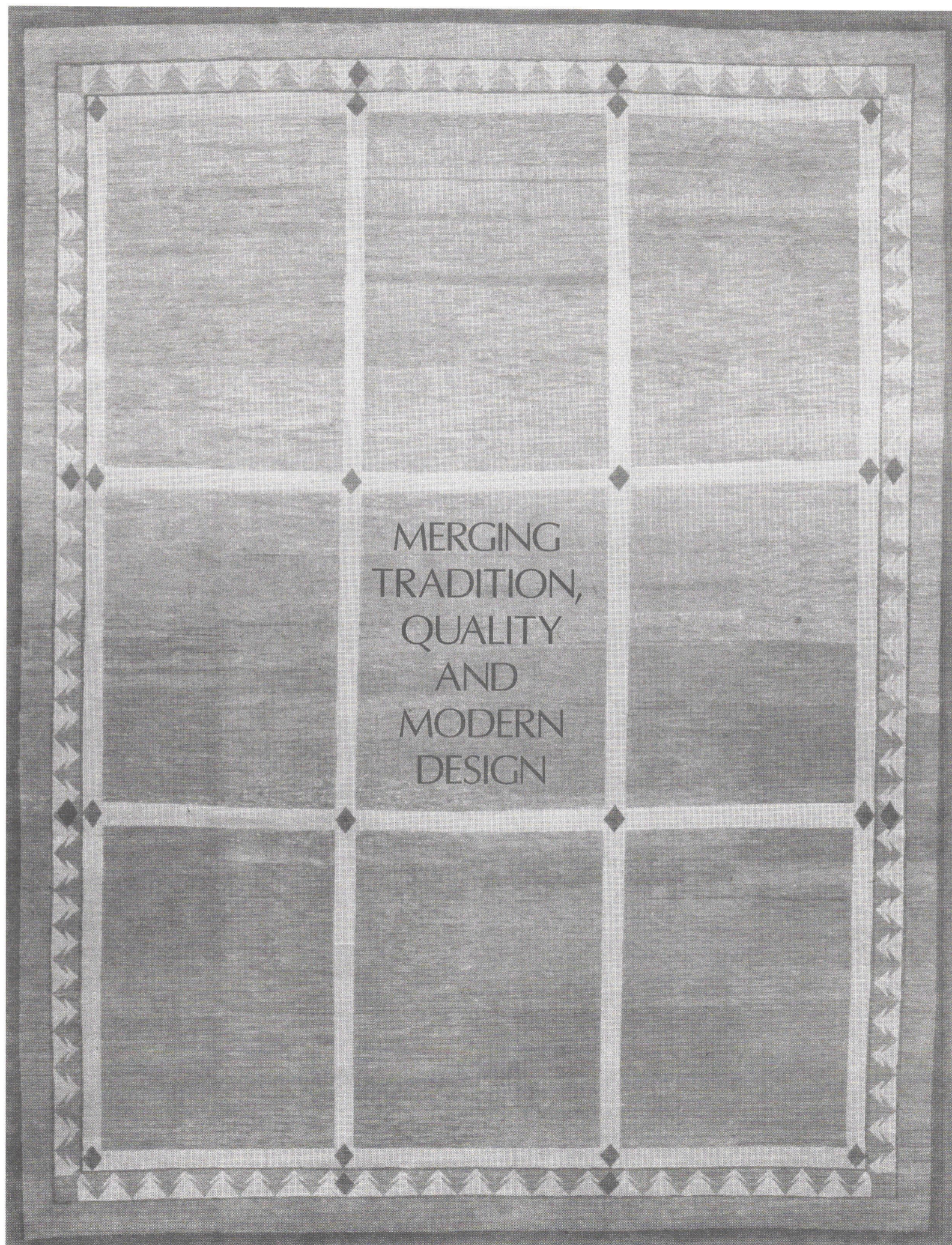


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ARCADE

18.3

A special section of this issue covers industrial design in the Northwest. It serves as a catalogue for an exhibition, *Fast Forward: The Shape of Northwest Design*, that opens at the Tacoma Art Museum on March 25 and runs until June 18. *Fast Forward* is a survey of products made or designed in the region, and it is the first museum exhibition to address this subject from a design point of view. *Fast Forward* is sponsored by The Boeing Company and the Ben B. Cheney Foundation.

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NEXT ISSUE Volume 18. 4: Plan and Section
The last issue of this volume, guest edited by Glenn Weiss, is about architectural thinking. Thoughts will be presented as plans and sections by competition winners and by invited Northwest architects. The issue may spark conversation and be worthy of a long shelf life.

Volume 19 will include issues on Cities and Water, guest edited by Katherine Rinne; Sustainability, featuring Tom and Barbara Johnson; Housing; and "Plain Speaking," guest-edited by Nora Jaso and Madeleine Wilde.

Fast Forward has been a year in the making, and, with this publication, is now ready. Working on it has been a way to meet some of the Northwest's most interesting people, and to show off what they do best. The exhibition is just a taste, really, of the good work out there, but it may move general audiences closer to knowing that "industrial design" is not actually the design of industries.

Because there are not a lot of design exhibitions in the region, the Tacoma Art Museum went out on a limb when they asked me to curate one for them, and they deserve a lot of credit for that. They have been supportive and enthusiastic, especially Barbara Johns, Greg Bell, Rosanna Sharpe, and SueSan Chan. In the course of brainstorming about what the exhibition could or should be, Ms. Johns assembled a devoted, argumentative, inspiring, and very fun group of advisors that I think of as the design squad. They deserve thanks for their time and ideas and willingness to drink Barbara's fine wine in the name of a good cause. Among them was the impassioned Glenn Weiss, who is conceiving ARCADE's four issues this year, and through whom we have this felicitous combination of catalogue and magazine. Thank you, Glenn, for letting mere products have a quarter of your voice. Karrie Jacobs has had her hand in this issue by contributing an inspired essay that, in addition to being wonderful, clarifies one of the most subtle themes of the exhibition. In the publication process, Sigrid Asmus, who provided editorial review for the Museum, had a wise and gentle voice, and the talented Thad Boss at Studio Rayolux lent his graphic skills to this beautiful version of ARCADE. Victoria Reed should be thanked personally by every designer in the Northwest for seeing that ARCADE keeps coming out; she makes it wonderful.

Our cause was broad—too broad to achieve: What is design in the Northwest? We thought of water management in architecture, then we thought of interiors and interfaces, or outdoor gear. But in lieu of achieving everything, we have achieved something: a review of the little subject of industrial design, what it is, and what it looks like locally. If a few more people understand that, the exhibition will be a success. And it will be a success if you go and enjoy it.

Victoria Milne
Guest Editor, and
Guest Curator, Fast Forward: The Shape of Northwest Design

ARCADE is a journal with an independent critical voice providing a forum for discussion within the design community of the Pacific Northwest.

Editorial content is guided by an Editorial Committee, but we welcome submissions. We invite news items, calendar entries of interest to the design community, announcements of competitions, book reviews and new projects.

You may address inquiries to arcadeOO@msn.com, or ARCADE, 2318 Second Avenue, Box 54, Seattle, WA 98121

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artists in the square

Note: The following is a copy of a letter from Billy King, an artist and manager of The Madison Audio Gallery to William Justen, Director of the Sammis Land Company, which is landlord to many artists in the Pioneer Square area.

letter:

Billy King, 619 Western Avenue
December 19, 1999

To: William Justen and Sammis
Land Company
Re: Artist Relocation in
Pioneer Square

or surplus. I also have a third choice to offer; a voter initiative to create a subsidised arts district.

The first option of subsidies is predicated on redistributing public or private monies to the artists/studios/landlords for the purpose of securing artists housing/work space. In the past the intent had been to purchase art or give grants directly to the artist in order to use the money for living costs or materials expenses. One new thought is to use city 1% fund for artist studio subsidies rather than artist subsidies. Or private foundations could raise an endowment to help with "gap" payments for studio rents. Our city tax laws/1% for arts ordinance could be amended to directly benefit building owners who set aside portions of their property for exclusive use by artists.

The second option is the surplussing of available city/county/state properties—schools, tool shops, sub-stations and office buildings owned or leased by government agencies—to NGO's like Artist Trust who then rent the spaces out only to artists meeting a certain criteria or threshold. Possibly an ongoing program.

Both these plans have the potential to be bureaucratic nightmares. The window of opportunity may slip away while various committees and city groups study the problem and solution. That's why I'm proposing the initiative solution. This is predicated on the belief that the citizens of the City of Seattle would vote in favor of creating a specialized and historic "ARTS DISTRICT" much like they did to save the embattled PIKE PLACE MARKET. Using the power of the media and the symbolic value of Pioneer Square a group similar in name and purpose to the "FRIENDS OF THE MARKET" could rally positive public support behind a preservation and funding initiative for the arts in PIONEER SQUARE. Ideally the Pioneer Square ARTS DISTRICT INITIATIVE could become a model for cities and counties around the state and the nation.

No matter how the goal of preserving and upgrading artist housing and workspace is achieved a larger battle

looms. That is the task of keeping said workspace and housing actually in the hands of practicing artists. From NEW YORK to SAN FRANCISCO loopholes have skewered well intentioned zoning laws designed to protect and nurture the studio arts. Indeed loft rentals has been the 3rd largest real estate market in New York City for some time. New zoning laws in San Francisco-Industrial loft housing-has become a developers dream allowing for the construction of new housing on the cheap. But who occupies these 'set-aside' spaces? Not artists! Lawyers, computer nerds, performing artists, well heeled students, doctors all pay top dollar to live the current vogue "life style" of loft living. Artists lose out!

The window of opportunity for this is now; as too soon the media attention spikes with the Kingdome implosion and re-ignites with the opening of the new Seattle Seahawks stadium. There is a two-year window for the Pioneer Square arts to establish themselves into the public consciousness once again. After that its going to be sports, sports, sports for a while! Along with finding funding for a television ad campaign supporting the arts in Pioneer Square I propose an events driven "SUNDAYS IN THE SQUARE" program; a series of public events focusing on Pioneer Square artists and merchants to take place on the Sundays when the Seahawks are playing out of town during the next two years schedules. Let's open up to new ideas to fill those dates. Can we organize a winter BUMBER-SHOOT for Pioneer Square!?

Any realistic person realizes that we are going to lose some of the existing artists and studios as Sammis and Seattle rehabilitate and gentrify. But with true Seattle innovation and citizen participation we can turn this situation into a lasting positive result through the establishment of a "model" arts district; through co-operative public funding and private financing; by establishing program qualifying criteria and building management standards; by placing a high value on the role the studio arts play in maintaining a healthy and vibrant community.

These are some of my thoughts. History has presented us with a place and a challenge. The clock is ticking. This is a historical opportunity that will affect Seattle for generations to come. Let the vision sustain us!

Sincerely,
Billy King

we got together and control as well as The studio arts are the cage; if we lose vitality of the city as know it. That's why that we put a e job ahead. ize that 50% of the ill probably disap- hey are replaced paces, if we can g artists as tenants- se who seek lofts s-then we have ened the art scene ations to come.

i issue. There will of displaced ten- nonstrations. This

is an issue with a human face. Since we all have to live here I implore you to deal with public perceptions as equally important as cost analysis. It does neither you nor Sammis nor the arts any good if everyone comes away bloodied by the process. Rumour control, like our little lunch is a good start. I am glad to hear that there is no plan for a McDonalds at the corners of Jackson and Occidental or King. People need to know that. As well you squelched the rumor that eviction notices are being served at Washington Shoe. The pending opening of the Terry/Denny building is great news. All this and other facts need to be more widely disseminated. I think you and Sammis would be wise to hold several smaller press conferences rather than one big one. Deal with issues before they turn to rumors and take on a life of their own.

Because Sammis is in control of so many buildings the impact of your collective decisions will be felt region wide. Your team will be the leader and what plans you support will be given values added appeal. Right now I see two options being offered to support artist housing; subsidies

ARCAD E

(subscribe)

P-Patches In the Urban Environment

by Joyce Moty

P-Patches, the name for community gardens in Seattle, provide an oasis for the urban dweller. P is for Picardo, the farmer who owned the site of the first P-Patch in the Wedgewood neighborhood. P-Patches often function as outdoor community centers for both gardeners and visitors. Among the 50 P-Patches scattered throughout Seattle; two outstanding examples are Interbay III and Thomas Street.

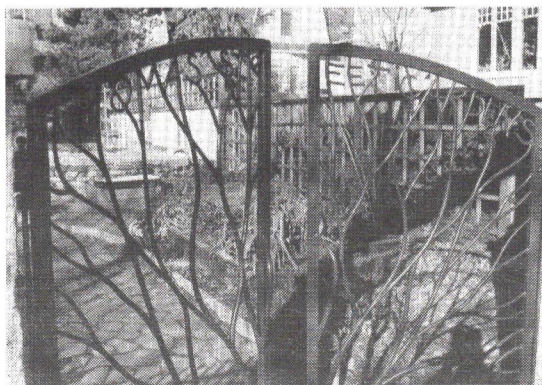
Interbay III is one acre of lush vegetables, fruit and flowers. Located on 15th Avenue West across the street from a Queen Anne hillside of condos and apartment buildings, the garden sits atop a former landfill. Interbay III has initiated a series of events that bring people together.

Every Saturday morning, Ray Schutte and Jon Rowley host Compost Socials. Gardeners and visitors get hands-on lessons in the art of making compost. Jon teaches the class with the flair of a chef putting together a wonderful stew. Participants look at compost critters through a magnifying glass and learn how to fluff the materials into the bins. Many of the bins are named for local chefs (Tom Douglas) and luminaries (City Councilman Richard Conlin) who have turned a compost pile as a Celebrity Composter. After an aerobic workout turning compost, gardeners and guests share a pot of home-made soup made with ingredients from the garden. Last season, they also hosted a golf tournament and a Copper River salmon supper.

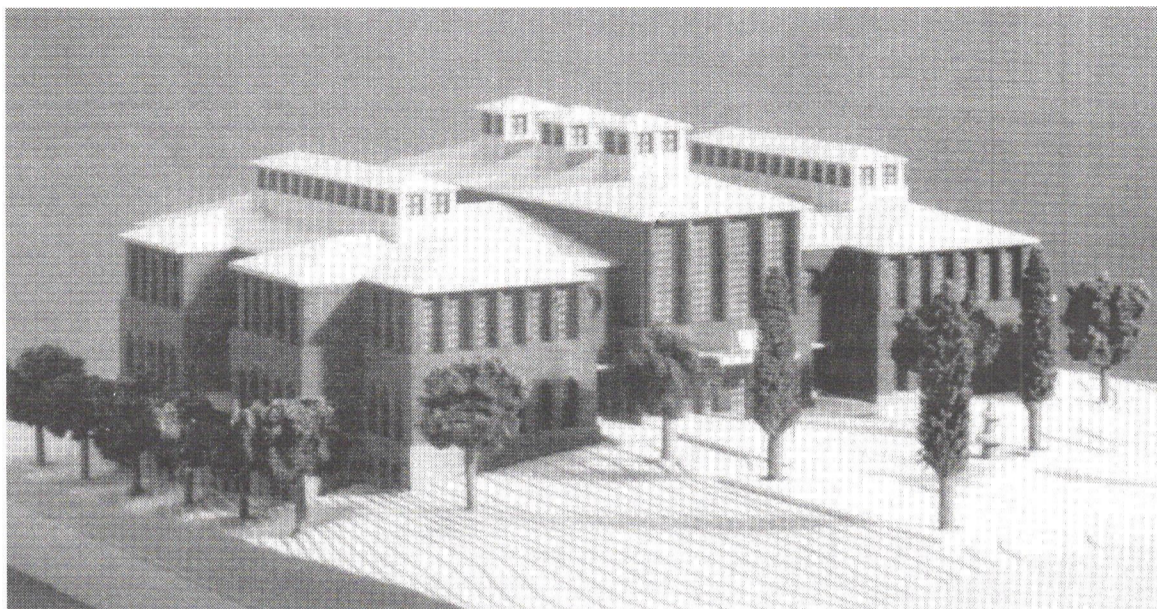
Across town on Capital Hill is the tiny Thomas Street P-Patch at 1010 Thomas. Near the action of Broadway, this garden sits behind an iron fence and a welcoming gate. A post-modern tool shed is tucked into the back corner. A bench invites visitors and gardeners to sit and smell flowers and herbs. It is a quiet place to relax at the end of the day or catch a few rays of sunshine during the growing season. Though it occupies the space of one city lot, Thomas Street looks larger thanks to the landscaping of the neighbors.

The P-Patch Program is a city-run program. Seattle residents can rent garden plots on a yearly basis. In addition to caring for their own plots, gardeners volunteer eight hours to communal activities as well as contributing fresh produce to local food banks. For more information about the P-Patch Program or getting a plot, call 684-0264.

Joyce Moty is a ceramic artist and gardener. She is coordinating construction of Bradner Gardens Park in southeast Seattle.



Thomas Street P-Patch gates / Andrew Phillips



Michael Graves' 43,000 square foot library at St. Martin's College in Lacey, Washington is due to open in late fall 2000. This \$10 million dollar addition to the Benedictine campus, founded in 1895 is designed by Michael Graves in collaboration with SERA architects in Portland and built by Berschauer Phillips Construction of Olympia. Following a Benedictine commitment to hospitality, the school welcomes visitors to the library once it is completed. Take exit 109 off I-5, right onto College Street, left onto 6th Ave, into St. Martins College. If you want a tour, call for arrangements: (360) 438-4350. You can watch the library progress at www.stmartin.edu.

Design Stars

by Ron Van Der Veen

Seattle's current unprecedented economic and cultural boom has put us on the radar screen of some of the world's pre-eminent design Stars. I had the rare opportunity this year to spend time with several of these international personalities vying for commissions in our region, such as the Seattle Public Library, Seattle Aquarium, Civic Center and Washington State University Art Museum. The architects selected and the work begun, I have developed mixed emotions about what contributions these buildings may ultimately make to the urbanity of our city, and how we actually evaluate their success.

Neal Leach, writes in *The Aesthetics of Architecture*, "The intoxication of the aesthetic leads to an aesthetic of intoxication, and a consequent lowering of critical awareness. What results is a culture of mindless consumption, where there is no longer any possibility of meaningful discourse. In such a culture the only effective strategy is one of seduction. Architectural design is reduced to the superficial play of empty, seductive forms, and philosophy is appropriated as an intellectual veneer to justify these forms."

In my conversations with these renowned designers I learned that many traverse the world in small bands competing for the same prestigious commissions. There seems to be a tremendous amount of pressure on each architect to out per-

form the other. Much like a famous rock group known for its wild antics, at each venue these "arch stars" have a reputation and image to uphold which may or may not benefit the respective city. Competence, urbanity and beauty are secondary to iconography and signature. Few of the firms competing for work in Seattle have a significant resume of true urban buildings. By definition, their practices necessitate stand-alone icons to perpetuate their signature.

At the risk of sounding provincial, I have been pondering the design of the new library with growing skepticism. Despite a compelling presentation, Rem Koolhaas did not convince me that his premises were appropriate to the determinants of the site. His design looks seductive, but I question his expressed justification to capture views of the sound, freeway and Mt. Rainier. I worry that the unusual form and associated argument position this building beyond meaningful evaluation. And when this building is living in the city years from now, will its success or failure as a tactile and sensual experience at the street level and skyline be considered when it is given a place in architectural history books?

Ron Van Der Veen, AIA is an architect practicing with Mithun Partners.

CityDesign on the Move

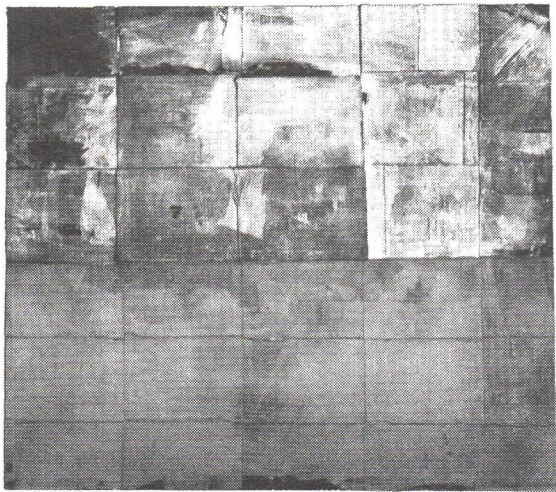
by Victoria Reed

CityDesign is a new entity created by the City of Seattle to act in partnership with the Seattle Design Commission, the Design Review Program and Seattle Light Rail Review Panel and other organizations as a catalyst in the shaping the civic character of Seattle's built and natural environment. April 27-29 CityDesign will host a Center City Urban Design Strategy Forum. The goal is to start with the work of previous planning programs and create a forum directed at implementation. Target areas include Belltown to the Waterfront, Green Streets, and the interstices which connect neighborhoods and projects. For information call (206) 684-0434. Director of CityDesign is John Rahaim—e-mail him at john.rahaim@ci.seattle.wa.us

Found in an old stack of newspapers...

by Peter Miller

"...Frank Lloyd Wright, architect, has withdrawn from a group formed to bid on designing the new Air Force Academy but will still be available if the Air Force wants his help or advice, an attorney said yesterday. Gail Ireland, attorney for Kitty Hawk Associates, said Wright had opposed entering a competition. Ireland said Wright did not wish to associate with a group of architects for the purpose of entering a contest..."



