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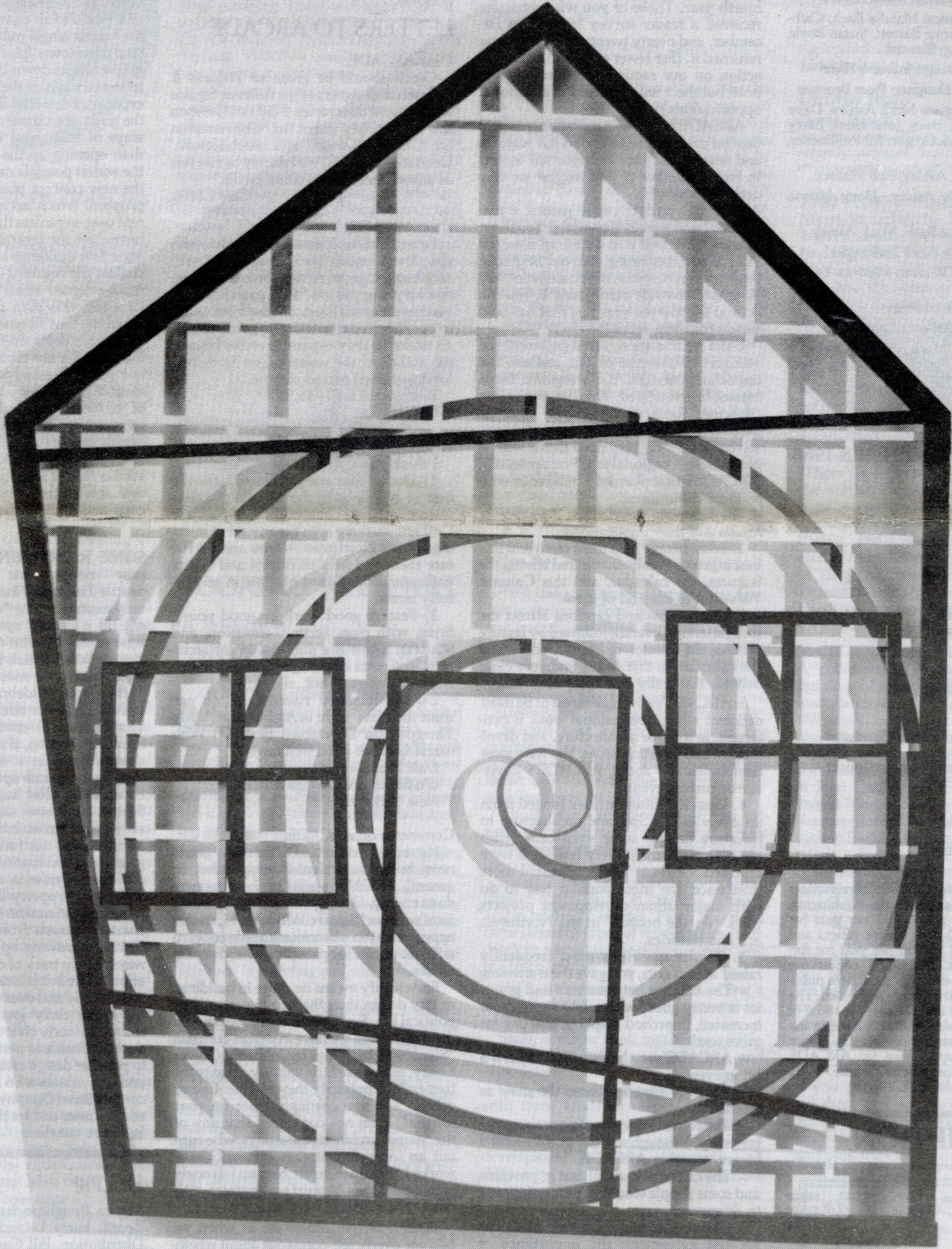
The Northwest Calendar for Architecture and Design

Two Dollars

Volume IV, No. 6

February/March 1985

THE HOUSE AS ART



Carolyn Law, *Building for a Changing World*. Photo by Nina Jensen.

ARCADE

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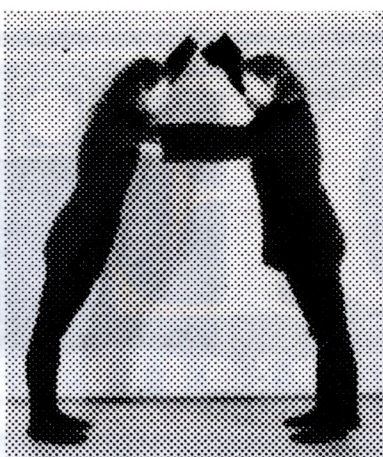
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COLUMN OF MANY ORDERS

Rebecca Barnes

YOU SAID IT

THIS IS THE LAST ISSUE OF ARCADE's fourth year. Those of you who subscribe received a reader survey from us in December, and nearly twenty percent of you returned it. (Far fewer of you took similar action on our request for financial support, but there will be plenty of additional opportunities.)

ARCADE began as a calendar: you still depend on it for the calendar, but features and news are at least as important to you. In fact, a number of you suggest we condense the calendar.

Most of you feel you're getting a real bargain, and would pay more. You'll get to: ARCADE will cost \$2.50 an issue, or \$15 per year, beginning with our next issue. Students can continue to subscribe for \$10. (If you resubscribe before June 1, you can do it at the \$10 per year rate that has held steady for three years.)

If the returns we received represent the attitudes of the rest of our readers, the importance of ARCADE's regional focus cannot be overstated. This has not been a conscious focus of ARCADE's editorial policies until we recently evaluated ourselves. The April/May issue theme will be Northwest regionalism, representing ARCADE's first planned rendezvous with regional culturalism.

The following summarizes the survey's results and their implications:

1. What people read most often and like best is pretty evenly distributed among the features, the calendar, and this Column. We've got to keep all of them.

2. Illustrations and captions attract the most attention overall, followed by feature articles, the Column of Many Orders, and the calendar, in that order, and very close behind. You really don't play favorites.

3. ARCADE's coverage seems to be most deficient where professional work is concerned, in interior architecture, and development and planning issues. You were most complimentary about ARCADE's coverage of current events.

4. Ideas for future articles ranged from an overview of Spokane architecture to furniture design; some even came with offers to write them. Very few ideas were repeated. Of those which appeared more than once, the most popular had to do with major urban development projects, work "on the boards" in the Northwest, art, and histories.

5. To the questions most frequently raised at staff crits, you gave these answers:

- The balance between text and graphics is pretty good, with a few requests for increased, improved graphics, and one for more text!

- ARCADE's readability is just fine, if a bit uneven.

- Depth of coverage fared the same as readability.

- The cost and frequency were approved generally, although some of you wish for a bigger, monthly ARCADE.

- The calendar is useful, but improvable, and some people wouldn't miss it if it were to disappear.

- About the issue where there was greatest agreement, the importance of ARCADE's regional focus, dissenters warned of the dangers of staring at one's own navel.

6. Predictably, subscribers do so to keep in touch with things; responses came from an even range of new, not-so-new, and tried-and-true subscribers, every one of whom promised to resubscribe.

7. Many new volunteers are already being put to work, others will be.

8. ARCADE will cost more because so many of you indicated that to be your preferred means of support.

9. With encouragement like this, who needs criticism! We know we've got a solid base of support for working at being a leading voice in local design issues. As we pick our way along the dark path, we hope you'll occasionally shed some light on our progress.

LETTERS TO ARCADE

Dear ARCADE:

Credit should be given to Wilkens & Peterson as designers of the Bellevue Square identity and directories. I did not work on this project. My intent (in "Conversation on Graphic Design and Architecture," Dec/Jan ARCADE) was merely to cite this as an example, not to claim credit."

Cliff Chung

Dear ARCADE:

I'd just like to share a few thoughts with you. I very much want to see ARCADE continue and grow. A few words of caution: don't try to grow too fast. Expand only as you have a sound financial base from which to operate. I've seen too many non-profits go under as they expand services beyond the ability of the organization to deliver for a sustained period of time.

Best wishes for 1985,
Meg Ford

Hello ARCADE:

I think you should do two things:

1) Do rigorous analytical articles on the best of buildings in the Northwest, complete with formal analytical diagrams, etc. God knows there aren't many great buildings in the Northwest — you should feature them and help architects and others understand them, and not just in touchy-feely terms.

2) Feature good work by good young firms, with plan, section, elevation, and less text. If this is a publication for architects, you gotta assume your readers understand drawings. If not, all is lost.

Do less long-text ruminations on personal theories ("Light in Architecture," "My Thoughts on Downtown Seattle.") Who cares? Let's see good buildings!!

Dale Peterson
c/o Skidmore Owings & Merrill,
New York City

Comments on ARCADE:

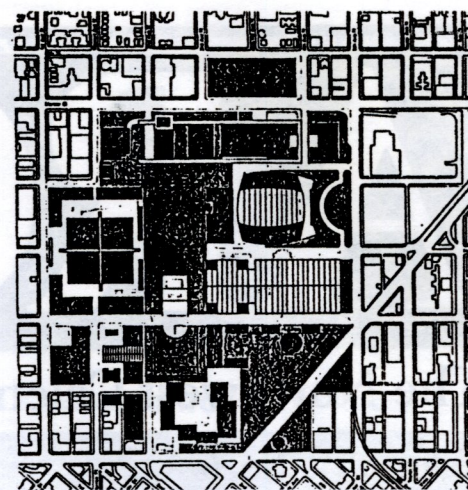
Have enjoyed ARCADE for many issues now, but have critical thoughts also. In general, ARCADE seems to show tremendous energy, often spent on frivolous subjects such as "Square Windows." Exterior appearance too often seems a sole concern without regard for process and underlying causes.

Ends justify means no more in buildings or city design than they do in personal or political life. So, it seems to me, we should dig deeper than we have in design criticism. "Signature" buildings by Johnson, Graves, Gehry, et al, have little validity, despite the tremendous publicity they receive. Caesar asked, "Did you costingly labor on your subject?" I am not convinced that any of the "name" architects these days, who turn out an increasing stream of work, have worked on them in depth. Nor am I strongly convinced when Venturi's wife states, "We don't deal in satire; we deal in irony."

Does a certain illness set in when we become overly self-conscious about whether we are creating "Art"? Why do barns and native huts in Africa retain their aesthetic vitality when our city buildings become dated in a few weeks?

I'd like to see ARCADE become considerably more serious in its criticism, less interested (or swayed) by fashion, but without a loss of its liveliness.

Good luck,
Fred Bassetti



Seattle Center Plan.

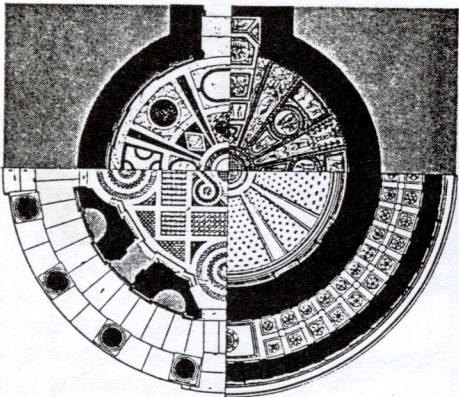
DO THE PEOPLE OF SEATTLE WANT an entertainment center (or anything else, for that matter?) more than they'd like a public park of the stature of New York's Central or San Francisco's Golden Gate? That's the question that ought to be asked, before the City Council commits to redeveloping Seattle Center, as has been proposed, as a more elegant, up-to-date version of a World's Fair campus. Seattle Center is the largest single publicly-owned piece of land downtown. It is close to the waterfront (a few blocks down Broad). It could bring to the city center the kind of recreational experience that is badly missed downtown: the green open space and meandering pathways of traditional urban parks. Rather than opening up the planning process to the widest possible range of potential uses, the new concept plan for the Center is a proposal which accepts the Center's current uses, organizes them by type ("zones"), formalizes the central open space by moving a few buildings around, and commercializes the resulting campus by cutting a retail-oriented street through its middle. Granted, this plan reflects assumptions about the unwillingness of the City to take on sizable debts on the Center's account, but even it's not cheap. The question has not yet been asked whether voters might want to spend a lot more to recreate a piece of the Northwest landscape for invaluable opportunities. The Center is as close as Seattle gets to having urban land to dream on. The recent David Hancocks/Gordon Walker/Grant Jones plan for the Center is available at the Center office. Pick up a copy and think of the possibilities.

SOME RAINY SUNDAY SOON, YOU may notice the absence of the *Seattle Times* Real Estate Section, and you may experience the "don't know whatcha got till it's gone" syndrome over the demise of the little bit of environmental design criticism which had been closeted in these pages. No more Dennis Ryan, Rae Tufts, Grant Hildebrand, or Norm Johnston to admire or abuse any more. Instead, *The Times* will cover real estate in the Economy Section, if it's commercial or industrial, and in a section appealing to homeowners and apartment-dwellers on Saturdays. What happens to be built in Seattle, and how well it is planned are subjects of great interest to people concerned about our future as a mediocre vs. great city. Evaluation and interpretation of these activities in a context larger than their own property lines is all that separates enlightenment from ignorance and creative growth from repeated mistakes. Seattle is growing up fast; one of the best ways to keep track of our growth is through affectionate but critical comment presented consistently and over time. In mature cities, the major daily journal is typically the source of such civic service. Now is the time for Seattle to persuade its newspapers to provide design criticism. Organizations and individuals who are concerned might contact Steve Dunphy and Alex MacCleod at the *Times* and let them know there's an audience out there.

HELP!!!

Jestena Boughton has resigned from the Board. Larry Leland has departed from Distribution. Bill Gaylord no longer sells ads. Marsha Bach will soon turn over her subscription files. These ARCADIANs have given time, energy, and love to the life of this journal, and ARCADE says, "Thanks! You guys are gods!" All of these jobs are unpaid; all are fundamental to ARCADE; none is overwhelming. It's your turn. ARCADE needs you, NOW. Contact ARCADE and take an important part in Northwest architecture and design.

