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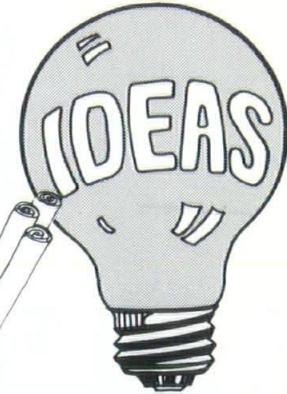
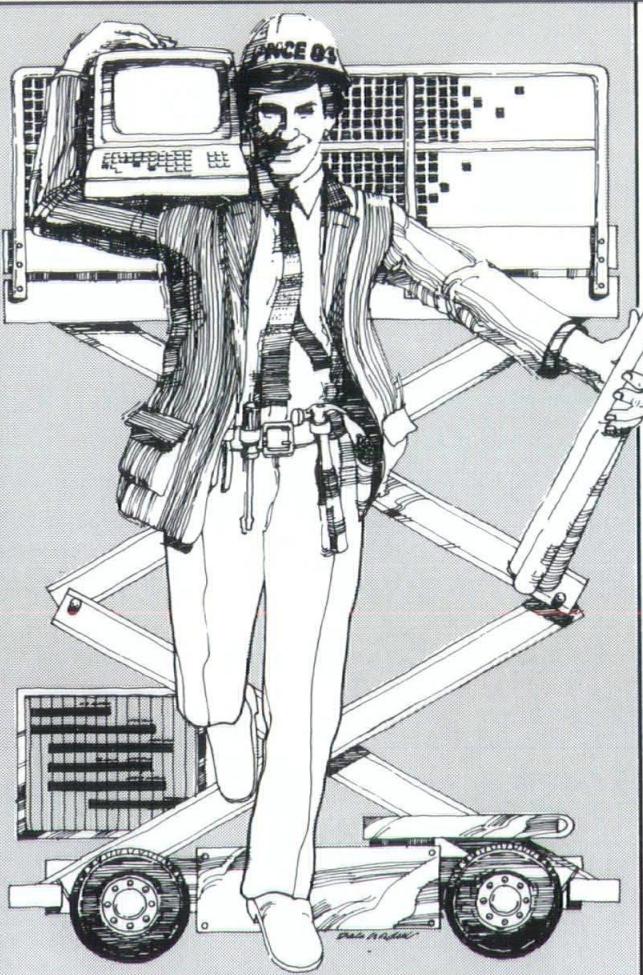
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Bellevue

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Vol. 7, No. 1

NORTHWEST ARCHITECTURE

Mastering Management Image vs Self Image: Bridging the Gap

By William K. Bryant

"... to see ourselves as others see us . . ." is a gift greatly to be desired — at least according to Robert Burns. A candid look at ourselves through the eye of the beholder may be desirable, but I fear it's not always pleasant — like seeing those pounds that have crept up on you in a full length mirror. But like those extra pounds, it's sometimes the things we don't examine thoroughly that do us most harm.

I was reminded of Burns' poem recently at lunch. My friend and client, principal of a successful architectural firm, had asked me to discuss some marketing training for his firm. They'd lost a couple of key clients and he was getting concerned.

During the course of our conversation, I asked him to describe architects for me. Not architecture, architects.

"Committed to solving problems by applying the principles of good design," he said after some thought. "That's what we're all about. As a rule, we're a profession of practical dreamers. We try to design solutions to people's problems and contribute to society."

Pretty powerful stuff for the lunch table, but he meant every word. I know his work and the way he conducts his practice. He's a professional in every sense

William Bryant is an associate with Martin-Simonds Associates which offers a full range of business consulting services to the design profession, including marketing, long-range planning, financial and organization.

of the word.

He was surprised, therefore, when I told him how one of his former clients had responded to the same question a week earlier.

"Architects?" replied the CEO whose corporation had just completed a large office complex. "Well . . . expensive. That's the first thing.

"Beyond that," he continued, "most of the architects I've worked with are likeable, but somehow I have trouble communicating with them. I get the uneasy feeling that my building might win a design award . . . but that it might not be the building I need. I'm never sure which gets more of the architect's attention — my needs, or his design."

My friend the architect stared at me for awhile before he replied.

"Every design element of the project was included in direct response to what he needed," he said. "I can't believe he feels that way." Frustration seeped into his voice.

As our lunch continued, we discussed the situation. By the time coffee arrived, we reached these conclusions:

1. The client knew what his needs were.
2. The architect had taken special care to design the building to meet the client's needs.
3. . . . But the client didn't know it!

As we examined the project's progression, my friend the architect realized that in most conversations with his client, he'd focused on the project's design

(Continued on page 13)

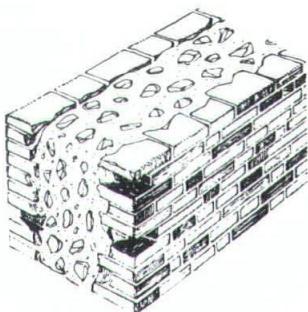
Masonry

Making a Comeback — Again

By Horst Sieber,
MIW Staff

According to the dictionary, masonry is "block, brick, or stone units, or a combination of same, bonded together with mortar." The Masonry Institute of Washington believes it is much more than that: It is the final product of skilled workmanship, professional design, and a material whose valuable properties — beauty, solidness, permanence, low maintenance, energy-efficiency — have been discovered and rediscovered again and again since man first started building permanent structures.