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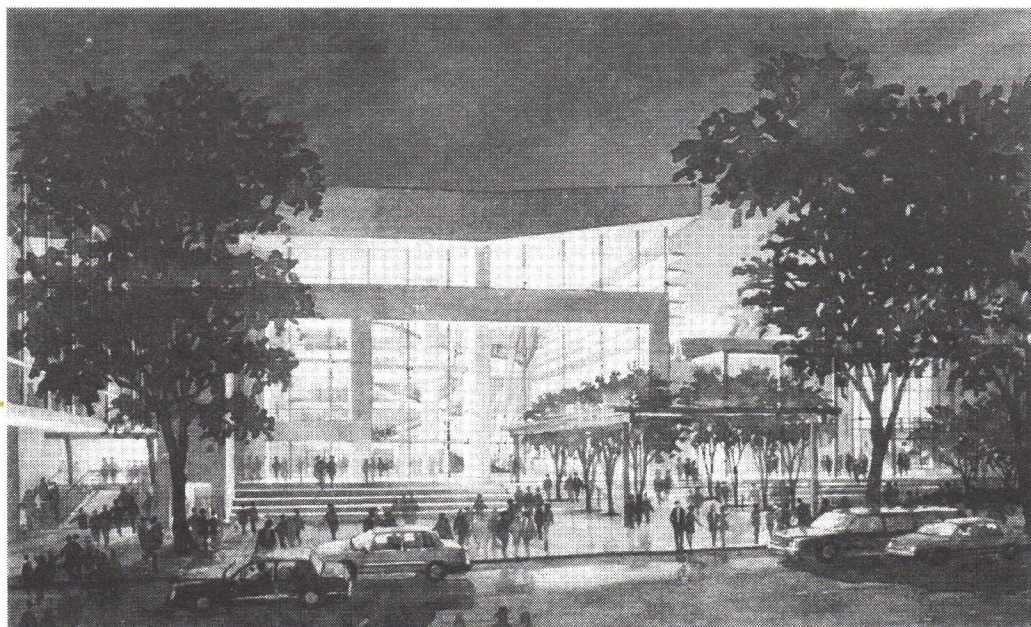
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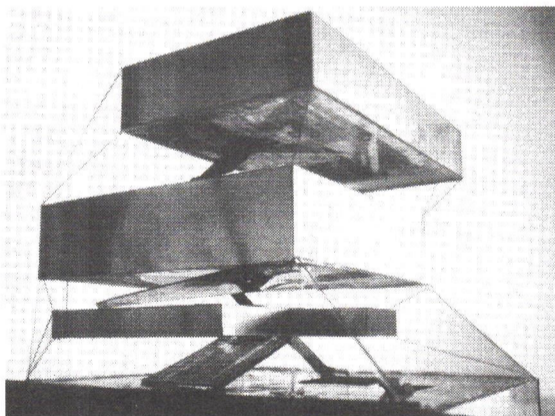
Creating a Salmon Stream in Seattle

by Michael Kern

Imagine you are walking through a park on Seattle's waterfront. The skyline is behind you, urban neighborhoods in front, the Space Needle to the right. Ferries, shipping vessels and pleasure craft traverse Elliott Bay. The Olympic Mountains are in the distance and, meandering alongside as you walk, is a salmon-bearing stream. This is the vision of the Seattle Salmon Stream Project—creating a salmon stream on the working waterfront of urban Seattle, to educate and delight residents and visitors and inspire them to restore endangered wild salmon to the landscape of the Pacific Northwest.

The Seattle Salmon Stream will be an educational park with interpretive exhibits and recommended actions visitors can take on behalf of salmon. A slow-moving, meandering stream of varying widths will be supplied by a freshwater well and a small, on-site hatchery. The streamside path will be gradually ramped down at several points, with glass walls for viewing streambed habitat and the salmon lifecycle. Native vegetation and woody debris will line the stream, along with examples of degraded habitat. The stream will join the bay at a saltwater beach, with a fish ladder designed to appear as a natural river mouth.

The project is being led by Long Live the Kings (LLTK), a non-profit organization with 15 years of experience restoring wild salmon in western Washington. Project partners include a diverse group of public and private organizations. For more information, visit www.longlivetheking.org or contact LLTK Executive Director Barbara Cairns at (206) 382-9555, bcairns@lltk.org.



Civic Process in Seattle

by Victoria Reed

"We form our buildings and then they form us," intoned Winston Churchill. We shall see, as the famous Seattle Process is now manifest in the formation of two civic buildings which by any standards are among the most important symbols of civic identity in any city—the new City Hall and adjacent square and the new downtown Library. Good Clients make Good Buildings. The library and the city have their hands full.

In a design crucible with a flame as hot as Mr. Koolhaas, the library board will need to maintain clear vision to keep present, those qualities we natives recognize and expect to see in our public buildings. A public building is different than a private endeavor like the Experience Music Project. The public has a right to understand its public buildings, as well as have them put the city on the map.

Victoria Reed is Managing Editor of ARCADE magazine.



Thompson and Rose Architects, of Cambridge, Massachusetts, designed the Atlantic Center for the Arts Complex in Florida, where the studios are "linked together by an elevated boardwalk that weaves in and out of the lush tropical landscape."

Equal Partners

by Katherine Alberg Anderson

For all the flair architecture's stars give to the profession's profile, the star system can obscure the fact that the work of designing and building is a deeply collaborative process. "Equal Partners: Men and Women Principals in Contemporary Architectural Practice," an exhibit at the Berkeley Art Museum through March, calls our attention to this collaborative nature by focusing on fifteen firms led by male-female partnerships.

While acknowledging that it has been a struggle for women to gain recognition in the profession, Helen Searing, Professor of Art at Smith College, who originally curated this exhibition for the Smith College Museum of Art, takes a nuanced approach to the question of women in architecture by allowing us to examine the successes of some women in architecture through two projects from each of these male-female partnerships. The firms featured in this show are all American but one: four from California, eight from the East Coast, two from the Midwest, and one from England. Eleven of the fifteen pairs are married. The projects on display range from the institutional to the residential.

I find a number of the questions raised by the exhibition—such as whether architecture produced by a male-female partnership is different from architecture designed by same-sex partners, or whether there is a typical client for these firms—banal, liable to lead to fuzzy generalizations about male versus female architects. That said, some of the projects on display in "Equal Partners" make electric metaphors for collaboration, and in some cases even metaphors for partnerships between men and women in architecture.

Mark Cigolle and Kim Coleman, of Cigolle X Coleman in Santa Monica, live and work in a house they designed. This mingling in the shape of a live-work space, embodies male-female collaboration, with home (woman) and office (man) inextricably entangled, not separate worlds. In the catalogue which accompanies "Equal Partners," Cigolle and Coleman say that they are interested in "the framework of relationships between dwelling and working... a live-work house must have a range of places, of security and risk, of contemplation and interaction." In the volumes that they have shaped in their own and in the other live-work houses, Cigolle and Coleman offer visions of how to bring home and work together, while at

the same time allowing them to be separate, just as a collaboration between individuals requires times of coming together and times of working apart. Because it is a building and because of the spheres it pulls together, the live-work house operates as a wonderfully gendered, architectural symbol of such collaboration.

Likewise, the art centers on display in "Equal Partners" speak of creative interaction. Long & Kentish, of London and New Haven, turned a onetime builder's yard and shop buildings into three linked and light-filled artists' studios. The outdoor courtyard has become a communal space, a place to take a break from the solitude of the studio. Thompson and Rose Architects, of Cambridge, Massachusetts, designed the Atlantic Center for the Arts Complex in Florida, where the studios are "linked together by an elevated boardwalk that weaves in and out of the lush tropical landscape." This circulation route is meant to encourage "interdisciplinary interaction." While these buildings for artists aren't literally about providing space for male-female collaborative teams, they invoke the nature of collaboration—of individuals spinning in their own orbits yet overlapping with those of others, again and again.

Part of what makes "Equal Partners" a pleasure has nothing to do with its program, but simply with the beauty and energy of the individual works on display, from an exquisitely detailed pencil drawing on yellow trace to delicate wood models to a miniature metal roof that looks like a polished airplane wing. Due to space and logistical constraints, "Equal Partners" leaves out firms I'd love to have seen in the show. Nevertheless, "Equal Partners" feels loaded with projects and architects, and in showcasing 15 male-female partnerships it succeeds in both underscoring the collaborative nature of architecture and the meaningful presence of women in the field.

Katherine Alberg Anderson received her BA from Harvard University with a focus on women's studies and literature. She currently works for an architect in Palo Alto and is pursuing graduate studies in Landscape Architecture.

ReAction Better Cities by Roger Gula

It's time to cross the line, Seattle. It's time to step over the line that someone drew in the sand early in Seattle's history. It's the line that prevents Seattle from passing from a well-engineered city into an innovative, visionary urban center. The city is teetering on it right now: its citizens see the trap of mediocrity on one side, and spirited greatness on the other.

In 1968, Seattle spent some time on the visionary side of the line. That summer, fifty concerned citizens came together to form Action: Better City. After dividing themselves into several groups, they combed, scoured, analyzed, the urban spaces of the time. Seemingly outlandish ideas like Westlake Plaza, Gas Works Park, Denny Regrade Park (the seed of the Seattle Commons proposal of the early '90s), and the preservation of Pioneer Square emerged to forever change our urban landscape. After laying dormant for thirty years after its success, Action: Better City has been reborn with a fresh creative spirit.

The renaissance begins with confident connections to 'place.' The natural setting of Seattle is unprecedented: no city in the world can boast views of two mountain ranges, a bay, a sound, two urban lakes, seven hills, accompanying islands, and an ever-present, cleansing, seductive mist. Seattle, comfy in its mediocrity, refuses to tap the immense sensual possibilities of its locale. Unique creative connections to certain strategic places can unleash the romance of its spectacular site.

Why does Lake Union, our urban lake, still lie isolated eight blocks from our downtown core? Lake Union yearns to gently pull us closer to her, inviting us to walk and tenderly explore her shores in the shadow of downtown. Westlake Avenue, anchored in the heart of downtown and an obvious boulevard to the lake could be the link. It's time to treat it with the respect it naturally deserves.

The International District, our most established window to other cultures of the world, is being seriously threatened by current economic and cultural climate. Destined to be a passageway to stadium parking, the International District's days of sweet-smelling, active marketplace streets seem numbered. As real estate prices swirl upward and push the diversity out, we will be forced to

witness another cultural cleansing in our neighborhoods (visit Belltown's "aesthetically" developed streets). Let's support our community planning and preserve a solid mixed-income housing base that fosters the distinct cultures and the history of the I.D. It's the last downtown bastion of international flavor we have.

How many more times will Seattle abandon the idea of a successful transit system? Since Virgil Bogue's 1911 proposal for regional transit, Seattle has repeatedly shunned opportunities for an efficient way to travel in and around the city. We now have the financial power to create such an infrastructure, but Sound Transit has bitten off more than it can chew. Proposing a mostly underground suburban commuter rail is an urban design disaster. Seattle needs to experience its topography and views with a convenient inter-modal system that flexibly caters to site-specific, ever-growing neighborhood needs, not to suburban sprawl. We need to be moving gracefully up, down, and around our hills, not hundreds of feet below them. Let's wake up, stop dreaming of simplistic, grandiose transit panaceas, and find a solution to serve both downtown neighborhoods and the region. It's right under our noses, above ground.

The Pine Street bridge over I-5 serves as the pedestrian connection between Capitol Hill, one of the West Coast's most vibrantly densified neighborhoods, and Seattle's downtown. This single-sidewalk concrete monstrosity is our city's most frightening pedestrian experience and biggest embarrassment. The eclectic spirit of Capitol Hill and vitality of the retail core should be allowed to overflow onto the bridge and attract pedestrians. Tag the entire surface with graffiti and watch the crowds appear to marvel at something uniquely Seattle: the creative recycling of a formerly utilitarian space.

Our city's infamous Alaskan Way Viaduct, the world's largest chastity belt, provides the best example of Seattle's divorce between Humankind and Nature. While most forward-thinking cities dedicate their waterfronts to their citizens, Seattle has dedicated its waterfront to eight lanes of overhead freeway space. The resulting cacophony, stench, and eyesore make for a nauseating transition from downtown to water's edge. In fact, that nausea

may grow: the ludicrous Broad Street Overpass proposal promises even more overhead concrete. When we finally decide to regain our frontyard, and the Seattle Art Museum's Olympic Sculpture Park will help, the Viaduct will have to either transform or disappear.

These goals may seem insurmountable and our urban spaces bleak, but the natural stage has been set for us. Let's cross the line from the gloom of just "using" our land into the realm of "celebrating" and "feeling" it. As a group of concerned citizens determined to engage these visions, Action: Better City is dedicated to fostering and exploring the ideas that could tap the link between Seattle and its surrounding environment, the connections of its downtown neighborhoods, and the potential for unique public spaces in order to cultivate sensual experiences in downtown living. With the help of Allied Arts and the Seattle Architecture Foundation, Action: Better City is the force to restore and encourage a new, connected, sensorial age in Seattle.

Roger Gula is the current director of Action: Better City, a non-profit organization. On April 6th at 7pm there will be a retrospective presentation of Action: Better City at the Seattle Asian Art Museum.



Congratulations to Growing Vine Street

In November the Growing Vine Street project was awarded one of nineteen Ahwahnee Awards at the Partners for Smart Growth Conference sponsored by the Local Government Commission, the United States Environmental Protection Agency and the Urban Land Use Institute. The meeting, held in San Diego, was attended by 900 participants. The award is named after the Ahwahnee Hotel in Yosemite National Park where it was originated at an Urban Land Use Institute meeting. It recognizes projects, plans and programs that help create more livable, pedestrian and transit-friendly communities.



This project, pictured outside Gould Hall at the University of Washington and now on location in the San Juans, is the Master's Thesis project of Webster Wilson, undertaken after researching wood construction in Finland on the Valle Scholarship. It is an exploration in wood construction which seeks more durable and innovative solutions in wood.

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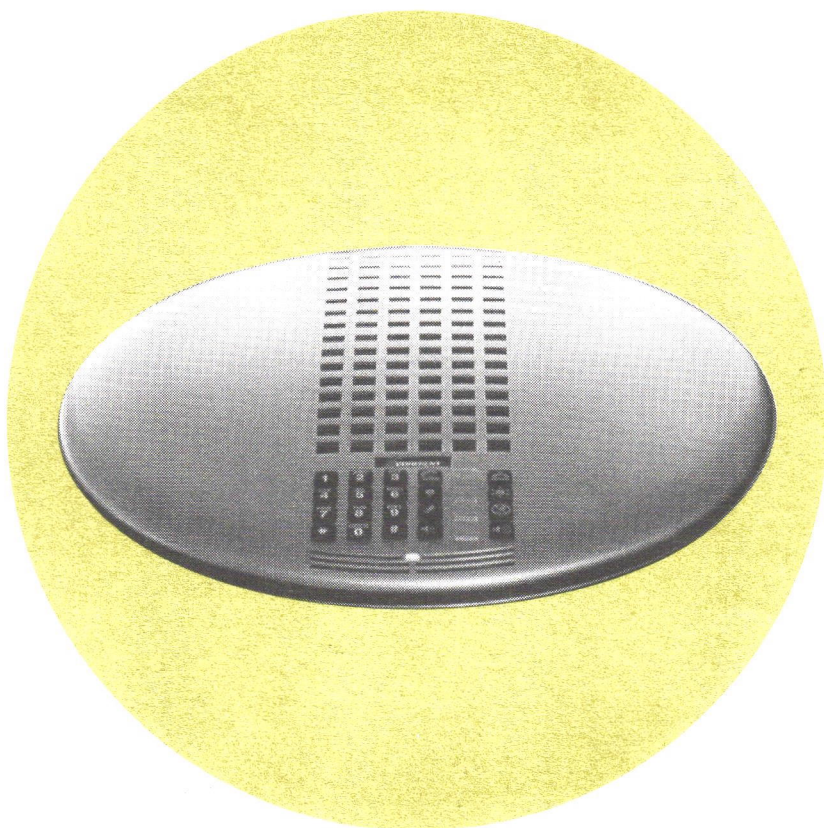
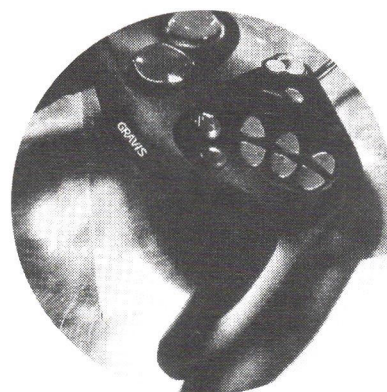
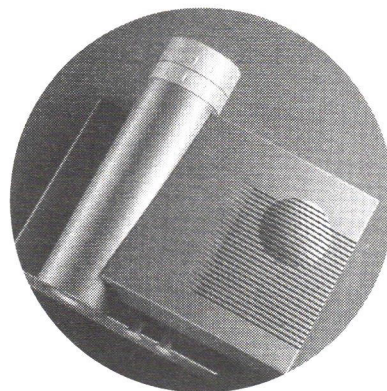
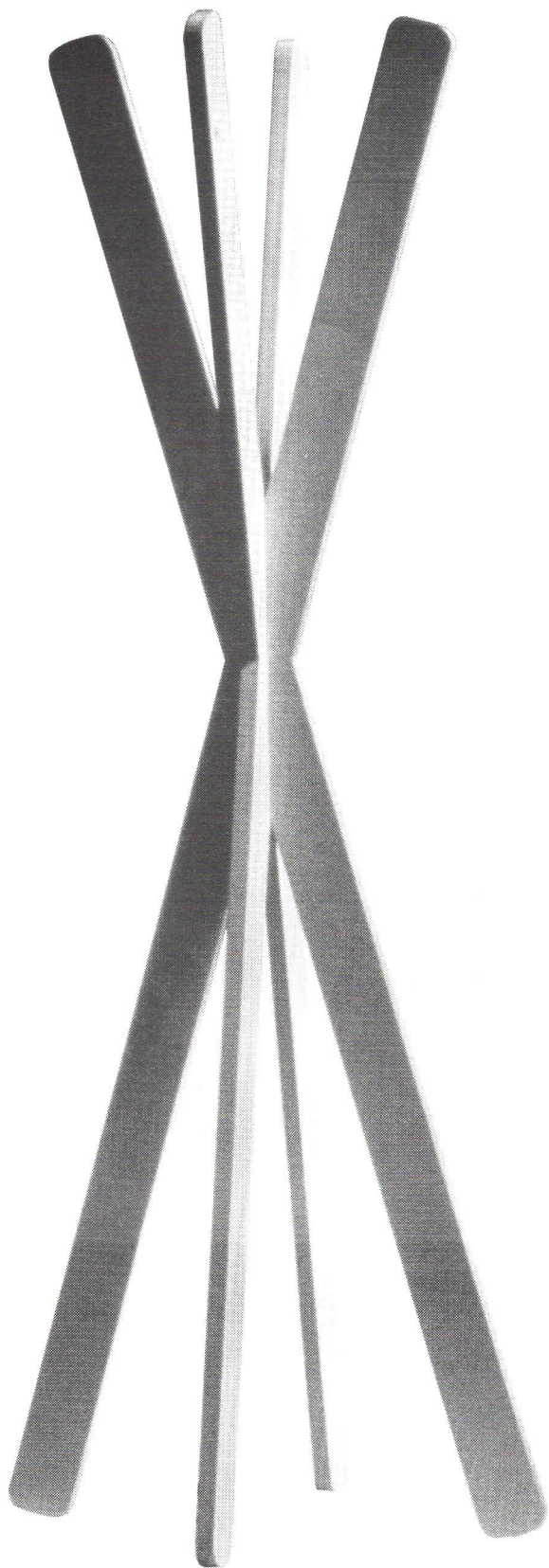
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DESIGN IN THREE STATES AND 4 ACTS

This special section covers industrial design in the Northwest. It serves as a catalogue for an exhibition, *Fast Forward: The Shape of Northwest Design*, that opens at the Tacoma Art Museum on March 25 and runs until June 18. *Fast Forward* is a survey of products made or designed in the region, and it is the first museum exhibition to address this subject from a design point of view. *Fast Forward* is sponsored by The Boeing Company and the Ben B. Cheney Foundation.

Victoria Milne





The Northwest is changing, but we don't need to come to a design exhibition to learn that. Population, money, new businesses, travel, and, yes, traffic, are symptoms of the role the Northwest and its metropolitan center, Seattle, have taken in developing products that the world wants. Yet as soon as we say that, we stumble into the paradox of this exhibition: the electronic, global community that brings so much strength to Seattle is exactly unplaceable, which makes this a regional exhibition in a globally oriented community.

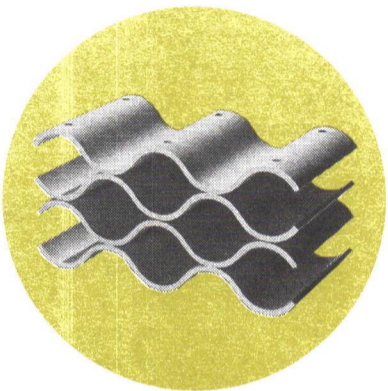
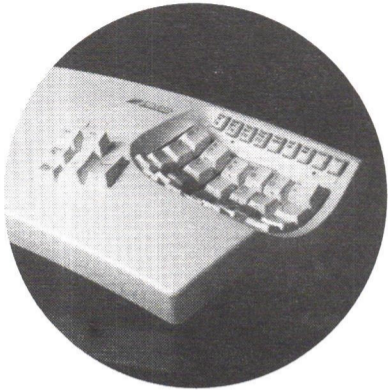
So what do we find in this globally oriented region? First, the exhibition's parameter is industrial design, with an emphasis on what is recent. But industrial design is a gangly field, creeping off to art in one direction, and to engineering in the other. It also stretches from traditional, vernacular designs to the most technologically advanced. So this exhibition does a few things at once—it takes a look at the field here, and now, and in doing that it gives a sampling of some of the many different things that industrial design is.

In addition to seeing the breadth of what design is, visitors should also get a sense of what goes into design, of the way products are conceived and developed, and of the subtle balance of art and engineering that makes things look the way they do. Two sections of the exhibition, "Design for the Hand," and "Forms in Motion," explore design in depth, and two, "Interiors," and "Equipment," are more descriptive.

The explanatory sections take two very simple themes, and through many versions of the idea will, ideally, show the resonance of the subject. The first, "Forms in Motion," explores the premise that an object that needs to move through another medium is made streamlined to do so easily and quickly. So, a ski is shaped to pass through snow, a boat is shaped to pass through water, and an aircraft is shaped to pass through air. In this sense the product's surface is a working boundary, smoothed and shaped to glide.

1 2
3 4

1. "Angelina" Coat Stand, 1999
Plywood and laminate
70 x 24 x 24 in.
DESIGNER: David Ryan
MANUFACTURER: David Ryan
2. Lite Pro 210 Projector, 1995
7 x 12 x 13 in.
Mixed materials
DESIGNER: ZIBA Design
MANUFACTURER: Infocus
3. Conference Master
Mixed materials
2 3/4 x 15 x 15 in.
DESIGNER: Teague Design Group
MANUFACTURER: Coherent Communications
4. XTerminator Digital PC Game Pad, 1997
Mixed plastics
7 x 8 x 1 3/4 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Advanced Gravis



Even without seeing the actual objects, when you read their names, a shape comes to mind. All of those shapes are a little similar. They are pointy on one end, and have no perpendicular parts on their sides. The plane, of course, has wings, but even those are themselves curved and smooth. The boat, on the other hand, may have a cabin, perhaps, but this, one hopes, is not the part passing against the water. The similarity of these shapes, arising from their similar purpose, is an expression of the familiar phrase "form follows function."