Northwest Institute for Architecture and Urban Studies in Italy



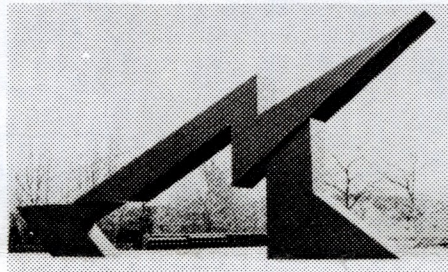
ROME FELLOWSHIP PROGRAM 1985

THE FIRST THREE ROME FELLOWS OF NIAUSI (the Northwest Institute for Architecture and Urban Studies in Italy) are David Hoedemaker, Rebecca Barnes, and Stuart Silk who will live in the Institute's Palazzo Pio apartment, respectively, this spring, summer, and fall. The Fellows will follow their self-designed programs in Rome and return to the Northwest to present the results of their work and rejoin their practices, thus distributing the value of their Fellowship experience. NIAUSI was founded in 1980 to encourage cultural and educational exchange between design professionals here and in Italy. There is hope that, over the years, physical development of this region will show the positive effects of familiarity with the artful urbanity of "the birthplace of civilization." Hoedemaker will study the new classicism; Barnes, the cultural value of public open space; Silk, the idea of procession. NIAUSI anticipates sending four Fellows in 1986. For further information, call Susan Heikala at 728-3320, and watch for information on their presentations.

EDWARD L. BARNES GOT THE NOD from the UW's Architectural Commission for the design of the planned addition to the Suzzallo Library. An additional 125,000 square feet will increase the Library by fifty percent. Whether construction occurs in one or several phases, and whether Barnes is formally confirmed as the architect, will be determined by this year's State Legislature. Ed Duthweiler, the University's Architect, hopes the Suzzallo expansion budget will be reviewed early in the session, perhaps in March. (The Library was built in 1923-27 from a design by Bebb & Gould, and added to in 1950 by Bindon Wright.)

The Commissioners (Robert J. Frasca of ZGF in Portland; James Freed, Partner of I.M. Pei; Peter Walker, former partner of Sasaki; Dean Gordon Vary of the College of Architecture; Professor Gervais Reed, Chairman of the Art History Department; and student Larry Vandenberg, of UW's graduate architecture program) interviewed six prospects. Hardy Holzman Pfeiffer, James Stewart Polshek, Eisenmann-Robertson, Walker McGough Foltz Lyerla (Kane Hall architects) with Gunnar Birkerts, and Hewitt Daly Isley faced a competitor in Barnes whose taste for a major commission in Seattle may have been whetted by his experience with the Art Museum's architect selection process. Asked, "Why Barnes?" Duthweiler remembered that Barnes seemed to him to have the best grasp of the design problem, the greatest sensitivity to the campus, and a sincere personal commitment to the job. Barnes sketched and described the problem more and talked less about his own work than did his competitors. The Commission also was impressed by reports from previous Barnes' clients that the architect attended all meetings himself.

A new era for architecture in Seattle has been initiated with the commissioning of several nationally- and internationally-known architects for major local projects: Barnes for the Suzzallo, Venturi at the Art Museum, Kohn Pederson Fox for a downtown office building, Richard Rogers for the Methodist Church's air rights development planning. Local architects continue to make the short lists: Olson Walker for the Art Museum, Hewitt Daly Isley at the Suzzallo. Will they continue to? Will this new level of competition raise the sights of local designers and consequently the quality of their work? Will design awareness in the community at-large improve and benefit local firms and the local built environment by way of more inspired clients? Or will it lead inevitably to the homogenization of Seattle's contemporary architecture, irrespective of nuances of local climate and culture? The outcome depends on us, on how this design community supports and learns from, combats or ignores the outsiders; and on them, on how good their work is, how attentive, thorough, and creative they are in solving these problems of design in our environment.



Ronald Bladen, *Black Lightning*, Seattle Center, Seattle. Photo: Charles Adler.

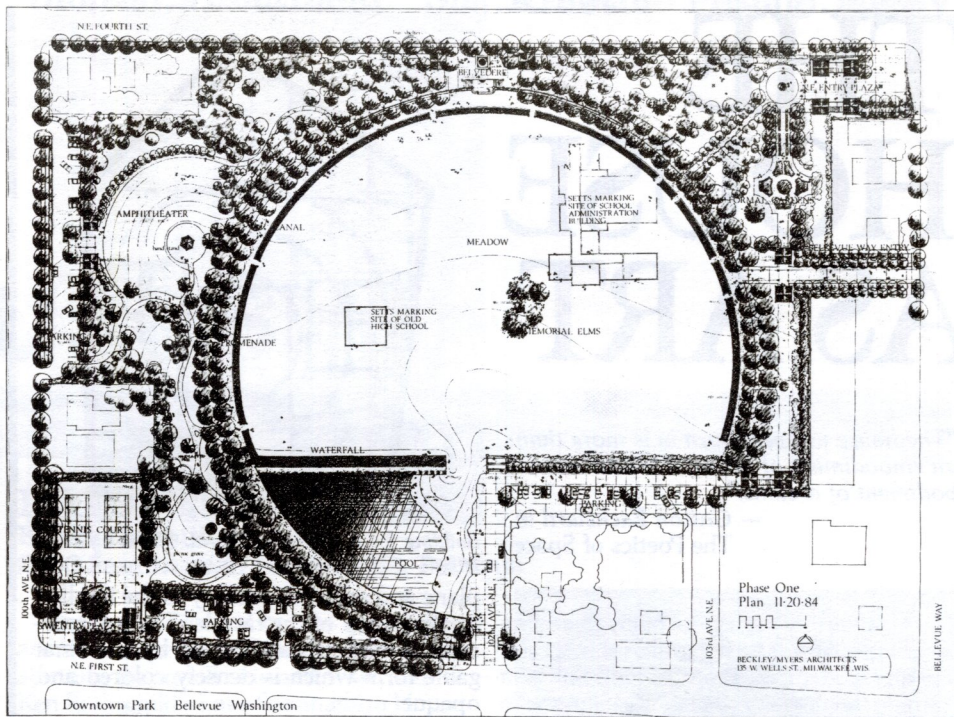
COOKING WITH ART A REVIEW OF "ARTWORK NETWORK"

1973: *Seattle establishes a program whereby 1% of the budget of all public capital projects is allocated for artworks. The Seattle Arts Commission is charged with selecting and coordinating the placement of these new artworks. In the beginning, discovering new artists and places for new work in the city is a manageable and exciting assignment.*

Early 1980s: *The Arts Commission begins to feel like the unstoppable donut machine, produces piles of donuts, and the question becomes where to put them. Looking ahead, the Commission asks some fundamental questions: Where to place the artwork? What ultimate results should be achieved in selecting and siting this future art?*

Also Early 1980s: *Development downtown goes wacko. New buildings spring up all over the place. The old stuff begins to disappear. Feelings of lost city identity surface, and some question the wisdom of it all. City begins to revise its comprehensive plan. Many groups, including artists, become involved in this process. People start to think about what urbanism means and debate how to achieve what they want. The design of streets and public spaces is recognized as a way to shape up the development surge.*

December 1984: **ARTWORK NETWORK** A Planning Study for Seattle: Art in the Civic Context is produced for the Arts Commission by the Art in Public Places Program, funded by Seattle City Light, 1% for Art, and the NEA. Richard Andrews, coordinator of the Art in Public Places Program, directs Artwork Network, Jim Hirschfield, artist, and Larry Rouch, designer, assisted by Lyn Kartiganer and Nancy Joseph of the Arts Commission staff. Lynn Thompson is the editor and Sonya Ishii the graphic designer.



Bellevue Park Plan, Beckley/Myers, Architects

(A Memo to the Arts Commission)

You've got a study that should, like the 1% Program itself, become the envy of others charged with your kind of responsibility. It's good. It's well-written, graphically handsome, and as brief as it can be and still present a good framework for planning public art downtown. Read it. Read it as a study, however, not as a plan. It lays out a thoughtful rationale for dealing with some of the very questions you have been asking about how to effectively plan for art, to mesh the varied sites and prospective artists with the changing fabric of the city. But it is not a plan.

Andrews, Hirschfield, and Rouch could have come up with a plan, given you their ideas as to how you ought to make decisions, selected the sites, told you what artworks ought to go where, and you could take it or leave it. They didn't. Take it and develop your own arts plan for downtown. Take time to debate the implications of the framework presented. The study identifies the fundamental objective of using artwork to support Seattle's sense of identity. I happen to agree with this objective. Do you?

If you were to adopt this study as it is, what would you get? You would get the recipe that Andrews et al have prepared.

First, take a good measure of the term "civic context." Think change, movement, and interaction. Think networks of public places where artworks contribute to downtown's dynamic identity. Make decisions that support the city's sense of identity. Research and monitor how your decisions ultimately are working for people.

Second, take a good measure of the expressive language of artwork. Think of both the abstract and representational forms. Don't be restrictive — people derive meaning from art in either form.

Third, take a big measure of how artwork communicates to its audience. Think in four broad categories: aesthetic, didactic, functional, and symbolic.

Fourth, mix in an understanding of the choices artists make in creating artwork and in relating it to sites. Think of at least three intended types of relationships: independent pieces, transposition pieces, and site inseparables.

Fifth, sift in four criteria for selecting a downtown site: availability, opportunity, quality and network.

Sixth, combine these ingredients with a dash of your own good judgment and experience.

Using this recipe, the authors came up with three kinds of sites: priority sites (go get 'em right now), future sites (watch 'em for upcoming art opportunities where development has been proposed), and temporary sites (just too good to go unmentioned).

The recipe does not tell you what precisely should happen on these sites. That is still up to you, Arts Commission. The recipe in Artwork Network is really just a framework for thinking about how decisions about public art ought to extend beyond simply placing objects here and there in the downtown. Artwork Network suggests an objective and a system for keeping the Commission's process open and flexible, but directed toward a common and worthwhile end: to bring out and reinforce the city's identity. By the way, don't keep this to yourselves. There are many in

the community who can cook with you and who have a genuine stake in the results.

Dennis Ryan

Dennis Ryan, Director of the UW College of Architecture's Urban Design program and recently deposited Seattle Times columnist, enjoys menu planning for many palates.

AND THE WINNER IS! BECKLEY/Myers, an architectural firm from Milwaukee, Wisconsin, has won the competition to design Bellevue's future Central Park. As you may recall, in November the winners and the other semi-finalist team of Jongejan, Gerrard, McNeal, Landscape Architects, prepared an addendum to their earlier reports at the jury's request.

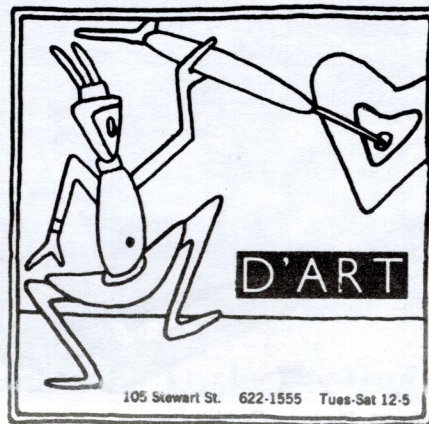
Due to the failure of a bond issue last fall, the Park's funding must be raised in a joint public-private effort. An Environmental Impact Statement process is underway, scheduled to precede City Council action on the Park, which will include a more precise definition of the Park's boundaries. (These are expected to expand slightly at the northeast corner, based on the architects' recommendations.)

Local landscape architects MacLeod Reckord and engineers KPFF will be associated with Beckley/Myers in future phases of design. Competition coordinator Ed Wundram will begin work on another national design competition for Phoenix's City Hall.

MAKE YOUR MARK IN TERRA COTTA.

A collaboration between the National Building Museum and one of the oldest manufacturers of terra cotta in the U.S. will result in a new terra cotta product line consisting of the six winning designs of "The Contemporary Terra Cotta Competition." Hugh Hardy; the Taft Architects team of John Casbarian, Danny Samuels, and Robert Timme; Stanley Tigerman; Robert Venturi; Robert Frasca; and James Wines, each will select a contest entry to incorporate in a design of his own. An exhibition of the winning terra cotta designs, molded pieces made from them, the architect/jurors' drawings, and an illustrated history of terra cotta applications in the U.S. will open at the National Building Museum this year, and tour the country in 1986. Entries will be accepted until February 15. The \$15 registration package can be requested from: The Contemporary Terra Cotta Competition, National Building Museum, 440 G Street NW, Washington, DC 20001.

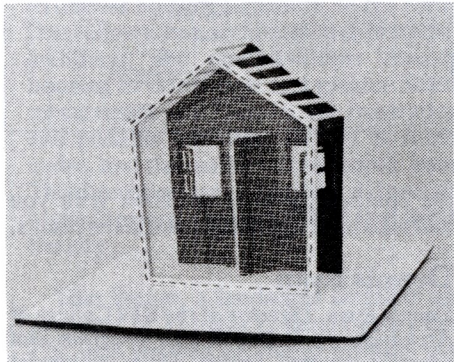
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THE HOUSE AS ART

"The house we were born in is more than an embodiment of home, it is also an embodiment of dreams."

— Gaston Bachelard in
The Poetics of Space



Model #2. Photo by Carolyn Law.

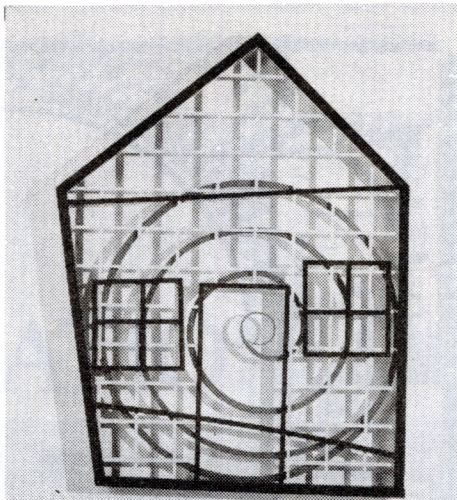
To explore the poetical notion of the house can be a marvelous adventure. As architects, we search for ways to do this. But as a profession, we are often saddled by an overly tedious, detailed practice that, as it grows, can do just the opposite of what we intend it to do. Instead of freeing us as creative designers, it sometimes stands as the enemy of our youthful promise.

Artists have a luxury that architects, by the definition of our profession, are usually denied. Artists can approach the concepts of house, home, and sense of place without the pragmatic burdens of budget, codes, or clients' programs.

I was intrigued by the thought that artists' attitudes toward house and home could be explored through their work, where they are more easily and frequently realized than in the architect's comparatively few built projects. Coincidental to this thought was the exhibition at the Linda Farris Gallery of the work of a Seattle artist, Carolyn Law.

Law's work interested me initially because of its architectonic quality and the similarity of the child-like gabled forms in her models to an exhibit of the work of Lars Lerup at the Bonnafont Gallery in San Francisco a few years back. I studied in greater detail the small models and, perhaps with an overly narrowed focus, missed her point entirely. But what I did discover is a language of parts seen in contemporary architecture. I was reminded more than once of the early houses of New York architect Steven Holl, where his almost defiant use of parts seemed at first arrogant and naive, but upon further examination, well-studied two-dimensional compositions with powerful balance.

