meetings. In the end, the functions were split, with the lunch room on the roof and the large gallery on the first floor. The lunchroom is a large room with a kitchen, eating area, and surrounding outdoor terrace, which had to go through all the Pioneer Square Historical District design criteria. "Because the area has a lot of 'things' on the roof, it's another 'thing' on the roof." NBBJ is currently a group of 210 people: entry/reception, conference rooms, are vaguely reminiscent of the firm's post-modernist preferences. The complete cost of renovating the building for NBBJ's office use was about $60 per square foot, the greatest of the five offices.

These five firms were chosen for this article because of their common decision within the last three years to relocate downtown. By virtue of this decision, they are a select, rather than representative group. While there are strong differences among them in terms of style, scale, and image, there are also many similarities. Each firm relocated near major clients. Olson Walker, Bumgardner, and Hewitt/Daly/Isey are in an available Italian system. Each includes an adjustable drafting table and layout/sampling/storage unit with integral partitions.

Mark Ashley and Seth Seablom

Dennis Forsyth says: "People come off the street and look at it just because it's there. The memory. About NBBJ's already legendary image, there are also many similarities. Each firm relocated near major clients. Olson Walker, Bumgardner, and Hewitt/Daly/Isey have reserve space in which to expand, but will not compromise their office designs if they do so, a problem already encountered by Olson Walker, Hewitt/Daly/Isey and NBBJ allowed for the future installation of CAD terminals at all work stations, while Callison located its computer division in one confined area. Although all firms used a neutral color scheme (except Olson Walk which has problems resulting from its colors), Callison alone approached the question of color with a retailer's notion by planning for changes in color trends.

Office layout reveals a lot about each firm's attitudes toward employees. NBBJ distinguishes a hierarchy between partners, specialists, and staff. Callison carries its expression of hierarchy further by enclosing project management, cost estimating, and project sizes. Olson Walker spent its money and effort designing a furniture system the firm can take with it to a permanent location and use that to give character to the space, while Callison, in a location as temporary as any vacation, understands that there are as many similarities. Each firm relocated near major clients. Olson Walker, Bumgardner, and Hewitt/Daly/Isey have reserve space in which to expand, but will not compromise their office designs if they do so, a problem already encountered by Olson Walker, Hewitt/Daly/Isey and NBBJ allowed for the future installation of CAD terminals at all work stations, while Callison located its computer division in one confined area. Although all firms used a neutral color scheme (except Olson Walk which has problems resulting from its colors), Callison alone approached the question of color with a retailer's notion by planning for changes in color trends.

Office layout reveals a lot about each firm's attitudes toward employees. NBBJ distinguishes a hierarchy between partners, specialists, and staff. Callison carries its expression of hierarchy further by enclosing project management, cost estimating, and project sizes.

One of the most interesting phenomena in the design of these architects' new offices is the development of the "feature." Bumgardner, with colonnade and "Commons," and NBBJ, with stair and green area, each have two, one public, one private. Callison has its atrium. Olson Walker's horse might even be counted. Where the architect's office once served mainly as work studio with rows of drafting tables in a big room, it now also acts as a showplace, in the words of Callison's Charlene Nelson: "to illustrate the kit of design skills to our clients." Clearly, a subtle shift has occurred in the role of the architect's office due to the changing nature of architectural practice and more aggressive marketing techniques. Each firm gains expression of some attribute and ultimately grabs attention through use of its special feature, leaving a dramatic and graphic image in a visitor's memory. About NBBJ's already legendary image, there are also many similarities. Each firm relocated near major clients. Olson Walker, Bumgardner, and Hewitt/Daly/Isey have reserve space in which to expand, but will not compromise their office designs if they do so, a problem already encountered by Olson Walker, Hewitt/Daly/Isey and NBBJ allowed for the future installation of CAD terminals at all work stations, while Callison located its computer division in one confined area. Although all firms used a neutral color scheme (except Olson Walk which has problems resulting from its colors), Callison alone approached the question of color with a retailer's notion by planning for changes in color trends.