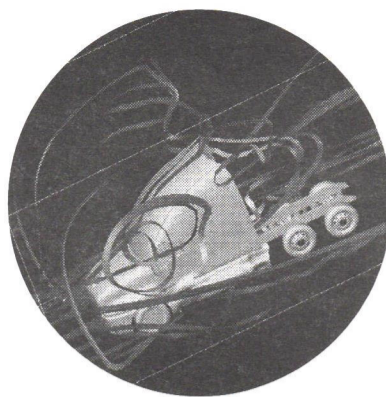
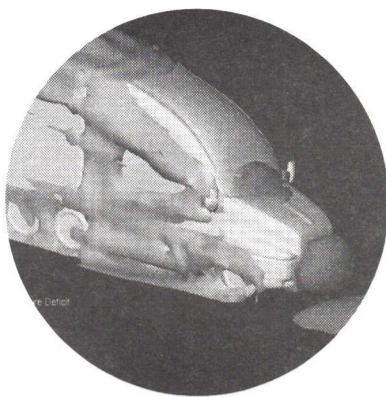
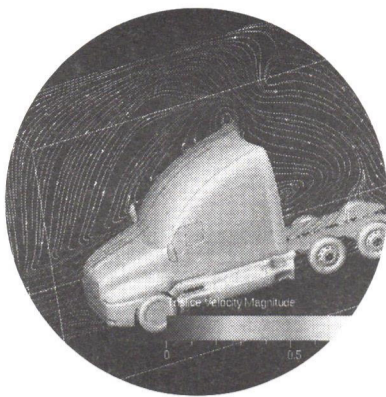
The concept of form following function recognizes that the more closely a design reflects the demands put upon it, not only the more effective, but also the more elegant and beautiful it will be. In the case of air-, snow-, or water-flow, this always leads to a kind of lean shape that we lump together in the term "aerodynamic."

One of the highlights of this section is an interactive display from Kenworth showing its computerized modeling of airflow on different forms and on vehicle models. This is



1
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3 4

1. Trek Photon, 1998
Mixed plastics
11 x 8 x 6 in.
DESIGNER: John Larkin
MANUFACTURER: Trek
2. Ergonomic Keyboard, 1993-94
Mixed plastics and steel
2 3/4 x 20 x 8 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Kinesis Corporation
3. "Lucy" Wine Rack Module, 1998
Plywood
8 1/2 x 16 1/4 x 8 1/4 in.
DESIGNER: David Ryan
MANUFACTURER: Davidson Plyforms
4. Inroad Wearable Computer
with three conceptual versions, 1998
Mixed materials
9 x 3 x 1 in.; Display 22 x 14 in. (3)
DESIGNER: Michael Nelson, Jerry Yamamoto,
Chung Ming-Ying, Domenic Quintoli,
Eugenia Bertulis, Stratos
MANUFACTURER: Inroad, Incorporated

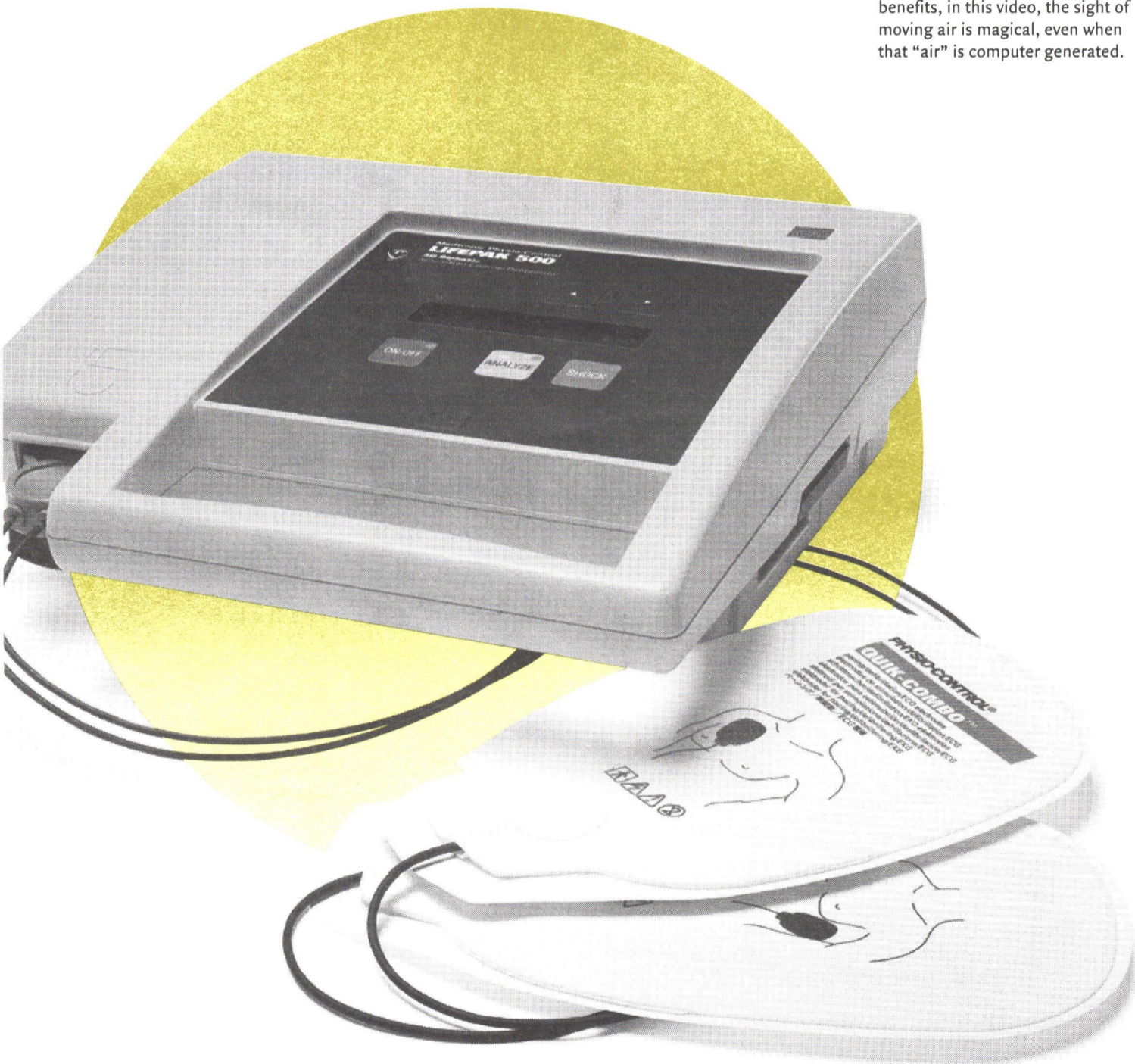


a tiny example of the complex system the truck manufacturer uses to test the aerodynamics of a truck body. Aerodynamics are important for anyone involved with trucking because a lot of air resistance can mean a lot more fuel used on the highway. And beyond its scientific benefits, in this video, the sight of moving air is magical, even when that “air” is computer generated.

A few pieces in this section represent the extremes of the concept of “Forms in Motion.” As a little bit of a joke, the perfect fulfillment of an aerodynamic form is represented by a new Nike product: the soccer ball. Yes, it is a regular round soccer ball, but Nike has devoted its technology to increasing its spring and loft. While the soccer ball is made to fly for fun, another piece in this section is streamlined less for its own speed than to ease the movement of other matter past it. This is the miniature diamond-studded tip of a device made for use in angioplasty, called the Rotablator System. The tip of this instrument clears plaque from blocked arteries by spinning at speeds up to 175,000 revolutions per minute along a guidewire during a cardiovascular procedure. This is a miracle of engineering and science, in which aesthetics were not a critical concern, yet, accidentally, it is like jewelry.

The second explanatory section focuses on design for the hand. In it are many examples of the kinds of questions designers have to solve when they ask themselves how something will be used (because anything used is at some point touched with the hand). Sometimes this question is complex, as in, “How should a gaming device give feedback to the user that is different from the way a mouse gives feedback?” Or, “What exactly does a professional relay racer see in the split second she or he grabs the baton?” And sometimes it is almost intuitively simple, as with Betty Baugh’s pyramidal grater design, a shape so apparently right that one can’t believe it has not always existed.

Two designs here, with the same terribly important function, are included because they translated something profound into a few buttons. They are defibrillators, one from Physio-Control and the other from Heartstream, for restarting the heart of someone with a heart attack. The innovation here is that these are designed to be so simple that a stadium usher, airline stewardess, or passerby could perform the rescue as easily as a doctor could. These products have been in the news recently because they are now required on some aircraft, and because they are saving lives. Once

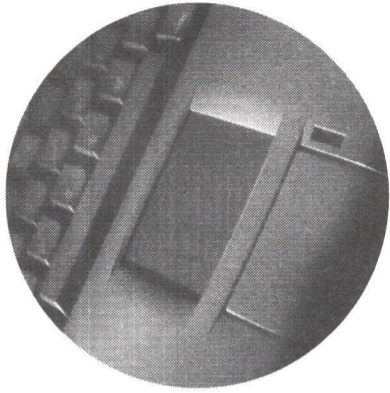


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1-3: Surface Velocity Magnitude Comparisons for T2000, 1999
PowerPoint® series of presentations
DESIGNER: Dan Farmer
Courtesy of Kenworth Truck Co., Kirkland, WA

4: Lifepak 500 Defibrillator, 1997
Mixed materials
4 x 10 x 11 in.
DESIGNER: John Daynes
MANUFACTURER: Medtronic Physio-Control

1. Trackpad, PowerBook[®], 1993
Mixed materials
DESIGNER: Mark Freeman, Bert Laporte, Stratos
MANUFACTURER: Apple Computer
2. Grater, 1998
Stainless steel, santoprene, and rubber
9 x 4 1/8 x 4 1/8 in.
DESIGNER: Betty Baugh
MANUFACTURER: Progressive International



connected by attached pads to the ill person, the machine gauges what kind of power surge, if any, is needed to restart the heart. These belong in a design exhibition because the designers were required, with the highest stakes in the balance, to analyze how people think and behave in a crisis, and to organize the machine's operating information in a way that would be both effective and absolutely foolproof.

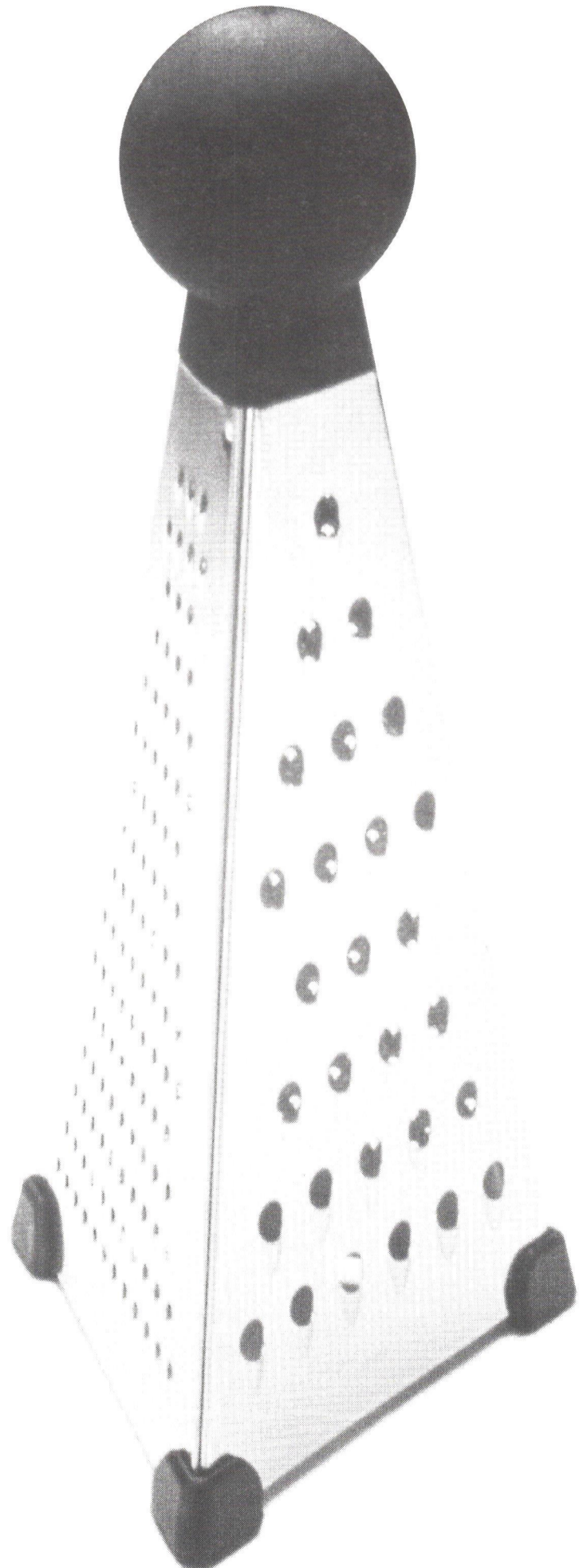
This relationship we have to the things we touch is an intimate and fascinating one, mostly because, if the thing is well designed, we are unaware of it. We don't think about the shape of the mouse, or the handle on the grater, or the angle that the clamp lets you grip it in, because they do it right. When the designer has not thought enough about the design for the hand, when the button is in the wrong place and the angle is awkward, then we are aware of the object, and annoyed. As a tangible lesson in the value of ergonomics, visitors to the exhibition can try a nonergonomic computer mouse and an ergonomic one. The contrast makes the designer's contribution unmistakable. When they plan the interaction with the hand, designers try to understand the user so well that she or he never becomes conscious of the design.

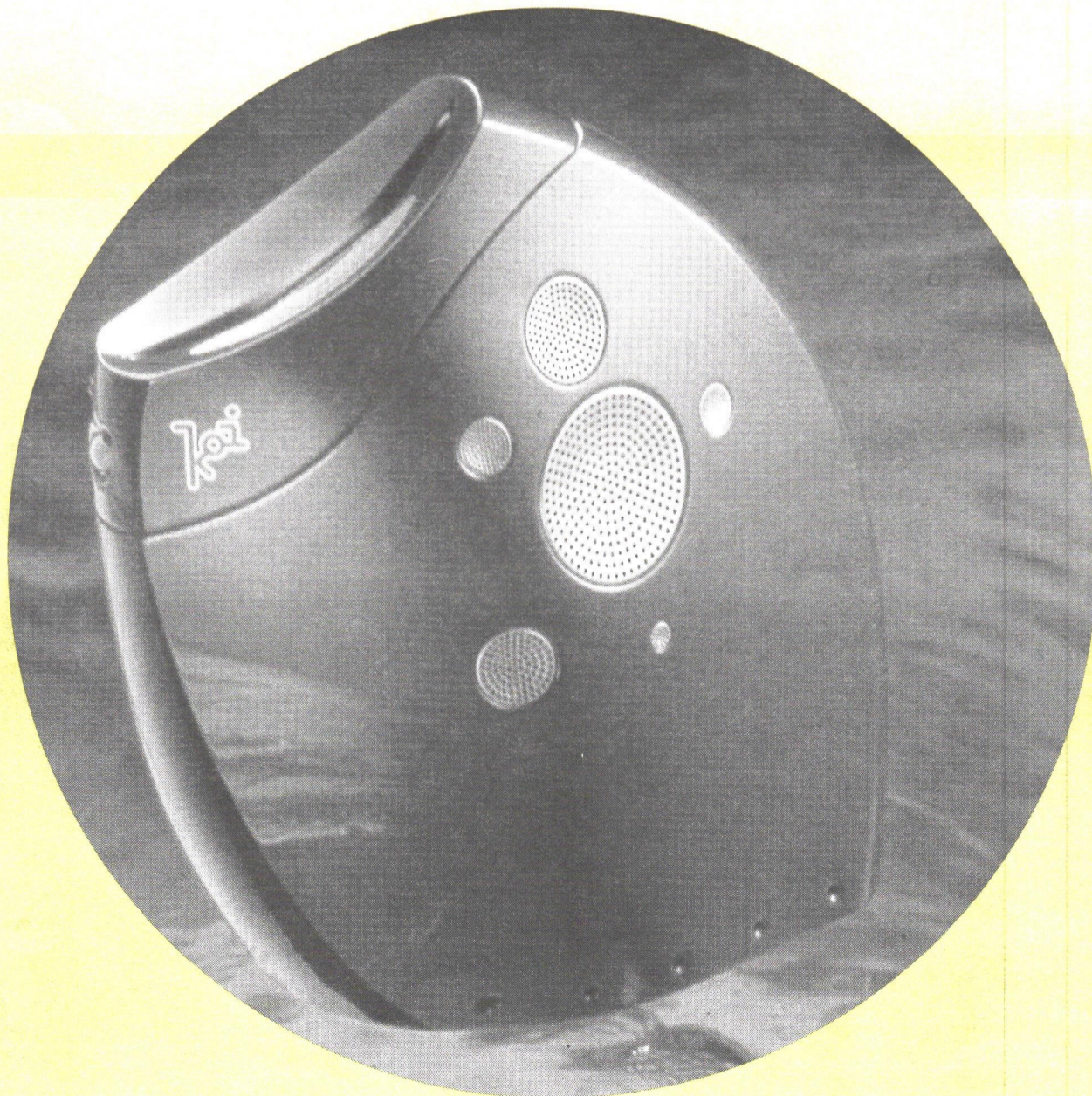
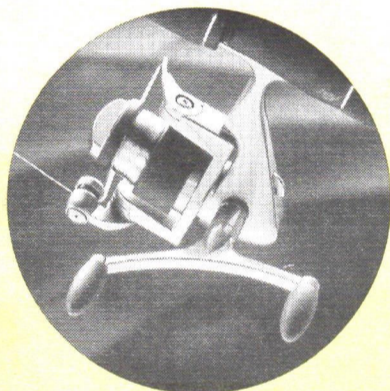
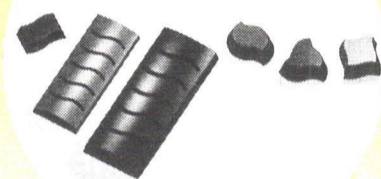
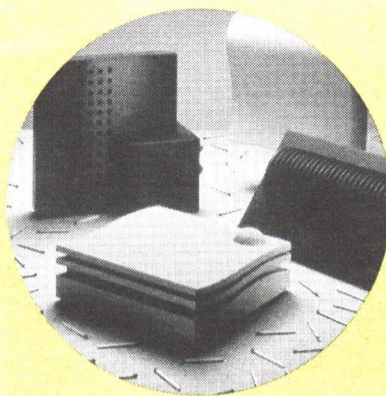
One design in this section is really a commentary on this lack of awareness we can have of what we touch, and it is Roy McMakin's Refrigerator Door Handle. In a sense McMakin is a conceptual artist in furniture design; his pieces often have some element that is meant to draw attention to

one's own preconceptions. The refrigerator door handle is an example. McMakin is interested in exactly the unconscious way in which we use a handle without thinking about it. In the process of doing a kitchen remodel he built a wooden exterior for a conventional refrigerator, and put a painted wood dowel on its front door. The result is a kind of wonderful joke; we don't expect a refrigerator to be behind such a homemade handle. It is a subtle but sure surprise, one with parallels in the furniture he contributed to the "Interiors" section of the exhibition.

These explanatory sections, "Design for the Hand," and "Forms in Motion" present two design issues: the art, imagination and ergonomics that go into one aspect of every design, and a range of objects whose overall shape is formed by their similar functions, respectively. The other two sections are organized by the functional category of the object. One is "Interiors," in which the stylish innovations developed for homes and workplaces are on view, and the other is "Equipment," which describes the increasingly elegant machines we use for computing, viewing slides, and even pitching baseballs.

The consultancies in the region are responsible for many excellent equipment designs. ZIBA, a firm in Portland, is well-known around the country, if not the world, for their long history of awards and innovative design work. The Encore Heater they designed in 1991, on view in this section, caused a revolution in the world of design. While it remains a fun and





Woodzig Pruner
10 x 2 7/8 x 6 in.
Designer: ZIBA Design
Manufacturer: Power Pruners

likable object to the average viewer today, its real innovation in design was its abandonment of the idea of form following function. This design became part of a playful trend that has more to do with one's associations with a product than it does with a strict adherence to function-dictated shapes. In the case of this heater, the wavy ribs evoke the idea of heat, and make this prosaic functional object into a small sculpture. If there were any doubt about a loosening in the dictates of need, a giant yellow ball sits on top to make this unambiguously fun.

Modo, a Portland company, makes product-specific carts for equipment that is moved in work environments. They are recognized here because they have taken this unglamorous activity and made it into an opportunity for graphic, stylish pieces that improve a work environment. A great many of the designs done in the consultancies in the region are difficult for the average person to find. They are used in factories, hospitals, and other workplaces, where design is increasingly desirable. Here, we can see some of those indispensable structures that keep things running.

For equipment manufacturers, it is no longer good enough to have the machine just work well; now it has to be beautiful too. Even a few years ago most equipment that was technical and effective was not at all attractive; in fact, it might have looked less "serious" if it were elegant. But that is no longer true, as equipment manufacturers show their sophistication in design as well as technology, and products compete with their beauty as well as their brawn.

Design for interiors is traditionally the softer end of industrial design. And this is one place in which the profession can come very close to art, as designers experiment with lamps, chairs, rugs, and vases. While equipment design is evaluated in award programs, its real test is in the marketplace. This is not quite the same for products in interiors. Yes, the market is important, but there is another level of approval that is given to a certain fringe of home design by an elite international design community. It is to appease this influential audience that a manufacturer may indulge in a loss leader because it gets attention . . . this is the Hollywood of the design world. Like the soccer world or the contemporary art world, this community has its own acknowledged stars. These people can be sought all over the world for lectures and teaching, as well as for their work. In our area, David Ryan has participated in that community, as has Roy McMakin. Other firms, known more as manufacturers, supply that community, including Resolute and Modern Fan.

In particular, designers' experiments in interiors often take on chairs, which have never been left alone. Something less grand than writing the great American novel, the design of the perfect chair is more like each person's Mount Everest: it has to be redesigned because it is there. This makes following chair design a layman's spectator sport, because, since we have all sat down, we think we know the rules. The exhibition includes two modernist chair projects by designer Gideon Kramer and architect Wendell Lovett.

When chairs are sold to institutions in large numbers, they often need to be designed to do two things: Gang and Stack. Ganging is the term that refers to the way chairs can be joined side by side to make rows, for a lecture, for instance. Stacking, like it sounds, is for storing and moving the chairs easily. Designing a chair to stack is difficult, especially if you care how it looks. David Ryan has solved that problem well in the exhibition's "Rover" stacking chairs he designed for Metro Furniture.

