

# Terry-Lander Hall Historic Resources Addendum

BOLA Architecture + Planning  
April 4, 2011

## 1. INTRODUCTION

### Background

The University of Washington is planning a project for Terry-Lander Hall, likely to involve substantial demolition of Lander Hall and renovation of Terry Hall. The assembly of two dormitories is located in the western portion of the University's Seattle campus along NE Campus Parkway. The proposed project site is bounded by NE Campus Parkway on the north, Brooklyn Avenue NE on the east, NE 40th Street on the south, and the NE 40th Street off-ramp from the University Bridge on the west.

Consistent with its historic preservation policies as outlined in its "University of Washington Master Plan—Seattle Campus" of January 2003 (2003 Seattle Campus Master Plan), the University of Washington has sought historic and architectural information about Terry-Lander Hall in a Historic Resources Addendum (HRA). This type of document is provided for any project that makes exterior alterations to a building over 50 years old, or is adjacent to a building or a significant campus feature older than 50 years, and for public spaces as identified in Fig. III-2 of the 2003 Seattle Campus Master Plan. The report provides historical and architectural information about the building assembly, which was constructed in two phases—Terry Hall in 1953 and Lander Hall in 1957—making the buildings 54 to 58 years old respectively.

This HRA was developed by Preservation Planner Sonja Sokol Fürész and Principal Susan Boyle, AIA, of BOLA Architecture + Planning. The research was undertaken and an initial report prepared in July 2010–January 2011. It was augmented with additional research on the artwork within the building in March 2011.

### Research Sources

BOLA undertook research to provide historical context and other information about the development of the west campus area and the building history and design. Research sources included drawings, maps, and studies available at the University of Washington Facilities Records. Research also included a review of the digital historic photo collections of the Seattle Municipal Archives, UW Libraries Special Collections, and the Museum of History and Industry. Information about the proposed project comes from the October 2010 Draft Pre-Design Report, and discussion with Troy Stahlecker of the UW Capitol Projects Office. Information about the artwork came from visual inspection and limited information on file at UW Housing and Food Services.

## 2. HISTORIC PRESERVATION FRAMEWORK

### The University Stewardship and Historic Preservation Policies

As noted in the 2003 Seattle Campus Master Plan, the Regents provide stewardship for historic university properties. As part of its development, the University assures that preservation of historic resources is considered through provision of an HRA. According to the Master Plan, the intent of the HRA is to "provide a context to insure that important elements of the campus, its historical character and value,

environmental conditions and landscape context are preserved, enhanced, and valued. [It] further insures that improvements, changes and modifications to the physical environment are analyzed and documented."

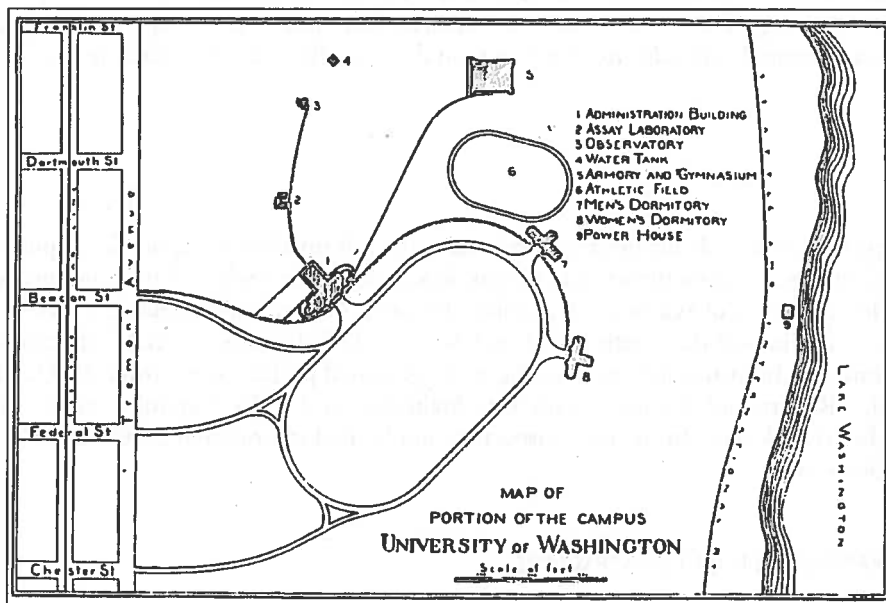
Based on historic campus planning documents, the 2003 Seattle Campus Master Plan identified significant buildings that are associated with the early development of the campus and early campus master plans—the 1898 Oval Plan, the 1909 Alaska Yukon Pacific Exposition Plan, and the 1915 Regents Plan. The Master Plan also identified significant and unique landscapes on the campus. The Terry-Lander Hall property and adjacent spaces are not identified as early campus development or as unique and significant landscapes (Fig. III-5, p. 31).

### 3. HISTORICAL CONTEXT

#### Development of the University of Washington's Campus

The University of Washington was established by the State Legislature in 1861 as the first public university in the state. It was initially sited on a ten-acre parcel of land in what is now downtown Seattle. By the late 1880s, increasing university enrollment and the expanding city made a new campus desirable. In 1891, the University Land and Building Commissioners hired local architect William E. Boone to develop a comprehensive plan for a new campus at its present site, and in 1895 the campus was moved there.

Engineering professor A.H. Fuller developed the Oval Plan in 1898 to guide the location of future buildings. This early campus plan included only the northern portion of the university site.



The Oval Plan, also known as the Fuller Plan, c. 1898. (From Johnston, p. 20.)

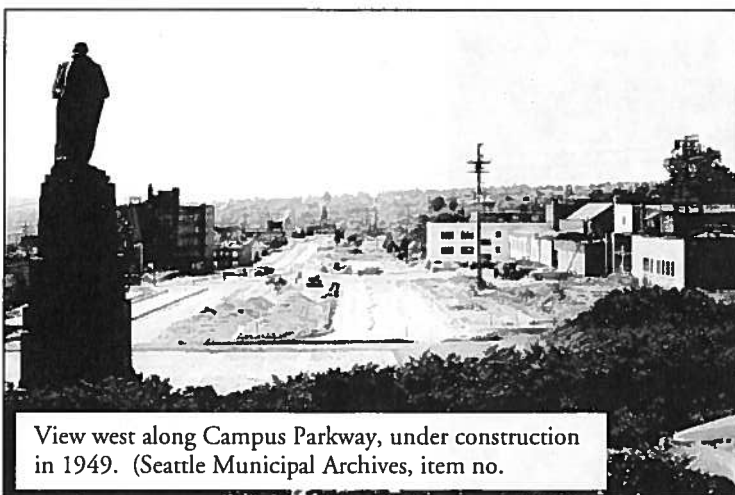
In 1903, the Board of Regents hired the Olmsted Brothers, renowned landscape architects, to prepare a design for a general campus plan. Before the resulting 1904 Olmsted Plan could be realized, the 1909 Alaska-Yukon-Pacific Exposition Plan was developed. The fair was sited on the undeveloped lower

(southern) two-thirds of the campus, with the exposition plan and landscape design provided by the Olmsted Brothers. That portion of the campus' present plan descends from the Olmsteds' Beaux-Arts design for the 1909 fair. The AYP grounds reverted back to the University in 1909, providing the central axis of Rainier Vista and related axes. After the AYP, most of the University's buildings were constructed in the Central and South campus areas.

The Regents Plan of 1915, designed by the unofficial campus architect, Carl F. Gould and the Seattle architecture firm of Bebb and Gould, became the University's guiding planning document for the two subsequent decades. It reaffirmed the Olmsteds' AYP grounds and adapted the symmetry and formality in a design for the upper campus. The plan served as the basis for subsequent construction and set the Collegiate Gothic character for the architectural design of campus buildings. The Regents Plan proposed grouping Liberal Arts programs on the upper campus, administrative and library facilities at its core on the Central Quadrangle, and the Science programs along Rainier Vista and the southern portion of Stevens Way. Major athletic facilities were later to be located along the eastern edge of the campus near Lake Washington.

This plan was consistent with other Beaux-Arts and City Beautiful designs for American civic centers, towns, and campuses during the period between the 1880s and 1930s, such as those for Chicago, St. Louis, Columbia University, and the University of California at Berkeley. Borrowing principles from grand European city and villa plans of the 16th and 17th centuries, Beaux-Arts plans included axial alignments, balance and symmetry, and a hierarchical order reinforced by the use of landscape. Unlike many other campuses, which have compromised their original Beaux-Arts and City Beautiful campus concepts, much of the plan of the University of Washington has remained essentially intact. Principles of the plan have been used in recent master plans, guiding contemporary construction on the campus and extensions to the south and west.

In 1934, the Regents requested a reexamination and update of Bebb and Gould's 1915 plan. The resulting 1935 Plan essentially reaffirmed the earlier one, while recommending some changes, such as the location of a student union building east of the library, the siting of a health sciences complex south of Northeast Pacific Street, and location of student housing along the northeasterly campus ridge.



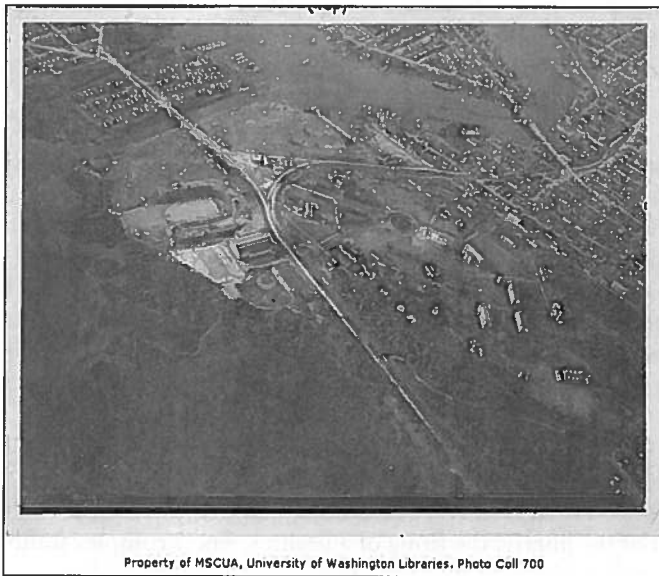
View west along Campus Parkway, under construction in 1949. (Seattle Municipal Archives, item no.