WHEN IN ROME . . .



Brick and brick combined with infilled (pozzolanth) concrete formed the structural bulwark of the Roman city.

Although masonry had been used for centuries before the Roman time, it usually was marble, stone or unburned brick. Burnt or fired brick had been used, but primarily only for water-repellent units such as drain and roof tiles.

During the time of Roman Emperor Augustus, kilns and sophisticated manufacturing technology and bricklaying skills were developed, making the construction of major works of masonry possible. As a result of

these advances, walls made of virtually indestructible brick and brick combined with infilled (pozzolanth) concrete formed the structural bulwark of the Roman city.



During the Gothic period, skill and craftsmanship flourished.

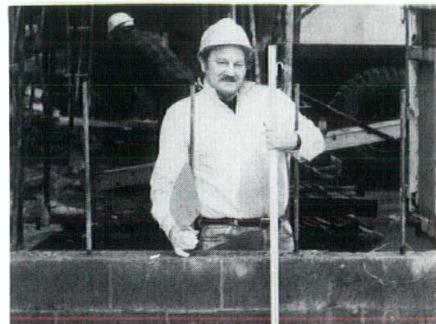
Skilled masons, who formed one of Rome's strongest trade corporations, were superior craftsmen who took great pride in their work. The trade — and the use of masonry — flourished.

THE CYCLE BEGINS . . .

Towards the end of the Roman Empire and later, slaves were used to take over the jobs of masons. As a result, the quality of masonry construction declined. Pride in craftsmanship and the highly refined skills of earlier times were lost for a time. They started to be rediscovered — and masonry began another comeback — during the early Gothic period (1100 - 1400 a.d.)

During the Gothic period, free trade unions flourished and with them the skill and craftsmanship that had gone into eclipse with the Dark Ages. The highly skilled

master masons of Europe during the Gothic period created excellent structures, many still in use today, more than 800 years later.



Modern union bricklayers build craftsmanship and beauty into every masonry project.

While masonry never has disappeared as a building material, it has from time to time been replaced in popularity by other materials that, being new, captured the fancy of builders and designers. This happened earlier in this century as metal, steel reinforced concrete and glass construction came into the fore. The popularity of these types of construction was helped by the lack of concern over their energy inefficiency; energy was cheap, fuels plentiful.

Today, as throughout history, man is increasingly turning once again to masonry construction. The renewed appreciation for man's oldest building unit has been fueled by raised energy consciousness, a desire for permanence in structures, major improvements in masonry materials' strength and versatility and an appreciation for "the human touch" — the craftsmanship — that is built in to every masonry project.