Through "Interiors," "Design for the Hand," "Forms in Motion," and "Equipment," this four-part exhibition shows some of the field's breadth, and some of its depth, all though local examples. And, having reviewed these themes, what does *Fast Forward: The Shape of Northwest Design* say about design in the region? It says that Northwest design is global—and maybe that's a regional attribute, being global. The exhibition also shows that everything is actually here, in this microcosm; this look at work now is a snapshot that turns out to reveal all the threads of the broad world of design. And it should say that design in the Northwest is good—because now we know that's true.

Victoria Milne is a critic and industrial designer who has curated several exhibitions in the field. Recent projects include *The Pull of Beauty*, an exhibition investigating modernism and ornament through architectural hardware. She has served as correspondent for design magazines in London, Rotterdam, Milan and Tokyo, and as Editor-in-Chief of *Glass* magazine.

1 2
3
4 5

1. Fluke 33 True RMS ClampMeter, 1992
ABS/PC blend, elastomeric and acrylic
8 x 2 1/2 x 1 1/4 in.
DESIGNER: George McCain of Fluke Corporation
MANUFACTURER: Fluke Corporation
2. Encore Heater (right foreground), 1991
10 x 11 x 3 in.
DESIGNER: ZIBA Design
MANUFACTURER: Not available
3. Models for Starbucks Ingots and
Fine Bite Chocolates, 1999
Mixed materials
Dimensions variable
DESIGNER: David Ryan with Ryan Sherman
MANUFACTURER: Starbucks Coffee Company
4. Legacy Spinning Fishing Reel, 1992
7 x 3 x 4 in.
DESIGNER: ZIBA Design
MANUFACTURER: Fenwick
5. Koi Computer (concept model), 1998
20 x 8 x 16 in.
Mixed materials
DESIGNER: ZIBA Design
MANUFACTURER: Intel

ROY

MCMAKIN

ON THE NO

**INTERVIEW BY
VICTORIA MILNE**

Refrigerator Door Handle, 1998
Eastern maple
3 x 4 x 13 in.
DESIGNER: Roy McKinn
MANUFACTURER: Domestic
Furniture

N ORTHWEST

McMakin is a furniture designer who moved his company, Domestic Furniture, to Seattle from Los Angeles in 1993. This was a return of sorts, since he had been a student in visual art at the Museum Art School in Portland several years earlier. With an MFA and a couple of years of exhibiting under his belt he became a co-founder of Domestic Furniture in 1987, which coincided with a move to Los Angeles. In a very few years work from the firm gained a national and international reputation for a new kind of thinking. The furniture Domestic produced seemed terribly simple, and yet it was so beautifully made—and the context created for it was so sophisticated—that one would be drawn in to look a little longer. With that longer look, suddenly some unprecedented droll design element would become clear; perhaps the extraordinarily plain knobs were in the wrong place, or the trim that always goes this way now went that way. These were a subtle code available for reading to the observant, but unwilling to lift a finger to help anyone who didn't get it.

While one's home is not a major element in most biographies, his own house features prominently in McMakin's. From 1987 to 1992 he lived in an important early twentieth-century cottage designed by the modernist Southern California architect Irving Gill. Over this period he completely restored the house, to a tremendous level of detail. In 1993 he left it and Los Angeles to move his business to Seattle. Important recent commissions for McMakin include design for *The Tonight Show*, J. Crew retail stores, and furniture for several private residences.

Roy McMakin: I came to the Northwest because I feel a kinship to this area. I had an emotional relationship, from my childhood, to this kind of landscape. And I came here later in life because it seemed like the best place to be.

Victoria Milne: So it's a choice for lifestyle?

RM: Yes, in some ways it's a choice for lifestyle. But being around a place where trees grow and being able to actually mill my own wood is important. I'm really happy here, and in terms of producing my work I have come into my own since I've moved here. What I make has become enormously better, and that's partly because of the people I collaborate with, so to speak, in terms of making it—the people in my shop, my production manager, and the others working with him.

VM: Recently you said that you now were in a situation in which you could just help the people you are involved with work...

RM: Yes, I didn't know much about that, before I came here—I have learned to work that way completely from this place. Now I have a shop that is expanding, with great people who run it. They have, to a certain degree, a hand in what is made—obviously in the quality—but more and more in some of the details. Also, in the studio, I have incredible people working on the interior and architectural design. That's really big for me, having access to all these people who want to do a good job.

VM: What do you like about Seattle’s identity? There is a rebellious attitude in the Northwest, with intelligent people being kind of downmarket... kind of a vestigial hippie flavor...

RM: Yes, poking fun at anything, a certain kind of irony and irreverence... my design is kind of about a pull between irony and modernism, so I like it when I see that attitude in this area. I find myself a little more drawn creatively to that kind of thing. It has sustained me since I’ve been here. There is a lot of design activity happening around the country... the graphics coming from the surf culture in Los Angeles were important for a while, for instance. But this Seattle irreverence is more exciting than that graphic scene for me. I would have a hunch that a certain kind of ephemeral design is more interesting in Seattle than in any place in the country.

VM: What’s an example of that ephemera?

RM: I really like the covers of *The Stranger* [the local alternative weekly paper]. They have a strong point of view, and I think they have influenced a lot in the city. Especially when you think of marketing to the twenty-somethings, and that whole area of business and culture...

VM: ...and it’s different from the *Village Voice* or *The Reader* in Chicago. They are comparable publications, but they don’t have the same tone of irreverence...

RM: Yes, and what’s going on in the Pike/Pine neighborhood in downtown Seattle also has a strong attitude. It’s happening there with the junk on some level. These twenty-something people are opening resale shops. I get stimulated by going to these antique stores—junk stores, whatever you want to call them—and I find myself constantly delighted by the kinds of things the owners find in the world and put up for sale—and they do sell. Their point of view with the found things they’re showing and selling is clear and, I think, is connected to the graphic design scene. When you look at this cross-section it has a strong attitude and point of view that is specific and different from other places. There are so many creative people in their twenties who chose to move here instead of to

San Francisco or New York or LA, because it was a hip place to be. As they get older and start to build houses, and furnish them, I have a feeling that there will start to be a different kind of Seattle. I think my generation, around their forties, is almost not... especially the one that was based here—is not that focused on design—on caring about design. On the other hand, for me on some level coming north was also about being away from a very strong California design scene.

VM: In a way you got out from under another culture of design—you extricated yourself.

RM: Yes, I did. I think I had to. I was kind of fixed on Irving Gill, and I was living in the house I had restored and was completely obsessed by. I had to get away from it on some level. And the other thing is, I found it very hard to get things made in LA.

VM: Why?

RM: I don’t think there’s a huge pool of crafts people there. It was impossible to find people who wanted to make things. It was no fun at all, labor with no joy. Somehow intuitively I felt strongly that it would be different up here, and that’s proven to be the case. There really is an ethos of skill in the Northwest. I see it in all the metalworkers, the woodworkers, and the whole glass community.

LA was stimulating and I was happy for a while... it is what led to my career.

I do think, though, that I was more productive earlier, when I lived in San Diego, and now, living here. For some reason being out of the center, and having my influences be my own little weird quirky intimate objects that I pick up—and not really part of any sort of “thing” that’s going on—seems to have worked better for me. With the frustrating skill level in Los Angeles I had the idea that I really needed to have... what you could call my backup band, my group behind me, providing a huge part of what I do and adding to it. Under my vision, so to speak. That was realized here, and in a big way, and in a really exciting way for me. Now I know how to get a good product and how to empower people. Something about this region has helped me understand that.

So Seattle seemed like a good place to me because of the craftsmanship. Not that craft is my driving force in life, but it is part of what I do. I am interested in things that are made beautifully, and a sort of joy in the process. But I had really been influenced by California initially.

VM: By the architects?

RM: Yes, by Gill and the Arts and Crafts movement, specifically in San Diego, which is where I was at first. There were some major figures who were doing some important work at the time Gill was active. There was also a spectacular flowering of a pottery movement and a craft movement as has been well documented now.

Then I moved to LA, where the movie industry, with its kind of dream, and the fantastical idea of that mind, is so dominant. The LA attitude toward design was sort of childlike and lazy about one’s historical associations. You just get to pick whatever you want. It’s a pastiche of styles in Los Angeles design. I think that comes from the kind of exuberance and just essential sloppiness with which everything was tossed about and put together. It just kind of looked good and that was kind of good enough.

That was hugely interesting to me. It was really important for me, and influenced me in a big way. I am still interested in the West Coast Modern history, which is why when I first got here I bought and restored a house by the Northwest architect Ellsworth Storey. But I think that’s also why I sold it. It’s not as juicy here historically in terms of design.

VM: How much of your work is outside of Seattle?

RM: About sixty or seventy percent. If it weren’t for one big furniture project, instead of that thirty to forty percent, it would be more like five percent in Seattle. I’m just starting to sell some things here, and I’m starting to get some architectural work, but nothing like in California. On one hand, I haven’t been aggressive about becoming known in the community. But on the other, people here often don’t know how to read the subtlety of some design. I think that a lot of people who look at my stuff see it as being beautifully made, and then see it as being maybe kind of interesting...

VM: Plain, in a way...

RM: Yes, they don’t get that there’s a really strong individual point of view that’s there.

VM: There is a lot of meaning in your work.

RM: Yes, and I think for the most part that’s not understood. In Los Angeles it was understood instantly. But in terms of Seattle, my hunch is that younger people may be better at reading my work, people in that community I was describing earlier, as opposed to people who can afford \$10,000 dining tables. Unfortunately, a lot of the people who can afford that are following the design that is promoted here, which is some weird version of homelife, with candles and a faux Ralph Lauren coziness. But the truth is, I’m happy if I’m busily doing my thing, and looking at the stuff that influences me which is... junk, basically. It’s basically found stuff in the world along with painting and sculpture. I’m not really influenced by design. Well, maybe historical design. I don’t keep up with trends now and I’m happier if I don’t look at magazines.

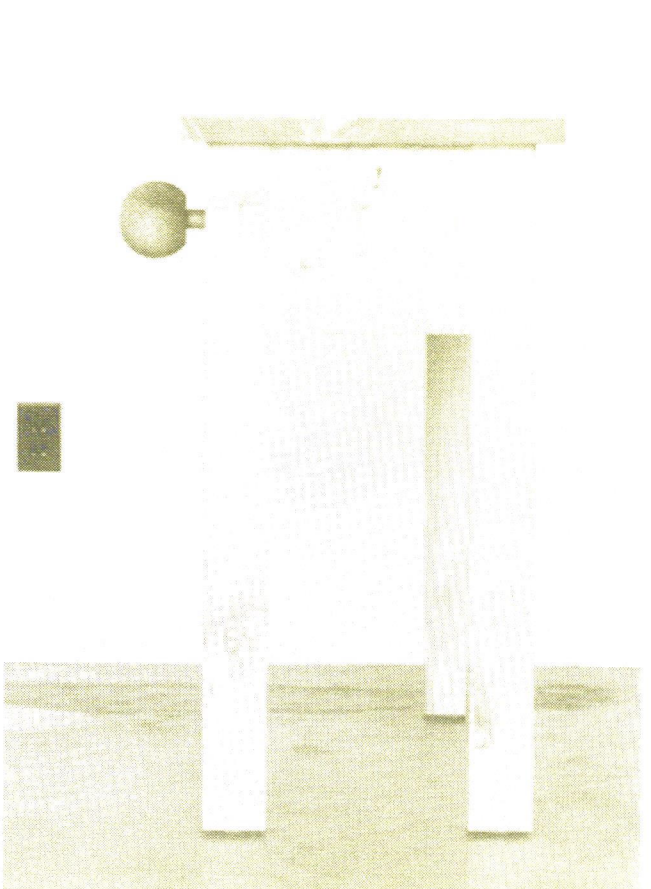
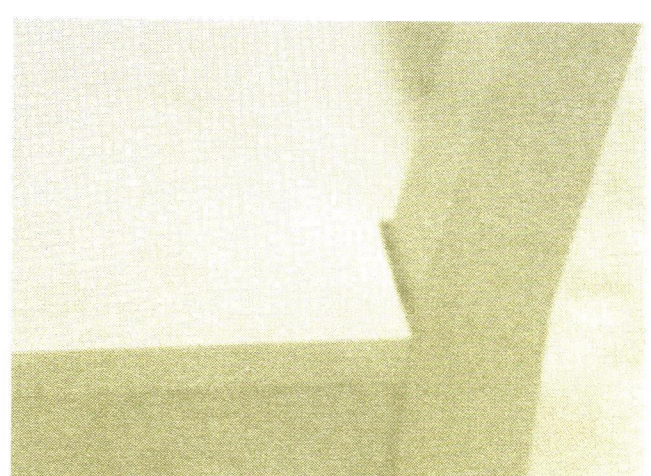
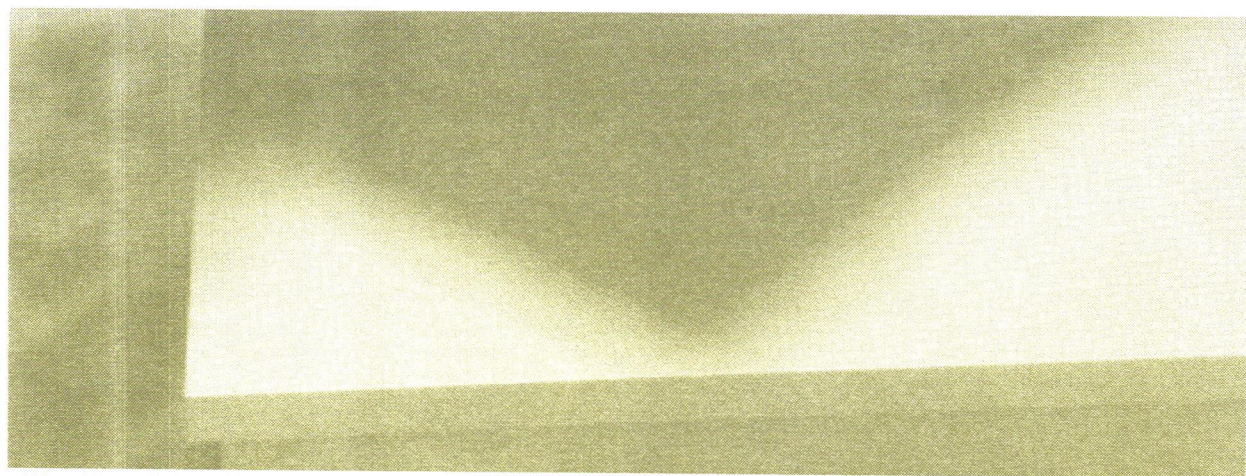
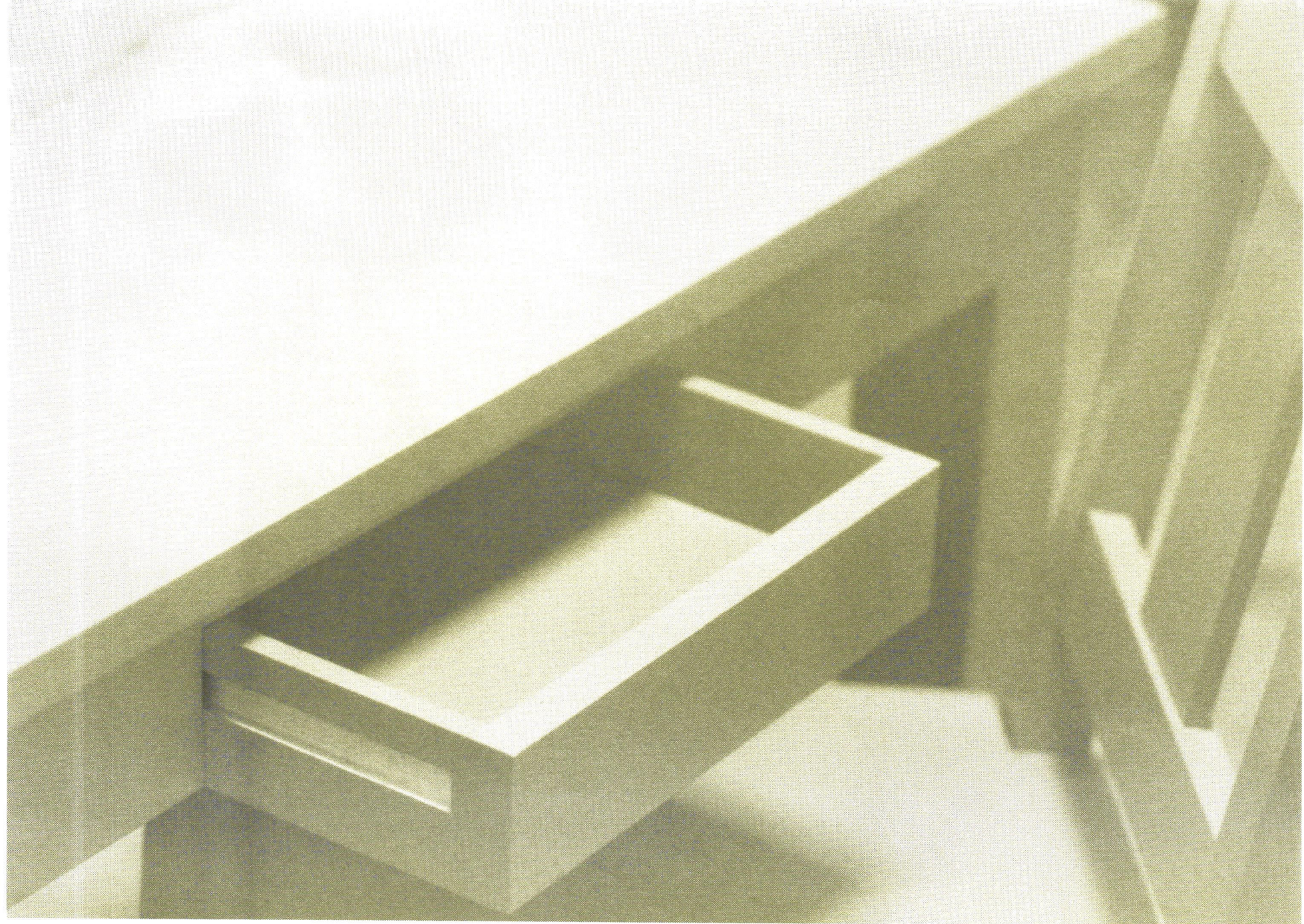
VM: It sounds as though the city is a good fit for you.

RM: Seattle is a city that’s in the process of defining itself aesthetically. And that is exciting. It remains to be seen whether I’m just my own iconoclast guy off here doing my thing, or if I’m influential or part of anything that comes out of here. I don’t really know that, and I guess it’s not for me to say.

1
2 3

1. Writing Desk and Chair, 1998
Eastern maple
38 x 45 x 27 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture

2,3. Entry Hall Table, 1998
Western bigleaf maple
38 x 28 x 18 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture



THE THINKING HAND

by Karrie Jacobs



Alpha Relay Glove, 1999
Mixed textiles
DESIGNER: Eddie Harber with
Rick MacDonald
MANUFACTURER: Nike Incorporated

Here are my hands. You can't see them, but as you read this sentence, be aware of their role in creating it, how they move, swiftly, a finger at a time from their resting position on the home keys, to precise locations all over my computer keyboard, flying to consonants and vowels with a confidence and grace that suggests that they were made—or perhaps that they have evolved—for this task and no other. This work, the job of getting words and ideas from someplace inside my head to someplace inside your head, is today one of the most typical activities of hands.

And even this nearly effortless dance of fingers on keys, this last bit of high-tech labor done by hand, may be on its way out. With voice recognition edging out keyboards and keypads ("Say yes," implores the automaton on the call-answering system), the hand's future in even this cushy, post-industrial role is in question.

Hands are simply not the heavy lifters they once were.

Back in biblical times there were two choices: things were either hand-made or Godmade. "We know that if our earthly tabernacle of this house were dissolved, we have a building of God," it says in Corinthi-ans, "a house not made with hands, eternal in the heavens."A house not made of hands. Hands built earthly houses. God built heavenly ones. The notion of a house made by machines didn't exist. Manmade and handmade were synonymous two thousand years ago.

Since then, hands as the primary shaper of manmade things have been on a long march into obsolescence. As Siegfried Giedion observed in his 1948 treatise, *Mechanization Takes Command*, the hand simply is not suited for repetitive tasks: "In its very way of performing movement, the hand is ill-fitted to work with mathematical precision and without pause," Giedion wrote. "Each movement depends on an order that the brain must constantly repeat. It wholly contradicts the organic, based on growth and change, to suffer automatization." Giedion's book, of course, is all about the replacement of human labor by machine power. It is, in a way, a celebration of the hand's ever-shrinking role. Giedion points out that even the most primal forms of hand labor, kneading bread for instance, could be accomplished by machine as far back as Roman times, and that sophisticated kneading machines were in use in Genoa before the end of the eighteenth century.

But you know this story. It is the one about convenience, efficiency, economic expediency, and progress. The hand, as fine a tool as it is, is slowed down by its relationship to mind and body. It is vulnerable to blisters and reticence. In the information age, however, the hand may regain the edge it lost in the machine age.

Naturally, some are still required to do hard physical work.

Mechanization may have taken command, but it still takes a human tradesman to build a brick wall. Likewise athletes, with their well-trained hands, are still required to catch and throw. In sports, gear is often designed to enhance the effectiveness and range of human hands, shielding them and aiding them in their encounters with inanimate objects. Baseball gloves, for instance, give the hand more surface to make them better able to catch a relatively small ball, and protect the hand from a hard, fast-moving object.

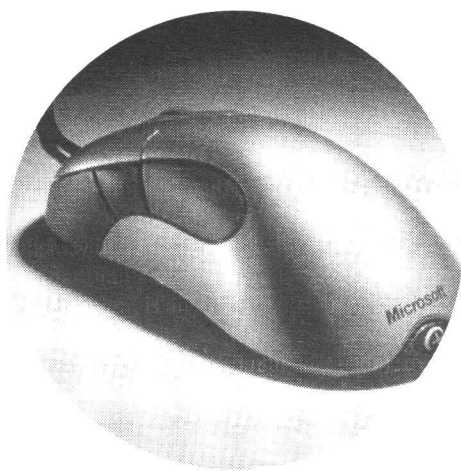
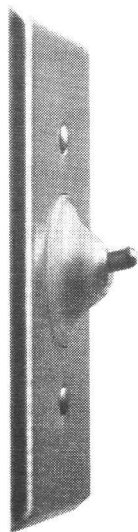
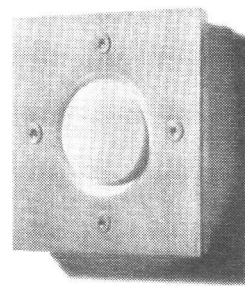
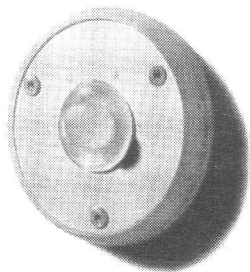
The Nike Alpha Relay Glove is an exception. Given its first field test at a track meet in Philadelphia last spring, this experimental product is unique because it improves the hand's effectiveness as an interface between two athletes. It's not designed to make the hand bigger or tougher, but smarter.