Office layout reveals a lot about each firm's attitudes toward employees. NBBJ distinguishes a hierarchy between partners, specialists, and staff. Callison carries its expression of hierarchy further by enclosing project management, cost estimating, and project sizes.
October

Christian Stub's retrospective at Equiva- lence, 508 E. Pine St., Seattle, through 10/25 (but if you see it now).

"Silent Partners," new works by Mary Anne Petery, at Linda Paris Gallery, through 10/11.

Yankie Doodle first written by Dr. Rich and Sheldon, 1725.

---

Denise Scott Brown born 1937.

Stevens' Battle Planes born 1729.

Michael Kennelly's stained glass, through 10/22 at Lisa cone, omine, 240 Pine St., Portland.

Seattle Design Association's 1983 Design and Advertising show through 10/31 at the Design Center, Pike Place Market.

Painting by John Blasing of a view at the Benicia, Benicia Museum, the Cafe, through 11/8.

John Lennon born 1940.

Last day to see the Pacific Science Cen- ter's exhibit. "The World of Schuman's Children:" the people, life, and art of local Chinese photographers. FREE

Watch for the grand opening of the Van- couver Art Gallery in October. It is its new location in the non-corporate Provincial Courthouse, redesigned by Architects of the Year's Architects and a target range of price for the building: $100 million. The site of art will be located in the heart of downtown Vancouver in an historic building.

17

Prenticking Techniques Studio Visit, Seattle Center, Monday, October 16, 6-7 PM. Call 447-4796 for details.

Pablo Ruiz Picasso's birthday. I am only an entertainer who has

20

FULL MOON

A.S.L.'s 1983 Design Awards Banquet 5 PM-6 PM midnight at the plaza at Design Center Northwest, Seattle Business Park. Awards, toast, hosts of designers, dancing, and an address by Dr. Richard Fuller, Chair of the Landscape Architecture Department at Harvard. Invitation for details call 543-7579.

6:00 PM deadline for entries, Blueprints Museum in the City. Turn in entries at Peter Miller Books.

At Panonica Sanders Gallery, Alan Moon's Rock Slide Series. Paintings by Greg Russell. For more information, call 447-4796.

A new Education Gallery on Seattle's School History opens at 2nd Avenue Gallery. Includes a replica of an 1860s one-room schoolhouse.

---


Make your own building uniforms starts 10/10.

Italian Exhibition, at Phillippe Bonnafont Gallery, 2200 Mason St., San Francisco through 10/30.

A.I.D. Interior Design Annual through 11/15.

Articulate Women's Works on Paper, now at Pioneer Square Theatre Art Show and through 10/15 at Phillippe Bonnafont Gallery, 906 Pine St., through 11/5.

Meet­Paul Harcharik - Works on Paper, now through 10/15 at Phillippe Bonnafont Gallery, 206 Mason St. - San Francisco. European Avant-Garde Film Series, U.W. through 11/30. Tickets for series at HUB.

Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.

Honeydew Bookstore has new Robert M. in view through 10/15.


Donnelly/Hayes Bookstore has new Robert M. in view through 10/15.


Downstream: Seattle Association Senior Citizen Events, through 11/4, including dancings, hose, 70th Birthday, hiking, and more. Call 625-3040.
November

BIZART opens back in the Market area on the same year location to be announced. Now through Xmas (only 38 more shopping days!) Michael Elices S2 artists portraits on view. At Russian Art Cafe. through 11/30.

P-Sevai Shorts: Carolin Salley Gallery, 315 1st Ave S., through 11/30.

Allied Arts Studio Tours beginning at II. Carolino (opposite Lulka Patra Gallery) tonight. Call 624-0342 for details. $15 per person. 20% per couple.


Walker Evans born, 1903.

Grace Kelly born, 1929.

Morris Lapidus born, 1902.

Kurt Vonnegut, 1922.

Stanford White, 1853.

Richard Morris Hunt born, 1827.

Hoagland Carmichael born, 1899.