Masonry

Western Washington University Performing Arts Center

Architect

The Henry Klein Partnership,
Mount Vernon

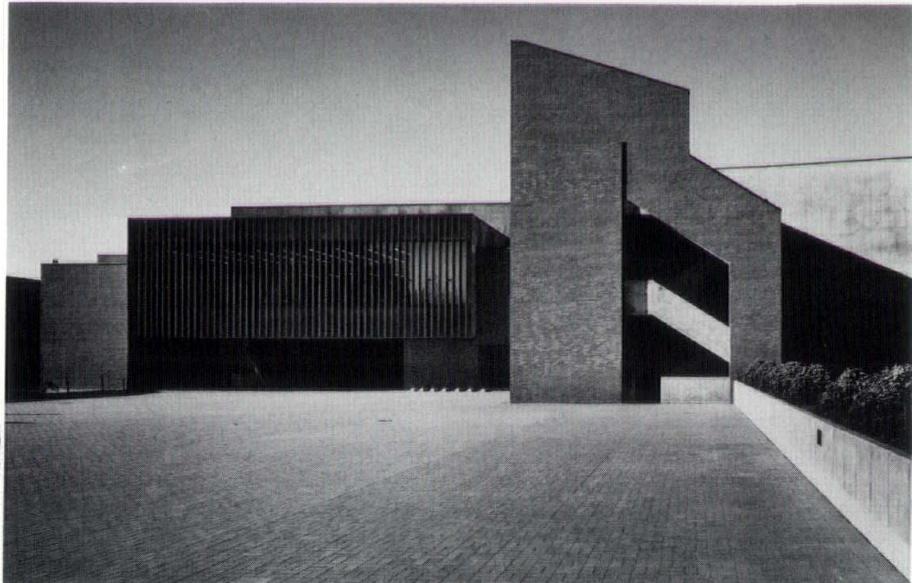
Masonry Contractor

Henson Masonry,
Seattle

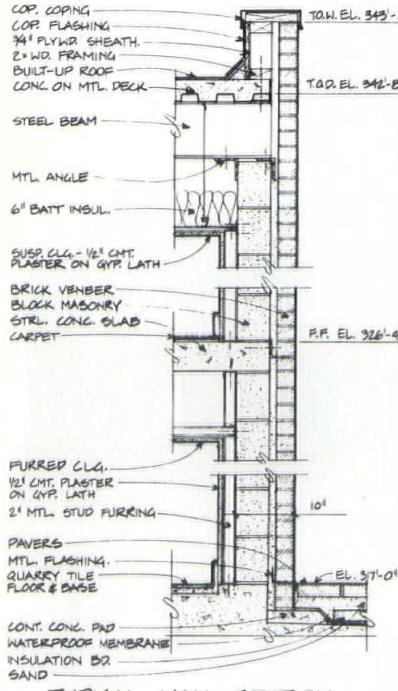
Henry Klein, FAIA, in his design of the Performing Arts Center at Western Washington University, reveals his total awareness of the synergy that can exist between materials, craftsmanship and environment. The building itself avoids ornamentation and creates a feeling of comfort in a human scale, all within the context of dramatic, bold design.

Mr. Klein comments: "For this building, a strong architectural

PHOTO: D. BUSHER



The building avoids ornamentation and creates a feeling of comfort.

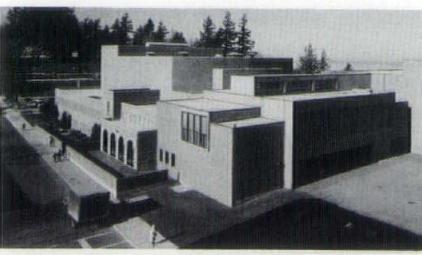


TYPICAL WALL SECTION
WWU. PERFORMING ARTS CENTER

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HENRY KLEIN - DAVID HALL - LOWELL LARSEN

statement was needed in the framework of a small college campus. Brick masonry was the ideal material: it provides mass and yet retains the life, scale and radiance of handmade building materials."

PHOTO: D. BUSHER



Western Washington University Performing Arts Center.

For Klein, craftsmanship is an important factor in the successful implementation of architectural design.

"Craftsmanship is the touchstone of architecture," he said in his speech at the Louis Sullivan

Award Presentation. "It speaks of 'quality' and the striving for perfection.

"When all the fires have gone out, the spark of craftsmanship glows even in the ruins. I work with bricklayers, tile setters, plasterers and carpenters whose years of learning their craft paralleled my years of trying to understand my profession. We are friends and we talk about our work like pilgrims on a journey to the same destination."

PHOTO: D. HALL



Masonry was used extensively for the interior of the Center.

Masonry

Bennett Block Restoration, Spokane



PHOTO: C. PEARSON

The idiosyncrasies of the buildings molded into a fascinating pattern of arched and square openings of various heights and shapes.

One indication of the renewed appreciation for masonry is the increased interest in restoring old brick structures. Because they were of lasting construction originally, they are worth restoring today. Additions to restored brick structures are made less difficult by the fact that even brick that is over 100 years old can be matched today.

Warren C. Heylman, FAIA, has successfully restored a number of buildings of century vintage. One such project was the Bennett Block, four 90-year-old brick buildings in downtown Spokane.

The project involved upgrading the existing street level shops by revealing their original structural designs and providing uniform store fronts that reflect the period of the building.

Essential to the second floor merchants was a connection to downtown Spokane's "Skywalk" network. Floor levels of the buildings were equalized to allow uninterrupted pedestrian flow.

Primary materials in the project are existing brick walls, which were sandblasted, used wood wainscot and trim, cast iron and brass security gates and brick

paver walkways.

Heylman explains: "The four 1890 buildings were gutted to the bare structural elements — brick walls, heavy wood beams, posts and joists. The wood members were reinforced as necessary and the brick walls were restored to their original conditions. The many idiosyncrasies inherent in the brickwork in the four unrelated buildings molded into a fascinating pattern of arched and square openings of varying heights and shapes. Brick paved floors unify the brick pattern collage.

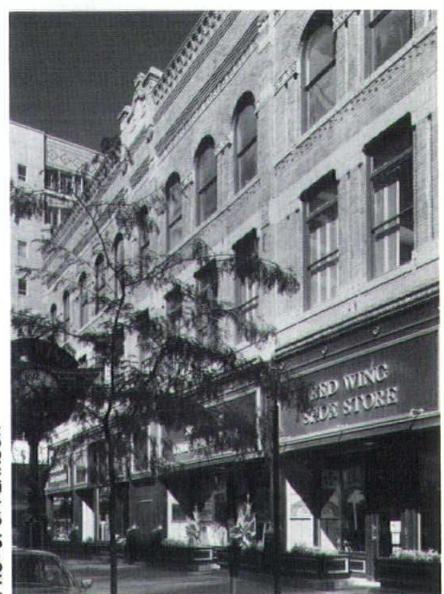


PHOTO: C. PEARSON

Uniform storefronts now reflect the period of the buildings.