To reduce the risk of dropped batons during relay races, Nike manager Rick MacDonald and designer Eddy Harber created a form-fitting spandex glove with a sticky rubber compound brushed on the palm. "The Alpha Relay Glove smoothes the baton exchange process, while ensuring proper placement and good grip—especially when hands are slick with sweat," explains MacDonald. Unlike ordinary sports gloves, this experimental Nike design incorporates a form of information. The palm of the glove is marked with a stripe, bright yellow to contrast with the red of a typical track surface. The stripe is a target area for the baton passer, who is likely sprinting toward his teammate at speeds upwards of 20 mph. It is a sign to the approaching runner that says, "Put the baton right here."

Design for the hand today, as evidenced in this exhibition, is something quite different than it once was. It is less about the hand as the thing with opposable thumbs that grasps tools, and more about the hand as a link in a chain, an intelligent, tactile connection between the human being and the world. Design that treats the hand as an interface is design for the thinking hand... or, maybe, the feeling hand.

The spOre Illuminated Doorbell Buttons, for instance, are an example of design that imbues a utilitarian object with sensuality. The spOre doorbell is a glowing nub of translucent polymer resin lit by blue, amber, or green LEDs. It is a little piece of eye candy in a spot where ornament isn't expected. But, warm and soft to the touch, it's also a treat for the finger.

Not long ago, hands that indulged themselves with the pleasure of touching fell into one of two categories:



children's hands or lovers' hands. Children habitually test the connection between how a thing looks and how it feels, endlessly fingering the glowing stone of a dangling earring or the nap of a velvet dress. As for adults, the sheer pleasure of touching used to be confined to the bedroom. But we are in a period of high indulgence for the adult hand, an age in which industrial designers are creating a sort of Pat the Bunny world by covering everything in sight with materials like squishy neoprene or spOre's soft resins.

Seattle-based spOre was founded in 1994 by industrial designers Ted Pierson and Tom Gordon. According to Pierson, they were fascinated with "less-appreciated objects, the artifacts of daily life." The doorbells are the company's first product. The soft little buttons have obvious resemblance to a portion of human anatomy. "It's nipple shaped," acknowledges Pierson, "but it's also a traditional button shape."

What spOre's doorbells make obvious is the inherent anthropomorphism of what Pierson calls the "traditional button shape." The push-button, the symbol of twentieth-century convenience, is increasingly made out of soft, yielding materials, suggesting that the universal appeal of the button might be linked to something deeper than simply ease of use. The spOre doorbells, then, are hand candy.

The doorbell is a rudimentary interface, a pleasant tactile link between public and private space. You press. It rings. Someone responds. Simple. But some designs for the hand represent much more complex linkages between us and them, between humans and machines. Take the computer mouse. It makes the hand the link between human and machine brains. Often the connection is so seamless that it feels as though the hand has switched sides, that it is working at the

behest of the intelligence on that side of the screen rather than the intelligence on this side.

"The mouse is very human compared to the computer," explains Edie Adams, the manager for ergonomics and usability at Microsoft's hardware design group. People tend to regard the keyboard as part of the computer, she says, whereas the mouse "is seen as part of the hand."

The mouse, originally developed by the Stanford Research Institute in the 1960s, found its first commercial application in the 1980s as the navigational tool Apple chose for its graphic user interface. When Microsoft launched Windows, making the graphic user interface universal, the mouse became a ubiquitous tool. And also the subject of debates that were almost theological in nature: How many buttons do you need to control what is happening on your screen—one (Macintosh) or two (Microsoft)?

The IntelliMouse® Explorer, Microsoft's most sophisticated mouse, has six buttons or controls, including a pair that rest beneath the thumb and allow web-surfers to move backward or forward. The IntelliMouse, which uses an optical scanner rather than a mechanical ball to track motion, is an eye for the hand. As a result, the IntelliMouse can be used without a special mouse pad and can roam as far as its tether will allow. It will work on "wood, plastic, or even your pant leg." The design of the IntelliMouse is an attempt to telegraph the device's technological advances—the red glow at the tail end alludes to the workings of the scanner, and the metallic finish gives it a futuristic sheen—without losing the qualities that make the mouse a creature that's both easy to use and nonthreatening.

For a technological device, the mouse is generally perceived as familiar and comforting. "It's super approachable," notes Adams. It cradles snugly in your hand. Unlike the joystick or that coy rubber nubby that rests between the keys of the IBM ThinkPad, the mouse is not immediately identifiable with a specific human body part. But there is still a suggestive quality to this

thing. Somehow the mouse reconnects the hand to a warm spot in the subconscious, perhaps to a time when running a toy car endlessly over a smooth surface was one of life's greatest pleasures.

Adams, whose research covers all the usual ergonomic issues—position of the wrist, stress on the hand—also has investigated just what makes an object touchable. Things that have a complex shape, a metallic finish, and that are heavy for their size, according to the research, invite the hand. The most intriguing information Adams's group at Microsoft dug up was that an object is more touchable when it prompts a "nostalgic moment." Participants in this research explained that this "moment" most often takes them to a time when they were "connected with other people."

So while the keyboard is, for many people, an obstacle to overcome, the mouse offers an intimate link to the universe of technology in the same transparent way that holding Mom or Dad's hand might once have offered a physical hookup to the wider world.

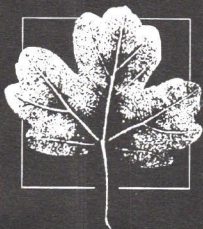
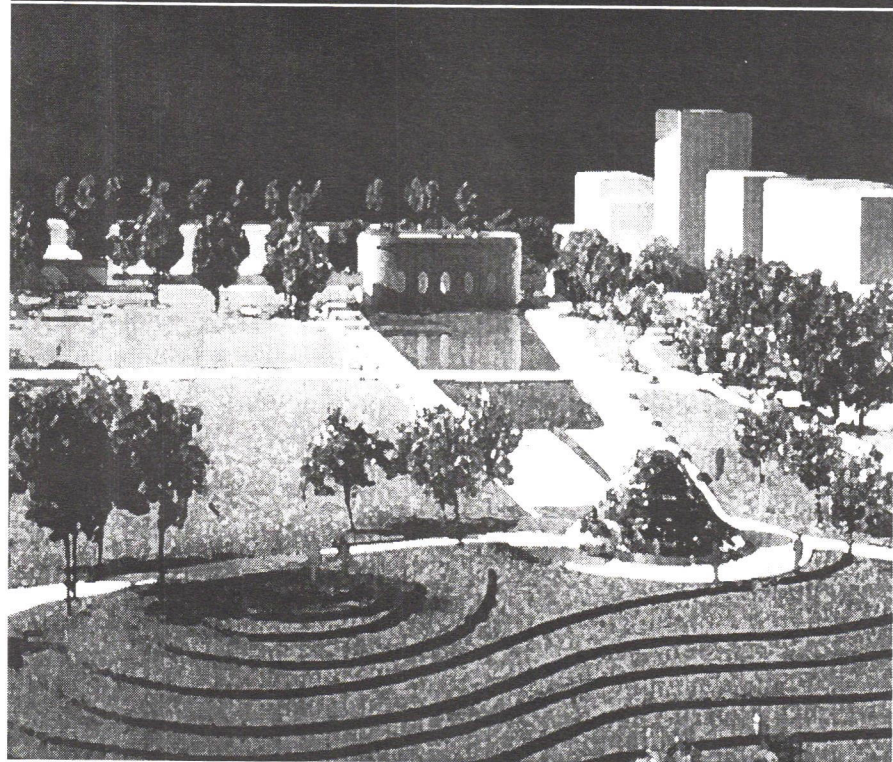
In an age when most things are machine-made rather than hand-made (the subject of Godmade is probably not something for an essay about industrial design to tackle), design for the hand winds up being about understanding that the human hand is still one of our most powerful and intuitive interface devices. The emotions triggered by a handshake, a caress, or a simple hand-to-hand squeeze are, consciously or not, being factored into products designed by firms such as spOre, Nike, or Microsoft. Today, the very traits that suggested to Giedion that the hand is a flawed machine make it a thoughtful, sensitive connection to the world.

Critic and essayist Karrie Jacobs is editor-in-chief of *Dwell*, a new San Francisco-based magazine about innovative residential architecture and design that will debut in September.

1. Illuminated Doorbell Button, 1999
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre
2. Illuminated Doorbell Button, 1998
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre
3. Click Illuminated Nightswitch, 1999
Polymer resin, stainless steel, and aluminum
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre
4. IntelliMouse® Explorer
Mixed materials
4 x 3 x 1 1/2 in.
DESIGNER: Microsoft Hardware Design Group
MANUFACTURER: Microsoft Corporation

CITY OF SEATTLE
LINCOLN RESERVOIR MASTER PLAN

Prepared for
Seattle Public Utilities - Parks and Recreation - Community

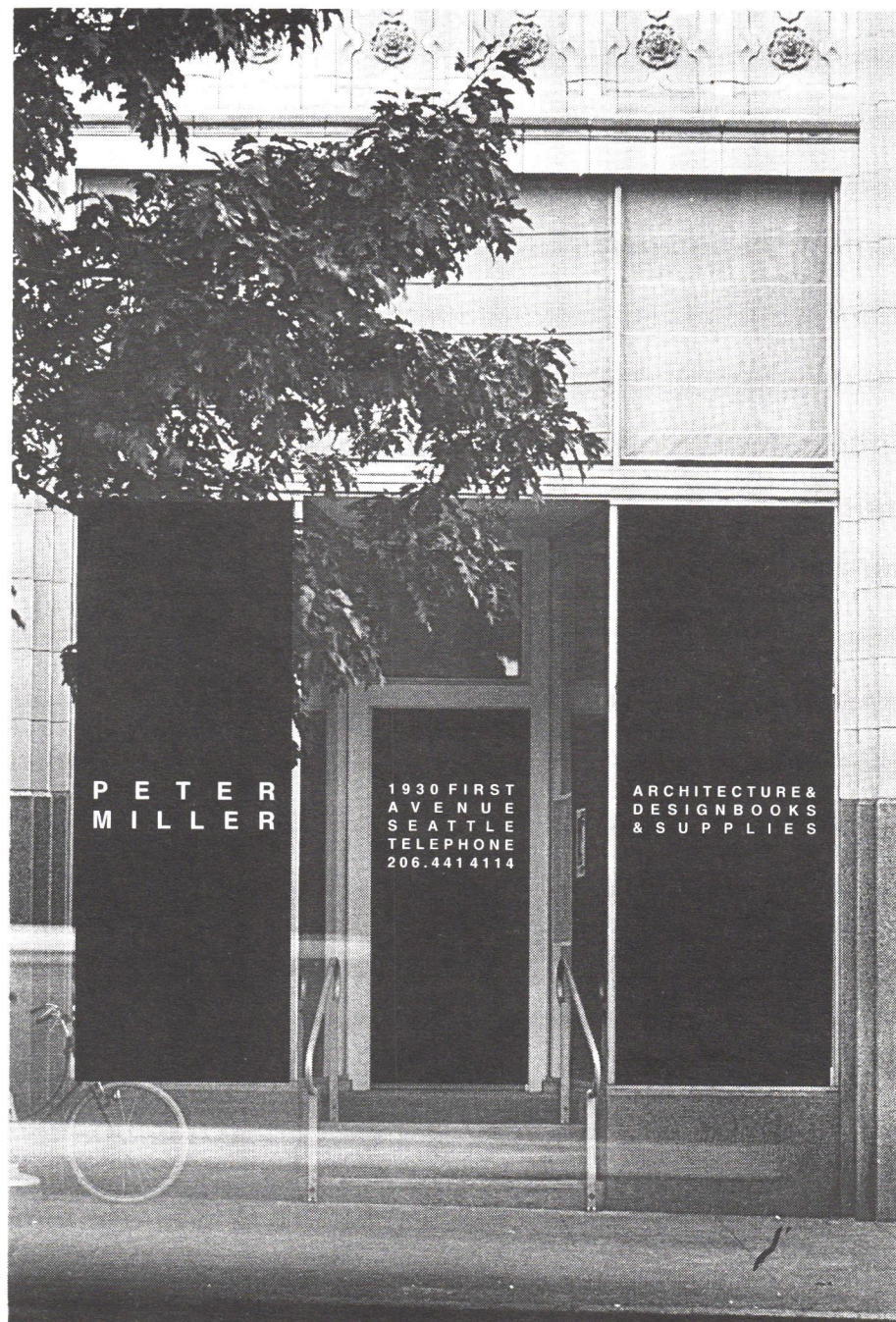


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the new modern home



ANON.

Design, 1997, Douglas Varey, Luca Rattazzi

ANON. is available in pendant, ceiling, wall, table and floor models.

Incalmo shade in Amber, Cobalt Blue or White with crystal bands.

Introducing in May 2000, "Prosecco". A sparkling incalmo shade in seeded crystal.

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FAST FORWARD: THE SHAPE OF NORTHWEST DESIGN

March 25–June 18

Tacoma Art Museum
Tacoma, WA

EXHIBITION CHECKLIST

Cascade Plate, 1987
Glass
16 x 1 in.
DESIGNER: Betty Baugh
MANUFACTURER: L. E. Smih/Dansk

Grater, 1998
Stainless steel, santoprene, and rubber
9 x 4 1/8 x 4 1/8 in.
DESIGNER: Betty Baugh
MANUFACTURER: Progressive International

RotaLink™ – Rotational Angioplasty System, 1993
Console, guidewire, advancer with catheter
Dimensions variable
DESIGNER: David Auth
MANUFACTURER: Boston Scientific Corporation, Northwest Technology Center

Lines for Poulsbo Boat, ca. 1932
Ink on paper
24 x 36 in.
DESIGNER: Ronald Young
Courtesy of Center for Wooden Boats, Seattle, WA

Willits Canoe with Full Battened Gunter Rig, 1959
Red cedar, white oak, Honduran mahogany, Sitka spruce, ash, and canvas
96 x 34 x 204 in., weight: 75 lb.
DESIGNER: Floyd C. Willits and Earl C. Willits
MANUFACTURER: Willits Brothers Inc.
Courtesy of Center for Wooden Boats, Seattle, WA

“Rover” Stacking Chairs with Armrests, 1997
Plywood, textile, and tubular steel
4 at 26 x 31 x 19 in. each
DESIGNER: David Ryan with Chris Domina and Dave Simon
MANUFACTURER: Metro Furniture

“Lucy” Wine Rack Module, 1998
Plywood
8 1/2 x 16 1/4 x 8 1/4 in.
DESIGNER: David Ryan
MANUFACTURER: Davidson Plyforms

“Angelina” Coat Stand, 1999
Plywood and laminate
70 x 24 x 24 in.
DESIGNER: David Ryan
MANUFACTURER: David Ryan

“Toro” Wall Shelf, 1999
Plywood and steel
18 x 27 x 7 in.
DESIGNER: David Ryan
MANUFACTURER: Davidson Plyforms

Models for Starbucks Ingots and Fine Bite Chocolates, 1999
Mixed materials
Dimensions variable
DESIGNER: David Ryan with Ryan Sherman
MANUFACTURER: Starbucks Coffee Co.

Starbucks Chocolate Bars, 1999
Chocolate
7/8 x 2 x 6 in.
DESIGNER: David Ryan with Ryan Sherman
MANUFACTURER: Starbucks Coffee Co.

Starbucks Chocolate Bar Models, 1999
Mixed materials
7/8 x 2 x 6 in.
DESIGNER: David Ryan with Ryan Sherman
MANUFACTURER: Starbucks Coffee Co.

Starbucks Milk, Dark, Dark Mocha, and Mocha Chocolate Ingots, 1999
Chocolate
1 1/4 x 3/4 x 1/4 in.
DESIGNER: David Ryan with Ryan Sherman
MANUFACTURER: Starbucks Coffee Co.

Ergonomic Keyboard, 1993–94
Mixed plastics and steel
2 3/4 x 20 x 8 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Kinesis Corporation

XTerminator Digital PC Game Pad, 1997
Mixed plastics
7 x 8 x 1 3/4 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Advanced Gravis

Electronic Book, 1997–98
Mixed plastics
8 x 6 x 1 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Librius, Inc.

Power Pumper, 1997–98
Mixed plastics and steel
30 x 25 x 40 in.
DESIGNER: Designhaus, Inc.
MANUFACTURER: Columbia Inland Corporation

Entry Hall Table, 1998
Western bigleaf maple
38 x 28 x 18 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture

Writing Desk and Chair, 1998
Eastern maple
38 x 45 x 27 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture

Refrigerator Door Handle, 1998
Eastern maple
3 x 4 x 13 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture

Suivel Wingback Chair, 1999
Eastern maple and mohair
60 x 48 x 48 in.
DESIGNER: Roy McMakin
MANUFACTURER: Domestic Furniture

Zooka Sports Portable Bull Pen Baseball Pitching Machine, 1996
Injection-molded plastic and stamped sheet metal
45 x 6 x 32 in.
DESIGNER: Josh Kornfeld, David Littrell, Cole Dalton, Matt Pedersen, Mike Franks
MANUFACTURER: Zooka Sports

Lighthouse Stamp Dispenser, 1996
Injection-molded plastic
1 1/4 x 2 in. diameter
DESIGNER: David Littrell
MANUFACTURER: USPS

FiorijIntel Entrada Home Gateway PC Concept, 1999
Injection-molded plastic and stamped sheet metal
12 x 6 x 12 in.
DESIGNER: Matt Cho, Chris Valentine, Steve Brown
MANUFACTURER: FIORI

FiorijIntel Attivo Entertainment PC Concept, 1999
Injection-molded plastic and stamped sheet metal
8 x 12 x 12 in.
DESIGNER: Matt Cho, Chris Valentine, Steve Brown
MANUFACTURER: FIORI

Vivonic Fitness Planner, 1999
Injection-molded plastic, urethane over-molded skin
3 x 2 x 3/4 in.
DESIGNER: Philip White
MANUFACTURER: Vivonic
Courtesy of FIORI

Fluke 33 True RMS ClampMeter, 1992
ABS/PC blend, elastomeric and acrylic
8 x 2 1/2 x 1 1/4 in.
DESIGNER: George McCain of Fluke Corporation
MANUFACTURER: Fluke Corporation

Fluke 700P Pressure Module, 1994
ABS/PC overmolded with polyurethane
5 x 3 1/2 x 1 1/4 in.
DESIGNER: Carl Ledbetter of Fluke Corporation
MANUFACTURER: Fluke Corporation

Fluke CO-220 Carbon Monoxide Meter, 1997
ABS/PC blend, elastomeric and polycarbonate
6 x 1 x 1 in.
DESIGNER: Steve Fisher of Fluke Corporation and Barry Moore of Big Tool Box Design
MANUFACTURER: Fluke Corporation

Fluke 65 Infrared Thermometer, 1999
ABS/PC blend, polyurethane, elastomeric and polycarbonate
7 x 3 x 1 in.
DESIGNER: Sena Janky of Fluke Corporation
MANUFACTURER: Fluke Corporation

Fluke VP190 Voltage Probe, 1999
Mixed materials
8 x 2 1/2 x 1 1/4 in.
DESIGNER: Christian Suurmeijer of Fluke Corporation
MANUFACTURER: Fluke Corporation

Forerunner Automatic External Heart Defibrillator, 1996
Mixed materials
3 x 9 x 9 in.
DESIGNER: Jon Bishay
MANUFACTURER: Heartstream/Hewlett-Packard

Drawing of a Ski, 2000
Ink on paper
12 x 120 in.
DESIGNER: Not available*
Courtesy of K2, Vashon, WA

Drawing Plan View: K2 Magic, Parabolic, Powder, and Conventional Ski Shapes, 2000
Ink on paper
30 x 120 in.
DESIGNER: Not available*
Courtesy of K2, Vashon, WA

Electra 153 Snowboard
Mixed materials
60 5/8 x 11 1/2 in.
DESIGNER: Not available*
MANUFACTURER: K2

Translucent Demo Ski
Mixed materials
78 x 4 3/4 in.
DESIGNER: Not available*
MANUFACTURER: K2

Wg00B Wind Tunnel Model, 1/10 (with trailer), 1980
Clay
12 x 25 x 7 in.
DESIGNER: Don Meryman
MANUFACTURER: Kenworth Truck Co.

Kx Wind Tunnel Model, 1/10, 1982
Clay
12 x 25 x 7 in.
DESIGNER: Don Meryman
MANUFACTURER: Kenworth Truck Co.

T2000 Stereolithography Model, 1/12, 1996
Resin
12 x 25 x 7 in.
DESIGNER: Don Meryman
MANUFACTURER: Kenworth Truck Co.

Light with Built-In Switch, 1997
Plastic and mixed materials
2 at 7 x 4 x 6 in. each
DESIGNER: Don Meryman
MANUFACTURER: Kenworth Truck Co.