Following World War II, major changes included an influx of students attending on the G.I. Bill and establishment of the medical school in 1946. The basic campus plan was again updated, resulting in the 1948 Plan. The same year, the campus expanded beyond its historical west boundary for the first time, with the development of Campus Parkway (which would be completed in 1953). The southwest portion of campus, where Terry-Lander is located, was largely an urban residential neighborhood.

Post-World War II campus buildings were designed in a variety of Modern styles and emphasized new materials and expressive structures. Outstanding among these is the Faculty Center (1958–1960), on the east side of Stevens Way in central campus. In 1957 a University Architectural Commission was established to guide campus growth and building design, and a University architect was appointed.

Two associated dormitories, also named Terry and Lander, were constructed on another part of campus in 1917. Located along Mountlake Boulevard near the University's stadium, the original Lander Hall was designed by the Bremerton Naval Yard as the US Naval Training Camp's Aviation Dormitory. The original, adjacent Terry Hall was also designed by the Bremerton Naval Yard and served as the Naval Officer's Dormitory. Both buildings became men's dorms in 1919, and both were demolished in 1928.

The present Terry and Lander Halls were designed in the 1953 and 1957, respectively, in the Modernist International style. Two other large-scale, concrete frame buildings, Schmitz and Condon Halls, were constructed in 1970 and 1973 along the north side of Campus Parkway. This area is continuing to grow with the development of new student housing.



Two aerial views indicate the development of the campus and area west of 15th Avenue NE over time.

Left: Aerial view from the northeast, 1927. Note the neighborhood grid to the west of campus, largely composed of single-family residential at this time. (UW Libraries Special Collections, negative no. UW2169.)

Below left: Aerial view from the south, 1961. Terry-Lander is visible near the center of the photo, while the historic campus area is to the right. (UW Libraries Special Collections, negative no. UW19638z.)



### Development of the Post-War University Dormitory

Planning of the university campus in the United States has its origins in European academic models, particularly the English collegiate style. English academic institutions included the provision of student lodging as part of their role, while continental European universities typically did not. Because American schools predominantly followed the English model, they have traditionally sought to encompass the full scope of a student's life—including social, academic, and athletic aspects. The dormitory plays an important role in the development of this complete educational environment.

After the United States was settled, land-grant universities were planned and built during the second half of the 19th century. The expansive amount of land available for development was a major factor in the design of these campuses, with plenty of area to organize buildings and outdoor spaces. Frederick Law Olmsted was involved in the design of many land-grant campuses, and advocated for dormitories built as large-scale domestic houses, rather than "barracks." In contrast to land-grant universities, schools founded in urban centers, where land was scarce, developed without attention to the living needs of students, who were expected to find their own accommodations.

As universities continued to grow and become more specialized, there was a movement in the academic realm to reclaim the intimacy and camaraderie that had once defined the collegiate experience. This led to the development of "monastic quadrangles," often dedicated to a college or field of study, at many universities. The "quads" organized habitation and study around a central open space in plan, replicating the medieval cloister. At the same time fraternities were becoming increasingly popular on many campuses, as organizations that met the social and housing needs of the students.

In the 1920s and 1930s the design of dormitories became a major architectural issue. There was debate through design and discussion about the best way to organize a dormitory. The typical "American" method consisted of many rooms off of a long double-loaded corridor, while the "English" type was organized with many private stairwells serving a smaller number of units. Although the less desirable American "barracks" style dormitories were predominant, the structures were often designed in a Collegiate Beaux Arts style that was cohesive with the overall style of their respective campus.

After World War II enrollments at universities greatly increased, and patterns in the educational system changed. Enrollments initially spiked as a result of the 1944 G. I. Bill, and continued to rise due to the baby boom. In general, after 1950 many more Americans were going to college. Meeting the demands of large student bodies became the driving force behind campus development at this time, and campus planning evolved to become its own profession.

The acceptance of Modern architecture on the university campus in the 1950s coincided with the large increase in the student population. As a part of this movement, it was no longer essential for all campus buildings to follow an identifiable, traditional style, and unique post-war structures emerged that emphasized structural systems and material expression. One of the first Modern style structures to be built on an American university campus was a dormitory on the MIT campus, designed by Alvar Aalto in 1949. Architects were encouraged to experiment with design and organization of buildings on the modern campus. Other notable examples from this period are the Harvard Graduate Center by Walter Gropius and The Architect's Collaborative (1949) and the raised dormitory structures at Tougaloo College, Mississippi (1965), designed by Gunnar Birkerts & Associates. An outstanding regional example of a Modern style dormitory is one designed by Henry Klein Partnership, of Mt. Vernon, the Mathes and Nash Halls (1966-67) at Western Washington University in Bellingham.

The specific challenges of dormitory design in the post-war period included providing both individual and consolidated spaces for a large number of students without a resulting design that was cellular and

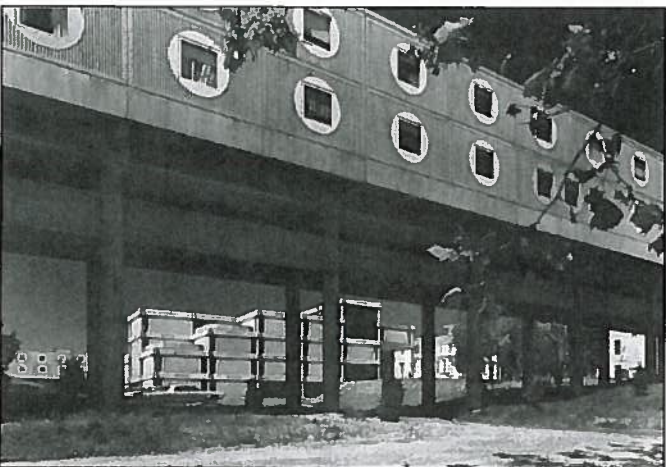
impersonal. Dormitories also had to address intense circulation and transportation demands on complex campuses, and common social spaces were in much higher demand. Historically, dormitory designs have always been methodical and practical in plan and organization, but as the historical collegiate style was no longer required, Modernism led to a clear expression of this building type.



Top left: Baker House at MIT, designed by Alvar Aalto in 1949. (Wikipedia.)

Middle: The Harvard Graduate Center, designed in 1949 by Walter Gropius and The Architect's Collaborative. Similar to the Aalto building, its mass takes a subtle curve. (Photo from Turner.)

Below Left: Raised dormitories designed in 1965 at Tougaloo College, Mississippi, designed by Gunnar Birkerts & Associates. (Photo from Turner.)



### Original Architects—Young, Richardson, Carleton & Detlie

Original drawings for Terry Hall are dated October 29, 1951 and titled "Men's Residence Hall for the University of Washington." The building designer was Young & Richardson, Carleton & Detlie, with John Paul Jones as supervising architect. Drawings by Young, Richardson, Carleton & Detlie for Lander Hall are dated May 15, 1956 and titled "Men's Residence Hall 2nd Unit for the University of Washington." The firm's partners were Arrigo Young (1888–1954), Steven Richardson (1910–1984), William H. Carleton (1909–1984), and John Stewart Detlie (1908–2005). The following brief biographies are compiled with information primarily from Ochsner and DocomomoWeWa website, Architect & Designer Biographies (for William H. Carleton and John Stewart Detlie).

Arrigo M. Young was born in London in 1884 and came to the United States the following year. His family settled in Chicago and later he received a BS in engineering from the University of Michigan. Young subsequently worked for construction firms in Chicago and St. Louis, before arriving in Seattle in 1910 as the head of the structural department of the Moran Company. Within several years he opened his own office as a structural engineer and primarily worked on industrial buildings. In 1920, Young joined together with architects James H. Schack and David J. Myers to form the partnership of Schack, Young & Myers, "one of the most successful design firms in Seattle during the 1920s" (Ochsner, p. 156). Work by Schack, Young & Myers included planning and building design for Longview, Washington and Seattle's Civic Auditorium Complex (1925-28), now at Seattle Center. Myers left the firm for private practice in 1929, and Schack & Young practiced as a partnership from 1929 until Schack's death in 1933. Work by Schack & Young included the Baroness Apartment Hotel (1930-31) on First Hill in Seattle.

From 1933 to 1941 Young worked as a sole practitioner; by this time he had an architectural license. In 1941 he partnered with Stephen Richardson to form Young & Richardson. Born in Ogden, Utah in 1910, Richardson came to Seattle in 1928 and later received a Masters in Architecture from MIT in 1935. After returning to Seattle, he worked as a draftsman in Floyd Naramore's office and then as a designer for Naramore & Brady. Richardson then worked for Young, becoming a partner in 1941. Young & Richardson practiced as a partnership until 1950, completing projects such as the Seattle Parks and Recreation Department Administration Building (1948-49) in Denny Park, private residences, the University of Washington Fisheries Center, and Gaffney's Lake Wilderness Lodge (1949-50) near Renton.

William H. Carleton joined Young & Richardson in 1946 and became a partner in 1950. Carleton was born in 1909 in South Prairie, Washington and grew up in Nome, Alaska before coming to Seattle in 1919. He attended Stanford University and later received a Masters in Architecture from the University of Washington. Carleton worked as a draftsman for George W. Stoddard before joining Young & Richardson.

John Stewart Detlie also joined Young & Richardson in 1946, becoming a partner in 1952. Detlie was born in Sioux Falls, South Dakota in 1908 and grew up in the south. He graduated from the University of Alabama with a degree in engineering and went on to receive a Masters in Architecture from the University of Pennsylvania in 1933. After brief employment in the office of architect Albert Kahn, Detlie worked in an architectural firm in Philadelphia and then moved to Hollywood. He spent seven years in the movie industry and was nominated for an Oscar as production designer on the 1940 film "Bitter Sweet." While serving in the Army during WWII, Detlie came to Seattle in 1942 to oversee a camouflage project for Boeing. After the war, he joined Young & Richardson.

As Young, Richardson, Carleton & Detlie, the firm's designs included Children's Orthopedic Hospital (1953) and Gethsemane Lutheran Church (1954), in addition to the subject buildings. Detlie left the

firm in 1956 to pursue design work in Los Angeles, Baltimore and Honolulu. Although Young had died in 1954, the firm continued as Young, Richardson & Carleton, designing Modernist projects such as the Bloedel Hall addition to St. Mark's Episcopal Cathedral (1958), Group Health Cooperative Hospital (1958-60), Seattle Unity Church of Truth (1960), Issaquah High School (1961), and concourse additions to Seattle-Tacoma International Airport (1963-65). The latter project led to the firm's specialization in airport planning and design in the 1970s into the 1990s.