Architect

Warren Cummings
Heylman & Partners,
Spokane

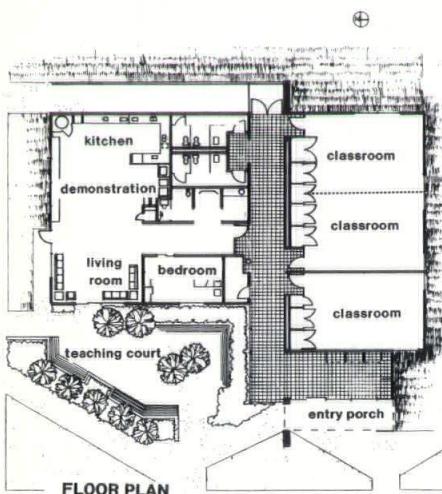
Masonry Contractor

A. & S. Masonry,
Spokane

Masonry

Northeast High School, Bellevue

Architect Eric Meng Associates, Seattle
Masonry Contractor Bitto Construction, Seattle



Northeast High School in Bellevue posed new design challenges for the architect. The district wanted an energy-efficient structure at relatively low cost. At the same time, a dramatic design statement was needed.

The school is a special education facility for the mentally and physically handicapped; it provides training in personal and independent living skills. Architect Eric Meng utilized passive solar design to meet this challenge.

The concrete block building is bisected by a glazed, double-loaded corridor. To the south is a demonstration apartment unit, toilet facilities and storage space. The north side of the structure contains three flexible classrooms. Substantial energy savings were

achieved through use of a massive thermal storage wall, built of masonry.

Eric Meng, AIA, when asked about his views on energy savings for this project, replied: "By emphasizing a strong southern orientation and the utilization of a major east/west thermo storage wall, we are able to calculate substantial energy savings over a conventional design. The wall is deliberately extended above the roof line to express its dominance in solar collection. The intra-wall airspace tempers the return air before passing it back to the roof-mounted heat pumps. Masonry is used to provide the necessary mass for thermal storage."



PHOTO: G. KROGSTAD

The building is bisected by a glazed, double-loaded corridor.



PHOTO: G. KROGSTAD

The thermo storage wall is extended above the roofline to express its dominating nature in solar collection.

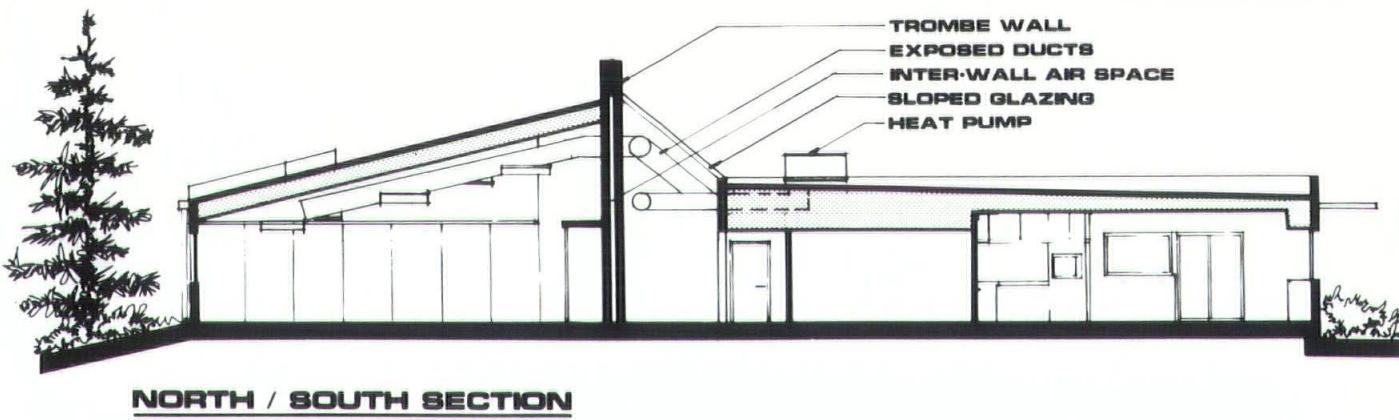
Masonry

Northeast High School, Bellevue

According to Meng, passive solar design is underutilized in the Northwest. "Through the design of this building, we are making a strong attempt to break new ground in the use of passive solar energy while at the same time educating the public. These two goals are achieved primarily through the use of building form and materials best suited for the purpose."



The School as viewed from the West.



Masonry -Better Than Ever

Henry Klein, Eric Meng and W.C. Heylman are only three of the many architects throughout the region who appreciate the qualities of masonry that have made it popular throughout the ages, and who have capitalized on new improvements in the material which have made it stronger, lighter and more versatile. The advent of 4" load-bearing, reinforceable brick, custom-faced CMU, and prefabricated panels has greatly expanded the possibilities of masonry design.

masonry panels and prefabricated masonry panels are among the developments that are revolutionizing how designers and engineers think about using masonry. New technology has led to a limitless range of shapes and faces in all types of masonry products.

This seeming contradiction — that the oldest building material is being improved almost daily — is part of masonry's allure. It also is

part of the reason The Masonry Institute of Washington was founded. MIW's goal is to increase awareness of the qualities of masonry products, and to provide the technical assistance and information needed by design professionals.

The resources of the Masonry Institute of Washington are at your disposal. Masonry Institute Hotline phone (206) 453-8820; in Oregon call (503) 224-1940.