Design Development Drawings, 1999
Ink on paper
3 at 8 1/2 x 14 in. each
DESIGNER: Roy Meryman
Courtesy of Kenworth Truck Co., Kirkland, WA

Design Development Drawings, 1999
Ink on paper
5 at 14 x 17 in. each
DESIGNER: Gerald Angelo
Courtesy of Kenworth Truck Co., Kirkland, WA

Pressure Deficit Study, T2000
Ink on paper
20 x 25 in.
DESIGNER: Dan Farmer
Courtesy of Kenworth Truck Co., Kirkland, WA

Stream Lines T2000
Ink on paper
20 x 25 in.
DESIGNER: Dan Farmer
Courtesy of Kenworth Truck Co., Kirkland, WA

Surface Velocity Magnitude Comparisons for Cylinder, Cube, Teardrop, T2000, 1999
PowerPoint® series of presentations
DESIGNER: Dan Farmer
Courtesy of Kenworth Truck Co., Kirkland, WA

Fishing Lures
Mixed materials
Dimensions variable
DESIGNER: Various
MANUFACTURER: Luhr Jensen

Trek Tempest, 1998
Mixed plastics
11 x 8 x 6 in.
DESIGNER: John Larkin
MANUFACTURER: Trek

Trek Photon, 1998
Mixed plastics
11 x 8 x 6 in.
DESIGNER: John Larkin
MANUFACTURER: Trek

Lifepak 500 Defibrillator, 1997
Mixed materials
4 x 10 x 11 in.
DESIGNER: John Daynes
MANUFACTURER: Medtronic Physio-Control

Lifepak 12 Defibrillator, 1998
Mixed materials
12 x 15 1/4 x 8 in.
DESIGNER: Shawn Bertagnole
MANUFACTURER: Medtronic Physio-Control

“Dovebar” Mouse
Mixed materials
2 at 4 x 3 x 1 1/2 in. each
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

Ergonomic Mouse
Mixed materials
2 at 4 x 3 x 1 1/2 in. each
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

IntelliMouse® Explorer
Mixed materials
2 at 4 x 3 x 1 1/2 in. each
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

Wheeled Mouse
Mixed materials
2 at 4 x 3 x 1 1/2 in. each
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

Mouse Prototypes
Mixed materials
25 at 4 x 3 x 1 1/2 in. each
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

Heat Studies (Infrared Thermography)
Ink on paper
20 x 25 in.
DESIGNER: Microsoft
Hardware Design Group
MANUFACTURER: Microsoft Corporation

Alpha Relay Glove, 1999
Mixed textiles
DESIGNER: Eddie Harber with Rick MacDonald
MANUFACTURER: Nike

Merlin Soccer Ball
Mixed materials
DESIGNER: Not Available
MANUFACTURER: Nike

Triax 300 Running Watch
Mixed materials
DESIGNER: Astro Design, Nike Design Team
MANUFACTURER: Nike

Single Kayak, 2000
Composite
312 x 10 in., weight: 29 lb.
DESIGNER: William B. Tytus
MANUFACTURER: Pocock Racing Shells

Modo Stat
Mixed materials
36 x 23 x 31 in.
DESIGNER: Modo Design Group and Sohrab Vossoughi
MANUFACTURER: Modo, Inc.

Physio Control QuikCart
Mixed materials
41 x 21 x 23 in.
DESIGNER: Modo Design Group and Sohrab Vossoughi
MANUFACTURER: Modo, Inc.

Boeing B-17 Wind Tunnel Model
Wood
4 3/4 x 4 3/4 x 49 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing Model 80 Chair, 1929
Wood, metal, and cotton textile
42 x 18 1/2 x 23 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing Super Sonic Transport Model
Mixed materials
23 x 20 x 176 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing RB-17 Bomber ADF Antenna Housing
Mixed materials
14 1/2 x 9 x 25 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing Wingtip Floats, Early Biplane
Sheet metal
62 x 16 x 16 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing RB-17 Bomber ADF Antenna Housing
Mixed materials
14 1/2 x 9 x 25 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

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DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

Boeing Wingtip Floats, Early Biplane
Sheet metal
62 x 16 x 16 in.
DESIGNER: Unknown
MANUFACTURER: Unknown
Courtesy of Museum of Flight, Seattle, WA

BEN Triple Pendant Lamp, 1996
Hand-blown glass, cast, extruded, and machined aluminum
Tube: 31 1/2 x 2 in. diameter; Glass diffuser: 5 in. diameter
DESIGNER: Douglas Varey
MANUFACTURER: Resolute

CLOUD 3 Table Lamp, 1998
Hand-blown glass, satin-finished aluminum, and mirror-polished lip and heel
Glass diffuser: 7 3/4 x 7 in. diameter
DESIGNER: Douglas Varey
MANUFACTURER: Resolute

ANON Pendant Lamp, 1999
Hand-blown glass, stainless steel arms, satin-finished aluminum
Glass diffuser: 8 x 8 3/4 in. diameter
DESIGNER: Douglas Varey and Luca Rattazzi
MANUFACTURER: Resolute

Click Illuminated Nightswitch, 1998
Polymer resin, stainless steel, and aluminum
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre

Click Illuminated Nightswitch, 1999
Polymer resin, stainless steel, and aluminum
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre

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Polymer resin, stainless steel, and aluminum
1 7/8 x 1 7/8 x 7/8 in.
DESIGNER: Tom Gordon and Ted Pierson
MANUFACTURER: spOre

Trackpad, PowerBook®, 1993
Mixed materials
DESIGNER: Mark Freeman, Bert Laporte, Stratos
MANUFACTURER: Apple Computer

Inroad Wearable Computer with three conceptual versions, 1998
Mixed materials
9 x 3 x 1 in.; Display 22 x 14 in. (3)
DESIGNER: Michael Nelson, Jerry Yamamoto, Chung Ming-Ying, Domenic Guintoli, Eugenia Bertulis, Stratos
MANUFACTURER: Inroad, Incorporated

Axial Blood Pump
Mixed materials
60 x 10 x 18 in.
DESIGNER: Fernd Van Engelen, Teague Design Group
MANUFACTURER: United States Surgical

Conference Master
Mixed materials
2 3/4 x 15 x 15 in.
DESIGNER: Teague Design Group
MANUFACTURER: Coherent Communications

Easy Ball
Mixed materials
6 x 7 x 7 1/2 in.
DESIGNER: Fernd Van Engelen, Teague Design Group
MANUFACTURER: Microsoft Corporation

Boeing Business Jet Marketing Tool
Computer software
DESIGNER: Mark Eakins, Teague Design Group
MANUFACTURER: Walter Dorwin Teague Associates, Inc.

Time Trial Bicycle with Softride Suspension, 1999
Titanium and mixed materials
54 x 18 x 72 in., 20 lbs.
DESIGNER: David Levy
MANUFACTURER: Ti Cycles

Modular Interconnecting Frames, 1999
Plexiglas, aluminum, and plastic foam
25 x 7 x 5/8 in.
DESIGNER: Gwen Weinberg and Anita Nadelson
MANUFACTURER: Three by Three Seattle, Inc.

Big Dot Book, 1999
Plexiglas, paper, elastic, steel, and ink
1 x 6 1/4 x 6 1/4 in.
DESIGNER: Gwen Weinberg and Anita Nadelson
MANUFACTURER: Three by Three Seattle, Inc.

Woodnetic Frames, 2000
Maple, steel, and magnets
3 x 4 x 12 in. and 1 1/2 x 4 x 6 in.
DESIGNER: Geof Spencer, Gwen Weinberg and Anita Nadelson
MANUFACTURER: Three by Three Seattle, Inc.

Encore Heater, 1991
10 x 11 x 3 in.
DESIGNER: ZIBA Design
MANUFACTURER: Not available*

Legacy Spinning Fishing Reel, 1992
7 x 3 x 4 in.
DESIGNER: ZIBA Design
MANUFACTURER: Fenwick

Lunch Pack Lunchbox, 1994
Injection-molded polypropylene and polystyrene insulation
8 x 8 x 3 1/2 in.
DESIGNER: ZIBA Design
MANUFACTURER: Youth Plastic Works

Lyric Multimedia Computer Speakers, Alpha Model, 1995
Injection-molded ABS housing
15 1/8 x 7 1/8 x 8 1/8 in.
DESIGNER: ZIBA Design
MANUFACTURER: Kenwood USA

Lite Pro 210 Projector, 1995
7 x 12 x 13 in.
Mixed materials
DESIGNER: ZIBA Design
MANUFACTURER: Infocus

EFI LX Desktop Graphics Server, 1997
Injection-molded ABS and metal chassis
5 7/8 x 11 x 13 3/4 in.
DESIGNER: ZIBA Design
MANUFACTURER: Electronics for Imaging

Hal Multimedia PC Microphone, 1998
Injection-molded ABS and over-molded santoprene
52 3/4 x 1 1/2 x 52 3/4 in.
DESIGNER: ZIBA Design
MANUFACTURER: Labtec

Koi Computer (concept model), 1998
20 x 8 x 16 in.
Mixed materials
DESIGNER: ZIBA Design
MANUFACTURER: Intel

Woodzig Pruner
10 x 2 7/8 x 6 in.
DESIGNER: ZIBA Design
MANUFACTURER: Power Pruners

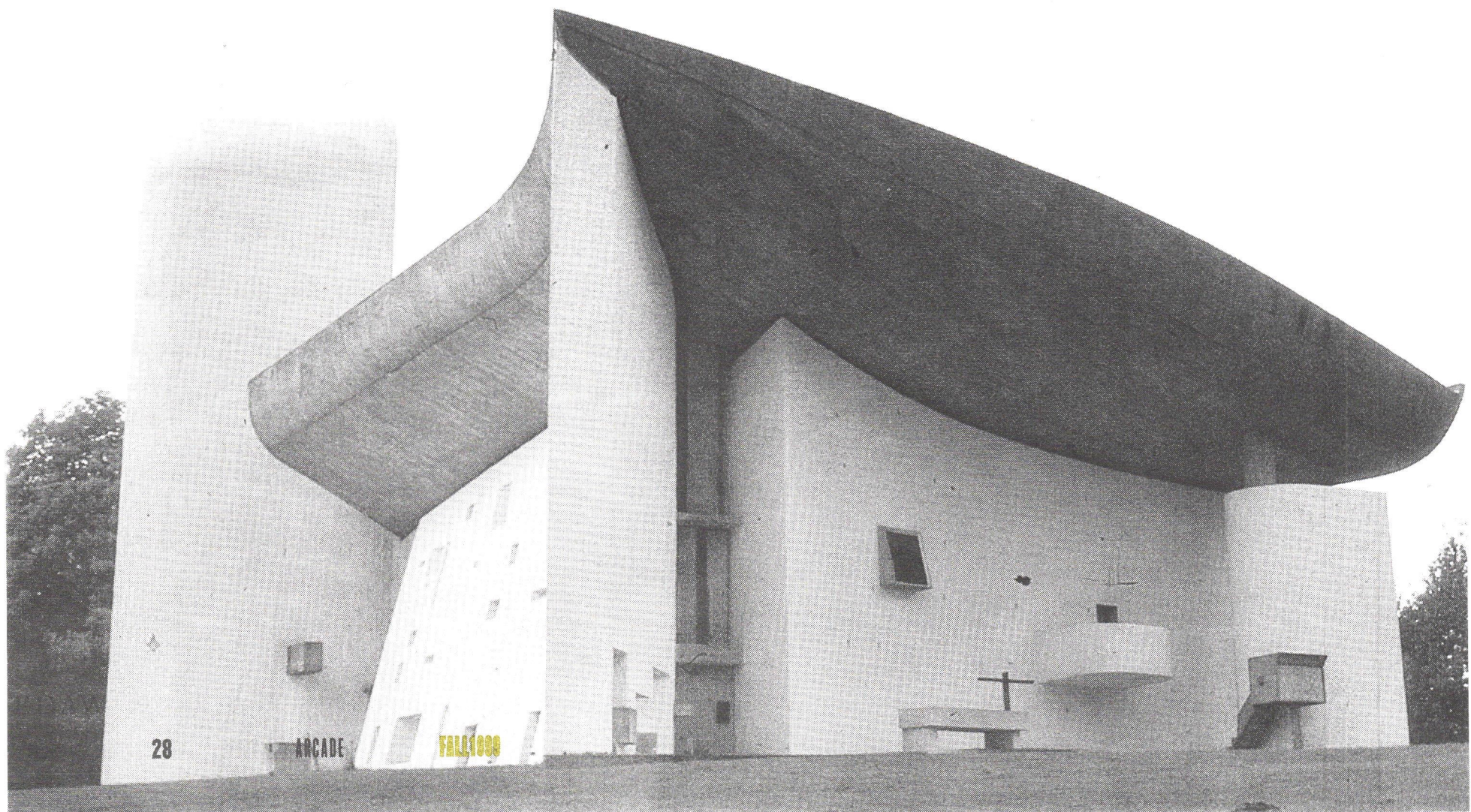
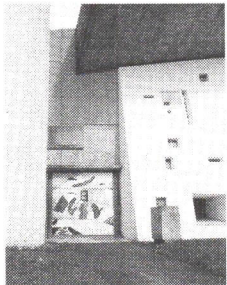
Bikini Chair, 1952
Mixed materials
33 x 29 x 33 in.
DESIGNER: Wendell Lovett
MANUFACTURER: Lovett Design

Ion Chair, 1961
Fiberglass-reinforced plastic and steel
34 1/2 x 18 1/4 x 21 in.
DESIGNER: Gideon Kramer
MANUFACTURER: Ion Corporation

Developmental Drawings for Ion Chair
DESIGNER: Gideon Kramer
Courtesy of Gideon Kramer, Seattle, WA

Trinca Interactive Table and Storage Unit, 1999
Apple plywood, maple legs, canvas, and steel rod
48 x 36 x 48 in.
DESIGNER: Anoek Minneboo
MANUFACTURER: Anoek Minneboo

* Object information is as complete as possible as of February 11, 2000.



“I give myself a poet’s right, otherwise I would not dare to speak.” ¹

dateline: 09.12.98/ Saturday
17:17
Versoul France
Train #60469
Destination: Ronchamp France
Arrival time: 17:56

As the train had pulled out of Paris I had breathed a sigh of relief. Ten days. Ten days in Paris and I was ready for the country. No more cars whipping around tight corners. No more whining horns. No more scooters whose collective sound was like a band of locusts burning through a quiet desert. No more exhaust, dog feces or cigarette smoke. Cigarettes. Cheese. Croissant, brioche and black coffee. I never wanted to go to Vesoul. I never knew it existed. I never thought I needed to know that Vesoul existed. It does. It’s east of Paris, about four and a half hours.

This train was much smaller than the train from Paris, less formal... almost empty. Small signs at each station identified the towns: Colombier; Creveney-Saulx; Genevreville; Lure. Ronchamp. If it weren’t for a sign across the tracks that said “Ronchamp,” with an arrow pointing down the road, we would not have known we had arrived. The driver gave us time to de-train; we were the only two of three who wanted this stop. Like many train stops in Europe, the station consisted of a platform. From this platform we climbed a set of stairs that led to a bridge that crossed the tracks and led to another set of stairs that led us down to the sign that said “Ronchamp.” An arrow directed us down the hill. The person I spoke with at the Hotel Restaurant Carrer told me to take a taxi from the “station.” There were no taxis, cars or people. We started to walk each with a heavy tote bag.

Within five minutes we spotted the town of Ronchamp. Quiet. It was overcast and the ground was wet with the afternoon rain. The few shops we noticed were all closed. The town of Ronchamp appeared to be closed. The Apple Hotel was open and a fire was warming the interior. I went in to ask if they knew where the Hotel Restaurant Carrer was. I asked if it was within walking distance; “Je marche?” “Oui.” A sign at the first left said “Hôtel Restaurant Carrer, Le Rhien (an even smaller town)”and indicated a number of kilometers. Between us we decided it was within walking distance. I noticed that for the most part, there were two kinds of houses in suburban Ronchamp: two story flat facades without yards, and one story bungalows with fencing around a lot of yard, front , side, back and side. Quiet. So quiet save for the sound of our footsteps. Up ahead there was a fork in the road. On the right there were three men standing in the street, all wearing caps, and a dog, watching our approach. “Pardon, L’Hôtel Carrer est quelle direction?” The three men wearing caps conferred among

themselves and then looked at us while they pointed behind each other and up the hill. “Nous marchons?” I asked. At this they kind of chortled. “Oui.” Twenty minutes into our walk the sky became a little darker. We reached the vista that opened up into a valley. Very green. Idyllic and picturesque. I thought that this valley must be Le Rhien. The Hôtel Restaurant Carrer claimed to be in Le Rhien at the foot of Bourlement Hill. And La chapelle de Ronchamps was at the top of Bourlement Hill. At this new development I decided to breathe into the Zen of marche. My bag was somehow heavier than before but the weight was part of the experience of getting there. A pilgrimage. A sacrifice. A giving. A getting. Twenty minutes more and we were in the valley of Le Rhien at the foot of Bourlement Hill. It was almost dark and a light rain started to fall. Through the trees we spotted the glow of a red neon sign. Written in part script and part printing, the sign read: Restaurant Carrer Hotel. It was the most beautiful sign I had ever seen.

After checking in we were shown to our room. It had taken us almost an hour to get to l’hôtel. My arms, body and being pulsed with the memory. I opened the curtain and could see the horizon of Bourlement Hill in the distance; the sky was dark with thunderclouds and the only light seeped out at the margin. It was raining hard now. Too hard to open the window. But I did anyway. We had just beaten the cloudburst. We listened. The only sound. Heavy, immense and infinite. Far away on the top of the hill—vaguely through the weight of the sky and the dense earth—we spotted a partial outline of La chapelle de Ronchamp. My heart began racing with anticipation, excitement and desire. The rain continued playing its repetitious rhyme.

Sunday.
Day of the sun; dies solis. Dimanche; domingo; sonntag; zondag; sondag; dydd sul.
Sunday.

After café, we set out for Bourlement Hill. It was cold, overcast, wet and very green. We followed a path that M et Mme Carrer indicated to us through hearty gesticulation and broken English. Thirty minutes later we heard the bells of la chapelle. I could hardly contain myself in the space of the moment. How did I get there? To this place that I had only read about. This legendary and mythical place that I imagined had been here since the beginning... Did it really exist? The sound was so close. Almost in sight. Descending. We were descending and the bells were behind us. My excitement turned to anxiety. Where was it? La chapelle. Within ten minutes we found ourselves at the point where we took the first left the evening before. Next to the sign “Hôtel Restaurant Carrer, Le Rhien” was another sign that read “La chapelle de Ronchamp” and there was an arrow... Ascending. Ten minutes. A man up ahead, walking toward us, descending

the hill. He was young and carried a bag. A student or recent graduate I surmised. He must be coming from la chapelle. He’s already occupied that room, I thought. Was it one room? What did it smell like? Could I tell by looking at him? Was he different now than before he visited this place? How could I know? “Bonjour...” I said. “Bonjour” he said.

The sound of footsteps. Feet, shoes, hitting the surface of the pavement. In some Spanish-speaking countries, pilgrims journey long distances on their knees. A demonstration of honor, respect and sacrifice. The sound of knees walking. Softer. A softer sound.

Soon several cars rumbled by and disappeared around a corner. As we rounded the same corner, la chapelle was in sight... sort of. Through the trees. I couldn’t see it, but I knew it was there. It started raining as we purchased our tickets. It didn’t seem right that we had to purchase tickets in order to be admitted into la chapelle. We followed a path on the right, the same path that countless pilgrims had taken before. La chapelle de Ronchamp sat before us as it had in the imagination of its creator only fifty years before. It looked just like it does in all of the pictures. Only bigger, more real. The main processional door, the one that pivots open and is painted with vivid colors on white enamel, was not open. Instead we found refuge on the north side through a small, unobtrusive portal. As we stepped onto the cement surface within, I was immediately struck by how remarkably quiet it was. We two were the only ones in la chapelle. All two of us.² I sat down on a wooden bench near the exposed confessionals; the weight of the dark brown, smooth rough concrete ceiling settled over me. It was unimaginably cold. The only light emanated from a chorus of candles near the altar and small clear glass openings that were composed in what seemed like a contrapuntal arrangement. I could see the brooding sky through the glazing. So cold and dark. The somber day refused to be interrupted by the sun.

Sunday. Day of the sun; dies solis...

Sitting in that small immense space, I caressed the nubby white washed surfaces of the walls as the smell of the cold concrete inundated my senses. How little time I had spent in a house of God. Any one of them. Did this feel like a house of God? What does a house of God feel like? Not knowing, my body instinctively inhaled, breath after breath. Following the slope of the hill, I walked down toward the altar and settled on one of the wooden pews. The floor below was an arrangement of four inch pieces of end grain. Tiled together to make a surface for sitting. Softer. Still only all two of us. Pray. Precarious. (precarious/uncertain; dependent on chance; perilous.) ³ The English word precarious comes from the Latin word pray. Funny. To suppli-

cate... an idea, a thought. A prayer. The result of a supplication. A prayer. La chapelle. Yes, the prayer. Of course.⁴

We were not allowed passage into the violet sacristy but I could see it over there. The red chapel with its soaring half dome stood silently by as I climbed the steps to a perch from which to survey that cold, dark, beautiful room. The candlelight danced near the altar and illuminated memories of the past. Ceremonies before the iron communion bench. Puddles of dreams. It stopped raining.

As I stood before the open air altar on the south side, where the great brow of the rough smooth brown roof soars upward, I imagined the pilgrimages, the boys in white frocks, the prayers. Dreams. The sound of the gargoyle drain spilling water into the bassin d’eau punctuated the white clouds that moved quietly across the open sky. That strange still life of a bassin with its triangles and cylinder—its rough smooth surface.

Walking back to l’hôtel in silence. Quietly exhilarated, content and pleasantly tired from the climb. The journey into all of those books, all of those pictures, descriptions and dreams. I redrew a picture of that place; the textures and smells. Just one picture. A picture of the prayer. A precarious memory.

We climbed a set of stairs that led to a bridge that crossed the tracks and led to another set of stairs that led us down to the platform whose station sign read: “Ronchamp.”

Dateline: 09.13.98, 17:56
Ronchamp France
Train #60469
Destination: Belfort France
Arrival time: 18:21

Belfort France
Train#1168, car 16
Destination: Paris France,
Gare de l’Est
Arrival time: 22:24

Sunday. Day of the sun; dies solis...