In 1967 the firm name was changed to The Richardson Associates, known as TRA from the later 1970s until the 1990s. Richardson retired from firm in 1970, followed by Carleton in 1974. After 1977, the firm was known as TRA. Both Richardson and Carleton died in Seattle in 1984. Detlie retired near Palm Springs and died in 2005.

The following list provides a chronological timeline for the design firm initiated by Schack, Young & Myers:

- Schack, Young & Myers (1920s)
- Schack & Young (1929–1933)
- A.M. Young (1933–1941)
- Young & Richardson (1941–1950)
- Young, Richardson, Carleton & Detlie (1950–1956), designers of Terry and Lander Halls
- Young, Richardson & Carleton (1956–1967)
- The Richardson Associates (1967–1977)
- TRA (1977–early 1990s)

### John Paul Jones

John Paul Jones (1892–?) is listed on the 1951 drawings for Terry Hall as supervising architect. He served as a consulting architect for the University of Washington after WWII, and in 1951 he was also working on the design of the Student Union Building (later called the HUB). Jones was born in Maumee, Ohio and attended Dennison University from 1911 to 1913 after working for a Toledo architect. He went on to get a B.Arch. from the University of Pennsylvania in 1916 and came to Seattle ca. 1918 after a year in Detroit. Jones joined Seattle firm Bebb & Gould in 1919, becoming junior partner in 1926. From 1939 to 1947 the partnership was Bebb & Jones, after which Jones partnered with Leonard William Bindon from 1948 to 1956. His date and place of death are unknown.

### **Construction of the Buildings**

Terry Hall, also called Men's Residence Hall Unit 1, was constructed in 1953. Young, Richardson, Carleton & Detlie received the AIA National Merit Award in 1955 for the design of Terry Hall (cited as Men's Residence Hall University of Washington). Unit 2, or Lander Hall, was built four years later in 1957. The construction of Terry Hall coincided with the completion of NE Campus Parkway, a five-block-long boulevard that runs between the University Bridge (on the west) and Roosevelt Avenue NE (on the east). This symbolic westerly approach to campus is a broad boulevard consisting of a landscaped central median between two separate one-way roadbeds for east- and westbound traffic.

### **Architectural Context of Modernism**

Terry and Lander Halls were constructed in 1953 and 1957, during the post-war period of Modern architecture. Other Modern buildings on campus included the UW Health Sciences Building (1950,



NBBJ, McClelland and Jones), Faculty Center (1960, Paul Hayden Kirk and Victor Steinbrueck), Sieg Hall (1960, Harmon, Prey & Dietrich), MacKenzie Hall (1960, Decker, Christensen & Kitchin), Balmer Hall (1962, Decker & Christensen and Paul Hayden Kirk), and an addition to Suzzallo Library (1962, Bindon & Wright). In Seattle, earlier post-war Modern buildings included Swedish Hospital Nurses' Home (1946, NBBJ), Veterans Administration Building (1949, NBBJ), and Children's Orthopedic Hospital (1953, Young, Richardson, Carleton & Derlie).

Modernism as a style gained dominance in the United States through commercial applications, but originated in Europe in the first four decades of the 20th century. There it was less a style than an ideology, as architects and theorists sought a revolutionary break with the past—its sentimentality and nationalism as well as its elitist reverence for historical styles and ornament. Early European Modernists sought to serve society by creating an architecture of light and economy through interdisciplinary efforts of artists, craftsmen, engineers, and architects. In reconciling society's needs with the technical progress of the machine age, Modern architects drew from formal aspects of the avant-garde movements including Cubism in France and Holland, "new Objectivity" and Expressionism in Germany, and Futurism in Italy. Architects such as Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier sought to create beauty from utility and a direct relationship between form and function. Buildings were characterized by free plans, cubic massing, flat roofs, structurally free façades, pilotis, and horizontal windows.

Due to the Depression and World War II, few large Modern buildings were designed or constructed in the western U.S. until the 1950s. Modernism was introduced in Seattle and other West Coast cities primarily through residential projects, including both single-family structures and wartime housing projects such as Yesler Terrace in Seattle (1941-42). The style was visible in infrastructure projects like the Lake Washington Floating Bridge (1940) and small-scale industrial structures such as the UW Kiln Building (1942, Paul Thiry).

A new style gradually emerged in the Northwest, combining Modernist principles—simplification of form and elimination of ornament—with a regional response to the environment, natural light, site, landscape, the nature of indigenous materials, and structural innovation. This style was exemplified in larger buildings by Gaffney's Lake Wilderness Lodge, Seattle Public Schools Administration Building (1946-48, J. Lister Holmes), Catherine Blaine Junior High School (1949-52, J. Lister Holmes), Museum of History and Industry (1948-50, Paul Thiry), and CK Lakeview Boulevard Apartments (1949, Chiarelli & Kirk). All of these were relatively low-scale buildings of two to four stories.

The building type that popularized Modernism in America is the skyscraper, with its clear functional and tectonic expression. In Seattle, the Public Safety Building (1950-53, NBBJ) and more refined examples such as the Washington Building/Puget Sound Plaza (1959, Minoru Yamasaki and NBBJ) and the Norton Building (1956-59, SOM with Bindon & Wright) are examples of International Style buildings. These were followed by expressive Modernist structures at the Century 21 World's Fair in 1962.

The design of Terry and Lander Halls, which dates to the early to mid-1950s, exhibits many of the basic tenets of Modernism—simple forms, cubic massing, horizontal emphasis, and flat roofs—but the overall composition provides a typical rather than notable example of the style. Housing approximately 1,500 students the two dormitories appear mechanistic. In contrast there are recognized, outstanding examples of mid-century Modernism by the same architects, such as Gaffney's Lake Wilderness Lodge in Maple Valley, which received a National AIA award, and the Seattle Parks and Recreation Department Administration Building. Another of the firm's Modern style works was McCarty Hall (1963) in the northeast sector of the University of Washington campus. This building is a far more successful design than Terry or Lander Halls in the way in which it breaks down the scale of its two towers.

### The 20<sup>th</sup> Century Context for Public Art

Early Modern style buildings in the Northwest addressed the Bauhaus ideal of integration by the frequent provision of craft and art elements, such as fountains, decorative metal gates, and wood or metal screens, as well as fine art, and paintings and sculpture, within buildings. Examples of art in public places include pieces within mid-century facilities such as the Seattle Public Library Modern-era downtown library and neighborhood branch libraries of the 1950s to the early 1970s, and the King County Administration Building. Craft work, such as modulated brick masonry bas reliefs, custom furniture and light fixtures, and woven rugs, were incorporated in typical residences of the era, and private corporate collections were placed on public display in skyscrapers such as the Norton Building (1959-1960) and Sea-First Building (1965).

On the University of Washington Seattle campus there were a number of artworks installed on or within buildings. The earliest ornamental pieces reportedly date from the Alaska Yukon Pacific era of 1909. These include sculptures such as the statue of George Washington, currently on the western edge of Red Square. Architectural sculpture also decorated many of the older campus buildings from first half of the twentieth century include works designed by architect Carl Gould (Raitt Hall, 1916), and by artists Alonzo Victor Lewis (Savery and Miller Halls, 1920), Allan Clark (Suzzallo Library, 1926), John Elliott (Gowen Hall, 1932), and Dudley Pratt (gargoyles on Smith Hall, 1939 and cast stone sculptures on the Administration Building, 1949).

Mosaic tile masks by Mark Tobey were installed within the Playhouse Theatre in the 1920s and painted murals by Ambrose Patterson in the Penthouse Theatre in 1949. Also in 1949, artist Ernest R. Norling created a 24' by 15' mural for a second-floor lounge in the HUB. Other integrated pieces from this period include an untitled linoleum mural by Robert B. Inverarity in Bagley Hall (1941), and Pratt and Jean Johanson's carved limestone piece in the Health Science Center (1947).

These early works were all created and installed before the University had established a formal art selection and funding process. Design drawings suggest that the artwork within Terry-Lander was not an original part of the dormitory project. However, there are pieces that appear to date from the 1960s, along with two site specific pieces, which were commissioned by the University in 2004 for the dining area. The University had established an advisory Campus Art Collection Committee in November 1969, under an executive order of the President. This committee was later changed to the University of Washington Public Art Commission. The Director of the Henry Gallery serves as the committee chair, and its other nine members are made up by faculty staff and at least one student, nominated by the Associated Students of the University of Washington. (The University Libraries later established separate policies regarding gifts and donated artwork.)

UWPAC is charged with making recommendations for art work throughout the campus except for the collections of the Henry Gallery, Burke Museum, or UW Medical Center; it also makes recommendations for display of artwork gifts, purchases, loans or acquisitions through the State construction funding.

While there are prominent donated pieces of art on the University's Seattle campus, such as the sculpture by Barnett Newman, "Broken Obelisk" (1973) near the main west entry to Suzzallo Library, much of the art in the past 30 years has been chosen and through the State of Washington's State Art Commission and its Art in Public Places Program (WSAC-AIPP), which calls for ½ of 1% of capital construction budgets to be set aside for artwork. In addition there are other pieces by former and current art students which are displayed within buildings throughout the campus through the School of Art's Art on Loan Program, or on a more informal basis by individuals.



## The Building

The complex today includes Terry Hall, Lander Hall, the central linkage between them, and underground parking. Terry Hall has 307 student rooms, two floors of community and office space, and dining services (1101 Café). Lander Hall consists of 336 student rooms and three floors of community spaces, offices, and meeting rooms.

The structure was built in two phases (1953 and 1957), resulting in an east-west irregular but essentially linear footprint. Designed in the Modern Style, the buildings were characterized by simple rectilinear forms, blocky massing, use of concrete and glass, and clean lines.