Law's houses are small studies for installations that are meant to force the viewer to interact with the work. In her piece "Model #3" she leans four gabled forms against each other in an obviously precarious fashion. She creates a path defined by doorways to draw you into the experience. Along this journey she plays with the contradictory elements of line and planar drawing. At the doorways she paints a "threshold," and at the "jambs and head" she paints a boldly colored stripe. This clarifies a line drawing sitting within the



Building for a Changing World. Photo by Nina Jensen.

plane and adds measurably to the implied transparency of the facade. The transparency is further emphasized by the final gable form which is densely colored and opaque.

In "Building for a Changing World," Law explores the simultaneous occurrence of comfort and chaos within the house. The skewed gabled form signals that things are not what they seem. Passing through the door, you are met with a line which throws off your balance while you are moving into the spiral of chaos. I found this piece particularly intriguing because it mixes the sense of order and composure of the latticed facade with the tension of unbalanced standard elements. An examination of the facades of the early houses of San Francisco architects Batey and Mack show a similar dramatic upheaval of these parts, but set in the visual sturdiness of concrete block or stucco.

In "Model #2" Law explores the use of a screen as a layering device that adds life and changing drama to the gabled form behind it. The transparency of this element increases or decreases depending on the light. Thus serving as a scrim, the screen frames the wall behind, almost as a stage set.

The potential in this idea and material is well documented in Robert Irwin's biography, *Seeing is Forgetting*. Its use outside his studio can be seen in his plaza art at the Public Safety Building in Seattle, titled "Nine Spaces, Nine Trees." Frank Gehry is an architect who also uses this idea in several of his projects. Many architects, unfortunately, can't get beyond the literal application of the material and fail to see the wonder in its delicate, changing light patterns.

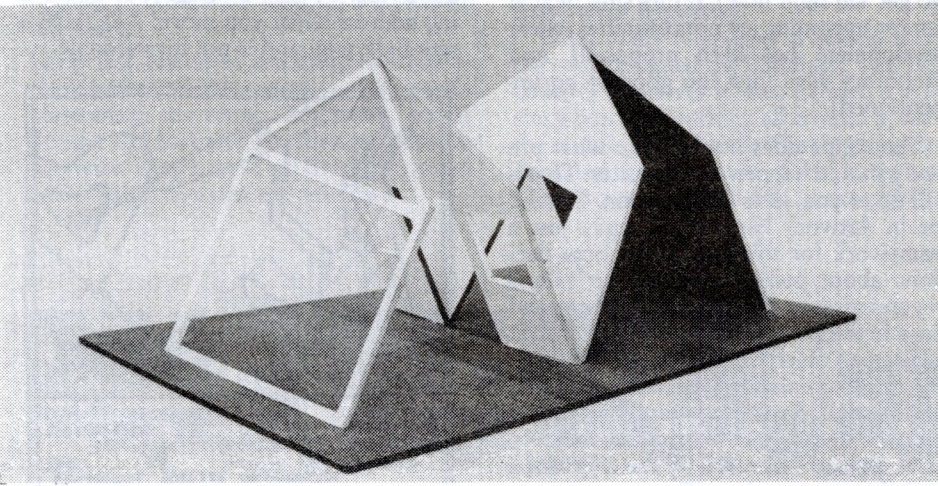
Law's most recent work continues the exploration of this idea. Her art installation at Seattle's Broad Street Substation, currently under construction, uses a vinyl-covered chain link that is a truly gorgeous material. It will catch the light and become a fascinating wall of many changing levels of transparency or opaqueness. It is an inspired solution for a truly urban site, experienced primarily from the automobile.

For the artist or the architect, then, the house can be a vehicle for testing bigger ideas. Our personal experiences of the house give each of us proof or illusions of stability and dreams sometimes more powerful than our "grown-up" rational existence.

When we design, we should therefore look to the artists for their vision, as their ideas are often quite strong and not encumbered by the pragmatic necessities of architectural practice.

William Zimmerman

William Zimmerman is an architect with the Mithun-Bowman-Emrich Group in Bellevue.

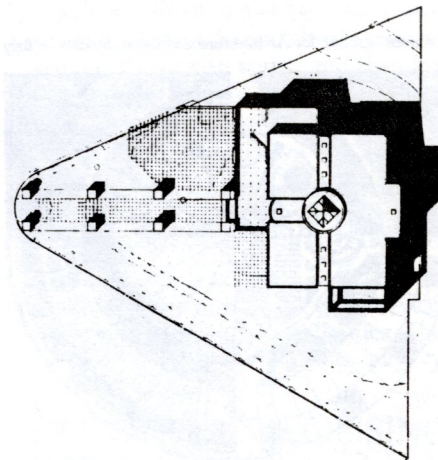


Model #3. Photo by Carolyn Law.

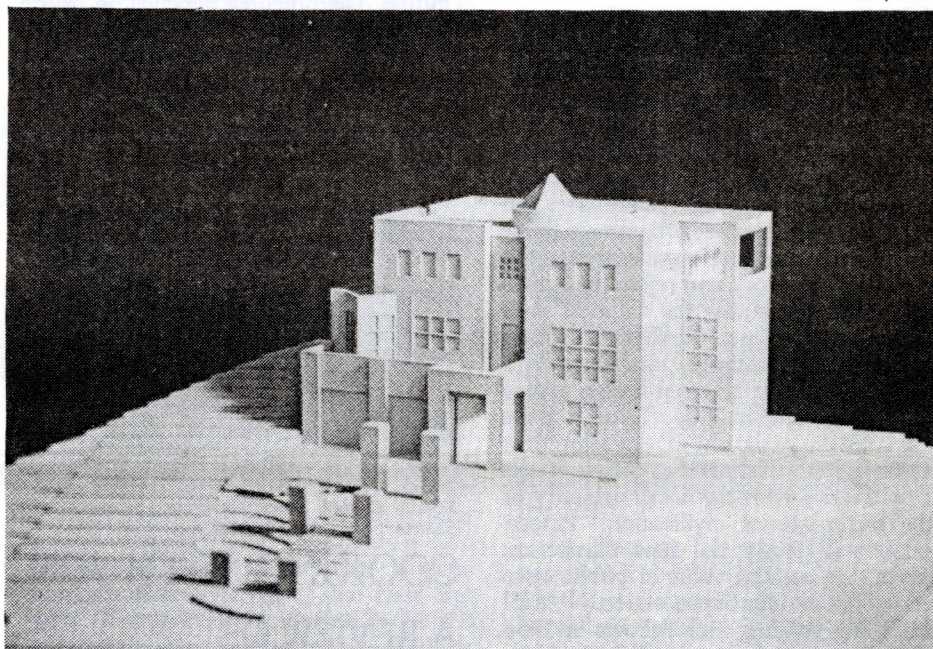
Refined: Rough Predictable: Inconsistent Permanence

Formal: Nonformal

Four recent houses by different Seattle architects provoke thoughts about formality and nonformality, and the evolution of residential design in the Northwest away from its tradition in bungalows and woodsy regionalism. Two of the houses are formal and cool: stucco cubes of pure geometry and axial symmetry, with central entries and double stairs, and skylit atrium spaces that introduce light and order to the surrounding rooms. These houses are set like object-jewels into dense woods. The other two houses are nonformal and hot: made of multiple or disparate parts, with access from above by footbridges and with fragmented and interrelated spaces; and industrial materials composed into pink and metal facades. These two are waterfront houses surrounded by a variety of suburban homes.



Site plan.

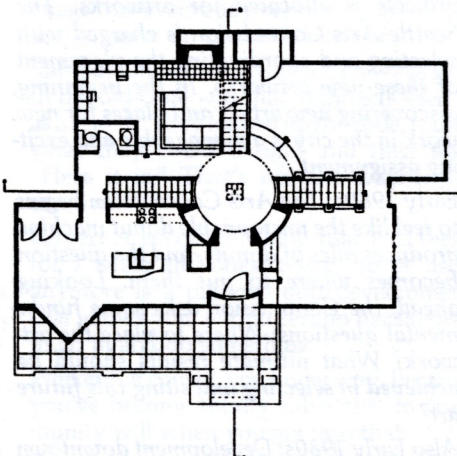


Model.

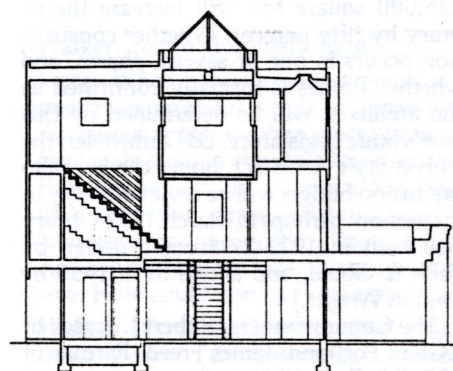
Mt. Baker House

Stuart Silk, architect

2571 Shorelands Drive S., Seattle (at the corner of Shorelands and St. Clair)



Second floor plan.



Section BB (north-south).

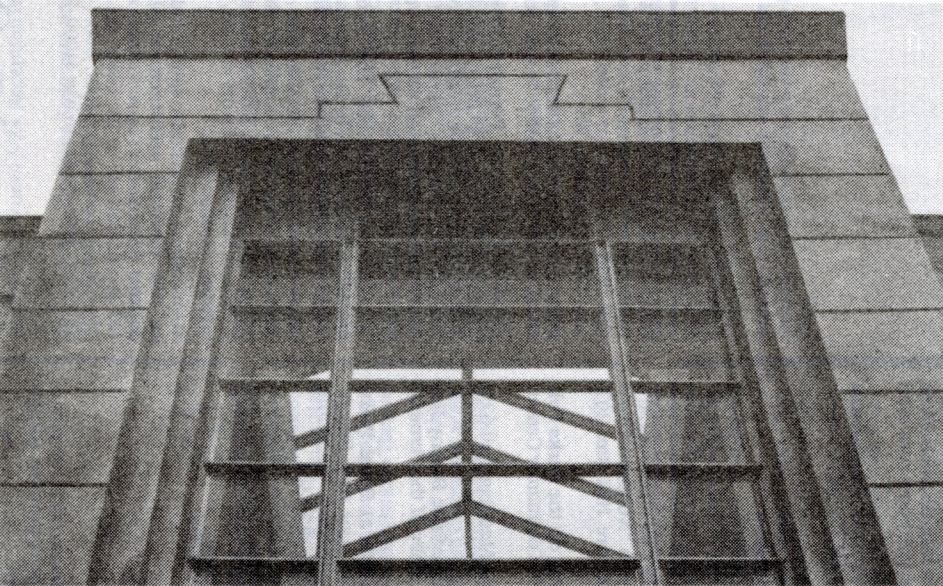
Although the four designs seem to fall easily into these two camps, there are differences in the formality and nonformality between all of them. Carolyn Widgery and Stuart Silk's Mt. Baker House is the most formal due to the consistent use of primary forms — cubes, cylinders, and pyramids. "These simple direct shapes were important to us," the architects noted, "in our effort to create a raw, almost child-like character to the house." The designers' interest in axiality, procession, and interior drama has given rise to a 3,400-sq. ft., three-story, cube-enclosed cylindrical atrium. Stairs and corridors work off of the central form which also serves as a showcase for artwork. The architects cite both Gunnar Asplund's Stockholm Public Library and Lewis Carroll's *Through the Looking Glass* as inspirations for the nar-

row "circulation slots" (stairs and hallways) that penetrate the house, bringing light from splayed skylights at the roof through to the increasingly enclosed floors below.

Interior materials reinforce the symmetry and control of the Mt. Baker House plan and its manipulation of light and space. Red plaster columns, a floor pattern of green and white marble squares, backlit glass block, and a polychrome color scheme act to intensify interior drama. The rigor and purity of the building form is reinforced by an axial pathway on the exterior intended to lead through ascending columns to the central entry. The reality of the site — a densely wooded triangular city lot — seems to confuse the processional quality as the existing vegetation and trees don't acknowledge the symmetry of the building entry.

Aristocratic: Anarchistic Serious: Frivolous Processional

mal / Four Houses



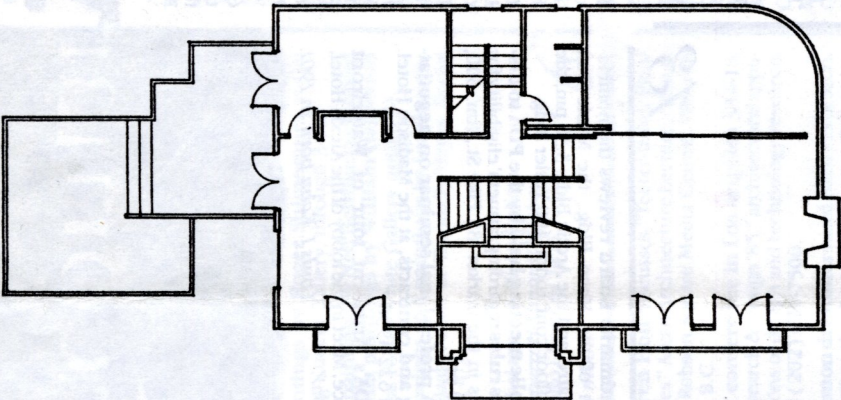
Lake Sammamish House
Ken Rothschild, architect
2450 Sammamish Parkway SE, Bellevue

The two nonformal houses are smaller, and both are set on hillside sites with roads abutting the uphill side and water below. Ken Rothschild's Lake Sammamish House, designed and built by him for an art teacher, is a tight, three-story, low-gabled cube. Its exterior is characterized by galvanized metal roofs and aluminum windows linked by a wide band of flashing between rosy-pink painted plywood panel siding. Internally, the spaces — bedroom suites above and below the main living area — are twisted within a square plan. The kinetic

and fragmented aesthetic that results from this twist is reinforced by the details. Cabinets and built-in furniture are made up of overlapping and applied painted planes, and trim that frequently runs beyond the edges of doors and walls. There's also a functional advantage to the twisted plan: the small spaces are seemingly enlarged by borrowing one from another, and views to the outside are framed somewhat differently than the external, zoning-determined massing would otherwise allow.