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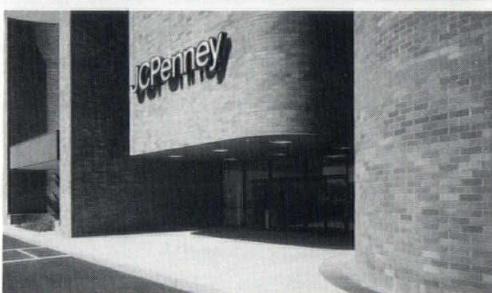
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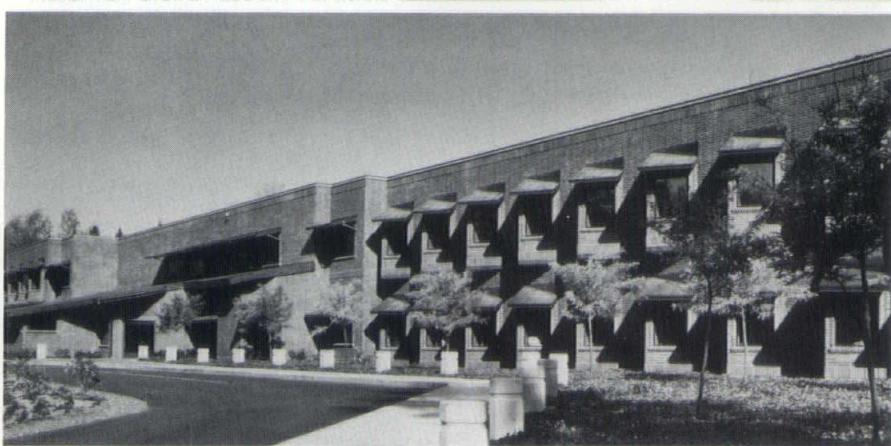
Detail of University of Washington Fisheries Bldg.
Ralph D. Anderson & Assoc., Architects



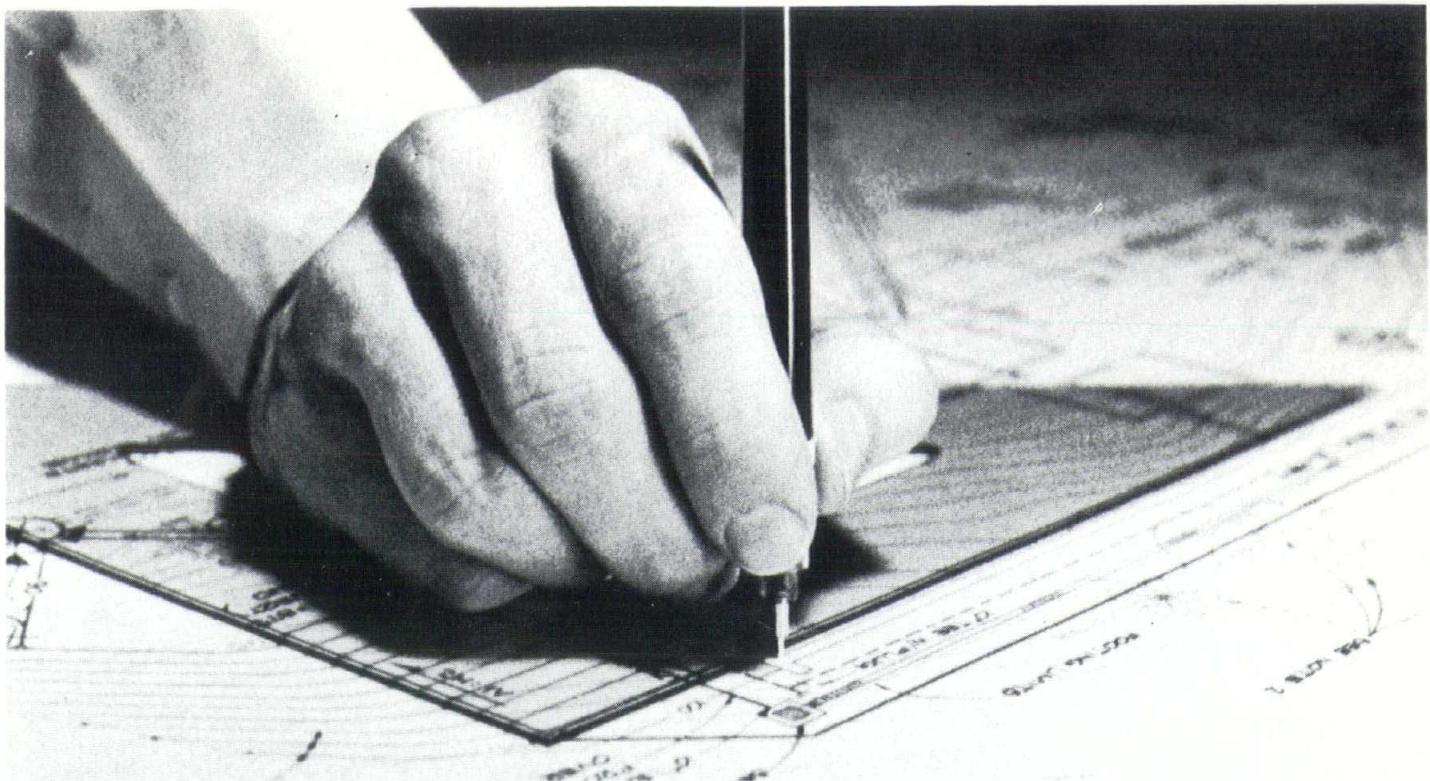
Detail of East Pine Sub-Station
Fred Bassetti & Co., Architects



Detail of Washington Square Penney's
William L. Pereira Assoc., Architects



Paccar Research & Development Center, Bassetti/Norton/Metler, Architects



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Masonry

Prefabricated Brick Masonry Panels

By John G. Tawresey, P.E.