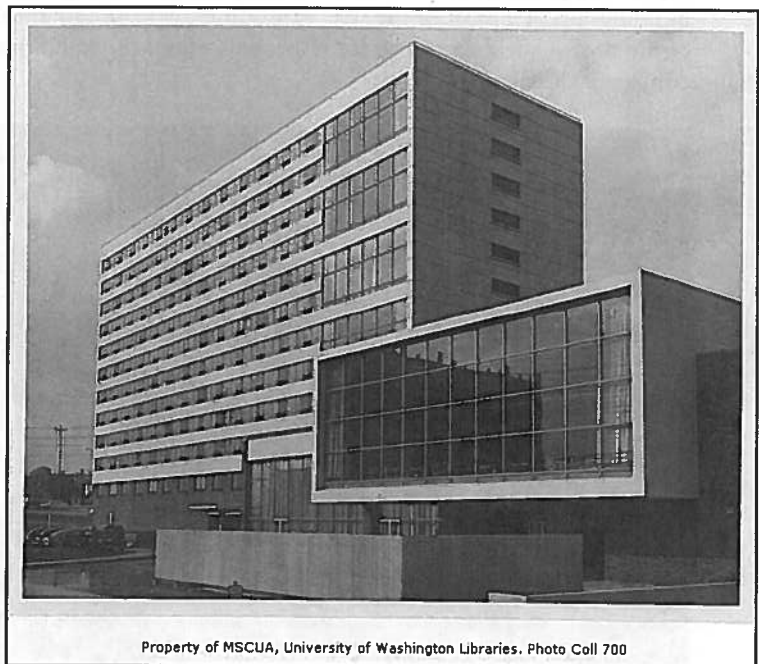
### Terry Hall (1953)

The first of the two dormitories comprised approximately 135,614 gross square feet plus 24,359 gross square feet in an underground garage. It consisted of an 11-story dormitory portion, rectangular in plan, overlapping two shorter rectangular units east of the dormitory space. The shorter, eastern portion contained food service and dining spaces. The primary north façade was set along NE Campus Parkway. Overall dimensions of the building footprint were approximately 364' east-west by 124' north-south, with the dormitory portion approximately 60' north-south.

The building was reinforced concrete frame on a concrete foundation, finished with concrete spandrel panels, brick masonry cladding (particularly at the lower portions of the building and at the stair tower at the center of the west façade), and cast stone coping. The roof was flat with a simple parapet.

Fenestration and glazing consisted of a combination of horizontal strip windows (on the north and south façades of the dormitory portion) and curtainwall areas (at the western end of the north and south façades of the dormitory portion and at the south façade of the shorter food service portion). The main entry was located near the center of the north façade, toward the eastern end of the dormitory portion. Two pairs of glazed aluminum-frame entry doors were sheltered by a simple flat canopy and reached by a set of concrete steps.

On the interior, the building was arranged with public functions in the eastern portion and dormitory rooms in the western portion. A basement parking garage was located under the western portion of the building. The ground floor contained storage, laundry and housekeeping, janitor supply and closet space, music practice rooms, a work room and hobby shop, a telephone room, a recreation room, the main lounge, and four employees' bedrooms. On the first floor were offices and guest rooms in the western



Terry Hall, view looking northwest at south façade and a portion of the east façade, 1953. (UW Libraries Special Collections, UW19948z.)

portion and food service/dining functions in the eastern portion. The dining room was a two-story volume. The second through eleventh floors of the dormitory portion were arranged with student rooms along the north (16 rooms) and south (13 rooms) perimeter of each floor, accessed by a long corridor on either side of the linear core. The typical two-student rooms were approximately 11' -6" wide by 15' -6" in depth. (Lander Hall's rooms were similar, but only 10' -8" wide.) The core contained study rooms, a kitchenette, shower and toilet rooms, a stair, and two elevators. At the southeast corner of each floor was a double-height lounge with a mezzanine, so that each floor had access to a lounge (entering either at the main level or mezzanine level).

Original interior finishes included patterned resilient flooring and carpeting, plaster walls and ceilings, and flush wood doors—some solid core with a glazed panel and others hollow core without glazing.



Property of MSCUA, University of Washington Libraries. Photo Coll 700

Two interior views of public space in Terry Hall, shortly after completion in 1953.

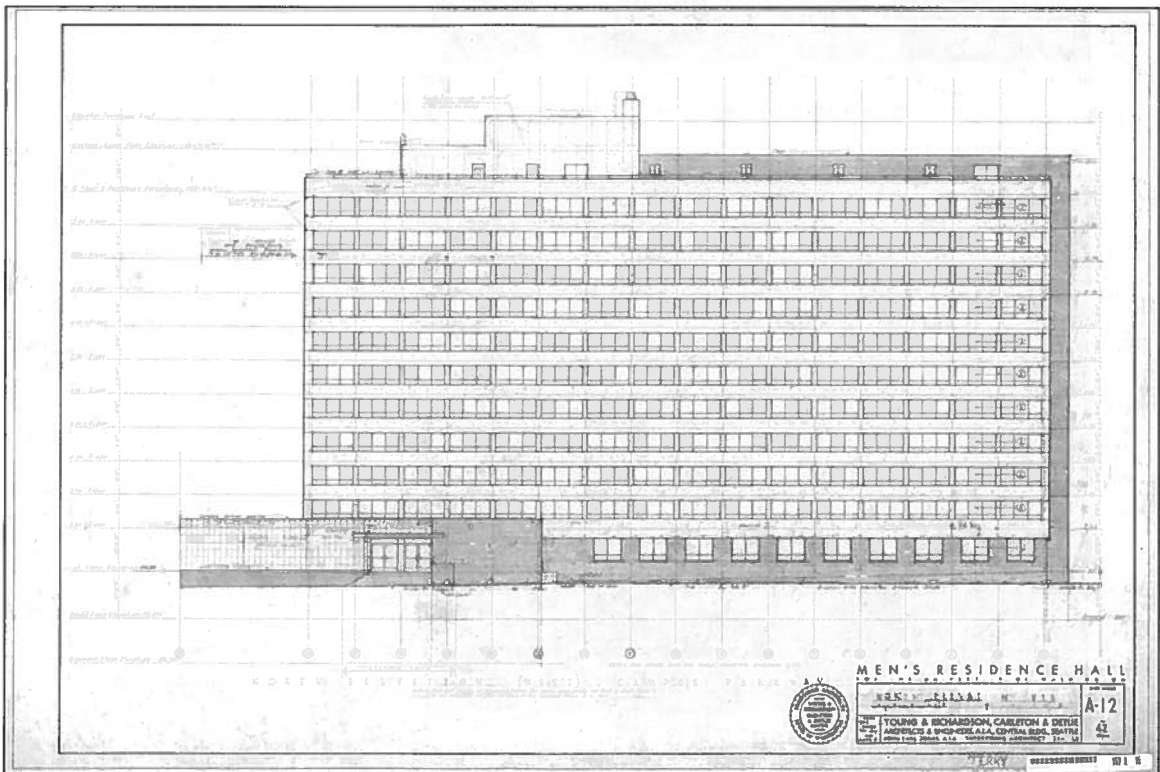
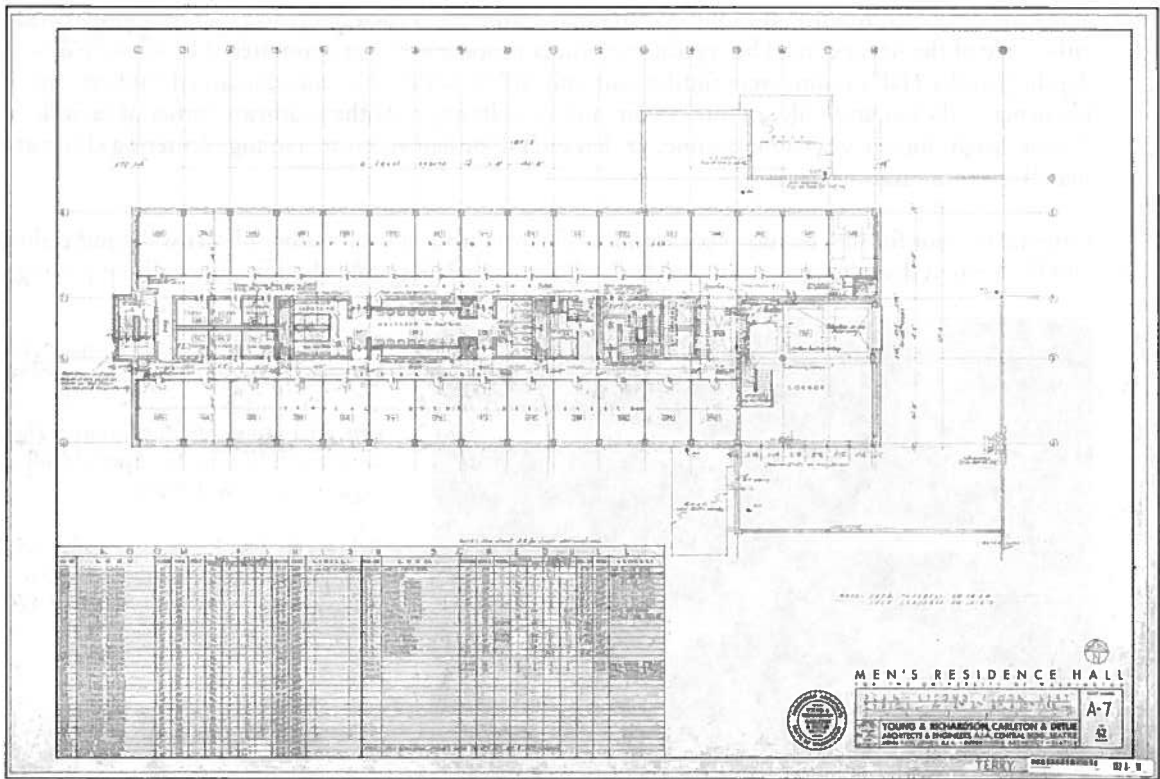
Left: The ground-floor portion of the Main Lounge. (UW Libraries Special Collections, negative no. UW 19947z.)