Interlaken House
George Suyama, architect
1427 Interlaken Avenue East, Seattle

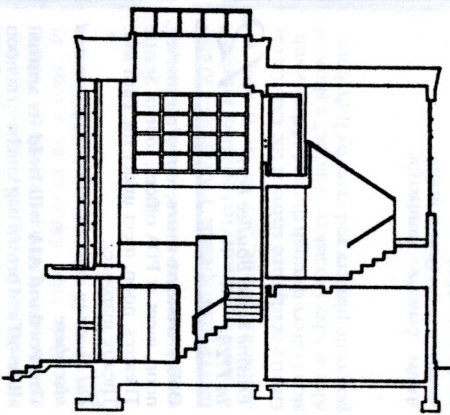
Entry detail.



Second floor plan.

As with the Mt. Baker House, George Suyama's 3,200-sq. ft. Interlaken Park House is set within a backdrop of trees and is approached from below. The view and access from the steep drive would give any building an imposing quality, and in fact, they affected the design of the entry sequence of the house. Although the front facade is not symmetrical, it reads as a pure form. The house was built partially over the existing foundations of an earlier dwelling. Its entry is through a central, rectangular atrium with biaxial stairs leading to the living and sleeping rooms on the second and third floors. Interior spaces are organized around the light-filled spatial void of the atrium.

George Suyama describes the design of this house as deriving from the specific site which is "unusual for Seattle, urban yet rural . . . very special . . . a place that recalls the villas of Italy, or Lake Como." The order of the plan evolved in response to an undefined residential program, the owner's interest in art deco furniture, and from Suyama's desire to depart from the kind of insubstantial Post-modern design that he felt was beginning to be practiced in Seattle.

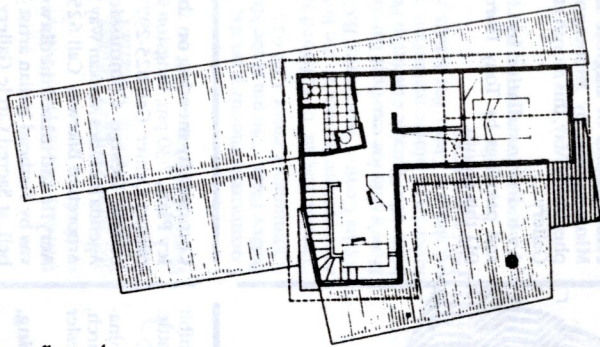


Section.

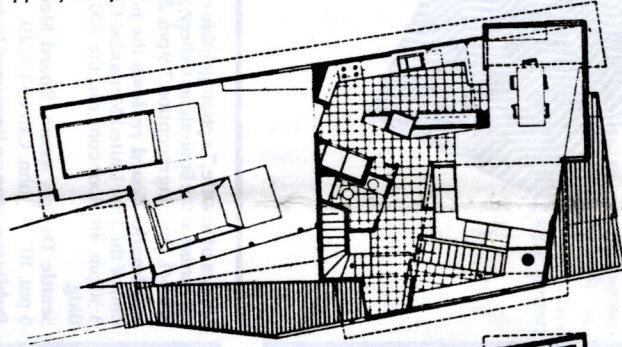
He also references the work to that of Adolf Loos and to the French interior designer who worked up through the 1930s, Jacques-Emile Ruhlmann. This influence is apparent with interior details where wood, metal, and painted surfaces are combined. On the exterior, vertical groups of windows, painted stucco, an inscribed keystone over the entry, and the wide chimney and fascia reinforce the overall sense of solidity, tradition, and containment.



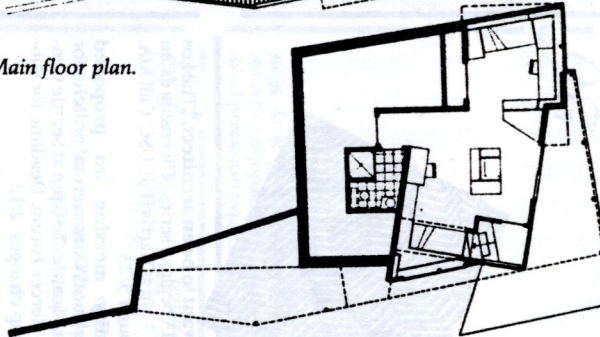
North elevation.



Upper floor plan.

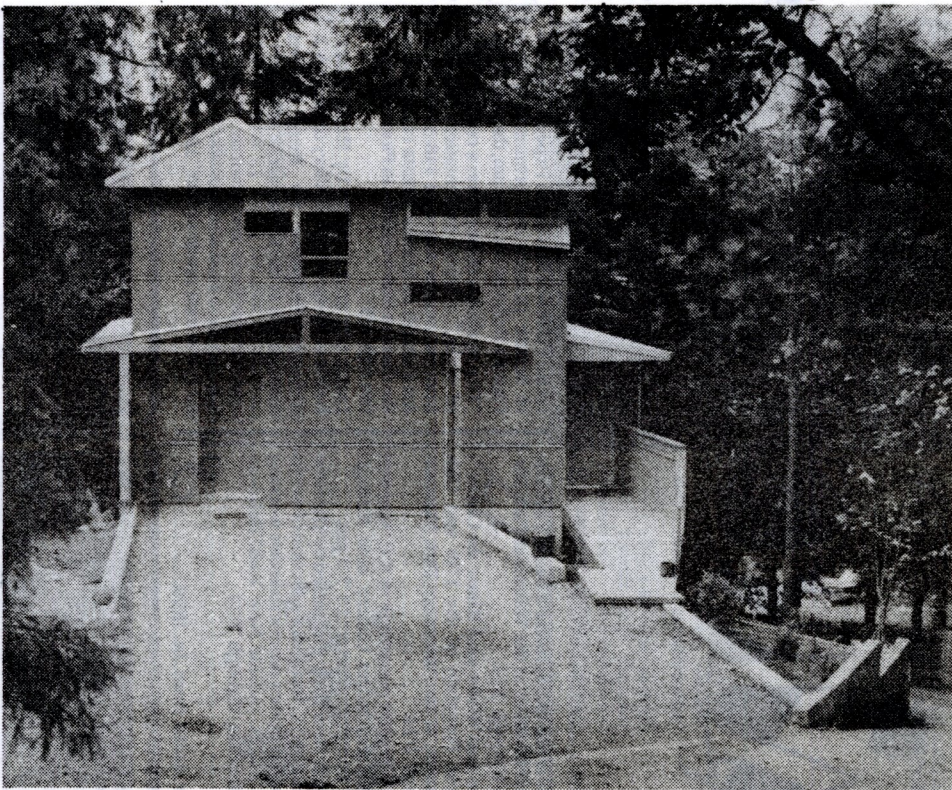


Main floor plan.



Lower floor plan.

... continued on page twelve.



View from driveway (west elevation). Photo courtesy of Kenneth Jay Rothschild.

ARCADE

"View from the Scholar's Desk": the arts of the Mandarin, at the Volunteer Park Museum through 3/14.

"Blue and White and Blanc de Chine": Chinese Porcelain of the 17th and 18th Centuries, at the Volunteer Park Museum through 2/24.

Magic-Realist paintings of K.C. Maxwell at Francine Seders Gallery now through 2/24. Reception Friday, 2/1 7-9 pm.

Outside New York. Organized by The New Museum, NYC, features a selection of works by contemporary American artists working of all places, outside New York! Bellevue Art Museum, through 2/24.

Alvar Aalto born in 1898.

Gene Pizzuto: Works on Paper. 60 works of Seattle painter and printmaker Gene Pizzuto. Bellevue Art Museum, through 2/24.

"The verbal architecture: a celebration of style," a taped presentation available from the Seattle AIA. Call 448-3948.

An exhibit of Master Prints continues at the Carolyn Staley Gallery, in Pioneer Square through 3/5.

Large oils and acrylics by Heidi Oberheide at Hodges/Banks Gallery through 3/2.

Bronze sculpture by Ross Brown through 3/2, at the Linda Farris Gallery.

"So you want to be an architect." The Los Angeles AIA begins a series of licensing exam seminars, 7 pm at Harris Hall, USC. Call AIA. Now through 5/23.

Community meeting on proposed Neighborhood/Commercial policies for Mid-Region Seattle. 7:30 pm at Seattle Center South Mercer Forum. Deadline for submitting map changes: 2/12.

"The rape of Eros" on show at the Open Space Gallery, 510 Fort St., Vancouver, B.C. 2/7-23.

At Traver/Sutton Gallery through 3/2: sculpture and drawings by Bill Whipple; glass sculpture by Amy Roberts; and ceramics by Jamie Walker.

Full moon.

"Faces of Seattle," a photographic exhibit by 4 artists at the Equivalents Gallery, Seattle. 2/7-3/4. Opening reception 7-9 pm, 2/7.

Landmarks Board reviews the nomination of the First United Methodist Church, 3:30 pm, 4th floor conf. rm., the 400 Yesler Bldg.

Seattle Design Assoc. Board Meeting, 6 pm, 107 W. John. Call 633-1720.

Public meeting on Proposed Industrial Area Policies for Seattle. 7:30 pm at the South Park Community Center. Call 625-4591 for info.

First General Strike in U.S. follows Seattle Shipyard walkout 1919.

Photographs of Eligible Bachelors of Minneapolis, by Minneapolis photographer Sandy May, this month at the Yuen Lui Gallery.

A window installation by Linda Wysong and paintings by Tony Horne at Gallery 911 this month.

Community meeting on the Parks Policy Plan, 7:30 pm, Langston Hughes Community Center. Call 625-2977.

Seattle Design Commission Meeting. Agenda includes Alaskan Way Seawall & the Arboretum Bikeway. Call 625-4503.

Acrylic and mixed media works on canvas by Flathead Indian artist James Campbell, at Sacred Circle Gallery through 3/2. Artist's reception 5:30 pm 2/7.

A tour of Tacoma. This one includes the Weyerhaeuser Estate. Sponsored by Friends of Seattle's Olmsted Parks. Meet at 9:15 am at the Nordstrom parking lot, Southcenter.

James Hubert "Eubie" Blake, jazz pianist born in 1883.

DEADLINE! for entries in the 1985 Seattle Design and Advertising Awards, information hotline: 285-6725.

"Pioneers in Paradise" West coast folk and native art at the Henry Gallery through 3/24.

"Gorillas, Birdbrains, and Missing Children" by Steve Gianakos at the Philippe Bonnafont Gallery, San Francisco, through 2/9.

"On Stage/Off Stage," drawings by Lee Mueller inspired by the Group Theatre Company, continuing through 2/10 in the lobby of the Ethnic Theatre, 3940 Brooklyn. Admission is free during box office hours.

The Philadelphia String Quartet at Meany Hall. Call June Howe, 527-8839.

At the Foster/White Gallery, Seattle. Works by Lois Graham, David Schwartz, and Margaret Tomkins, through 3/3.

Collage paintings by Ann Reith and constructions by Mark Calderon at the Greg Kucera Gallery through 3/3.

Drawings and paintings by Richard Andrews at Donnelly/Hayes Books, now through 3/5.

Architectural critic and moralist John Ruskin born in 1819.

Northwest Owner Builder Center begins new session. Call 324-9559.

Pike Place Market Tours. 9 am every Saturday. Meet at the PDA conference room, 85 Pike St. Rm. 500.

The Portland Center for the Visual Arts holds their annual "Benefit of the Doubt" Gala. Cocktails! Dinner! Dancing! Art giveaway! Black tie! Call 222-7107.

Author James Joyce born in 1882.

Groundhog Day (Will anybody see Punxsutawney Phil? Will Punxsutawney Phil see his shadow?)

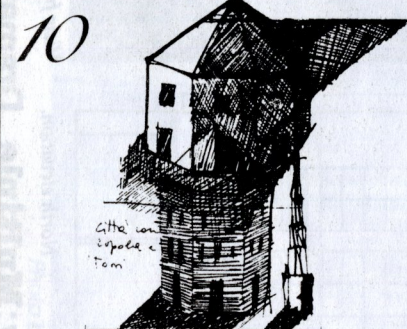
Friends of Seattle's Olmsted Parks host "a walk in the arboretum" 1 pm at the greenhouse parking lot.

Preludes, Fugues, and Modest Ladies, paintings by Mary Park at the Virginia Inn tavern.

"Veiled Environments": a show of monographs by Barbara Hart, Lalla Lepeschkin, and Donald Farnsworth, at the Stone Press Gallery. Show continues until 3/2.

Etchings and engravings by German artist Friedrich Meckseper, Swedish artist Gunnar Norrman, and American artist Peter Milton, at Davidson Gallery until 3/6.

An exhibit of students' works from the Rome Studies Program, through 2/22 at Architecture Hall Rm. 201.



The Portland AIA and the Oregon School of Design presents a lecture by SOM design partner Jared Carlin on SOM's recent work. 8 pm at OSD.

Oils by John Gary Brown at the Frederick & Nelson branch of the Foster/White Gallery through 2/17.

Monday

Etienne Louis Boullee born in 1728.

"Altered Images," a show of photographs by Joyce Neimanas, Susan Rankaitis, and Cathy Fridstein, now through 3/31 at the Seattle Center Pavilion.

Fat Tuesday! The fun begins in Pioneer Square.

SEND ONE TO YOUR VALENTINE

Jerry Finrow, AIA, Head of the U of Oregon Dept. of Architecture, lectures on "The Pattern Language: Theory and Work" at 8 pm, Architecture Hall Rm. 207.

"Contemplations of the Sacred Heart" at Jackson St. Gallery. Concurrent solo exhibitions of works by two Seattle artists, Mark Fockler and Linda Trauth. Show runs until 3/12.

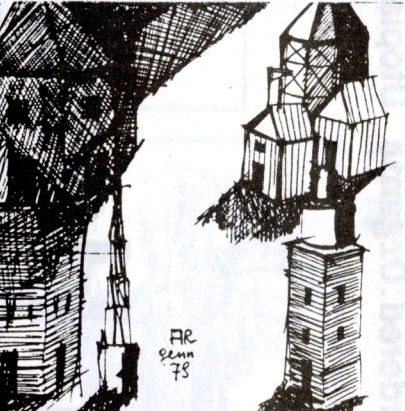
The Vienna Choir Boys at the Pantages Theatre, in Tacoma. Call 272-6817.

Valentine's Day is the birthday of author Edmund George Love; also of Skeezeix Wallet of the comic strip "Gasoline Alley."

"Kapyla: Nordic Classicism in Finland," a seminar with Jerry Finrow, 10:30 am Gould Hall.

Draft of rules regarding farmers, artisans, and performers at the Market available from the PDA. Call 625-4764.

Susan B. Anthony born in 1820.



"Aging with Grace," members' early work from Northwest collections, at the Northwest Gallery of Fine Woodworking through 3/7.

Ceramic Jewelry at the Clay Occasion Gallery until 3/16. Show opens in conjunction with the Artstorm Downtown Gallery Gourmet Tour. 1-5:30 pm.