Wood is not the only natural material in the Northwest. We have some of the best clays in the world for making brick and with prefabricated brick panels, we are just beginning to explore the use of this natural material.

Flexibility is the most exciting aspect of brick panels. Prefabrication, or panelization as it is sometimes called, offers new dimensions in design. Brick soffits, jambs and sills around windows; brick beams, hanging brick walls and even stair treads can easily be accomplished. Curved

surfaces, even double curves in both horizontal or vertical planes do not represent a significant increase in cost. The brick arch, corbel, batter, quoin, rose window, rustication, cornice and others, can again be economically added to the designer's repertoire.

Recent examples include the KOIN Center project, Portland, featured in the May-June issue of *Northwest Architecture*, the Elliott Bay Office Building, Seattle, featured on the cover of *The Masonry Society Journal*, and the Fifth and Oak Building, Portland.

The KOIN Center project utilizes the ability to fabricate corner panels, the Elliott Bay project utilizes the ability to make curved panels, and the Fifth and Oak Building features corbels and soffits.

The first use of the concept in a seismic-sensitive geography occurred in Portland in 1973. Since then, more than 30 projects have been completed.

One often expressed concern is water leakage. The evidence from the thirty-plus buildings indicated water problems with brick panels



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Masonry

Prefabricated Brick Masonry Panels

are no worse than with other curtainwall systems. All curtainwalls leak. Performance of the wall depends on the leakage control. However, brick panels seem less receptive to leakage, perhaps because more attention is paid to controlling leakage when masonry is used.

A full size panel for the KOIN project was tested in Miami at Construction Research Laboratory. Standard NAAMM procedures were used. The wall system easily passed the water test, with virtually no leakage through the masonry.

What is a brick panel? A brick panel is very similar to a precast concrete panel. It is a panel constructed of hollow brick units reinforced to act as a structural unit. Connections to the building frame and connections of windows to the panel are essentially the same as precast concrete panels. In fact, the first brick panel projects were substitutes for precast concrete after the projects were designed and bid.

Brick panels typically are reinforced both horizontally and ver-

tically. Bars are placed at the top and bottom of the panel, at panel edges and around connections. No. 3 and No. 4 bars are normally used and grouted into place with fine sand grout. Panels are typically grouted solid to increase strength and help prevent water penetration. Often due to the complexities of shape, panels are fabricated separately and spliced together before transportation or lifting onto the building.

The most common brick units used are 3½ x 3½ x 11½ inches with two 2 x 4 inch cells. Other brick units can be used without major modifications to the system.

The design of a brick panelized system should employ the use of a structural engineer familiar with masonry. The preparation of design drawings and shop drawings for the panelized system is recommended. Specifications should insure the highest quality of fabrication. Mortar specifications should be matched to the units used. Air entraining agents, masonry cement, antifreeze compounds, water proofing additives and, in general, all additives and

admixtures should not be used. Grout should be placed with high slump consistent with the brick units used. The design must isolate the brick panel from building movement and imposed liveload deflections. Connections in high seismic-risk areas should be designed for maximum ductility.

Currently in the Northwest there are at least two mason contractors with experience in panelized brick masonry. As the system gains general acceptance, the number will surely increase.

Panelization is a good example of the advances in the engineering knowledge of masonry as a structural material. In seismic-sensitive areas, masonry construction has evolved from traditional empirical design through grouted double wythe reinforced construction and finally, to reinforced hollow-unit construction. Panelization is the most recent step in the development process.

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(Continued from page 3)

elements . . . not on how the building would work for the company.

When his client had voiced concern over minor aspects of the job, the architect — knowing the concerns were needless — had dismissed them.

By the time the check arrived, we concluded that my client didn't have a marketing problem at all. He had a communications problem. And his communications problem had resulted in an image problem.

It was a classic case of IMAGE not matching SELF IMAGE.

The story has a happy ending. The architect contacted the client. They met and discussed their differences. The client was very pleased that the architect responded to his concerns so personally. The architect was glad to know the things that really concerned his client. They're looking forward to future work together.

As a management consultant to design firms throughout the country, I've conducted many image surveys. They almost always contain some surprises. And in 99% of the cases, we find a gap between IMAGE and SELF IMAGE. It's not unlike hanging a drape over your full length mirror. Pretty soon, you forget what your full reflection looked like — or it gradually changes. The thicker waist and flatter feet everybody else sees is far removed from the image you hold in your mind.