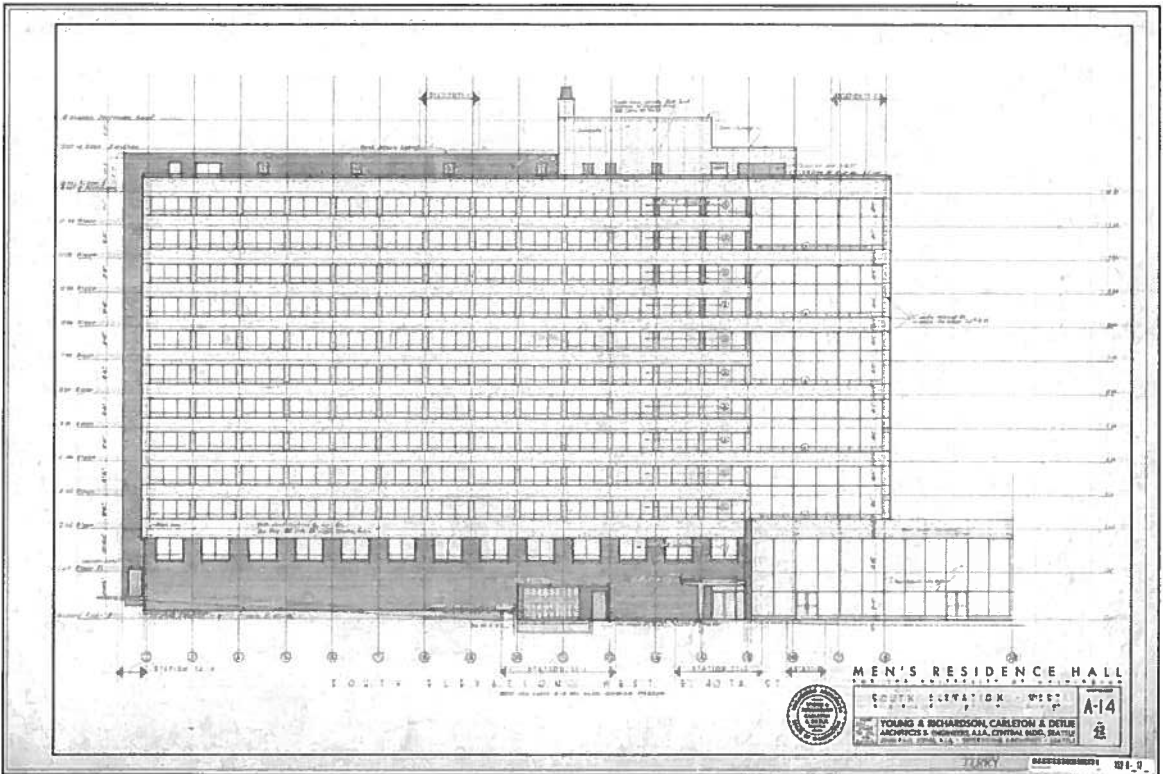
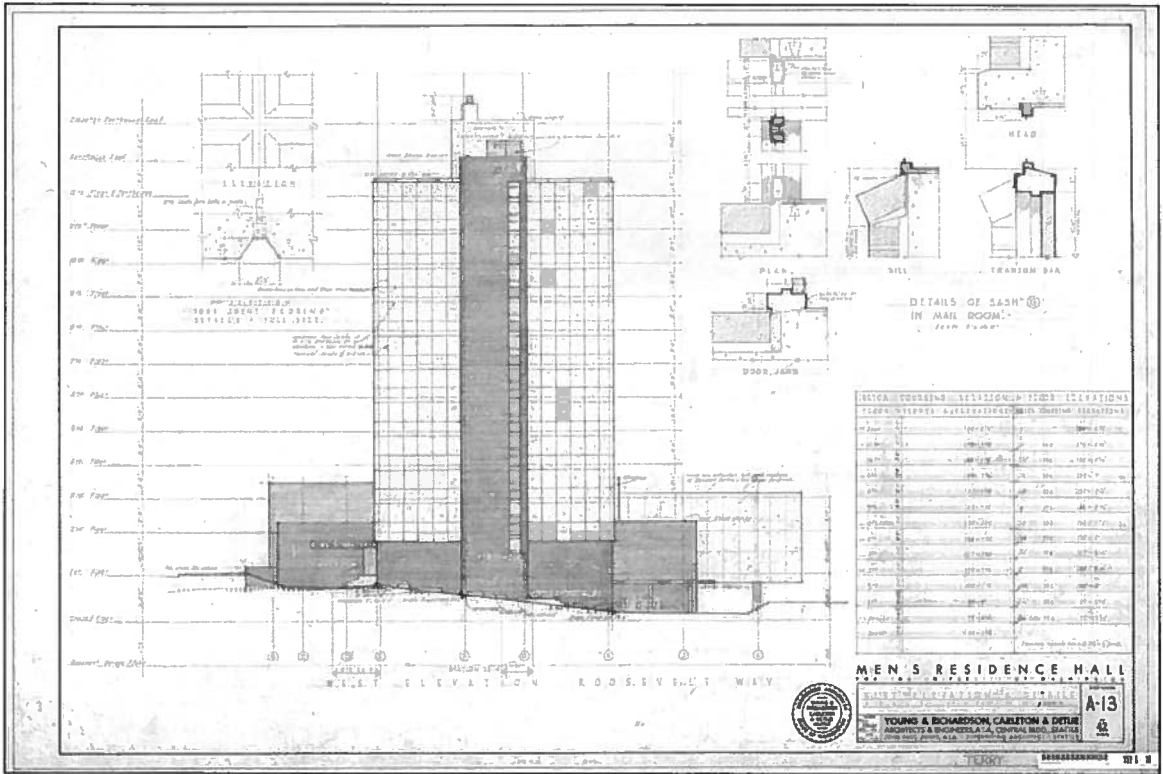
Below left: The Recreation Room on the ground floor. (UW Libraries Special Collections, negative no. UW19946z.)

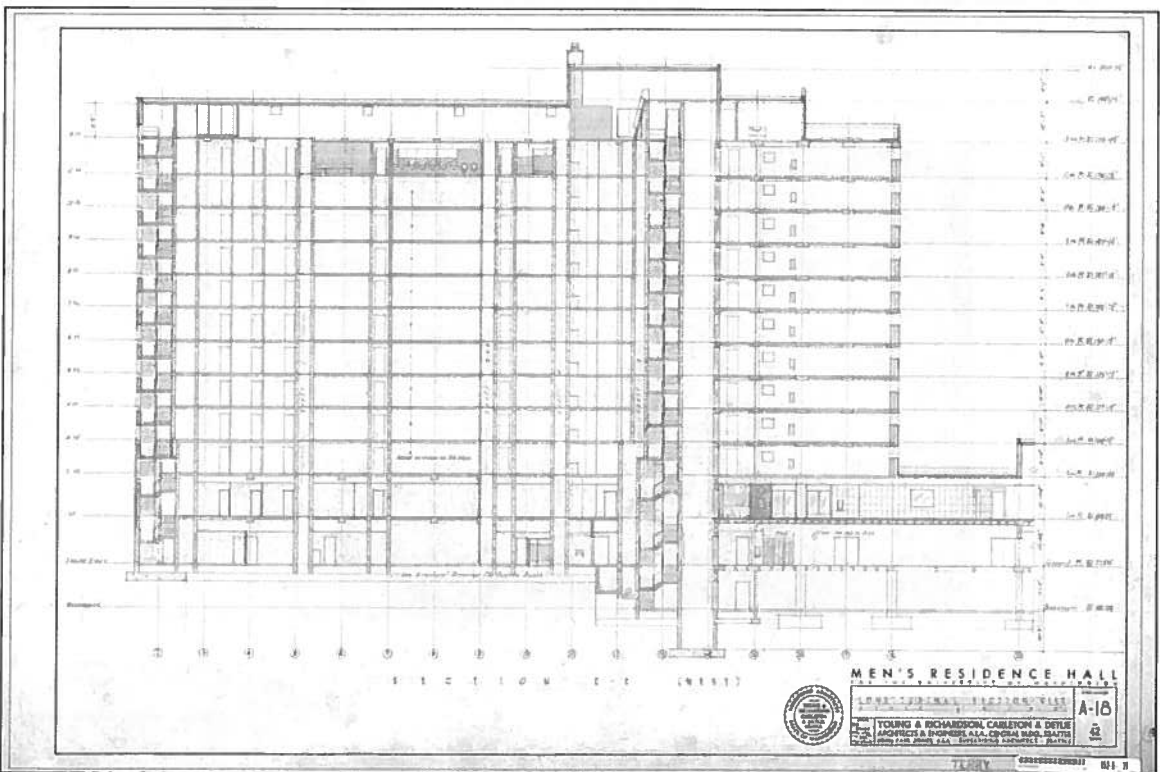
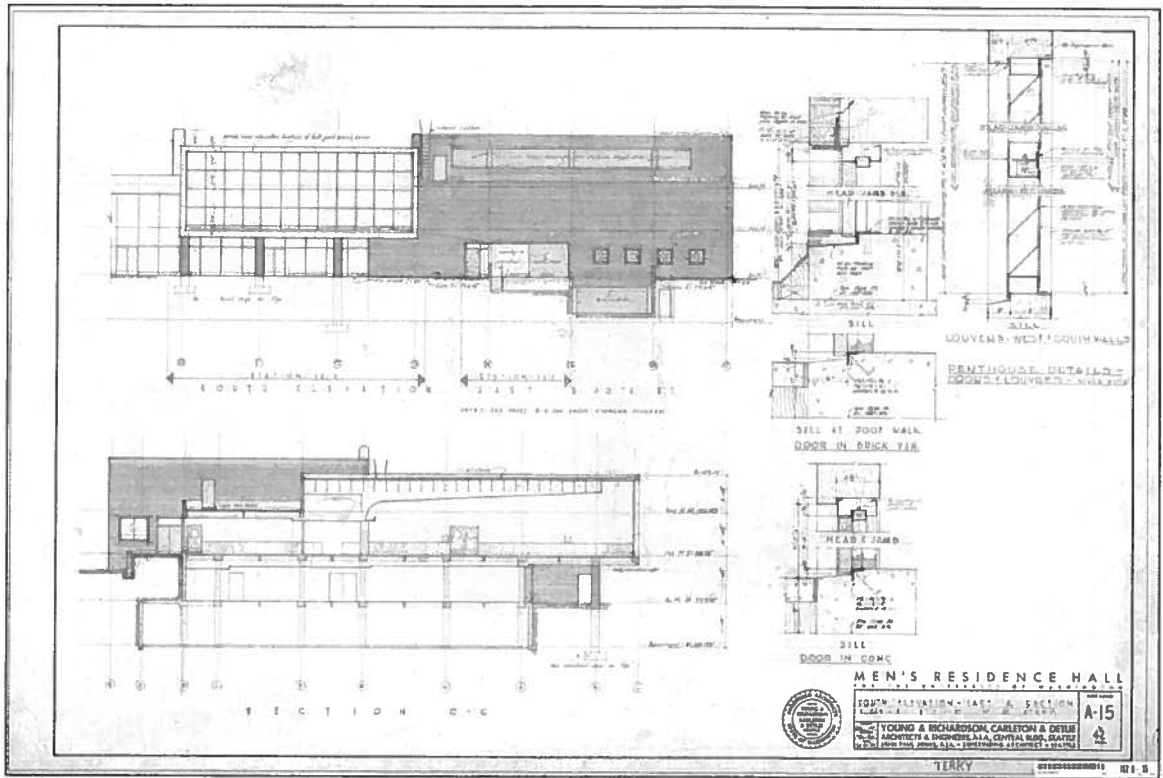


Property of MSCUA, University of Washington Libraries. Photo Coll 700

Terry Hall, Original Architectural Drawings (dated October 29, 1951)









Lander Hall (1957)

Lander Hall, also identified as Men's Residence Hall Unit 2, was completed four years after Terry Hall and placed immediately east of it. The eight-story building contained approximately 146,410 gross square feet plus an additional 19,524 gross square feet in an underground garage. The design was very similar in style, with a narrow seven-story dormitory portion over a broader base. The base, with an irregular rectilinear footprint, had overall dimensions of approximately 194' east-west by approximately 119' north-south.

