Drawing Imaginary Worlds

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A Comic Awakening
Daniel Mihalyo

Serial Drawing Definitions
Altered from Wikipedia definitions

Looking for Space in All the Wrong Places
Annie Han
Seattle University’s Chapel of St. Ignatius was dedicated on April 6, 1997. Ten years later, Stephen Holl’s building, designed as “seven bottles of light in a stone box,” proves its radiance.

Making a good building is elusive: making a great building is virtually impossible. A great building, I believe, doesn’t really emerge until it exists for at least 20 years. The Chapel of St. Ignatius might be a great building.

Making a good building that might be a great building is not magic. It all starts with a terrific client. The Jesuits at Seattle University saw the chapel as their gift to the university and the community. That gift had to carry the message and tradition of this important order of the Catholic Church.

When a client’s short-list of architects includes Moshe Safdie and Steven Holl, clearly something extraordinary is afoot. The architect they chose, Steven Holl, did not come from the tradition of the Catholic Church. Early on, the Jesuits determined that they wanted to work with someone that wasn’t predisposed to the background of the Church, but who demonstrated in their work a deep facility and desire to dig into philosophical traditions and translate them into a building. The Jesuits wanted someone who would learn the tradition of their order and the Church, consider its future, and imbue the building with that spirit and meaning as their sacred gift. They found that in Steven Holl.

Ultimately, the philosophy and two-dimensional diagrams and symbols had to be crafted. What great building is not well crafted? Jim Smart of Baugh Construction was the superintendent for the project. Jim did not have a history of working on a project that had the intentions, both philosophic and crafted, of the Chapel of St. Ignatius. I was skeptical; I was wrong. To this day, I have never seen a more productive and balanced job site. Jim was the master of the poetry and ballet of assembling and crafting this building. This project was also his swan song. After the dedication, he and his wife rode off into the sunset on their Gold Wing motorcycles.

Ultimately, the Chapel of St. Ignatius is about the Catholic community. It is the Jesuits’ gift to that community. There was a member of the building committee who was dogged about her concerns that the building’s design was not a reflection of the Catholic Church. For two years she sincerely and forcefully expressed her concern that the chapel did not look or feel like a Catholic church. After the morning benediction and sanctification of the chapel by Archbishop Murphy, the committee member came up to me and said, “I was wrong, this is a sacred place.”
Age is Relative.

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The Moral Obligation to be Intelligent

Feature Editor: Gary Lawrence

Given the problems that require solutions today (climate change, limitations on water availability, urbanization, demographics, etc.), it is inevitable that we will swing toward more engineering-led projects. As professionals in the creation of human environments we have a moral obligation to change the way we think about these problems so that we can collectively bring the weight of all critical disciplines to bear on the solution. Architects, engineers and designers who care about the future should only do projects that optimize conditions for human development over time.
The "Me" Within the "We"
Ellen Sollod and Cris Bruch

If the value of a work of art is only established by posterity, how do we evaluate art created today, either in the public realm or the museum setting? What does Duchamp mean by an art work's life span? What does this statement mean to the artist, viewer, critic or curator, and how does context affect this evaluation?

In our view, a work of art's life span is defined by its materiality and resonance in the viewer's consciousness. Its life span can be extended through the after-image created in the mind's eye or in the complexity revealed through repeated encounters. It is not only what survives that counts, but also what continues to resonate.

While resonance and longevity may be essential criteria for measuring excellence, the context in which artists are working has an enormous impact on the nature and character of the work and, consequently, its ability to achieve resonance. Yet, too often the same measures of excellence are applied to public work as to museum and gallery work. While connected at the hip, so to speak, each requires criteria for evaluation that reflects an understanding of its unique nature. Evaluating public art with criteria inherited from the beau-arts tradition misses the mark. The role of the individual, the imposition of context, the nature of permanence and the relation to audience—these and many more issues—impact studio art and public art differently.

For example, the independence from context made possible by the defining similarities of gallery and museum exhibitions spaces the world over is a distinct characteristic of studio art. The essential sameness of the white, cubic spaces enables art to mean the same, often self-referential, thing everywhere. Museums or galleries control the viewer's experience: the lighting, the order of viewing, the sound or quiet.

Public art, in contrast, is often an offspring of its physical context. It would simply not exist elsewhere. An understanding of the interdependence of artwork and context is central to the development of a critique of public art. On the one hand, it may frame a view or essentially define the experience of place. On the other hand, there is limited control of the viewers' experience. Cars rush by, a cacophony of signs appear after an artwork is placed, human drama surrounds it.

Public art, in contrast to its studio counterpart, can effect change on a vastly larger scale, reaching considerably larger audiences. It can engage with other aspects of the built and natural environment in a dialogue that can have far-reaching consequences. Studio work can be intimate or vast, depending on its setting, but its containment provides a one-on-one experience that is more personal in nature.