Rene Magritte, 1898.

Ian MacHarg, 1920.

Grace Kelly born, 1929.

Frank Fureman, 1839.

Those interested in volunteering to save the Skinner and Cobb buildings currently being considered for demolition. All of the work will be large scale and, in some way, comment on the issues and experiences we all share through social influences.


Watch for COCA's second major installation exhibit. Public Comments. Seven works by seven artists who are not represented in the permanent collection and who are currently working in the City. A.I.A. November Chapter Meeting and Honors Awards Ceremony. Time and location to be announced. Call A.I.A. Chapter Office for details.

Handmade and painted screens by S.F. Bonnafont Gallery, 2200 Mason St., San Francisco.

Universal Fine Art presents Renaissance Man Evlin Kneeveld's paintings and lithographs at their gallery, 145 106th Ave N.E. Bellevue.

50 Years: A Legacy of Asian Art, a year-long exhibition, features the premier works of art from the Seattle Art Museum, Chinese Art Collection, through May. Bellevue Square Media Centre.

Allied Arts Studio Tours beginning at II. Carolino (opposite Lulka Patra Gallery) tonight. Call 624-0342 for details. $15 per person. 20% per couple.


Walker Evans born, 1903.

Grace Kelly born, 1929.

Morris Lapidus born, 1902.

Kurt Vonnegut, 1922.

Stanford White, 1853.

Richard Morris Hunt born, 1827.

Hoagland Carmichael born, 1899.

Rene Magritte, 1898.

Ian MacHarg, 1920.

Grace Kelly born, 1929.

Frank Fureman, 1839.
A CONSISTENT ATTITUDE

The firm, located in a retired fast food restaurant sitting in a sea of asphalt on a street where the traffic gives little impression at first glance. But James K. M. Cheng's office near Granville Island in a neighborhood rapidly being rebuilt, and the impression inside of quiet professional competence expands with each further observation. The twelve person office, working at all scales from residential additions to high-rise office buildings, is not yet five years old, and the proprietor is just 35. The education at the University of Washington's School of Architecture where historian Heritage and fellow student Christian Staub were major influences. Fred Bassetti's office provided initiation into the practice of architecture and Cheng credits the office with helping shape his own abilities to design. Later he worked for Omer Mithun as a project architect before practicing in San Francisco for several years. He returned to the Northwest to work for Arthur Erickson for three years before attending graduate school at Harvard where Richard Meier's studio made a particular impression. While still at Harvard, Cheng was published in the 1977 edition of Record House. In the same year he participated in winning two major competitions: The Alaska State Capitol Competition as a special consultant to Bull, Field, Volkman & Stockwell of San Francisco, and the Chinese Cultural Centre in Vancouver, B.C. as a joint venture with Romes, Kwan & Associates. Partly as a result of winning the Cultural Centre competition, Cheng returned a second time to the Northwest and opened an office in Vancouver while also teaching design at the University of British Columbia.

Cheng admires architects with the intellectual discipline to think through a building. When asked, he cites Le Corbusier's Maison Jaoul and Louis Kahn's Kimbell Art Museum as examples of much-admired buildings. Frank Lloyd Wright and Le Corbusier are particular favorites and he saw the work of Kahn and Meier as "Vernacular" and "White Heroic" derivatives of Le Corbusier. More recently, the early work of Michael Graves has made a strong impression. Graves, says Cheng, has a unique vision of the Corbusian derivative, manages to accommodate people, and is entertaining.

Regarding his own work, Cheng maintains he is still experimenting. For a young architect, Cheng believes developing a consistent attitude is far more important than external style. The presence of a dominant style, single material, or system of detailing is noticeable in his work. In conversations, Cheng frequently refers to maximizing the use of Northwest light by layering facades and interior walls, providing multiple surfaces to catch and disperse light from relatively modest openings. The effort is toward maximizing the effect of small quantities of carefully placed light. The influence of Meier is evident, rather than stylistic. The rigid separation between and opposition of services to served and public to private in his work derives from Kahn.