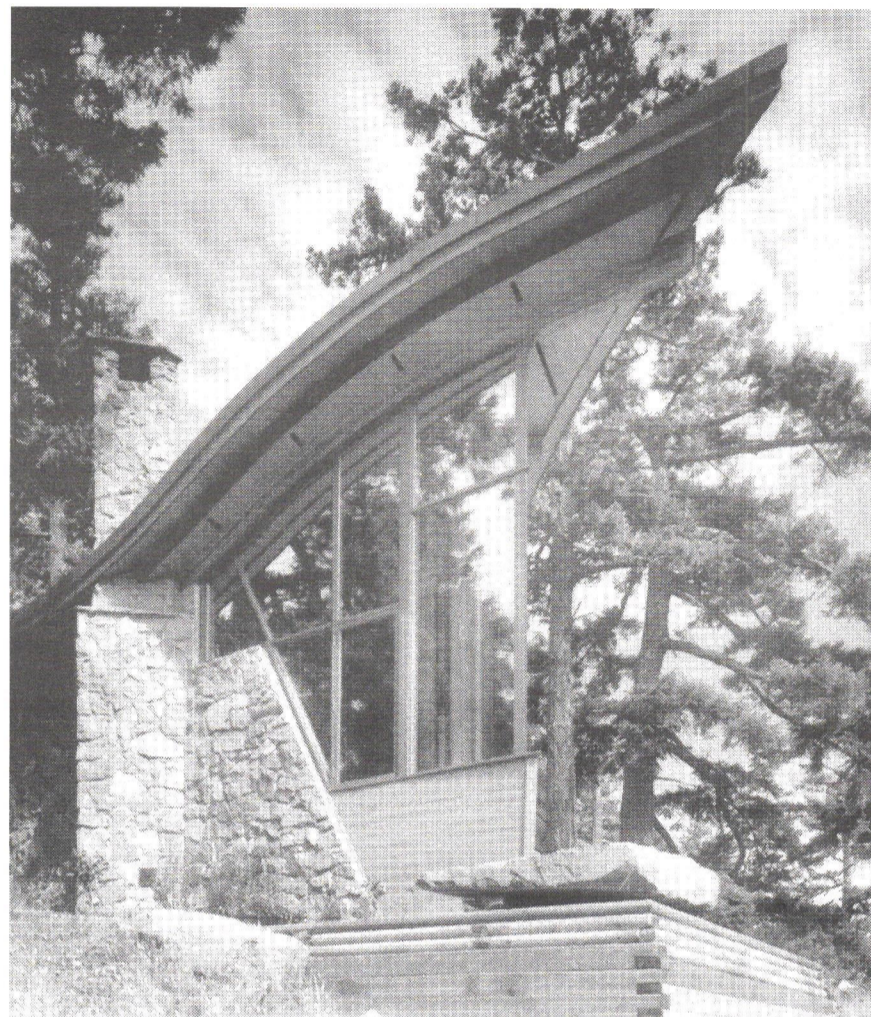
Kelly Anne Walker

1) Susan Seller's ed. "Extreme Fidelity" Writing Differences: Readings from the Seminar of Helene Cixous

2) "All two of them; "tous les deux" is one of the most singular works of French grammar...She (H.C.) knows how to make language say what it keeps in reserve...Thus: "tout lex deux" can always be heard as all the "two"s, all the couples, the duals, the duos, the differences, all the dyads in the world; each time there's two in the world" Jacques Derrida in: Cixous, Helene , The Helene Cixous Reader

3) Oxford Encyclopedic English Dictionary, Third Edition. NY: Oxford University Press,1996

4) "Le Courbusier consented to undertake this work which is a question of a pilgrim's chapel serving some 12000 pilgrims twice a year, who climb and assemble on the flattened summit of the hill. This is a place of prayer. It was agreeable for once to become absorbed in a disinterested problem without any real practical programme, the reward being the effect of architectural forms and the spirit of architecture in the construction of a vessel of intense concentration and meditation" Le Corbusier Oeuvre complete 1945-1952. Publiee par W. Boesiger. Les Editions d'Architecture Zurich.



Framed Views by Jim Nicholls

Nature is an omnipresent current in Canadian culture. The landscape has a strength and vastness which imposes itself on the Canadian consciousness. Climate and geography invade the personal to forge a pervasive psyche, creating characteristic associations ascribed to specific places and setting. With intended double meanings, the true nature of Canada is grounded in the land. Not necessarily rustic or organic, but perhaps mythic, Canada is a landscape.

This location in the land manifests itself in an art and architecture with a distinctly regional character despite connections to broader issues of modernity and international culture. The visual, tactile and aural sensations of the particular geographic location and environment transcend similarities of theme and style. In the idealized space of the landscape painting, and in the equally idealized space of architecture, a clarified vision is presented, revealing a portrait imprinted with, and framed by, a view of the land.

The space of Canadian inhabitation runs as a thin line of civilization from east to west. Two shorelines bracket a continent, from landfall to land's end, Atlantic Canada to the east, and British Columbia and the Pacific to the west. The College of Architecture and Urban Planning Autumn Lecture Series at the University of Washington illustrated these opposite conditions with lectures by Kim Smith and Bo Helliwell of Blue Sky Architecture, Vancouver, British Columbia and Brian MacKay-Lyons Architect, Halifax, Nova Scotia. The two lectures drew the limits of Canada. On the surface there were similarities which allowed comparison. Both worked within maritime landscapes. Both built on shorelines. Both practices focused on houses. And both lectures used painters to evoke their interpretation and attitude towards the land.

The West Coast is represented through the landscape paintings of Jack Shadbolt, Gordon Smith and their predecessor, Emily Carr. Their

subject is the verdant lushness of the British Columbia coast, the spirit and vitality of the rainforest and its thick fecundity of undergrowth and towering cedar. As Emily Carr wrote in her journal of 1934, (The paintings) "move some but I want them to swell and roll back and forth into space, to go down to the deep places and pause there to rise up into the high ones, exulting. Let the movement be slow and savor of solidity at the base and rise quivering to the tree tops and the sky, always rising to meet it joyously and tremulously." The others follow this tradition but are less literal, their work exploring color, form and brushwork, still firmly grounded in direct observation, but moving towards a conceptual interpretation, connecting both modernism and the genius loci.

Blue Sky Architecture builds on the utopian experimentation of the hand-built houses of the "back to the land" movement of the late Sixties. Their work begins with this West Coast Gulf

Island tradition of designer-builder and the verdant landscape and seeks to build into the abundance of natural growth, finding a harmony between the tectonic and the natural. Their houses fold and fall into the landscape. The visual composition is a pictorial representation of nature, an interpretation of line, form and material. Through the tradition of arts and craft, and the clear expression and lines of heavy timber framing, the physical making of the building is more than instrumental, it is an interpretation of mythology of West Coast. It is a place particular palate of materials and structure recalling both natural landscape and aboriginal and vernacular structures. The spatial design is a sensuous and dynamic continuation of the sites contours, a built clearing in the forest. The roof is seen as a lifted ground plane, a snow drift or wave. Natural light is composed with the variety of a forest, light balances dark, twilight permeates. Blue Sky architecture is a romantic dialogue with a powerful but benign nature.

The painters Christopher Pratt and Alex Colville capture the warmth and stillness of Atlantic Canada’s summer and the ferocity and isolation of its winter. The timeless and eternal sea is measured by the temporal human structure. The rigid regularity of the clapboard acts as a foil to the fluid form of the waves. With the harsh winter and Atlantic wind, the thin soil and rocky coast, nature is more of an adversary. There is an austerity of life in the Maritimes, a starker reality. The paintings have a carefully constructed craftsmanship, intellectualized, with an ordered relationship to nature, cool, rational and fabricated. The realism is crisp and pragmatic.

Brian MacKay-Lyons begins with a rejection of Pevsner’s duality and distinction of the Cathedral as Architecture and the shed as building. In the cultivated coastline of Eastcoast extremes, recalling both the agricultural tradition of barns and outbuildings and the local skills of boatbuilding, architecture is shaped by, but in contrast to, nature. It turns its back to the wind. His houses register the horizon and stand in resistance to it, stalwart and resolute. They make a virtue of the simplicity of the fish shed, with its zero detail utility and culturally driven economy. The strict geometry of the cube and low pitch roof with no overhang have a folk art realism. Elaborations of a kinetic skin, speak to the necessity of shutters and winter storms. Structures composed of multiple small pieces of wood, are the result of regional opportunity and necessity. His work is about the creation of a psychologically defensible place on the landscape, about protection, bounded space, and the contained outdoor room. They are houses which explain the landscape, filter the experience of the landscape, not to consume the landscape but to cultivate it.

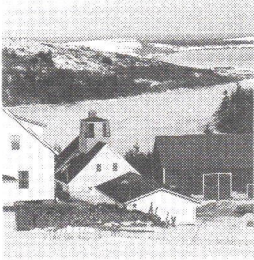
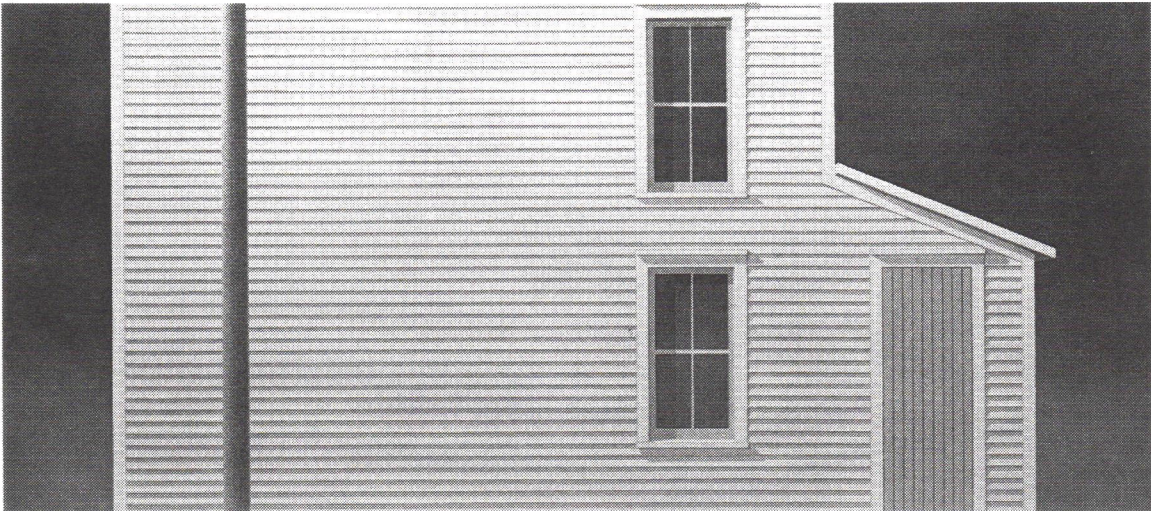
Although it would be simplistic and reductionistic to conclude that such a brief reading of two bodies of work and their influences has definitive conclusions, the concise editing does provide a clarity of interpretation. Viewed from a distance it is the framed response to a regional landscape that emerges as the generating characteristic and the dominant contribution, rather than the influences of global modernism and international culture. The common ground is an interest in vernacular architecture and its characteristic of environmental adjustment giving architectural form to natural forces. They seek to establish a microclimate within the myth and reality of the larger landscape satisfying the pragmatic and imaginative needs of human occupation.

Jim Nicholls, a Canadian, has a joint appointment with the College of Architecture and the School of Art at the University of Washington

Bibliography:

Picturesque, Tectonic, Romantic House Design.
Helliwell+Smith. Blue Sky Architecture. Intro by Peter Davey. Text by Trevor Boddy. Images Publishing Group, 1999.

Brian MacKay-Lyons
Editor Brian Carter
Tuns Press, Dalhousie University, 1998

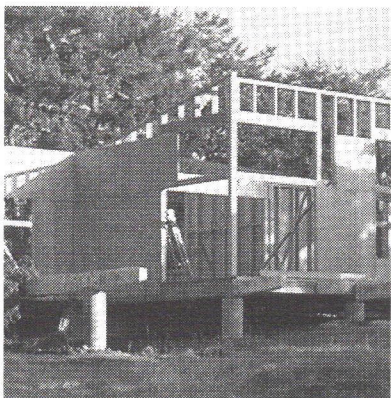
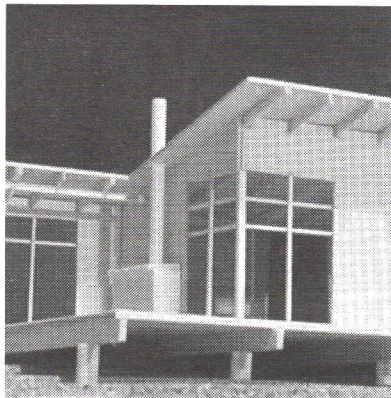


- 1 2 3 4 5
1. Forest, British Columbia
Emily Carr 1932
reprinted from Vancouver Art
Gallery Catalogue, 1975

2. House
Blue Sky Architecture
Reprinted from House Design
Helliwell + Smith, Images Publishing
Group, 1999

3. The House at Path End
Christopher Pratt 1977
Reprinted from Christopher Pratt,
Key Porter Books Ltd, Toronto, 1995

4,5. House
Brian Mackay-Lyons Architecture
Reprinted from Brian MacKay-Lyons,
Tuns Press, Halifax, Nova Scotia,
1998



Lopez Island Residence
Lopez Island, Washington
Architect: Adams Mohler Architects

This vacation house for an artist occupies a natural clearing between a forest and tree line on the high bank shore of Outer Bay. The program is divided into three separate structures. The 1400 SF Main House includes an open kitchen/dining/living space, a bedroom suite, powder room and utility room. The 640 SF Guest House includes two bedrooms and a bath. The third structure is a 500 SF studio/workshop.

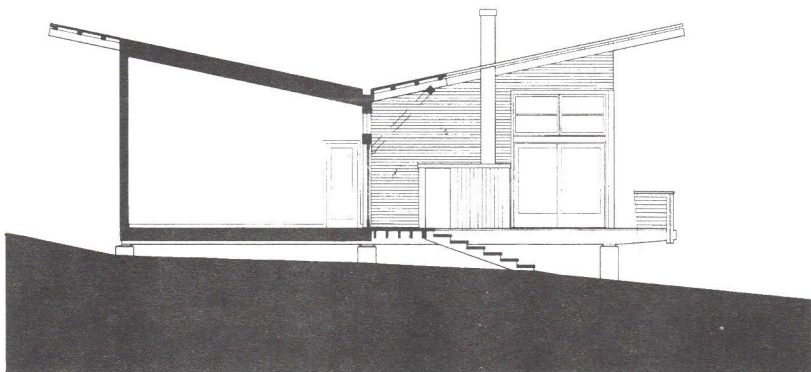
The buildings are sited to minimize alteration of the existing vegetation and topography. As most of the site consists of exposed rock, the structures are raised above grade on concrete piers anchored directly to the rock.

The structures' simple shed roofs and fenestration are configured in response to light and views. The shed roof of the studio opens to the north and admits difuse light through a continuous clerestory window. The roof of the Guest

House opens to the south, admitting direct light and screened water views. The roof of the Main House takes a 'butterfly' configuration allowing the living space to take advantage of south light and water views while the bedroom and bath open to the forest to the north.

A gravel path connects the three structures and forms a sequence of exterior and interior spaces on the site. One moves from the dense forest to a protected exterior 'room' between the structures and the forest edge. The sequence culminates with the open southwest corner of the living room which captures the distant water view.

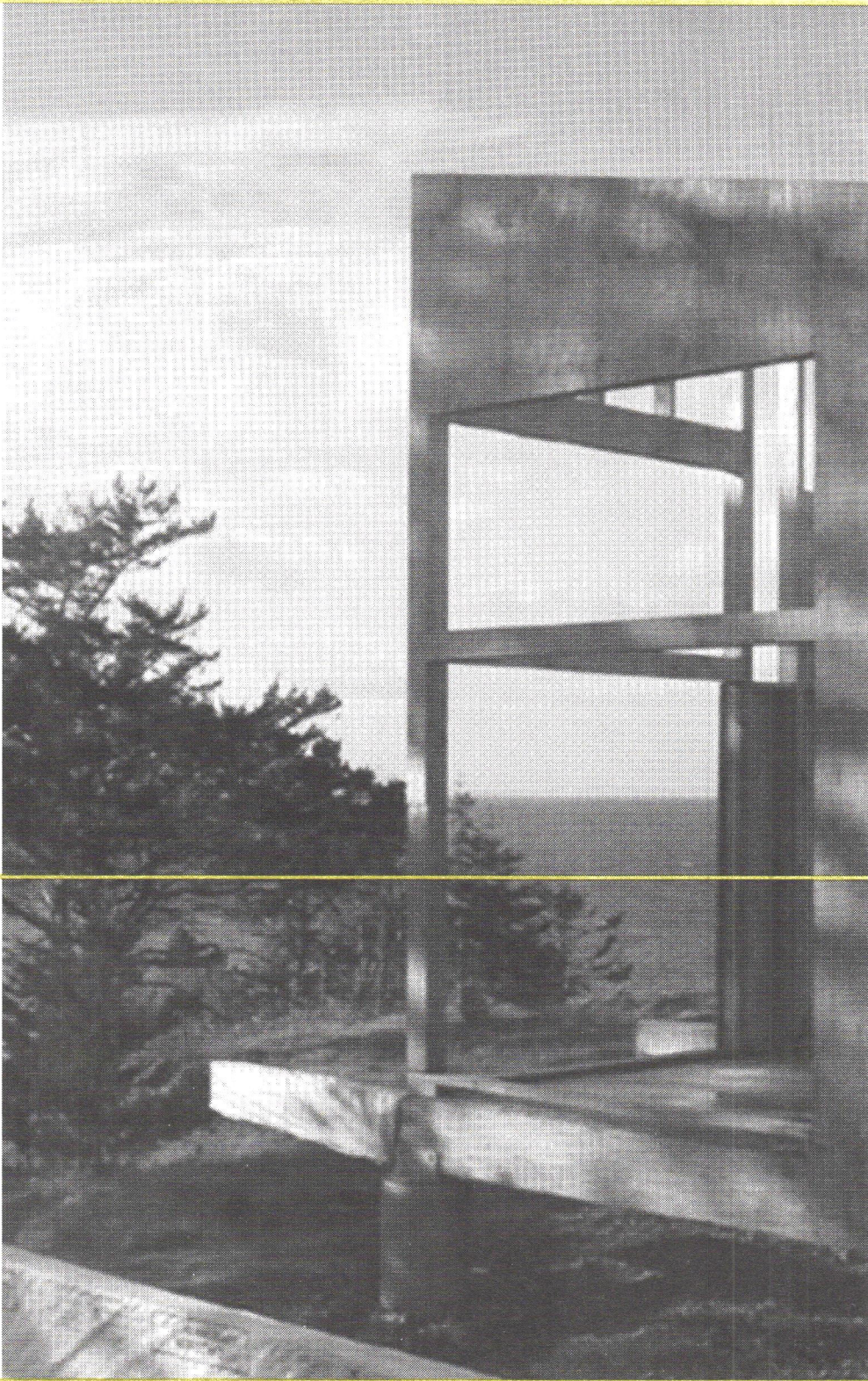
Major materials include galvanized corrugated sheet metal siding, stained fir roof structure, stained cedar decking, painted wood windows and sheet metal roofing.



SECTION THRU MAIN HOUSE



LOPEZ ISLAND
RESIDENCE

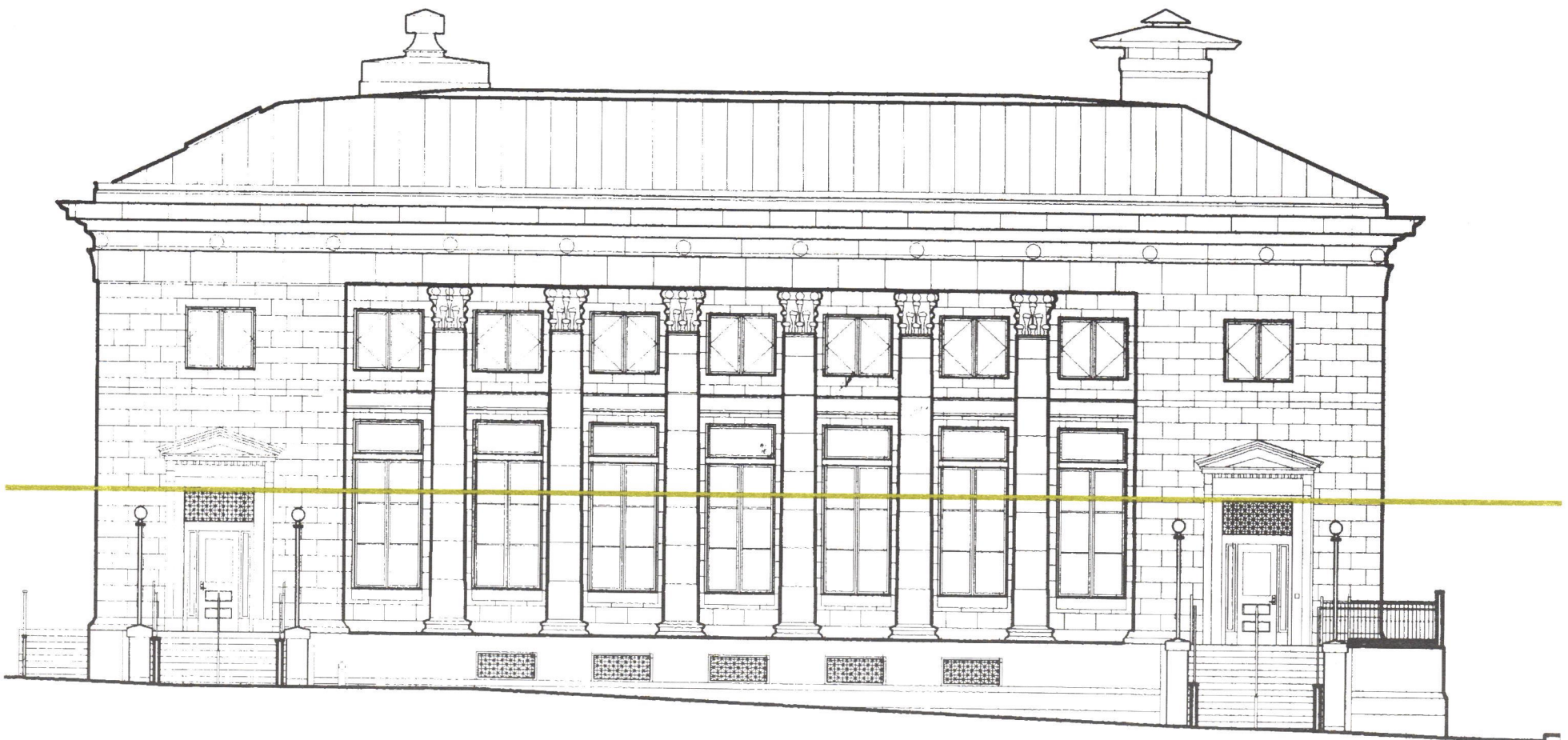
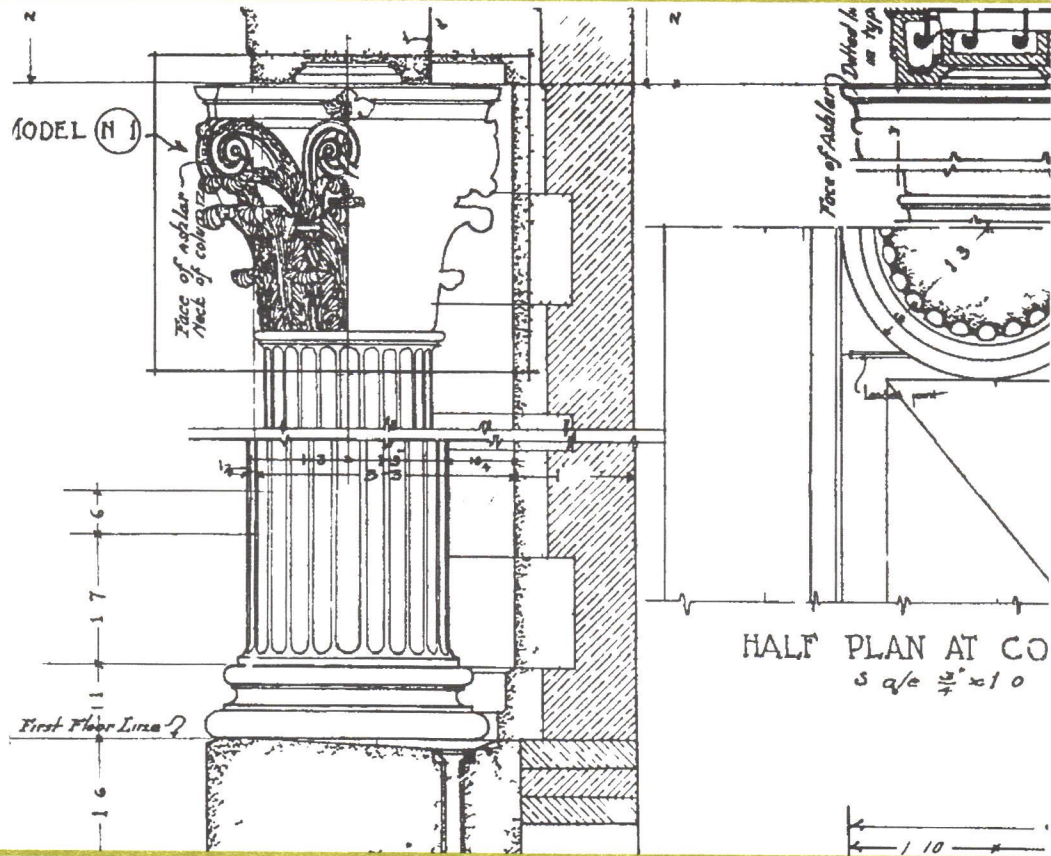