In plan, two bars formed the dormitory portion above, each approximately 187' east-west by 40' north-south. They overlapped at the center approximately 92', for an overall footprint of approximately 282' east-west by 70' north-south.

The dormitory portion extended farther to the east than the base, supported by piers and creating an open "recreation court" below at the first-story level.

Like the earlier unit Terry Hall, Lander Hall was constructed with a reinforced concrete frame on a concrete foundation. Exterior finishes were consistent also—concrete panels, brick masonry cladding at the base and on a portion of the east façade, and cast stone coping. Lander Hall also had a flat roof with a simple parapet and flat entry canopies.

Horizontal window strips along the north and south façades of the dormitory portion were also similar to the design of Terry Hall, with larger glazed openings at the ground- and first-floor levels. Projecting sunshades, approximately 20' wide, were used over windows at one location on the south façade—at the eastern end of the western dormitory bar.

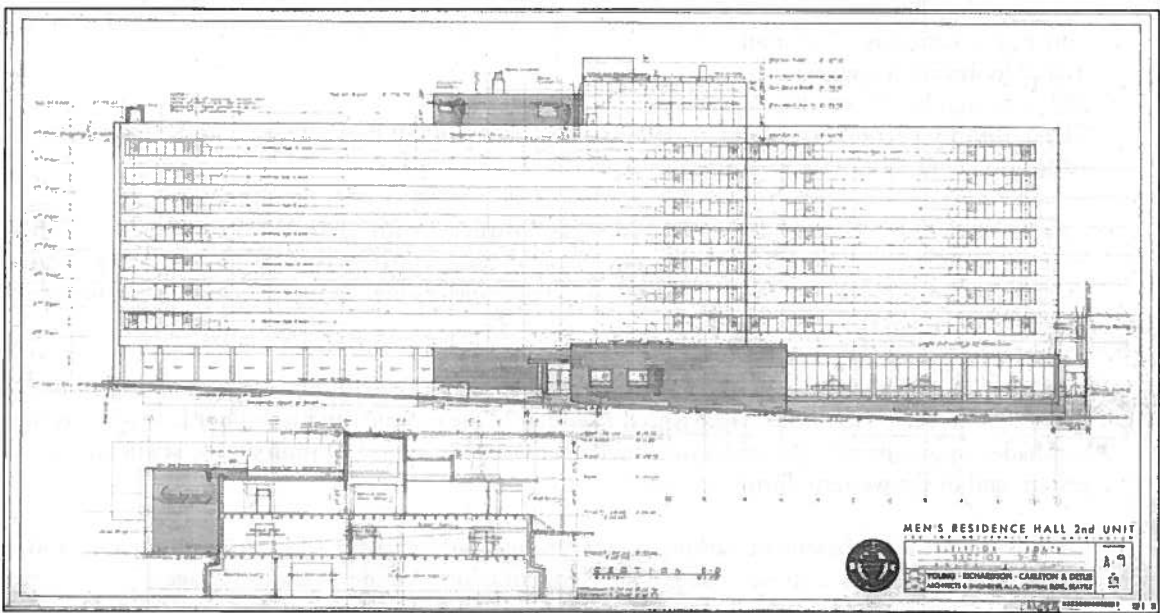
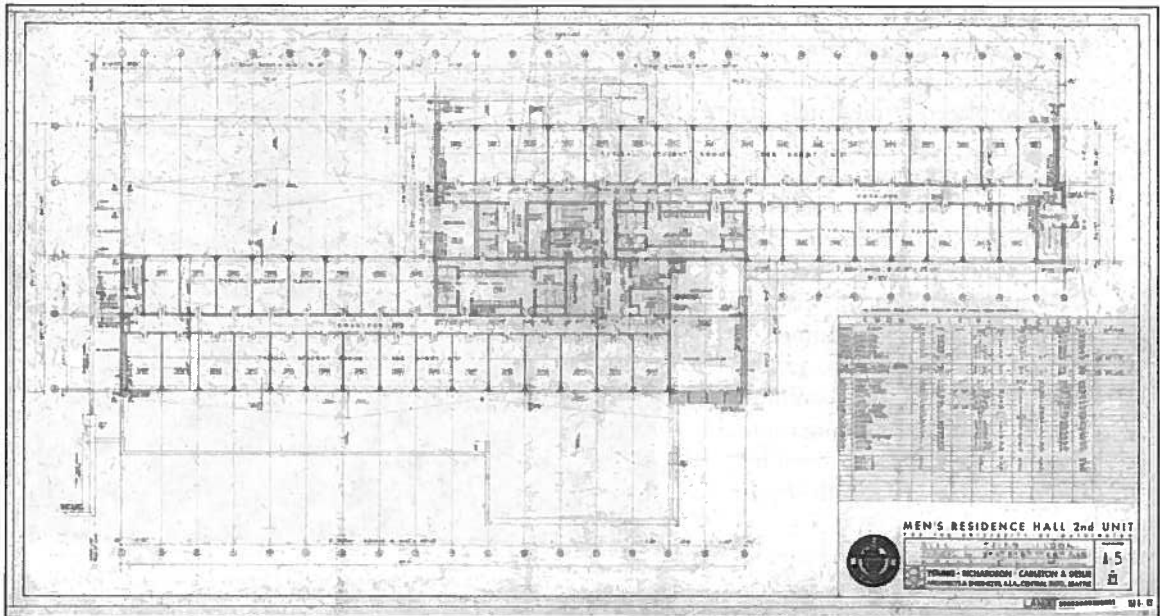
On the interior was a basement parking garage, ground and first floor with various functions, and seven floors of dormitory space above. The ground floor contained laundry, various storage spaces, offices, a large study room, a large music room, and smaller individual music practice rooms. The first floor included a main lounge, mail sorting, several offices, a conference room, telephone room, coat room, and a series of seven smaller dining rooms in the western half of the space. Floors two through eight were arranged with a double-loaded corridor serving each of the two bars, lined with student rooms on the north and south sides and the core clustered with toilets, showers, washrooms, elevators, stairs, and small study rooms. The "house lounge" and seminar room on each floor was located at the eastern end of the south bar, corresponding to the portion with the exterior sunshade. Original interior finishes for Lander Hall were similar to those in Terry Hall.

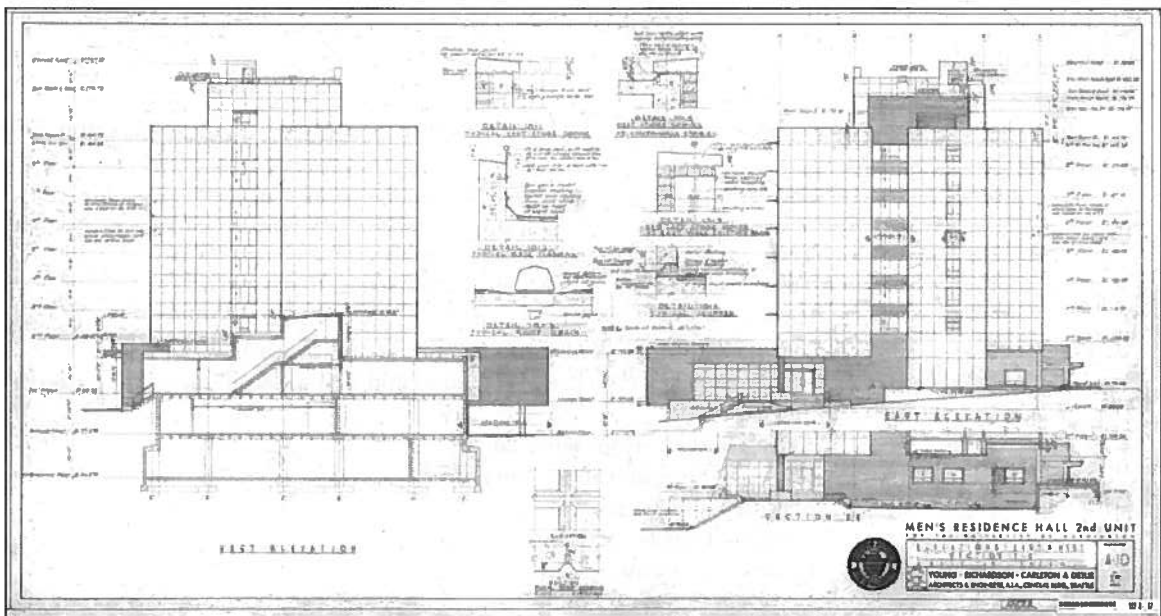
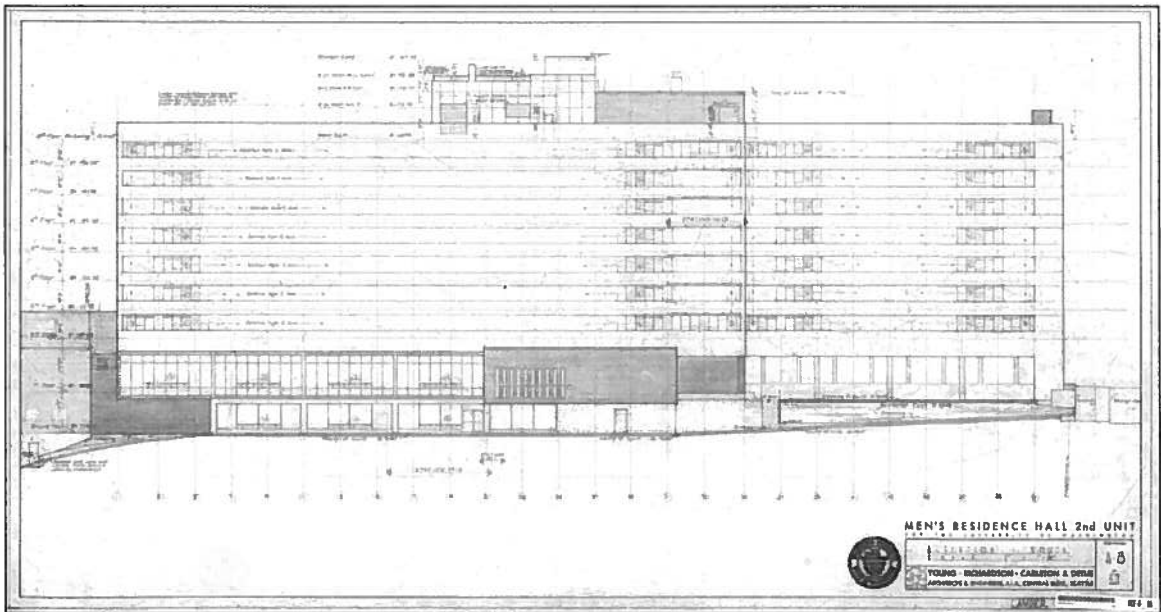