Having established this trust, much of Cheng's work comes second-hand, from developers whose initial architect was unable to satisfy the requirements of both City and developer simultaneously. The project illustrated, Willow Arbor, is one of three similar courtyard housing schemes located on adjacent parcels in the neighborhood overlooking False Creek and city lights from the south. Seven two- and three-story townhouses face each other across an elaborate, even ritual courtyard. The structure is elevated above a street level parking garage. The change in elevation is used to generate a complex ceremonial entry. From the street one immediately steps up a flight of stairs to a large landing surrounded by a columned, arched and trellised arbor. Three broad stairs carry the traveler up to units at each side or on to the courtyard walk ahead. Two more less ornate arbor indicate entry areas for adjacent units.

Part of the complexity of the walk is owed to the generosity of the private terraces in front of each townhouse. Most townhouses have a large ground floor terrace adjacent to the master bedroom, a small balcony off the second floor bedroom, and a large deck with a spectacular city view in front of the third floor living space.

The effort is toward maximizing the effect of small quantities of carefully placed light. Entries to paired townhouses share landings, and each townhouse has a "front door" on the upper second floor landing a "back door" on the first floor below. Entry at the second floor is into a small hall facing a stair flooding from a skylight in the roof above the third floor. The angled geometry of the third floor living space allows both fireplace and view to share the focus of the room. The view beyond the balcony deck is reason enough for the curved glass guardrail. Triangular decks between units are made private by glass block windows on the non-view side. At the courtyard grade, a master bedroom suite looks out on the outdoor terrace planted with the willow trees which lend their name to the building.

What is exceptional about this structure is not found in any particular detail or feature. Willow Arbor succeeds by not falling in its parts and by assembling the parts into an understandable and cohesive whole. The carefully thought out, unmarkable elements fit together in a methodical, organized, and hierarchical manner which in its complexity offers richness, variation, and relief, but whose repetitive elements produce a quality of repose.

David Schraer has worked in architecture in Seattle for four years.
Why are we all drawn to construction sites? Unfinished architecture is a process momentarily stopped and observable. The building in process is made of observable things, plates, ordinary stuff, and human labor.

There are so many mysteries: for example, how does electricity work? Too often the answer is a glib response: "Electricity is in the walls... it's safer there." Yet-be- completed architecture reveals its process and its parts, allows us to focus on elemental things, and sheds some light on a mystery.

"Knueck & Olsen's approach to architecture can most accurately be termed obsessive. Every detail, material, finish, color, surface, joint, juxtaposition, and assembly has been considered, reconsid- ered, and then considered yet again, until it's perfect. The archi- tects' domination over the environ- ments they create is absolute — even the furniture is bolted to the floor. Though some may feel that the long arm of Knueck & Olsen Architects leaves precious little room for personal participation, Celia Marnott, their client, does not resent the extent of their in- volvement in her apartment: 'If anything had been thought through at every conceivable level, you don't have to think about it anymore.'

From Architectural Record, September 1983

As unfinished architecture expresses the construction process, it can also express the energy and force of destruction — construction and destruction being intimate relatives. Southern artist Ke Francis recently documented the ravages of Mississippi Tornadoes for exhibit at Seattle's Donnelly/ Hayes Gallery. His photographs showed a vernacular response to nature's explosions: shelters pushed into the ground; mound- ed, earthbound forms; a panel truck driven into a hillside. His images of destruction were fascinating in the same way that deliberately uncompleted buildings are captivating. Something has been done to the material we have never seen before.

"Electricity is in the walls... it's safer there." Yet-be-completed architecture reveals its process and its parts, allows us to focus on elemental things, and sheds some light on a mystery.

"We knew if we asked the con- tractor to line everything up, it would cost more... but, sure, I wish they'd been more careful."