300 birthday candles for composer George Frederic Handel.

Comics, Cartoons, and Caricatures: Nine from the Northwest. Comic art by Seattle artist Lynda Barry, Portland artist William J. Matthews, and others. Whatcom Museum of History and Art, Bellingham. Through 3/17.

Arts of the Akan. The Akan peoples of Ghana are known for their woodcarving, dazzling gold jewelry, and shimmering silk garments. Each object indicates rank and status, and relates to an intricate system of communication. SAM Pavilion 2/14-3/31.

Leone Battista Alberti, Renaissance Man born in 1404.

DSDA Artstorm tours, tour of the market, noon, meet at PDA offices; tour of Seattle Theatres, noon, meet under the Fifth Ave. Theatre marquee.

Fat Tuesday ends in Pioneer Square and elsewhere.

The Portland AIA will hold its annual slide-off and brown bag luncheon at noon at the Oregon School of Design, 726 NW 14th, 2/21. Call (506) 223-8757.

Deathtrap begins at the Pantages Theatre in Tacoma. Call 272-6817.

Nicolaus Copernicus, whose theories placed the sun at the center of our planetary system born in 1473.

Landmarks Board reviews the nomination of the Mann Bldg., the Music Box Theatre, and the Arctic Bldg. 3:30 pm, the 4th floor conf. room, 400 Yesler Bldg.

Public meeting held by the PDA to discuss rules regarding farmers' eligibility for stalls in the market. 85 Pike St., Rm. 500, 5:30 pm.

AIA professional seminar on negotiating and contracts, at the Madison Hotel, call 622-4938.

DSDA's Artstorm tour of Waterfront Place. Meet in the lobby of the Alexis Hotel, noon.

Louis I. Kahn born in 1901.

Basil M. Rotoff, Prof. of City Planning, Univ. of Manitoba lectures on "Neighborhood Theory," at Architecture Hall Rm. 207, 8 pm.

Community meeting on the Parks Policy Plan, 7:30 pm, SW Community Center. Call 625-2977.

Design Commission Meeting. Call 625-4503 for agenda.

DSDA Artstorm tour of the Denny Regrade, noon in the lobby of the Terminal Sales Building.

Open screening night at Focal Point Media Center. Bring your own film or video. 8 pm, \$1.50 admission. To submit work call Focal Point at 322-4304.

6th annual Pioneer Square "Night at the Galleries" 7:30 pm. Follow the big footprints and pick up a map at any of the Pioneer Square Galleries.

First issue of the New Yorker is published in 1925.

DEADLINE! for nomination for Washington State's "Governor's Arts Awards." Call (206) 753-3860, or write WSAC, Mail Stop GH-11, Olympia, WA.

DSDA Artstorm tour of Art Deco Seattle, noon, at the lower lobby, Seattle Tower.

Electronic Images: Popular Visions. Highlights of video as an artistic medium. Walter Williams, creator of Saturday Night Live's Mr. Bill, will host. Cosponsored with Focal Point Media Center. \$2. SAM, Volunteer Park 7:30 pm 2/22.

"Documents Northwest: The Poncho Series" presents works by Fay Jones at the Modern Art Pavilion until the end of March.

Crazy About Quilts is an exhibition of 35 quilts made since 1825, compiled from collectors and quilters of Whatcom County. Whatcom Museum of History and Art, Bellingham. Through 3/24.

AIA members are invited to submit slides in an AIA national architectural photo contest. Send entries (up to 5 slides) and a \$10 application fee to: St. Louis AIA, 919 Olive St., St. Louis, MO 63101. Info, (314) 621-3484. Your chance to win \$1000. Enter by 3/1.

The Seattle Community Council Federation is planning a "city-wide gathering for

Deadline for the Blueprint for Architecture Waterfront Competition. Registration

Two DSDA Artstorm tours — count em! 1) a tour of Seattle theatres. meet at noon

Deadline for applications to Washington State's Arts Commission's Cultural En-

Public Critique of Blueprint's "Waterfront Competition" 8 pm at the meeting

February

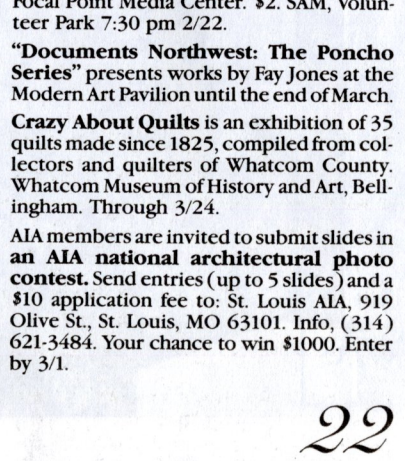
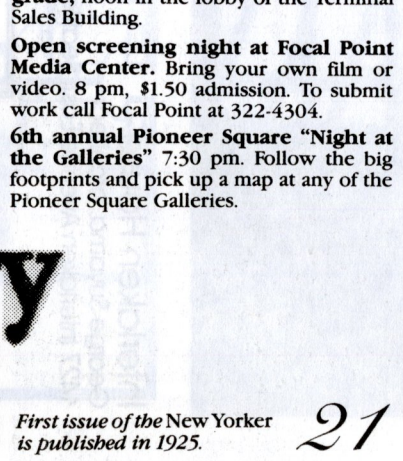
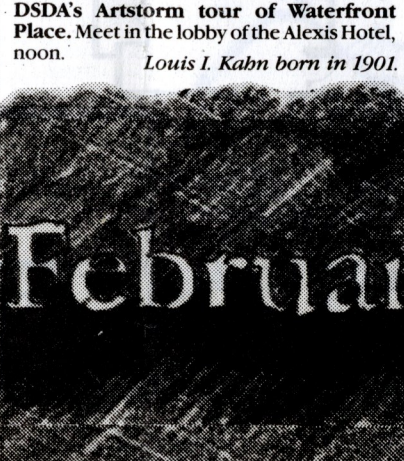
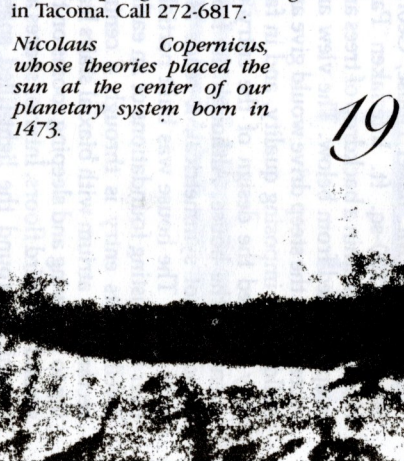
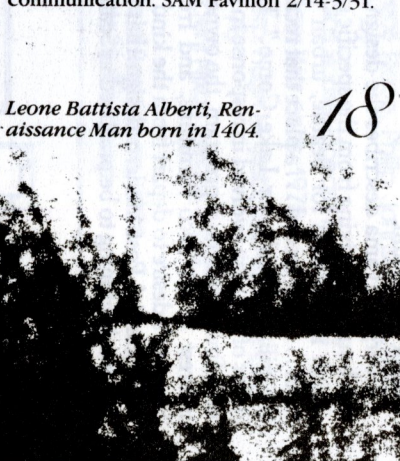
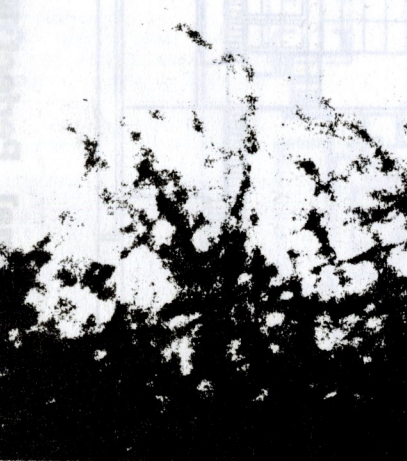


Exhibit "Victor Steinbrueck Retrospective" through 3/11, at Architecture Hall Rm. 201, UW, reception at 5 pm.

DSDA Artstorm tour of Pioneer Square Historic District, noon, at the front steps of the Pioneer Bldg.

Richmond programs. Call Sue Ertman at 753-3860.

Friends of Seattle's Olmsted Parks host a "walk in the arboretum," a tour. Meet at the greenhouse parking lot 10 am.

DSDA Artstorm tour of Seattle's Harborfront, noon at the Ferry Terminal, Coleman Dock Exhibit.

community folks." Call 522-3005.

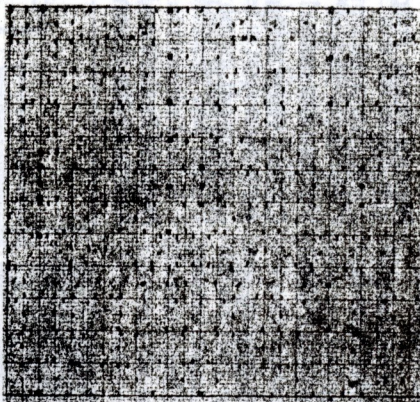
Paintings on glass by Gary Curtis will be on display at the Virginia Inn tavern through the month.

Paintings by Ted Wiprud, at Francine Seders Gallery until 3/24. Reception Friday, 3/1, 7-9 pm.

Installations by Peter Reiquam and Ed Wicklander at Gallery 911.

The Home Show begins at the Seattle Kingdome, through 3/10.

According to the American Institute for Design Drafting of Broken Arrow, Oklahoma, this is National Drafting Week, "to honor members of the design and drafting community."



Noted historian Earl Layman lectures on "Preservation in Russia Today" at Historic Seattle, 207 1st Ave. S. \$5.00.

Public meeting for proposed Neighborhood Commercial Policies of Seattle, north of the ship canal. 7:30 pm at the Phinney Ridge Lutheran Church. Deadline for submitting map changes: 3/12.

Adventures in Art — The Architecture of the Seattle Art Museum. Jill Rullkoetter, SAM Education Program Coordinator, discusses the Art Museum building in Volunteer Park. Film, followed by a tour. \$3. members, \$5 nonmembers. SAM, Volunteer Park, 11-noon 3/5.

New works by Arlene Lev at Hodges/Banks Gallery. Pastel and mixed media on paper. Show runs until 3/30.

Paintings by Roger Shimomura at the Greg Kucera Gallery, through 3/31.

Oil paintings by Ned Behnke and mixed media paintings by William Gatewood at the Foster/White Gallery until 3/31.

Drawings and paintings by Seattle artist Aholaah Arzah at Donnally/Hayes Books until 4/2.

A lecture on "Constructs and Constructions" by Mel Charney, Prof. of Architecture at the U of Montreal, 8 pm, Gould Hall (cosponsored by the Seattle Art Museum).

Community meeting on the Parks Dept. Policy Plan. 7:30 pm at the Poncho Theatre. Call 625-2977.

Paintings by Ned Behnke and mixed media screens by William Gatewood at the Foster/White Gallery, Seattle through 3/30.

Recent works by Nancy Mee on exhibit at Linda Farris Gallery through 3/30.

A show of recent acquisitions at the Volunteer Park Museum.

Paintings by Esther Podemski and sculpture and paintings by Mike Moran at Traver/Sutton Gallery this month.

Works on paper by Czech printmaker Jiri Anderle and Northwest artists Ken Segal and Alan Brewster, at the Equivalents Gallery through 4/1.

Modern Japanese prints at the Carolyn Staley Gallery through the end of March.

Lights! Camera! Auction! Allied Arts annual fundraising auction in the Arctic Building Dome Room. \$30. Call 624-0432.

Contemporary Czech printmaking, a show of works by 10 Czech artists now through 4/3 at Davidson Gallery.

Enhancing the Photographic Image. Kathy Fridstein, Carlyn Tucker, and Lorna Jordan demonstrate techniques they employ to enhance the photographic image. SAM, Volunteer Park, 2-4 pm 3/9.



Earl Layman speaks: "Provence — Architectural continuity in Southern France," at Historic Seattle, 207 1st Ave. S. \$5.

Group sculpture show at the Clay Occasion Gallery through the end of the month. Also at Clay Occasion: "Nudes," a show of porcelain platters and vases by Judy Bone.

Steven Holl discusses "Teeter-totter Principles." Alcan Architecture Lecture, 6 pm at the Robson Square Media Centre, Vancouver, B.C.

AIA conference in Los Angeles 3/14-18, "Research & Design '85," architectural applications of design and technology research. Call (202) 626-7500.

"Demon drummers and dancers of Sado, Japan" at the Pantages, Tacoma. 272-6817.

Earl Layman discusses "The integration of form and space as experienced in the French Formal Garden," at Historic Seattle, 207 1st Ave. S. \$5.

Paintings by John Harter and Jim Adams at Jackson St. Gallery through 4/9.

Open screening night at Focal Point Media Center. 8 pm, \$1.50 admission. To submit your own film or video call Focal Point at 322-4304.

Deadline for application for Washington State's Artists-in-Residence program. Call (206) 753-3860.

Seattle City Council briefing on the Downtown Harborfront, 8 am at the Muni Bldg.

Aldo van Eyck born in 1918.

Photograph by Michael Lavine 1983. "Faces of Seattle" show, through 3/4. Courtesy of Equivalents Gallery.

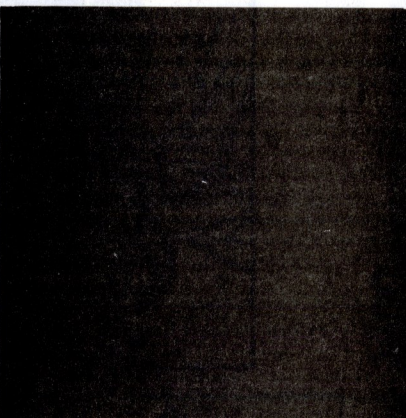
Art Deco and Modernism. The Museum of Modern Art's curator of design, J. Stewart Johnson, discusses the contrast between Modernism and Art Deco. \$3 students, \$4 members, \$5 nonmembers. SAM, Volunteer Park, 7:30 pm 3/18.

Final public hearing on changes in regulations regarding farmers at the Market, at The Meeting Place, Economy Market Bldg. Call 625-4764.

Community meeting on proposed Neighborhood/Commercial policies for Mid-Region Seattle. 7:30 pm at Seattle Center South Mercer Forum. Deadline for submitting map changes: 3/26.

AIA professional seminar on "project feasibility" at the Stouffer Madison Hotel 1:30-5:30 pm. Call 622-4938.

Community meeting on the Parks Dept. Policy Plan, 7:30 pm at the Jefferson Community Center. Call 625-2977.



Sunday

St. Patrick's Day.