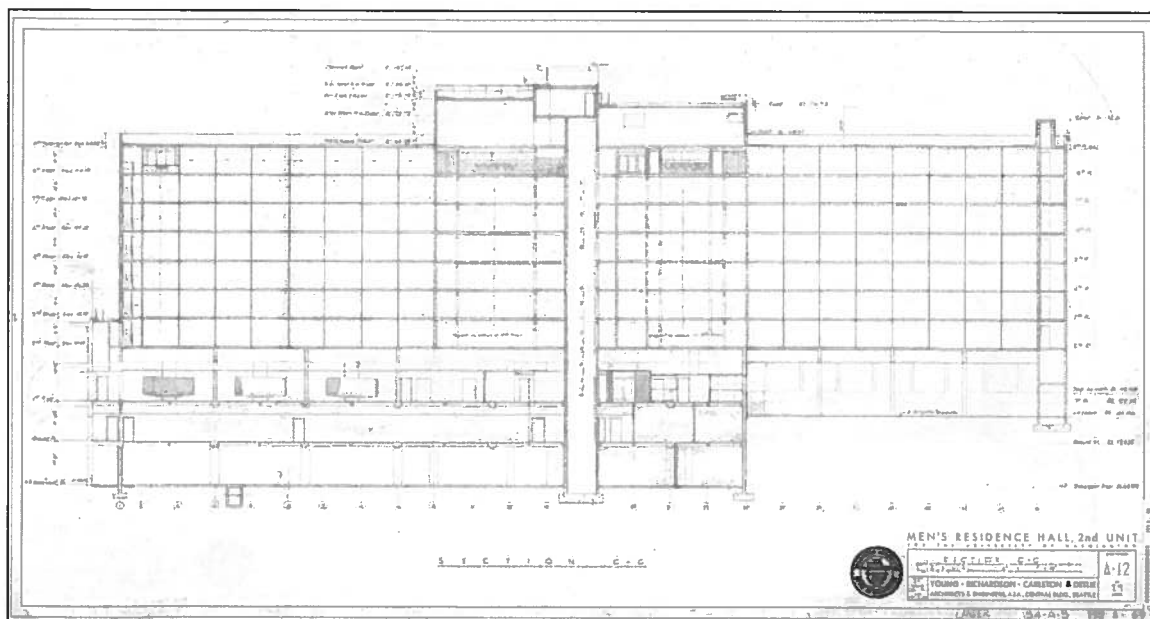
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Lander Hall, view looking northwest at south façade and east façade, ca. 1960. (UW Libraries Special Collections, UW13646.)

Lander Hall, Original Architectural Drawings (dated May 15, 1956)







### Later Changes

The following changes have been made to the buildings according to University of Washington Facilities records:

<u>Date</u>	<u>Description</u>
1965	Terry—Dishwashing area alterations
1966	Terry—Ground fl. Recreation Room alteration & additions
1966	Lander—Ground fl. Recreation Room alteration & additions
1970	Terry—Additions & alterations (ground and first fl.)
1979	Renovation to Terry/Lander (ground and first fl., entire building sprinklered)
1988	Fire Safety
1994	Terry/Lander—Roof replacement
1998	Terry—Communications upgrade
1999	Elevator modernization
1999	Lander—Office expansion
2000	Lander—Communications upgrade
2004	Terry-Lander Hall Dining Remodel (included replacement of some single-glazed windows with double-glazed)

Interior finishes presently consist largely of resilient flooring, broadloom carpeting, and acoustical ceiling tile. Wood paneling is used in some Terry Hall lounges and ground floor spaces. Bathrooms and shower rooms have ceramic tile.

### Evaluation

The 1953 and 1957 designs of Terry and Lander Halls exhibit some basic elements of the Modern style in the buildings' cubic forms, horizontal emphasis, and flat roofs. However, the result appears to be typical

rather than innovative. The heavy, blocky massing and repetitive composition of the buildings emphasizes their size and scale, as well as their occupancy of nearly three city blocks.



Unité d'Habitation. ([www.essential-architecture.com](http://www.essential-architecture.com))

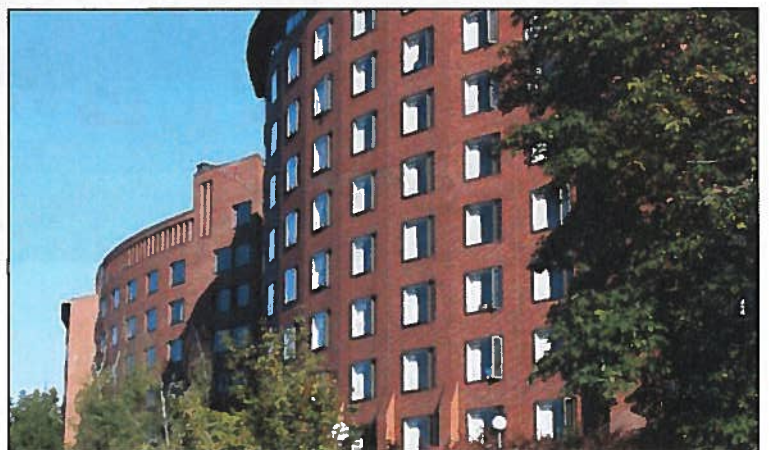
The original design owes much to Le Corbusier, whose Unité d'Habitation in Marseille (1947-53) created a new architectural vocabulary for multi-family housing. The pilotis at the eastern portion of Lander Hall and the cantilevered concrete entry on north side of Terry Hall, for example, are similar to elements created in early Modern style, multi-family projects. While these elements may have been an attempt to alleviate the visual weight of the dormitory buildings, as well as provide pedestrian pathways, the result is quite different. In the Northwest climate, the resulting spaces are dark and seemingly oppressive. The slabs of dormitory rooms appear unrelenting in their expression of structure, suggesting that the dwelling spaces are cellular, depersonalized, and

mechanistic. Modulation of the expansive north and south façades is provided only by horizontal strip windows, and the brick-clad portions at the core of Lander Hall and the west end of Terry Hall, which give some visual and material contrast to the primary concrete panels.

In clear contrast to Terry-Lander Hall, there are many more successful large-scale Modern dormitories on Northwest campuses. Two examples include the Henry Klein designed, brick masonry clad, curvilinear Mathes Hall at Western Washington University, Bellingham (1966-1967), and the Kirk, Wallace, McKinley & Associates' McMahan Hall (1965), a successful board-formed concrete Brutalist style design for the University of Washington. In both of these cases, the massing is highly responsive to its site, and the modulated forms provide ample access to views and light, seeming to connect dorm residents to their environment and the specific opportunities of the sites.



Left, the University of Washington's McMahan Hall. (Washington State Firm Locations). Below Mathes Hall at Western Washington University (WWU Housing Services).



Contemporary photos of the subject dormitory buildings below and on the following pages are by BOLA Architecture + Planning, unless noted otherwise, and date from June to October 2010. Photos of artwork within the building date from March 2011.



Two context views show Terry-Lander in relation to the surrounding area.

Left: Looking southwest from the intersection of University Way NE and NE Campus Parkway, a portion of the north façade of Lander Hall is visible.

Below: Looking northwest along NE 40th Street, with the eastern portion of Lander Hall visible.





Top: Looking northeast at Terry Hall in the foreground, with Lander in the background.

Middle: Looking southwest from NE Campus Parkway, toward the central portion of the north façade of the complex.

Below: Looking southeast along NE Campus Parkway, with the central portion of the complex and Lander Hall visible.





Above: Two views along the south side of Lander Hall.

Left: Looking northwest at a portion of the south façade of Terry Hall.





Looking east along the central north façade of the complex (top), and a view of the main entry to Terry Hall (below).



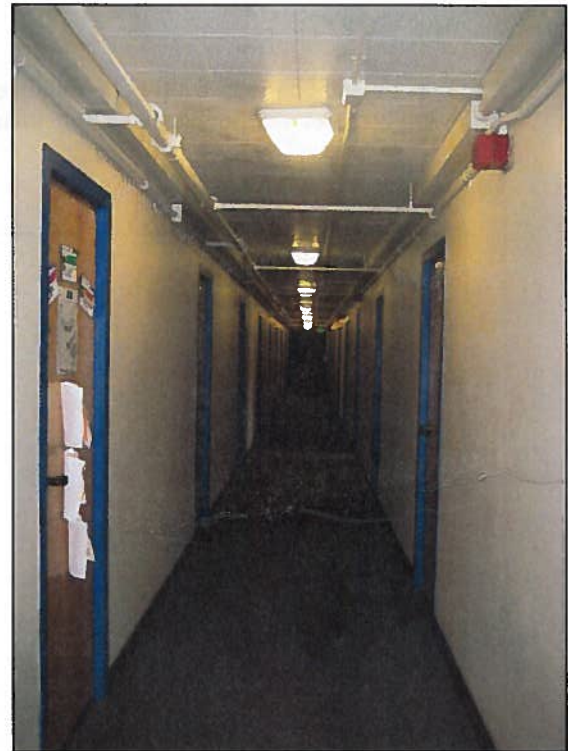
View along the north façade of Terry Hall (top), and detail view of the eastern end of the south façade (bottom).