In business, the gap between image and self-image can be expensive. It can cost you clients

and projects. But bridging it can be as simple as asking your clients what they really think — and paying attention to the answers.

To bridge the gap between image and self-image simply stand in front of the mirror . . . and take a long hard look. Better yet, let your clients hold the mirror.

DeBenedetto Named To Commission

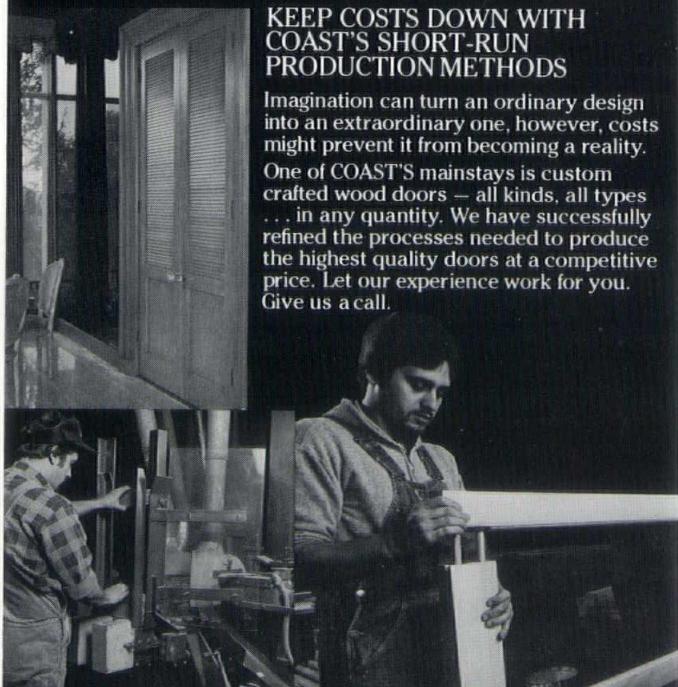
Gov. Vic Atiyeh has appointed A.P. "Benny" DeBenedetto of Portland to the Columbia River Gorge Commission.

The Columbia River Gorge Commission was established in 1953 to preserve and protect the natural, scenic and historic areas of the Columbia River Gorge for public enjoyment and education while allowing compatible economic use.

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Miscellanea

People

Bruce Jack Golden, AIA, Evett J. Ruffcorn, AIA, Patrick C. Tillett, RIBA, MRTPI, and Stanley G. Zintel have been named associates in the Zimmer Gunsul Frasca Partnership, a Portland architectural, planning and interior design firm.

Architects Reed Reinvald of Tacoma have appointed Denice Fischer-Fortier as General Manager. Ms. Fischer-Fortier has a Master of Business Administration and a Bachelor of Urban Planning from the University of Washington.

Malcolm W. Hain has been named a partner in the firm of De Neff, Deeble, Barton Associates, Architects and Planners. He has been associated with the Spokane firm since 1978.

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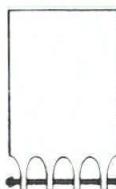
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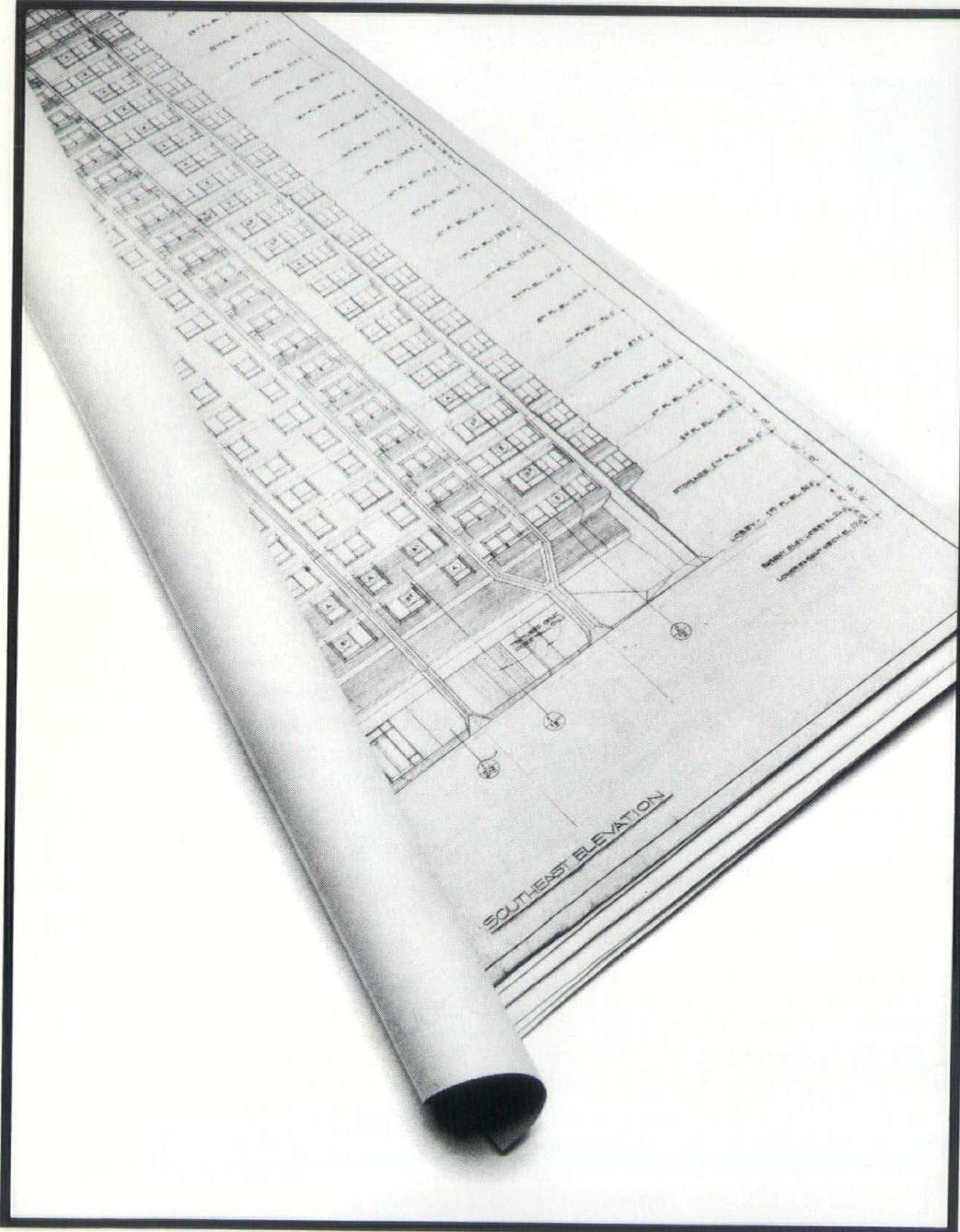