Will DNA celebrate this day? 1898: work on the Denny Regrade begins.

Since 1776, this is the day the swallows return to San Juan Capistrano.

William Morris Hunt born in 1824.

300 more birthday candles today for Johann Sebastian Bach.

Vernal Equinox.

Community meeting on the Parks Dept. Policy Plan, 7:30 pm at the Meadowbrook Community Center. Call 625-2977.

Sir Edwin Lutyens born in 1869.



Franz Joseph Haydn, a comparative youngster among this issue's composers, born in 1732.

Philosopher Rene Descartes: "Cogito ergo sum," born in 1596.

Photographer Edward Weston born in 1886.

Seattle Design Assoc. elections and portfolio night. Bring your portfolio and trade it for votes. For details, call Suzy Wolf, 633-1720.

Ludwig Mies Van der Rohe born in 1886.

Photographer Edward Steichen born in 1879.

"Prairie Focus" by Clifford Wiens, Alcan Architecture lecture at the Robson Square Media Centre, Vancouver, B.C. 6 pm.

How's this for exotica? Discuss the possibility of a Chinese district in Portland over lunch in a Chinese restaurant while watching slides of China. For details, Portland AIA (506) 223-8757.

Calendar design by Peter Brunner.

1890



Victorian Homes, circa 1890

"The Thinker," Rodin, 1889
Wainwright Building, Louis Sullivan, St. Louis, Missouri, 1890-91
Marconi invents wireless telegraph, 1895
Thomas Edison invents motion pictures, 1896
Spanish-American War, 1898

1900



Cottages at Colman Park, 1908
Architect: Ellsworth Storey

Interpretation Of Dreams, Freud, 1900
Theodore Roosevelt proclaims "Open Door Policy," 1901-09
Wright Brothers' first powered flight, Kitty Hawk, 1903
Ford starts assemblyline production, 1909
Robie House, Frank Lloyd Wright, Chicago, 1909

1910



Montlake District Home, 1913
Architect: Andrew Willatsen

Fagus Factory, Walter Gropius, Alfred-ander-Leine, Germany, 1911-14
First World War begins, 1914
Ulysses, James Joyce, 1914-21
US enters WWI, 1917
Bolshevik Revolution, 1917
First regular radio broadcasts, 1920

1920



Loveless Studio, 1929
Architect: Arthur Loveless

"Mother and Child," Picasso, 1921-22
Hitler writes *Mein Kampf*, 1924
Stock Market Crash, 1929
A Farewell To Arms, Ernest Hemingway, 1929
Villa Savoye, Le Corbusier, Poissy, France, 1929

TIMELINE: SEATTLE HOUSING

This is a graphic illustration of an architectural timeline, showing examples of Seattle residential architecture and corresponding cultural, architectural, and political events of a given time period. Although there were many architectural styles in and around Seattle during the time periods outlined, we have chosen only one for each period. Each example is a representation of the changes that occurred in residential design during that period.

A look at Seattle housing would not be complete without a look at multi-family dwellings. Two examples have been given to show the differences that have occurred over the years. Fifty years and only a few miles apart, both buildings use the courtyard as the generating force of their designs.

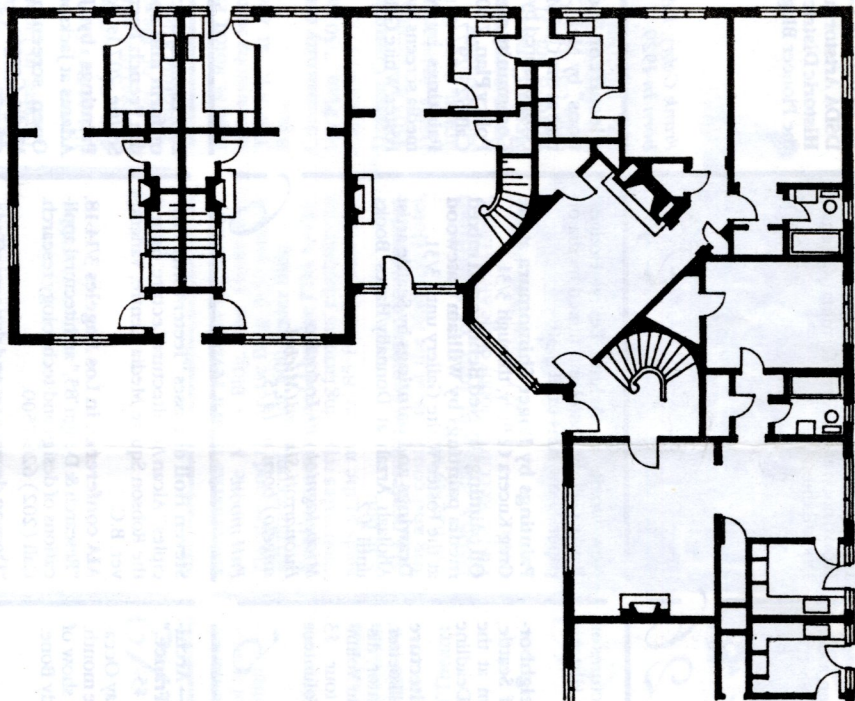
The older example, one of Fred

Anhalt's apartment buildings from the late 1920s, is an L-shaped building from which each unit looks into the courtyard. The more recent example, the Waterfront Place Building by The Bumgardner Architects, from the early 1980s, has a central courtyard with units overlooking it from all sides. Both schemes depend on the courtyard to give each unit a sequence of light and air, and to create visual connection to the other units. Although half a century lies between them, both illustrate the same values and ideas of housing, even though technology and economic forces have helped to give them different appearances.

Frank Lawhead received a Bachelor of Architecture degree from Washington State University in June, 1982.

Michael J. Tague received a Master of Architecture degree from Oklahoma State University in May, 1984.

Both authors are presently employed by Mithun-Bowman-Ehrich Group Architects, Bellevue, Washington.



Plan
16th Avenue E. & Republican Street
Builder: Fred Anhalt, 1927-1930

Russia launches first satellite, Sputnik, 1957
"Gigi," Vincent Minnelli, director, 1958
"Ben Hur," starring Charlton Heston, 1959
Richards Medical Research Center, Louis Kahn, Philadelphia, 1957-61

Weekend House, 1957
Architect: Paul Thiry

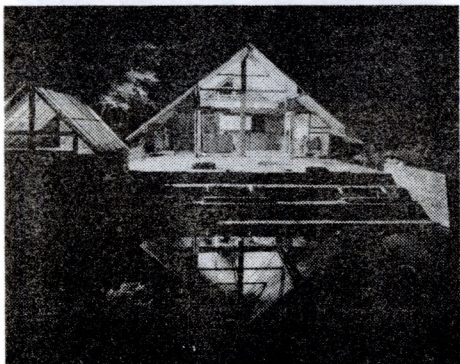
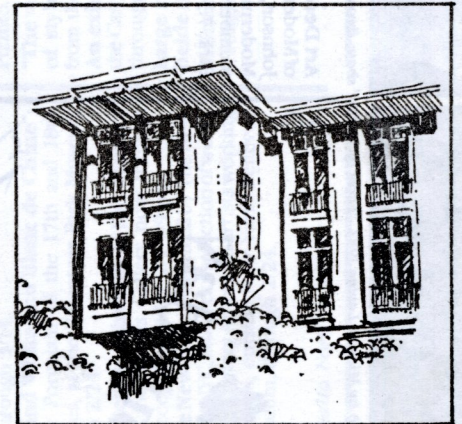


Photo by Art Hupy.

"West Side Story," 1961
President Kennedy assassinated, 1963
Beatles arrive in the US, 1963-64
"My Fair Lady," 1964
US intervention in Vietnam begins, 1965
Sea Ranch, Moore, Lyndon, Turnbull, and Whitaker, 1965

Strom Residence, 1965
Architect: Ralph Anderson & Partners



1960

Habitat, Safdie & Associates, Montreal, 1967
Boston City Hall, Kallmann, McKinnell & Knowles, 1969
First manned landing on the Moon, 1969
"Midnight Cowboy," 1969
Ford Foundation Building, Roche and Dinkeloo, New York City, 1967

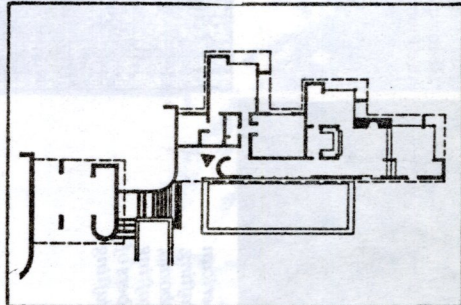
Melill Residence, 1969
Architect: Wendell Lovett



Photo by Christian Staub.

"Godfather," 1972
Pennzoil Place, Philip Johnson, Houston, 1972-76
Douglas House, Richard Meier, 1973
Vietnam War ends, 1975
Citicorp, Hugh M. Stubbins, New York City, 1973-78
President Nixon resigns, 1974

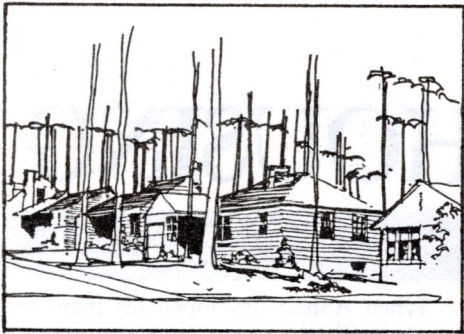
Penfield Residence, 1970
Architect: Jim Olson



1970

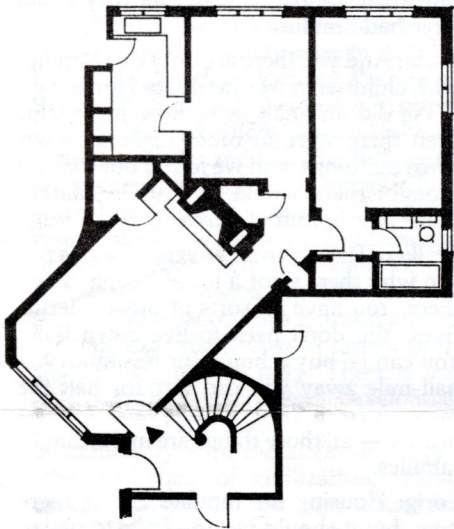
1955

1930



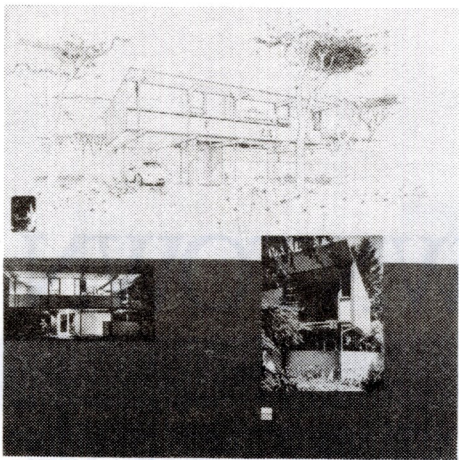
Developer Row Houses 1930s to 1940s
Architect: Thomas, Grainer and Thomas

Empire State Building, Shreve, Lamb and Harmon, New York City, completed, 1931
 Rockefeller Center, New York City, 1931-37
 Hitler gains power in Germany, 1933
 Franklin D Roosevelt proclaims "New Deal," 1933
 "Mutiny on the Bounty," starring Clark Gable, 1935
 Falling Water, Frank Lloyd Wright, Bear Run, Pennsylvania, 1936-37
 "Guernica," Picasso, 1937



Unit Plan
16th Avenue E. & Republican Street

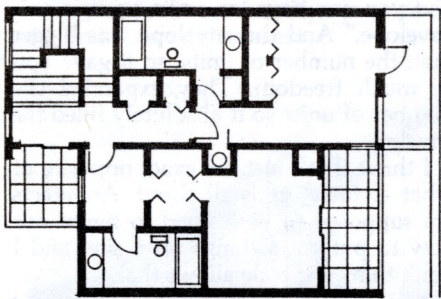
1940



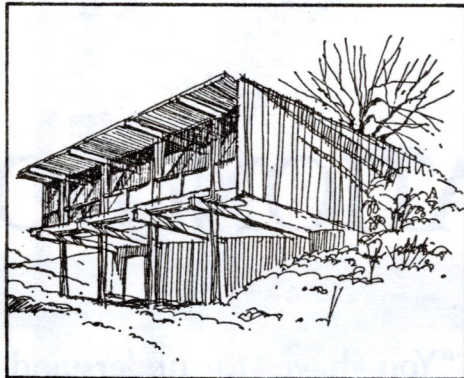
Drawing courtesy of Bassetti Norton Mettler

Martin Residence, 1949
Architect: Fred Bassetti

Japan bombs Pearl Harbor, US enters WWII, 1941
 "Casablanca," starring Bergman & Bogart, 1943
 The Glass Menagerie, Tennessee Williams, 1945
 Baker House, MIT, Alvar Aalto, 1946-48



Unit Plan
The Waterfront Place Building



Blair Kirk House, 1950
Architect: Paul Kirk

Unité d'Habitation, Le Corbusier, Marseilles, 1946
 Israel achieves nationhood, 1948
 Truman reelected, 1948
 Lakeshore Drive Apartments, Mies Van der Rohe, Chicago, 1950

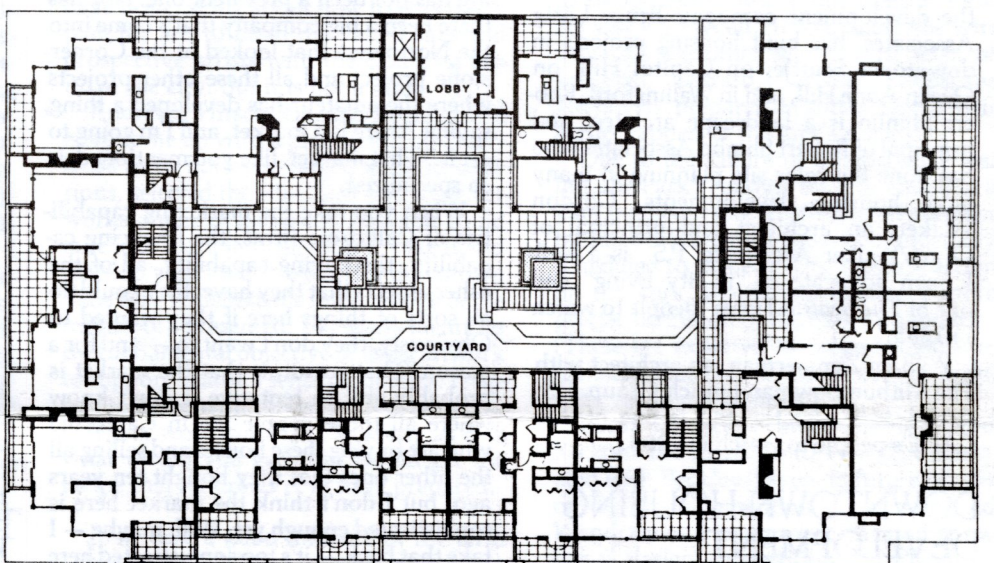
1950



Photo by Chas. Pearson.