View of the first-floor main entry lobby (top) and the ground floor of the main lounge (below).



Two views in a typical Terry Hall lounge. Each lounge serves two floors.



Typical corridors in Terry (left) and Lander (right).



A typical student room and washroom in Terry Hall.

## 5. ARTWORK

A tour of the public spaces within the buildings was conducted in early March 2011 to identify any artwork. Six pieces of art or elements were identified and are described below.

### Husky with UW Motto



**Location:** Main Lounge, Ground Floor—east wall, fireplace hood

**Artist:** This work is part of the original architectural design of the building by Young, Richardson, Carleton & Detlie

**Date:** 1953

**Description:** A copper relief depicting the University's mascot (a Husky) and motto (Lux Sit, "let there be light"), with a star above the husky, is placed on the sheet metal fireplace hood. According to original architectural drawings, the piece has metal lath reinforcement and plaster fill in the back and is bolted to the galvanized iron fireplace hood.

**Comments/Recommendation:** While the dormitory buildings do not appear to have strong architectural or historic significance, this piece is associated with the original design and construction. An original mid-century element of the Terry Hall design, the metal relief could be detached from the fireplace hood and installed in another publically-accessible location within the remodeled dormitory building.

**Portrait of Charles Carroll Terry**

Location: Main Lounge, Ground Floor—near south end of west wall

Artist: unknown (The painting bears a signature at the lower right that is not fully legible, but appears to read: J[...] Walker Wolkos[...])

Date: unknown

Description: This oil painting is framed with a protective sheet of glass. Including the gold-colored decorative carved wood frame, the work measures approximately 32" by 38". The image, a portrait, is rendered in a traditional, but simplified realism.

A small plaque screwed to the lower portion of the frame reads: "Charles Carroll Terry / Sept. 20, 1829 – Feb. 17, 1867 / Landed at Alki Point Nov. 13, 1851 / Co-founder of Seattle / One of three donors of land for original site of University of Washington."



Comments/Recommendation: This painting was likely displayed in its present location due to its depiction of Charles Terry, for whom Terry Hall is named. It is a relatively small work and could easily be removed from the wall and re-hung in the remodeled building (assuming that the building name, Terry Hall, is retained). Little has been discovered about the original artist or the history of this piece. The painting is traditional, and it may have historical significance. It may be appropriate for placement in a public location in one of the dormitory buildings or in the University Library's Special Collections. The painting should be assessed by the Libraries Art Advisory Committee.

### Aguayo Mural Replica



Location: Lander Room 134 (Original location of the mural was in the Terry-Lander dining area, on a wall that was removed ca. 1980.)

Artist: Pam Raymer, replicating a mural by Emilio Aguayo

Date: replica 1980 (original ca. 1972)

Description: The existing work—which is painted on three Masonite panels that make up an overall size of 12' by 6'—is a replica of a mural originally painted by Aguayo on a wall in the Terry-Lander dining area. ("Chicano Mural Lander-Terry Residence Hall" memo, 1980.) The work depicts a number of figures and imagery such as the United Farm Workers' eagle (on the flag), and it includes two Spanish words, *Huelga* ("to strike") and *Aztlán*. The meaning of the *Aztlán* varies: place of egrets or place of whiteness, referring to the mythical ancestral home of native Nahuatl people of Mexico. Associated with the Chicano Movement in the 1960s it has been used as to symbolize the idea of a Hispanic homeland in the southwest US. *Aztlán* was cited in a well-publicized poem read at the 1969 Chicano Youth Liberation Conference in Denver and is cited in contemporary fiction (Thomas Pynchon and others) and songs (Los Lobos, Ozomatli, El Vez). The mural is rendered with simple brushwork, primarily in shades of light brown, black and the dark red of the flag against a tan background. Some of the imagery recalls the mural traditions of Mexico and California.

Comments/Recommendation: As a reproduction, this work does not have the same significance as an original mural by artist Emilio Aguayo. It was created approximately 15 years after the building's construction and is not closely associated with the building's history. Its present (non-original) location, in a meeting room, is not prominent. The piece could easily be removed from the wall and re-hung in the remodeled building or elsewhere if so desired. Aguayo mural in the nearby Ethnic Cultural Center are the subject of a current preservation effort and there are plans to relocate them into the new ECC building, scheduled for construction in 2011-2012.



Chelan Panel



Location: Terry Hall Lounge, Floors 4-5

Artist: unknown (The painting is signed "T. Windsor" in the lower right corner.)

Date: unknown, ca. 1960

Description: This painting on wood depicts a Husky atop a helmet from a suit of armor, a coat of arms, and a banner reading "*Primus Inter Parus*" (first among equals). A larger banner at the top of the work reads "Chelan." This likely indicated the "house" name; in the 1950s and 1960s, each floor of Terry and Lander Halls constituted a "house" and had its own name. The images are rendered in paint colors of cream, light blue, red and grey. The lettering recalls Old English, a font that may have been selected in reference to early English colleges.

Comments/Recommendation: This piece was likely the work of a student artist, but its origin is unknown. It may be associated with the original dormitory residents, and could be retained in a Terry Hall lounge if desired, or relocated to a publically accessible spot in the new building(s).

### Mount Rainier Panels



Location: Terry Hall Lounge, Floors 6-7

Artist: unknown (The painting is signed "Martin" in the lower left corner.)

Date: unknown, ca. 1970

Description: This work is comprised of three painted wood panels with segmented images that depict a landscape of Mt. Rainier and the Cascades, with a lake in the foreground and a galaxy scene at the lower portion of the work. Rendered on a black background it gives an appearance of a painting on velvet, a kitsch style popular in the 1970s.

Comments/Recommendation: This piece was likely the work of a student artist, but its origin is unknown. It may also date from the era when each floor was a "house" (see the prior description for Chelan Panel). The piece does not have a "house name" on it and appears to date from the 1970s, making that association questionable. The work is not significant. It hangs in panels on the wall and could be easily relocated, if so desired.

Café installation, Topographic



Location: Dining area, Eleven-01 Café, First Floor—wrapped around duct

Artist: Leo Saul Berk

Berk is a Seattle artist and holds a 1999 Masters in Fine Arts degree from the University of Washington. His work has been exhibited in Seattle, Los Angeles, and New York, and he has produced a number of large, site-specific public and private commission pieces that are integrated into the building design. He has received a number of local fellowships and grants, and is currently working on a piece, "Subterranean Planetarium," to be located in Sound Transit's light rail station at the UW campus.

Date: 2005

Description: This topography-inspired work appears to be part of a series, “Topographies,” with earlier pieces created in 2001-2003. It wraps the four sides of a covered duct, with each side approximately 9' wide and the overall work measuring 23" in height. A contour machine was used to cut contours into the laminated wood, which was then painted in some areas and lacquered to present a high-gloss surface. Other pieces in the series were made of MDF, a dense, engineered wood fiberboard.

Comments/Recommendation: This piece was commissioned by the University and created as a site-specific installation seven years ago, when the dining area was remodeled. As such, it does not have historical significance. Nonetheless the piece is an important contemporary work, and should be maintained or reinstalled, if moved, on an appropriately shaped wall and public location. Plans to remove or modify the work should involve a review with the University's public art policies and the State's Art in Public Places program requirements.

#### Café installation, Binary Code



Location: Dining area, Eleven-01 Café, First Floor—west wall

Artist: John Rousseau

At the time the work was commissioned, Rousseau was a UW faculty member. He holds a Bachelors in Fine Arts from the University of Michigan and an Masters in Fine Arts from the Cranbrook Academy of Art. The creative director at two design companies, Fitch in 2005-2008 and Hornall Anderson in 2008-2010, he is presently the director of brand strategy at frog design, a San Francisco based, multi-national design company

with eight studios in the US, Europe and Asia founded in 1969.

Date: 2004

Description: The work is a series of four bold graphic representations printed in black and white on vinyl wallpaper. It depicts "1101" (the café name) in binary code. Each panel is 11'-8" wide by 5'-5" tall, together making up over 47 linear feet.

Comments/Recommendation: This piece was commissioned by the University and created as a site-specific installation seven years ago, when the dining area was remodeled. Its subject matter is directly tied to the name of the present café. The work does not have historical significance. Nonetheless the piece is a meaningful contemporary work, and should be maintained or reinstalled, if moved, in an appropriately sized public location. Plans to remove or modify the work should involve a review with the University's public art policies and the State's Art in Public Places program requirements.

## 6. IMPACTS & MITIGATION

### The Proposed Project

The proposed project involves the "substantial demolition of Lander Hall, renovation of Terry Hall, and creation of three distinct parcels with three new buildings and expanded program" (Mithun, Section 1, p. 2). The existing buildings are more than 50 years old and do not meet current building life safety and seismic codes. Substantial rehabilitation would require bringing the existing buildings up to current life-safety codes regarding seismic performance, accessibility, electrical systems, air handling, water, and fire suppression systems.

The October 6, 2010 draft Predesign Study notes that many of the required upgrades "do not add to the quality of student life experience. It is only by replacing Lander Hall and the 1101 Café that significant increases can be made to site density (bed count)...Replacement also supports the goals of the Campus Master Plan and Housing Master Plan by increasing open space, encouraging cross-site pedestrian movement, and giving relief to Campus Parkway" (Mithun, Section 1, p. 5).

### Recommended Mitigation

Terry-Lander Hall is not identified as significant in the 2003 Seattle Campus Master Plan and is not an architecturally significant structure on the Seattle Campus. The alteration or demolition of the complex is not an action that requires mitigation for historic preservation purposes.

Comments on significance and recommendations for individual artwork are cited in this report.

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