Susan Boyle

1928
Le Corbusier

The Classics at 815 E. Thomas.
325-2995

FRAMING DESIGN GALLERY
To the Trade
Design
Residential
Presentation
Display and Exhibit
Custom
By Appointment
Formerly
The Framing Concern

Design Concern
1427 Western Avenue at the Pike St. Hillclimb Steps
Free validated parking at The Hillclimb Court Parking Garage with framing order

ART IN FORM
WE WILL ART BOOKS, CARDS, REGARDS & PAMPHLETS ON CONTEMPORARY ART.
Music Photographs Cinema Criticism Interviews National Tate Artists Writing & Sentiments On Art & On Modernity
We also offer commissioning and sales.
2522 Second Avenue Seattle 98121 623-4911

Fine Wood & Coal Stoves
Grod & Lask
Waterford
Energy
Imagery
Soupstone
Hopi
Koppa
Tiled Stoves
A complete line of accessories and everything necessary for installation.
The Woodstove Store
August West Chimney Sweep Co.
1316 East Pine • 325-3299

Tornado debris: inverted mobile home, Ke Francis.

Farris House by Mark Millert. Photo by, Barry Wong.

Mark Millert talks about "gross space" in the sense of being the maximum space for the money. The Farris House is fin- ished in that all the detail designed was constructed, and it is gross in that the building volume and materials were se- lected to maximize the budget. Its artful- ness is in the treatment of the frame-box: multiple floor levels of Swedish-finished particle board inside, and the composition of stock aluminum windows and corrug- ated metal siding on the pink plywood exterior. Space in the Markowitz/Millert house is more truly unfinished. Like an architect's house, there is no door or win- dow trim and no base yet. The owners, two artists, collaborated on its design, and they will finish it.

"Unfinished architecture defies criticism. We just cannot tell if it is good or bad. We have been taught that it is unfair to judge that which is not yet complete, so we cannot know if what may appear to be a lack of rigor is temporary or true. There are no rules, no proportional standards, no industry criteria, and no accepted stand- ards of taste by which we can measure the success of a work of unfinished architec- ture. We have to respond without prepara- tion, and without knowing what we think in advance.

Continued from front page...
A move to a new city or a decision to leave a stable position in order to expand one's professional horizons can be unsettling in architecture, where jobs are few, competition stiff, and security virtually nonexistent. Thus, many successful practitioners can amass much useful information about the nature of their work, their offices policies, and their perceptions of the current market. Such an effort on the part of the writer rather than design, table discussion among eight Seattle architects, Trudy Van Loo, Audrey Morgan, Audrey Van Horne, and Jean Young, was initiated to participate in a roundtable discussion on the important characteristics they share all have been successful in developing their careers in architecture, they are all female, neither directed nor toward the practice of the profession, and all are women.

JEAN YOUNG has practiced architecture in a variety of ways and found that working independently best fits her personal needs. Once married and started a family, she found that children were not her sole interest. She continued her career throughout the years of child-rearing by working out of her home. One of the greatest virtues of raising children, as she admits, "is that you've got to have that something else on an adult level."

Morgan described her typical experience with a hospital design team. "Within a large firm, there would be a team assigned to the project which would increase in number as the project progressed. Project direction, medical planning, and design strategy are finalized during project development phase, a project architect, technical architects, job captains, drafters, and various consultants will be added to the team, dependent on the size of the project. Ideally, all decisions as to design, equipment, and medical planning are finalized during development, which then becomes the firm basis for construction.

On the question of specialization brought up by the pet of the public's perception of the architect as a specialist, "The public doesn't know what an architect does or why, or they would know that it isn't necessary to have done many of the same in their day to be competent," said LaTourelle.

"There is more diversity from one architectural firm to another than between a male-owned and a woman-owned firm." A woman who enjoys independence, Jean Young finds that the freedom of being able to take a day off for personal activities outweighs any feeling of isolation. "I involved in people with the course of my work, in the various consultants I employ on a contract basis. If you have a staff, you have to market and promote. Since the administrative and promotional aspects of architecture are not her favorite pastime, Young obtains most of her work through personal contacts, rather than by private residential and small commercial work. She finds it convenient to control all aspects of a project from start to finish and to devote time to detailing, which is important to her and, sometimes, even behind schedule, but I try to keep one project in the design stage, one in documents, one in construction and supervision. It gets a little hair-raising sometimes, but it is a necessary part of making a commitment to get a project out in a hurry, I may work till two in the morning, that's my choice.