Strandberg Residence, 1955
Architect: Mithun and Nesland Architects

Farnsworth House, Mies Van der Rohe, Plano, Illinois, 1950
 Korean War, 1950-53
 Disneyland opened, 1955
 Notre-Dame-du-Haut, Le Corbusier, Ronchamp, 1955



Plan, residential courtyard
The Waterfront Place Building, 1983
Architect: The Bumgardner Architects

"One Flew Over The Cuckoo's Nest," 1975
 Mao Tse-Tung dies, 1976
 "Annie Hall," Woody Allen, 1977
 East Wing National Art Gallery, I.M. Pei & Partners, 1978

Williams Residence, 1978
Architect: Gerald Williams

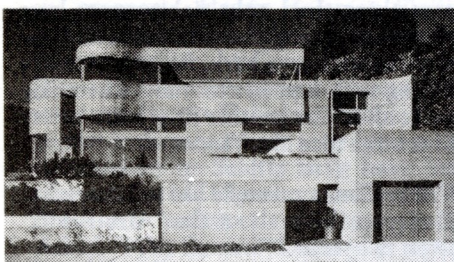


Photo by Michael Burns.

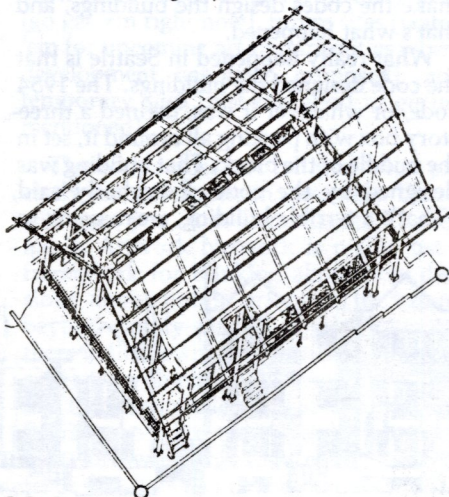
Camp David Accord, 1979
 "Kramer vs Kramer," 1979
 "Ordinary People," 1980
 AT&T Corporate Headquarters, Johnson and Burgee, New York City, 1978

Mackey Residence, 1979
Architect: Roger Newell



Photo by Vern Green.

Lindstrom Residence, 1979
Architect: Morgan/Lindstrom



The movie "Gandhi," 1982
 Vietnam Veterans' Memorial, 1982
 Portland Public Services Building, Michael Graves, 1983
 High Museum, Richard Meier, Atlanta, 1984
 Wacker Drive Building, Kohn, Pederson, and Fox, Chicago, 1983

Benoliel Residence, 1980
Architect: Canatsey Weinstein Architects



Photo courtesy of Canatsey Weinstein Architects.

1975

1980

1985

CONVERSATION: DOWNTOWN HOUSING

In early December, ARCADE brought together five prominent professionals to discuss housing in Seattle. In the forum that follows, two architects, two landscape architects, and one developer consider housing in downtown and greater Seattle, its successes and failures, the frustrations and possible inhibiting factors of zoning codes, and the realities of economic issues. The discussion was optimistic in tone and looked toward a greater future that awaits the city.

Tom Berger, a landscape architect and principal of Thomas L. Berger Associates, P.S., has worked on many projects over the years with Al Bumgardner and Gordon Walker. Al Bumgardner, an architect with more than thirty years invested in his practice, The Bumgardner Architects, Inc., P.S., has worked with Bruce Lorig on Market Place North. Bruce Lorig, principal of the development company Bruce Lorig Associates, has built housing projects in downtown Seattle, on Capitol Hill, on Queen Anne Hill, and in Wallingford. Robert Shinbo is a landscape architect and principal of Robert Shinbo Associates who has done the solar site planning in many large housing developments. Gordon Walker, an architect and principal of Olson/Walker Architects, P.S., is a well-known advocate of "in-city living" and one of *The Seattle Times* "people to watch in 1985."

William Zimmerman, an architect with The Mithun-Bowman-Emrich Group, P.S., served as moderator and is one of ARCADE's people to watch in 1986.

DOWNTOWN HOUSING DEVELOPMENT

Bruce Lorig: There isn't a representative downtown housing developer; there simply isn't. Every entity that's been a downtown developer is, as I see it, an amateur, literally. People have done one project, some two or maybe three, depending on the way you count, but they did them at the same time, amateurs at the same time. Nobody has done the same thing twice.

When people look for an opportunity down there and it doesn't come about, that doesn't mean the opportunity doesn't exist. We haven't known how to take advantage of it. We have been doing some real thinking about how to take advantage of it. I think we're going to come to a solution, but we're not there yet. A couple of parts of that solution are building in wood frame, and using nonunion contractors, who appear to be considerably cheaper. Union concrete contractors, for example — the prices are just too high.

Al Bumgardner: Well, the [cost of] land is a lot higher, too, here as opposed to Portland. . . . I know that Paul Schell publicly declared, at the ground-breaking at Portland's South Waterfront Project, that in Seattle that project would have taken another year. The sheer cost, the sheer delay in time, in building in Seattle, is an expensive thing.

Lorig: It is, but when you start relating it to the total cost of the project . . . I mean, it's frustrating, it's tough, it's awful, but it doesn't add that much to the cost, percentage-wise. People can't tell the difference in price within five percent anyway.

"You have to understand that downtown housing is going to be, at best, twice as expensive as housing on Capitol Hill."

Tom Berger: In California there are major housing developers . . .

Bumgardner: . . . National.

Berger: That's right. And they go into a market that's safe — that's already been determined by a number of people — and they go in and they build it and they absolutely exploit every last inch of it, using the aspect that "we can sell it better if it's got a strong curb appeal when people come up." The whole atmosphere is addressed just like a stage set and is approached that way. In the Seattle area, that attitude of marketing has not been a prevalent one. Nor has there been a big company that's come into the Northwest that looked at the Cornerstone project and all these other projects where the amateur has developed a thing, saying "there is a market, and I'm going to get it." That market, like you mentioned, is so specialized.

When you take the marketing capabilities of California firms, the financing capability, the buying capability, all of the other aspects that they have, they could do all sorts of things here if they wanted to. Obviously, they don't want to — and for a reason. That reason is that the market is probably still so tentative. I don't know where all those people are in California who are buying these houses and selling all the other ones that they bought ten years ago, but I don't think the market here is sophisticated enough yet. Well, maybe — I take that back — it's too sophisticated here for the big developers to come in.

THE MULTI-FAMILY ZONING CODE

Bumgardner: The only thing I can go by is Dennis Ryan's column in the [Seattle] Times about a month ago about the project at Tenth and Miller, which he claimed has fulfilled that code's purpose. I think it's a disaster.

Bumgardner: It's so phony and forced that I don't agree at all. I don't know enough to talk knowledgeably about it, but I think this building is a stage-set kind of thing, and trying to live up to that. Yet it is a big building. The manipulations and the phony little front door things don't do that much for it.

Walker: I think it is almost the way the codes are being written — an intellectual, evolved language based on presupposed notions that you modulate things. It's all that kind of pattern language that has been developed in the code.

Lorig: Some of the better buildings, residential buildings, in Seattle wouldn't fit into that code. What they're trying to do is make the codes design the buildings, and that's what happened.

What really happened in Seattle is that the code designed the buildings. The 1954 code, or whatever it was, defined a three-story box with parking all around it, set in the middle of the block. That building was designed by the code. Everybody said, "That's a terrible building, we're going to

get the architects — not the architects, but the developers who built that building. We're going to show them that they can't build that kind of a thing anymore. We're going to have a code that forces them to build something else." The code said how high it should be, what setbacks to have, how many units to have on the site. The only way to deal with all of that was to build that box, and then when they had the box, they didn't like it.

You've got to give the architect some freedom to design something that works, instead of having a code that tells you it can be so high and so wide and so long, and you can put so many units in, and that all of those things are regulated so they all fit.

Bumgardner: It's like a jigsaw puzzle.

Lorig: Except you could have one for every eight hundred square feet. And you had to have so much setback and so much height that when you figured it all out, that was that box. Every element of that code made that box. Instead of saying, "Here's a lot and you can have ten units on it in this envelope." And the envelope was bigger than the number of units, so it gave you so much freedom. They expanded the number of units so it absolutely filled the envelope.

I think that's just the exact opposite of what architecture is all about. Architects are supposed to be trained to figure out how to put good things on a site, and I don't think the code allows that.

Robert Shinbo: We are working on one of the small satellite towns in the Puget Sound area. Their planning code is worked down to three pages, and there are even illustrations within that. One of the pages is even density bonuses. I think there may be some klutzy houses done out of that code, but what I hear, and I think it's true, is that it is no improvement getting a 1½-inch-thick code to try to legislate form.

Lorig: You have architects who are having to become attorneys in order to design.

Walker: It's again trying to create a language that everybody begins to understand, and to agree on certain aspects of it.

Shinbo: One of the problems I always saw in the old code was that architects used it as a crutch. They looked up the code, found what they could design, and then said, "Here it is." That's not the way to be creative.

Berger: A successful thing that was there for a while and doesn't seem to be used anymore is a planned unit development that allows you, within certain parameters, to go in and do something.

Walker: Of course, you know why. Because you've become totally subjective to community will when you get into that.

Berger: But there was latitude in that and it was abused. There were some very successful things that came out of that.

Bumgardner: But I think Gordon's point is that in any active community they crucified you.

Berger: It had a latitude, though, because you could approach the thing and you could argue certain points of it. You weren't held to the box in the middle of it and two cars per unit and all the other junk. You could say, "Because of this, I want to do this and this and this." Bellevue even has a certain bonus situation that works now.

When Anhalt developed his plans he started with (the design) always generating around the garden court, and then it was developed from that.

Bumgardner: Yes, and he also developed his own subs and his own iron workers.

Berger: Which is the nonunion approach. He was self-contained, and he had an emphasis, which was that little courtyard.

Walker: Fine from a design point, but where it's really hard is working for a developer or a client who doesn't have an idea. There's no commitment, so you're basically trying to find a formula.

DOWNTOWN HOUSING FOR FAMILIES

Lorig: I wouldn't say that families are screaming to get downtown.

Bumgardner: Well, Market Place North has units that are big enough that they could have had families.

Lorig: And yet, there are only two families with children in Market Place North.

We did an analysis of how many children there were in other highrise downtown buildings, and we found out that we thought there would be four in Market Place North; four children.

Walker: There's another very obvious reason why there's not a lot of people down there. You have all sorts of other alternatives. You don't need to live down there. You can go buy a house for less money; a half-mile away you can buy for half the price. A front yard, a back yard, schools nearby — all those things are important to families.

Lorig: Housing for families is not there now, but it should be. You have to understand that downtown housing is going to be, at best, twice as expensive as housing on Capitol Hill. So you've already excluded an awful lot of people who are frightened, for good reason, that they haven't got the money.

Bumgardner: I don't know this, but I would guess that the few who do live downtown may well send their kids to private schools, because there is nothing else reasonably close.

Walker: You're absolutely right.

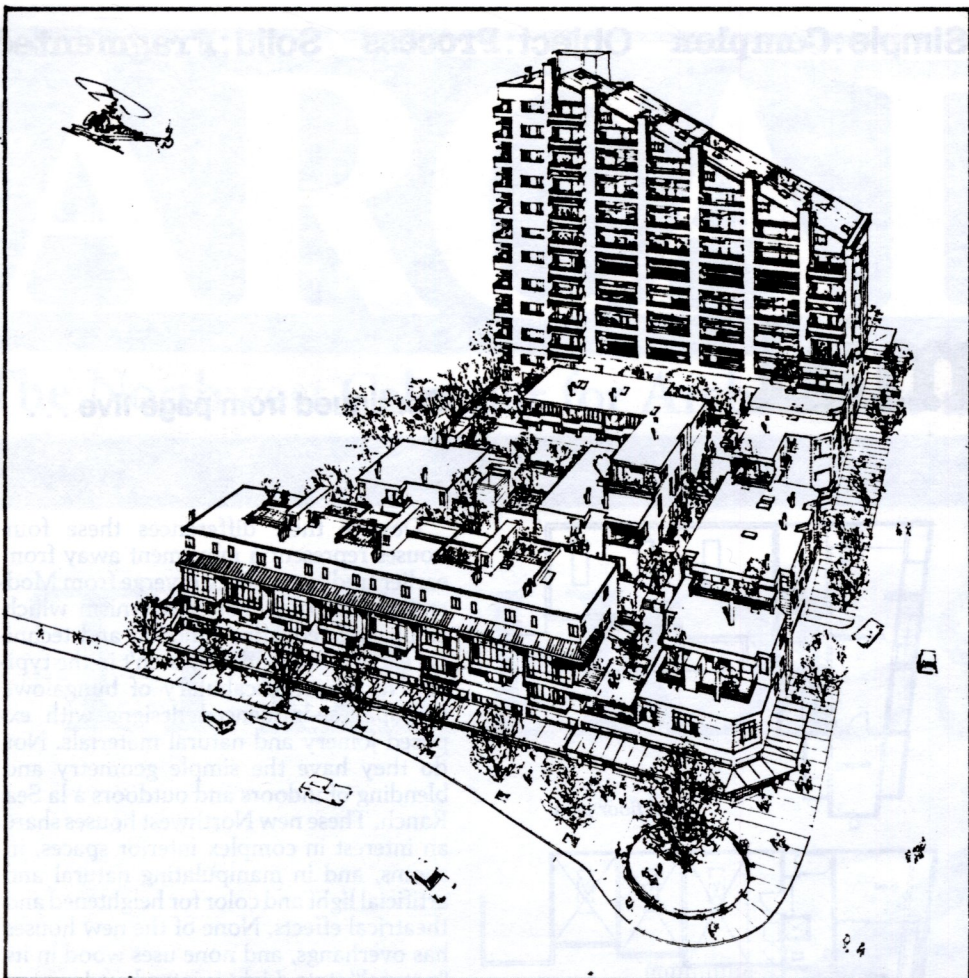
Lorig: What it really comes down to is you're talking about people who have more discretionary income than most young professionals have in the child-bearing years. People who have the income to live downtown are either single and don't have any [children], or couples who don't have any. As soon as there are kids, things are expensive. How could you live downtown?