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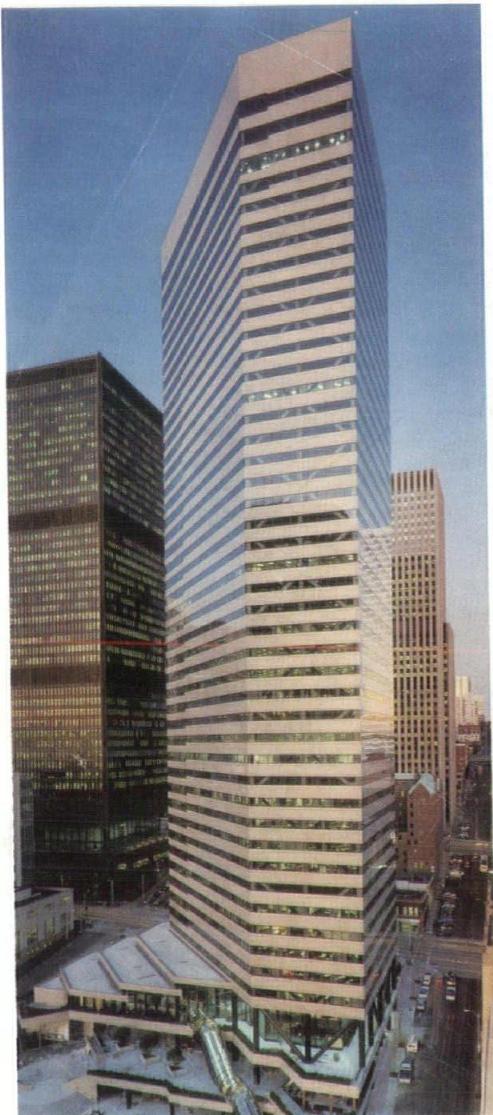
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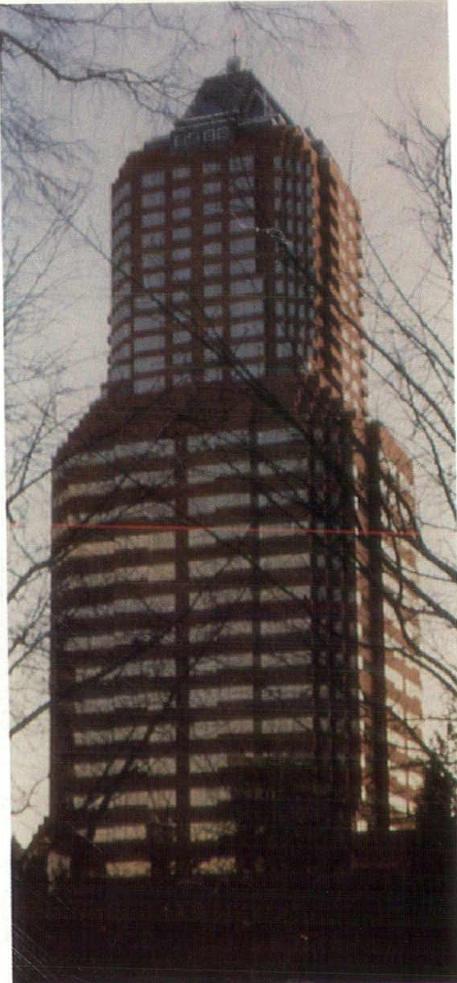
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