Jean finds an occasional job shopping spree is good, "I try to make money at it. The pay depends on experience, but is usually handled on a per diem basis. It is educational, if it is fascinating, and it served the purpose at the time," she said of her experiences at the Bangor, Washington submarine base. "If one is footloose and fancy-free, without domestic ties, job shopping provides an outstanding opportunity to travel, even to other countries. If the opportunity had come up again to go abroad, I might have gone.

AERIJE VAN HORNE, partner and majority owner of Van Horne & Van Horne, represents another approach to architectural practice. She and her husband set up their joint practice in 1956. "The shop talk is terrible," she said. "That's what happens when your partner is your husband." Van Horne responds. The arrangement has been "exciting and pleasant. When you want to find a person to do architecture with, that person is somebody who would share the problems that relate to the project." That the Van Horne share problems openly and honestly is not a luxury one enjoys with all one's staff. "Some people becomeaes to have to do with the way a project is discussed, because this is their project, and you're saying something about it. You approach a problem in a positive way, with the desire to make things work, "she says. "We've got something that is a very dynamic and growing thing. We work as a partner in the daytime and a spouse in the evening; perhaps you already have different facets of your personalities." Van Horne feels that building it has been easier by having a spouse as a partner.

EIGHT PERSPECTIVES ON PRACTICE
three-dimensional, of color, and of light. The emphasis in the U.S. is on outdoor life, resulting in larger building scales."

Despite her feeling that Swedish education was the most difficult in the world, Eskilsson admitted that contract documents are not well-taught in Sweden and that she had to learn to draw in the U.S.


**Seattle Children’s Home**
Geise & Associates - Architects.

CAROLYN GEISE, owner of Geise & Associates, described the inception of another Seattle firm, ARCHITECTA. Geise, along with LaTourelle, Eskilsson, and Hastings, formed ARCHITECTA in the spring of 1980. "All of our individual firms had already been established when, during a slump in the economy, we found ourselves among the women and minority-owned businesses receiving a request to do the King County Jail." Based on that background, Geise "felt the challenge to respond. So over dinner one evening we decided to put together a proposal to demonstrate that we had a competent group of people to do the King County Jail."

Although ARCHITECTA failed to make the short list, it was asked to consult for another short-listed group. "This experience put ARCHITECTA in its present role of providing a responsible, stable board of directors who would stay together and would act as consultants and as an information pool to be used in marketing other projects."

Geise & Associates has developed considerable skill in residential work over the years. "Lately, however, our firm has been rapidly expanding in the area of commercial jobs. We enjoy the balance of the two, and would never depart from residential work." Geise's firm, in business since 1977, also provides services to the University of Washington, the Seattle Parks Department, the City, Public Library, King County, and a number of private clients.

Geise has been keeping a list of women registered as architects in Washington state. She reported that through 1979 there was a total of 42 women registered in Washington. In the following three years, 16 joined the ranks. In the first half of 1983, 3 more were added. Of the approximately 4,000 architects in Washington, about 2,600 of whom are actively practicing, only 80 are women — and ten percent of them were at the table. Geise concluded the conversation by wondering "... just how long a group of women architects will be just us. There are so many coming that are working in very responsible positions that this is an end to a whole era, and this gathering is an historical occasion."

Alix Anne McDonough
Alix Anne McDonough is currently employed by Stickney & Murphy Architects in Pioneer Square.

**SPECTACULAR VERNACULAR**
A NEW APPRECIATION OF TRADITIONAL DESERT ARCHITECTURE

Text by Jean-Louis Bourgeois
Photographs by Carollee Pelos

Now available in paperback
$14.95

PETER MILLER
ARCHITECTURE & DESIGN BOOKS
1909 FIRST AVENUE • AT STEWART • 623-5663