Walker: It's all back to kind of a basic learning curve I think we're in. I was reading a book on Olmsted; I was curious about how he got involved in Seattle. The interesting thing was that in 1903 Seattle was a park — virgin wonderful forest. Who could conceive the need to build a park system? A few people did, and the people started [something that] only eighty years later people were going to see the value of. Now you can walk to a park. Right now we're dealing with a power to make something civilized. It'll be another fifty years before it becomes nice like Vancouver.

William Zimmerman: I'd like to know what all of you think about the "AIA TIMES



Portland South Waterfront housing, Montgomery Street Elevation. From the original proposal by The Bumgardner Architects and Olson/Walker Architects for Cornerstone Development Company, August 1983.



Market Place North townhouses and condominiums, Pike Place Market, Seattle, by The Bumgardner Architects for Lorig Associates, 1981. Sketch by Bill Evans.

Home of the Month," what impact it may have on the housing we're producing — talking more single-family than anything else.

Bumgardner: I think it's degenerated really badly. Twenty years ago, it and *Sunset* magazine were two things that helped my practice flourish. I purposely selected houses that were controversial rather than safe things. The paper did a good job of presenting them. But the last five years or whatever, most of them don't make any kind of statement, or anything that would provoke me to go look at them. It was a very valuable thing in those days, but I don't think it amounts to anything now. People were shocked, but I think the whole idea was provocative. It made people think. People who were considering building were impressed.

Berger: At one time the paper had an interest; they were excited. Now someone calls up and says, "Yeah, I need to have something [to write about]."

Bumgardner: Also, they keep changing who writes the [articles].

Berger: That's what I meant. Someone who had a keen interest and knowledge of architecture and said that was something that was going to get a lot of interest. . . . Now it's a haphazard kind of a thing.

Bumgardner: The whole real estate section in the *Times* has gone way down hill. Polly Lane, one of the best in the country, was president of real estate editors. She doesn't even have that title anymore. She's now a business editor, and it's all lumped in with the economy section.

Berger: They don't actually seek out good projects. Most of those things, I think, come in. They call in and say they have a house they would like them to consider. The people that are there are not going out looking for things. There's still good technology and continuity to find out what's being done and what kind of things got good reactions . . .

Bumgardner: In his heyday, Russell Young was an advertising manager, and his wife wrote the articles and was also a scout for a number of national magazines. She'd get paid for finds and in turn got paid for another article; there was a lot more vested interest.

"You have architects who are having to become attorneys in order to design."

Walker: I don't think your average crowd looks at the *Times'* open houses.

Bumgardner: There was also a time when the single-family house was a major part of what was going on, and that's not so now. It's much more compact houses, apartments, and condominiums.

HOUSING THE POOR DOWNTOWN

Shinbo: It's a real dilemma, the whole issue of employment downtown. . . . Let's face it, commercial office space makes more money than residential; that generates the need for housing. If you're going to encourage commercial development downtown, we ought to provide housing so they're not commuting.

Walker: You can't formulate how to get a good mix in the types of people in housing. The plus side is building enough stuff that is inexpensive that will be affordable.

Lorig: But is this city encouraging us to build dense housing?

Walker: People buy what they can afford and then they adjust their lifestyle to suit it.

The Market has turned into a young professional neighborhood, and I kind of miss that old mixed quality.

Berger: What is good design is what is responsive to people, and it's not necessarily what we perceive to be good design. Good design is something that's economical, that addresses people's needs, that puts them in the place they want to be. Some of those people like the suburbs of Bellevue the best, where they don't have to talk to their neighbor.

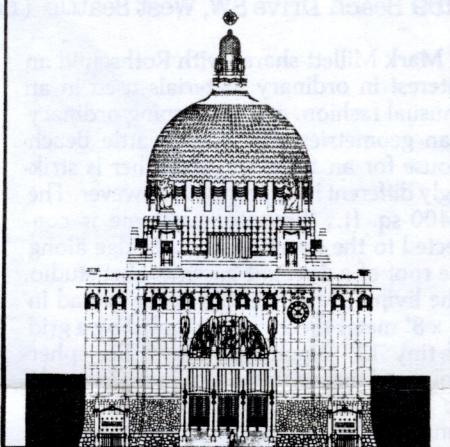
Walker: I don't think they are even basic needs, they are perceived needs.

Lorig: The reality of what people do is very much determined by what they can afford. That's very much the problem with downtown housing. It's not inexpensive. •



GIANLORENZO

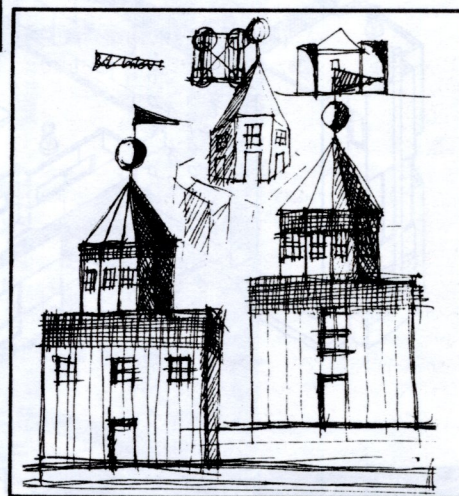
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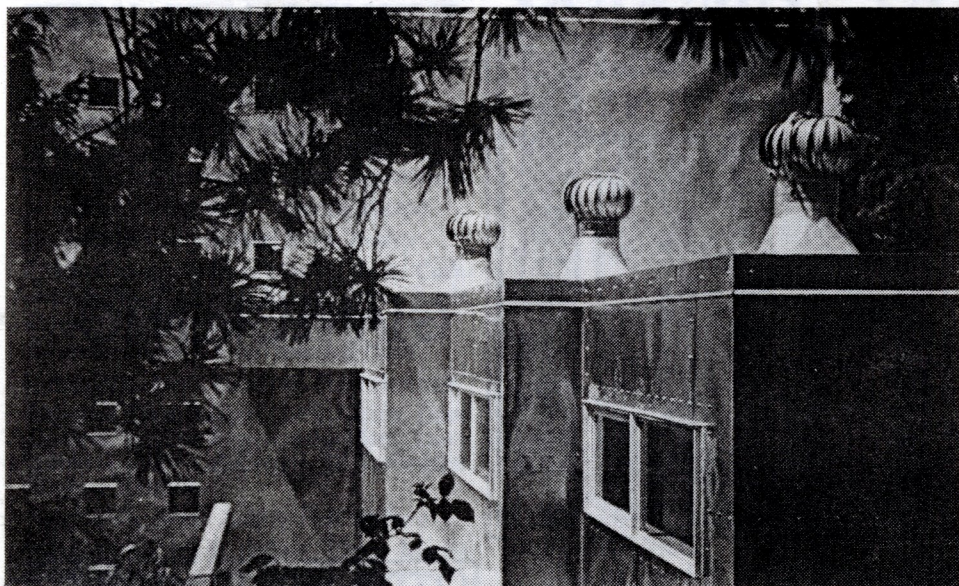
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Formal:Nonformal

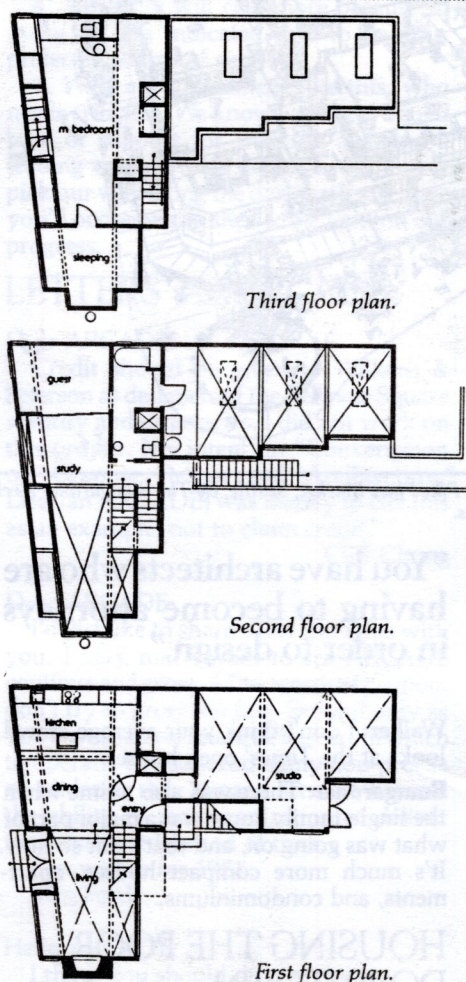
Continued from page five . . .



West Seattle House
Mark Millett, architect
7159 Beach Drive SW, West Seattle (north of Lincoln Park)

Mark Millett shares with Rothschild an interest in ordinary materials used in an unusual fashion, and in warping ordinary plan geometries. His West Seattle Beach House for an artist and a teacher is strikingly different in appearance, however. The 2,400-sq. ft., three-story volume is connected to the street by a footbridge along the roof of a daylight basement art studio. The living portion of the house is clad in 3' x 8' metal sheets, and dappled by a grid of tiny 12" square windows. Six spherical metal turban vents turn independently on the roofs and animate the house. Oil-canning, the rippling of the metal siding, was an intended effect and points up the differences between this lowered high-tech application and the machined quality of most commercial metal curtain walls. The water-facing west elevation contrasts with the entry elevation because of its prominent diagonal plane that serves as a projecting wall and roofdeck stairs. This front wall is cedar-clad and painted a light pink. As with Rothschild's waterfront house,

Millett's design is based on a conventional, rectangular geometry that was distorted to pull pieces apart. Spatial leaks and connections occur throughout the interior. The front facade, for example, moves toward the water on a diagonal line, the rationale being a shoreline regulation that determined an eccentric zoning setback. The effect is an interior space that moves the window view and viewer closer to the water and a subtle funnel-shaped living room floor plan that plays visually with receding perspective. The fragmented quality of this house makes it difficult to predict or read as a whole. Rather, it has playful and memorable parts: water patterns reflecting from galvanized soffits, an elliptical entry landing, recessed can lights that form the constellation of the Big Dipper over the living room, the delicate stripes of rivets against the wide metal siding. It's a very personal house, made more so by the owners who are working as interior contractors and slowly crafting their own expression of the house.



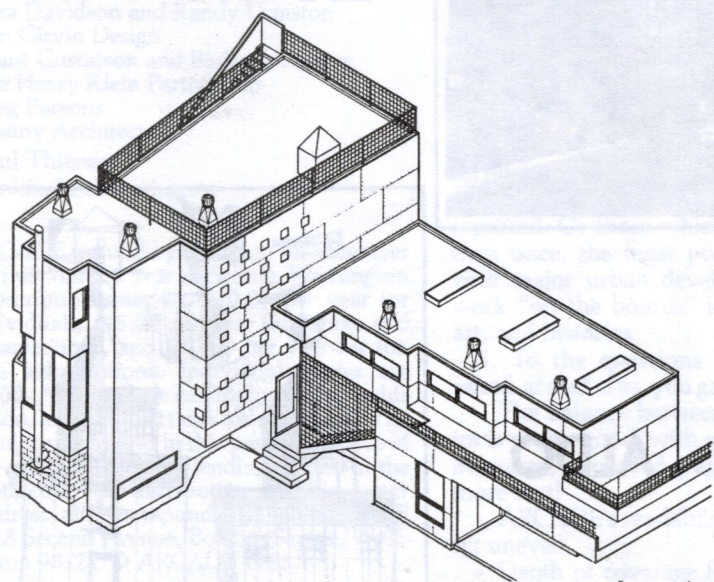
Overt personal expression seems to be a component of the two nonformal houses, and this may be due to their construction processes. Both Millett and Rothschild were involved as builders as well as designers. The owners of each house worked in the building and thus added to the designs with personal references, finish and color choices. The whimsy and frivolity that result may have come from this interaction. With the two more formal houses, the rigor and precision of the concept and construction through a conventional process contributed to more ideal, pure, and finished designs. These four buildings thus represent an evolving work (house as process) or its final, contemplative product (house as conceptual object).

Despite their differences these four houses represent a movement away from earlier traditions. They diverge from Modernism and from Post-modernism which emphasize reductive function and technical expression. And they aren't in the typical Northwest vocabulary of bungalows or Japanese-influenced designs with exposed joinery and natural materials. Nor do they have the simple geometry and blending of indoors and outdoors à la Sea Ranch. These new Northwest houses share an interest in complex interior spaces, in rooms, and in manipulating natural and artificial light and color for heightened and theatrical effects. None of the new houses has overhangs, and none uses wood in its "natural" state. Light is introduced in complex and different ways within each house. Even without complete landscaping, it appears that the new houses have a separate, less romantic relationship to nature. They are set more onto their sites, not as natural extensions, but more as interacting objects. The use of clearly refined, man-made materials — stucco, metal, plywood, aluminum — and artificial colors plays up this distinction. An increased sense of enclosure within the houses may be due to energy conservation and codes. It also reflects a contemporary attitude that accepts a separation between man and nature, and is interested in a direct interplay rather than blending of the two. The focus on interior space also suggests an increased urban attention to people, their belongings, activity, and art. These preoccupations are not new ones, but it seems they are becoming more important in domestic architecture of the Northwest as our environment becomes denser and our stimulus more urban.

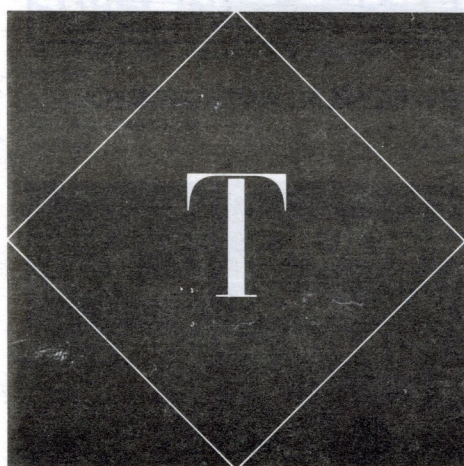
The striking difference in the design of these four houses represents increased pluralism in Northwest design. Influences come from specific owners and the qualities of their building sites, but also from the phenomena of materials, literary and visual memories, and works by other architects or artists far away or long ago. The aesthetic of these houses goes beyond regionalism to sources that are both personal and worldly.

Susan Boyle

Susan Boyle is a Seattle architect with her own practice.



Isometric view from southeast.



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