Olympia Federal Building
Olympia, Washington

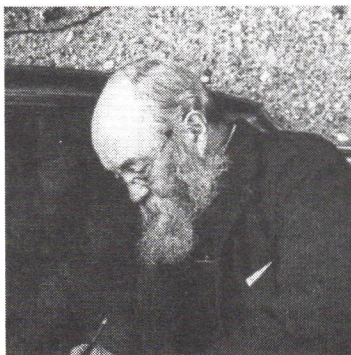
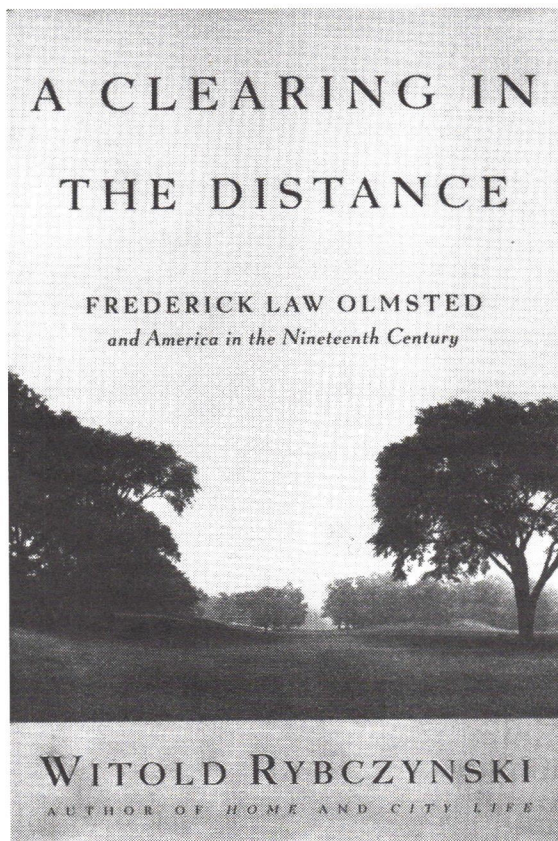
Architect: Boyle Wagoner Architects
Client: State of Washington Department of General Administration
Completion date: Fall 2000
Budget: \$2.1 million

The Olympia Federal Building was constructed in 1911 to serve as the city's first major downtown post office. The Tenino sandstone and terra cotta-clad four-story 24,410 sq. ft. building has been used by a variety of tenants since 1964, when the post office functions were moved to a new building. The building is listed on the National Register of Historic Places.

The project involves interior remodeling and partial restoration of the formal public lobby—the original postal windows will be converted to customer service windows. Work also includes systems upgrade and recommendations and detailing for seismic and structural improvements. The building will serve the Secretary of State's Corporations Division.



EAST ELEVATION - OLYMPIA FEDERAL BUILDING



Unconscious Recreation: Watching the Grass Grow
by Peter Sackett

Americans crave the artificial. Theme parks, retirement communities, even some cities seem largely designed to provide a kind of distilled natural experience that nature, for whatever reason, does not. In its raw and wild form, nature can make us uneasy; we feel more comfortable with one of our own design where it can be taken in small, measured doses.

Walt Disney masterminded just such (slightly spooky) experiences and marketed a better way of living for future generations—a model that blurred the lines between reality and fantasy. But American receptivity to this suggestion had been conditioned many years earlier by the sleight of hand of a nineteenth-century landscape architect. In *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century* (Scribner 1998; \$28.00), writer/architect Witold Rybczynski examines the life and work of one of America's great cultural prestidigitators. Olmsted, like Disney, believed his work was the stuff of social

reform. Both of them worked toward achieving it by creating places with imaginary histories that gave the illusion of “always having been there.”

Rybczynski has written a pleasant and readable account of Olmsted's life and career. His interest in the man is keen and sincere and, as in his earlier books, his enthusiasm for the subject matter is contagious because he refuses to take himself too seriously. Unlike many architect-writers, he uses clear, thoughtful prose to convey his ideas instead of trusting “-isms” and “-ologies” to do the work for him.

But *A Clearing in the Distance* lacks the charm that drew me to Rybczynski's work several years ago. It is not a spirited critique of Olmsted's work. In *The Most Beautiful House in the World* (1990), we enjoyed an engaging internal dialogue as the author tackled the design and construction of his own home. Rybczynski is at his best when he shares himself freely, and biographies, by their nature, shift the focus away from the author to his subject. However remarkable Olmsted's achievements may have been, for those of us who look forward to renewing our acquaintance with Rybczynski, *A Clearing in the Distance* won't deliver. Though initially halting, the book's best passages are the italicized vignettes that the author infuses with his imagination; we catch only glimpses of him peering at Olmsted from behind the trees, trying “to see the world through his eyes” while he works in the field:

Olmsted allows himself a rare cigar and contemplates the scene...The foliage that he and Pilat planted is fully grown and hides Vista Rock, now the base of the Belvedere Castle.

The Ramble appears unkempt to his eye. The trees badly pruned, or not pruned at all; unthinned evergreens choking one another...The park keepers have recorded ten million visits for each of the last three years. Ten million!

A keeper in a long gray uniform coat recognizes Olmsted and salutes. “Good afternoon, sir. Fine day. Everything in order.”

Missing the intimate tone of his earlier books, we must be content to enjoy a solidly good biography. Best known as the chief designer of large-scale projects, such as New York's Central Park and the Stanford University campus, Frederick arrived at a profession in landscape architecture late in life. After years of exploring scientific agriculture, the cause of abolition, seafaring, and journalism, he continued to have difficulty choosing a career. A lot of things interested him, but most seemed to leave him feeling unsatisfied. The generosity of his prosperous father allowed Frederick to do a lot of sampling without settling down. Throughout this period, he focused on identifying how his work could enhance public health and welfare, and eventually he embraced careful rearrangement of the landscape as a way to achieve it. The objective was “unconscious recreation,” Olmsted's term for what he felt was the “curative power of natural scenery.” He made Herculean efforts to reach it.

In the case of Central Park, scenic vistas materialized only after staggering amounts of rock and earth were blasted out of the way, and fields drained, stripped and seeded. As the years passed, so too did evidence of Olmsted's handiwork. Grass and trees grew over the seams that held the park together, and the fiction was complete.

Frederick and Walt were both masters of their craft, but Olmsted's particular genius was that he designed with enough sensitivity to hide his intervention. When enjoying his creations, people can believe that this was the way nature had intended it.

Peter Sackett is a freelance writer and artist.

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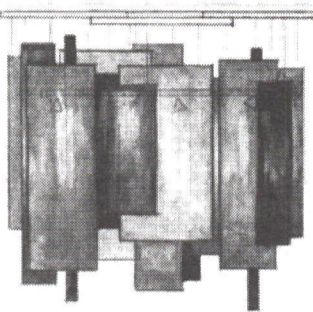
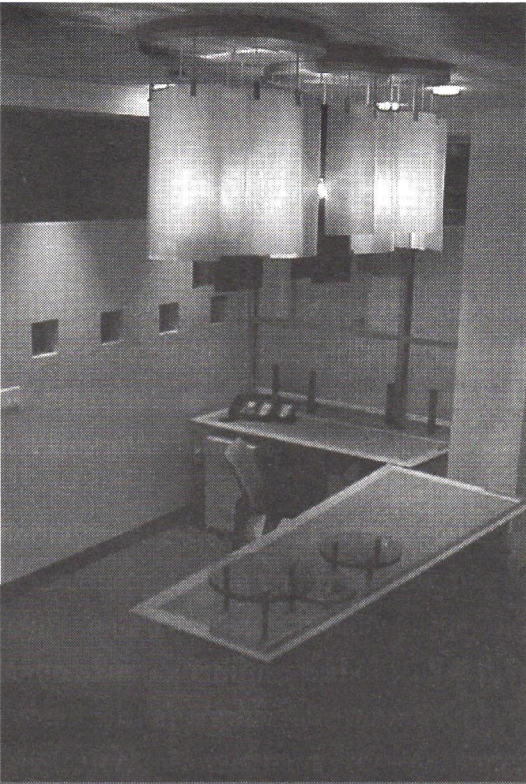
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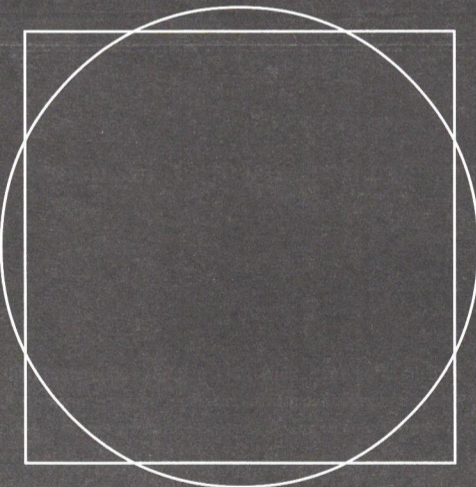
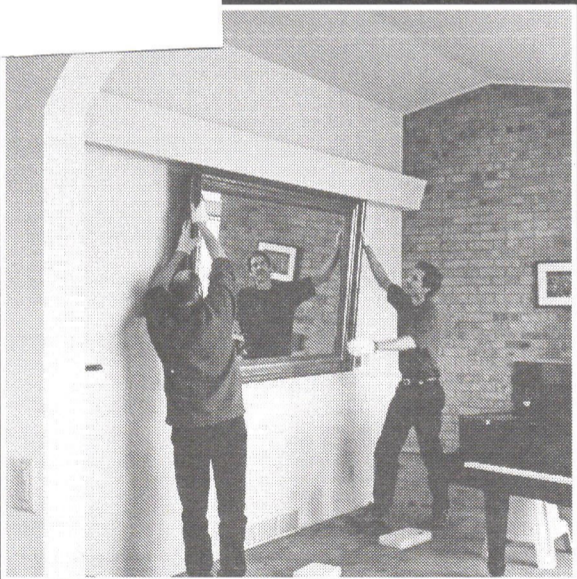
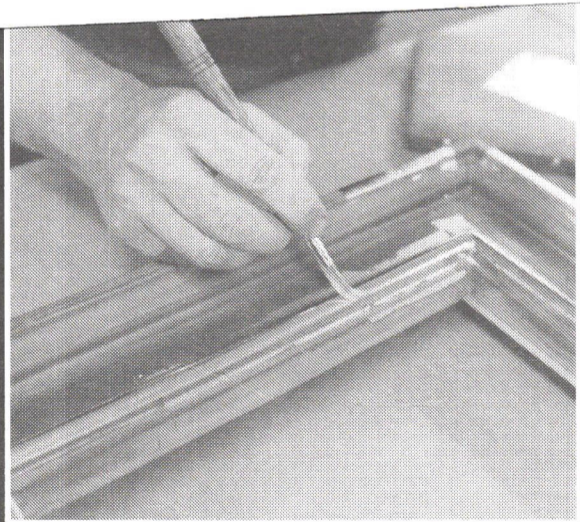


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March 25–June 18

Fast Forward: The Shape of Northwest Design

Tacoma Art Museum is presenting an exhibition of industrial product design celebrating an important aspect of artistic accomplishment in the Northwest. The first of its kind in our region, this exhibition provides an introduction to the principles of good design.

Information: www.tacomaartmuseum.org or (253) 272-4258

1123 Pacific Avenue, Tacoma, WA. (253) 272-4258

April 6

Reaction Better City

Sponsored by the Seattle Art Museum, a retrospective presentation of Action Better City's past, present, and future. The event will be held at the Asian Art Museum in Volunteer Park and will include a panel discussion on how the Olympic Sculpture Park can establish itself in a more pedestrian-friendly and visually appealing waterfront. 7 pm.

Information: Seattle Art Museum. (206) 625-8900

April & May (dates to be announced)

City of Seattle Civic Center Workshop

April: Cultural Aspects of City Hall Design: Reflecting the Soul of our City

May: Open Space Design: Creating Intimate and Public Spaces

Information: (206) 233-3905

May 15

Frank O. Gehry

Seattle Arts and Lectures presents Frank O. Gehry, architect for the Experience Music Project nearing completion at Seattle Center. Mr. Gehry has a unique and very expressive approach to architecture as is seen in his Guggenheim Museum in Bilbao, Spain. He is recipient of the National Medal of Arts, and the Dorothy and Lillian Gish Prize for "lifetime contribution to the arts."

Information: Tickets 206.621.2230, www.seattleartsandlectures.org

7:30 P.M., Fifth Avenue Theatre, Seattle, WA

University of Washington College of Architecture and Urban Planning Spring Lecture Series

March 29 Leonie Sandercock, Melbourne Australia

April 3 Patrick Condon, Vancouver B.C. "House the People, Save the Fish"

April 6 Francine Houben, Mecanooo Architects, Delft Holland

April 19 Linda Dalton, Cal Polytechnic—Strategic Master Planning

April 20 Jim Cutler, Bainbridge Island

April 26 Anne-Marie Adams, McGill, Montreal

May 10 Tod Bressi, editor, *Places* magazine

May 17 Balkrishna Doshi, India

All Lectures begin at 6:20 in Architecture Hall, University of Washington Campus.

Exhibitions

www.seattleartmuseum.org

www.henryart.org

www.bellevueart.org

www.portlandmuseum.org

www.tacomaartmuseum.org

www.coca@medio.net

Center on Contemporary Art

Exhibitions elsewhere

www.sfmoma.org

San Francisco MOMA

www.si.edu/ndm

Cooper-Hewitt National Design Museum, NYC

cca.qc.ca

Canadian Centre on Architecture

www.moma.org

Museum of Modern Art

www.nbm.org

National Building Museum, Washington, DC

Lectures

www.caup.washington.edu

www.seattleartsandlectures.org

www.space-dot-city.org

Events, Competitions, Links

www.deathbyarch.com

Death by Architecture

www.acumen-publications.org

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Of Architectural Interest

www.spl.org/lfa/central/oma/OMAbook1299/page2.htm

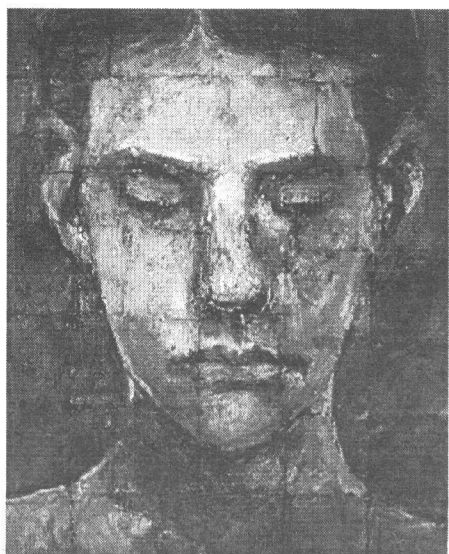
Seattle Public Library OMA/LMN concept book

www.ci.seattle.wa.us/civic/

Seattle Civic Center Master Plan

architecture.about.com/arts/architecture/

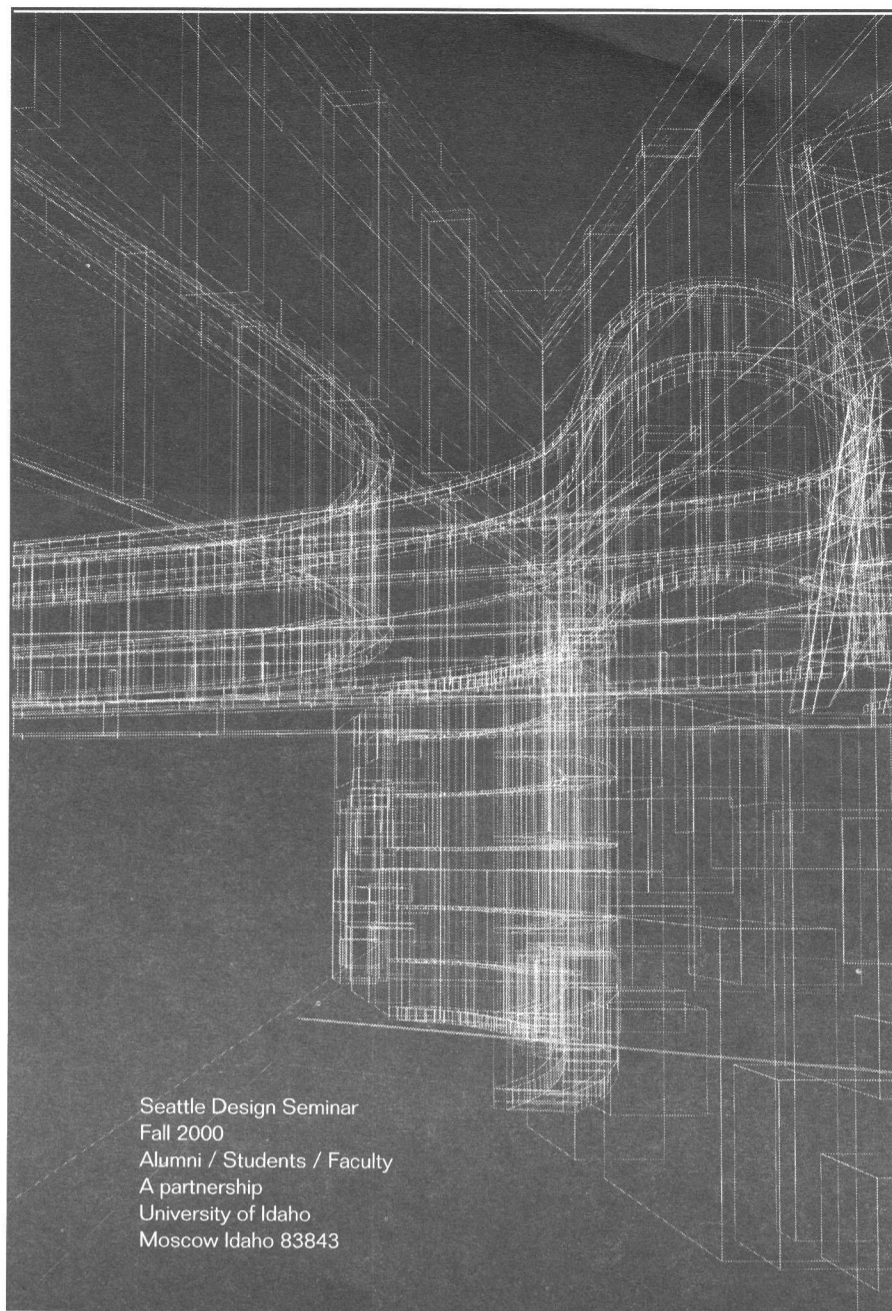
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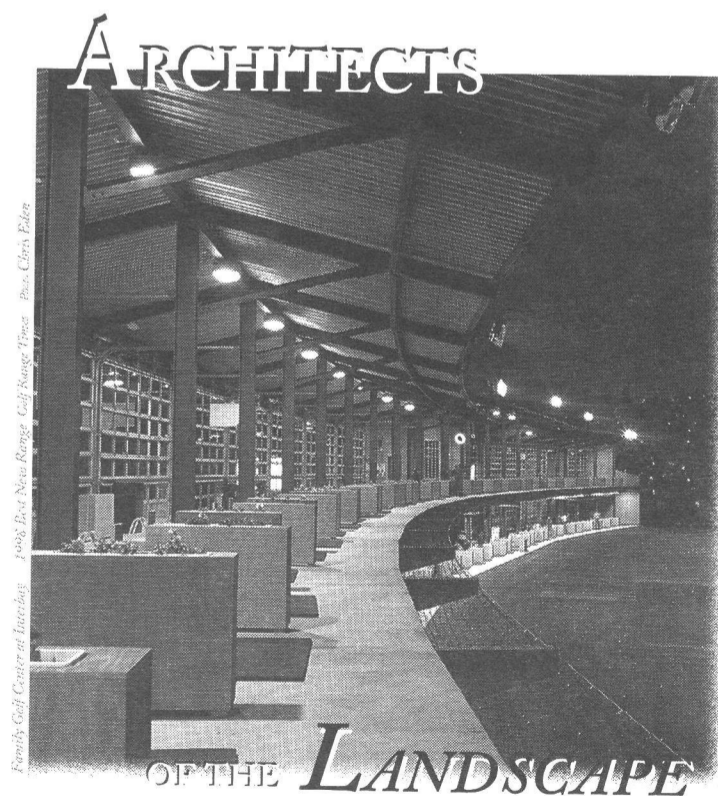
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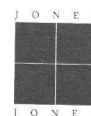
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