In the museum or gallery setting, curators or galleryists presumed to be knowledgeable about art select work for presentation. In the public realm committees, often largely populated by community members not necessarily knowledgeable about art, bring their personal values to the selection process. In this context, artists are often asked to respond to some public priority like making a place pedestrian-friendly, mitigating an otherwise brutal façade or educating the public about some civic concern. The artist may become problem-solver, interpreter or cosmetician first and artist second.

Unlike the artist working in the museum setting, artists working in the public realm face a host of conditions that impact the artistic product. These relate to practical issues like durability, structural integrity, building codes and laws—and to issues of the creative process.

Artists working in the museum or gallery setting are usually able to work in an iterative manner, allowing the work to change or evolve as it is made. In the public realm artists have less opportunity for serendipity since commissioning bodies focus nearly exclusively on the end product, often contractually agreeing upon it far in advance of realization.

Recognizing these differences, it is important to establish criteria for excellence in public art related to its unique qualities. Certain playgrounds available to studio artists are off-limits to public artists, replaced by a playground of wildly different dimensions. This tension can conceivably lead to better art, if it is understood that the central subject of public art is the location of the social within the individual, the "me" within the "we." At the same time, it creates enormous challenges and constraints. To understand and critique public art we need a definition of excellence that can encompass conflicting meanings of "publicness." These include questions of how well it functions within its context; whether the ideas behind the work are durable; if it has the potential to resonate over time with multiple views by the same person or multiple viewers; whether it engages the viewer to think or respond.

Perhaps these kinds of questions can frame a new kind of criticism that fosters dialogue about the place of art in our daily lives and the nature of excellence in public art. This kind of criticism can both validate the work while encouraging debate, commentary and astute observation.

The best art—in public or the museum setting—is transformative. It subtly changes our world. Perhaps this is the measure of excellence to strive for.
Commentary on a City in Transition:
*Fred Herzog: Vancouver Photographs*
Oliver Neumann
The Vancouver Art Gallery’s recent retrospective, Fred Herzog: Vancouver Photographs, (January 25–May 13, 2007), reviewed the artist’s five-decade career, displaying over one hundred full-color street scenes from the 1950s to the present. Herzog’s early use of color slide film (exhibited as colored prints of digitally re-mastered slides) is significant in the history of art photography, where art projects have been primarily associated with black and white photogaphy. The exhibit portrayed a city in transition and revealed Herzog’s personal engagement with the urban realm as an actor and flaneur.

He found his reality in the city in the disorderly vitality of the street, the people on the corners and plazas, in pubs and stores. Herzog, who at one point held a position as a medical photographer at the University of British Columbia, approached the city as a witness. By taking one hundred rolls of film a year, Herzog produced a documentation of Vancouver’s urban life that captures notions of displacement and immigration, highlighting cultural and social diversity as a basis for an active city life. He methodically documented Vancouver’s urban landscape, focusing on places both obsolete and in transition. He recorded traces of Vancouver’s past and the visual social impact of the city’s rapid growth.

As much as they are historical documents and documents of photographic history, Herzog’s photographs record a direct and personal experience of the city’s urban life. Herzog emigrated from Germany at the age of 21. Following brief stays in Montreal and Toronto, he arrived in Vancouver in 1953 and found work on boats in the harbor. This work exposed Herzog to a cosmopolitan milieu, a mixture of intellectuals and the working class that shaped his perception of a rich urban culture in the growing city. His exposure to culturally diverse situations and his interest in the writing and character descriptions of Dostoevsky and Tolstoy, led Herzog to be a careful and attentive observer of the city and its dynamic street life. In his development as a critical observer of modern city life, he was also heavily influenced by his experience of post-war rebuilding in German cities and John Dos Passos’ literary depiction of American cities’ struggle to embrace modernity. Drawing from these references, his work demonstrates a nuanced understanding of human psychology and shows people with personality, real and engaging.

Cities can be seen as complex ecologies in flux, where growth and decay exist side by side in unstable territories. The color photographs presented in Fred Herzog: Vancouver Photographs depict continuities and disjunctions common to the everyday experience of an evolving city. Rather than celebrating the urban as abstraction, Herzog’s photography describes the city through the activities of people. His photos show an extroverted city where architecture, signage and people equally contribute to a lively, ever-changing street life. These are not images of an organized and administered city, but a living city characterized by the diversity of its inhabitants.

More recent changes in Vancouver’s civic and social landscape, however, are paralleled by the change of focus in Herzog’s later work, where photographs are characterized by a more distant view of the people occupying the streets. More than an interest in particular characters, recent Herzog photographs are concerned with a documentation of a disengaged atmospheric view of Vancouver streets. Many of Herzog’s photos of the last 20 years, as Michael Turner suggests in his catalogue essay, are of streets about to be deserted. These images hint at the disengaged public realm of the contemporary city, which has often been described as the suburbanization of the city centre.

As Bill Jeffries, director of North Vancouver’s Presentation House Gallery, has pointed out, street photographs are powerful social documents that raise questions about cities, societies and communities. They are also a critical comment on the city of today that too often relies on imagery of urban living rather than on active engagement. In the context of today’s city and its development, Fred Herzog’s photos emphasize the difference between the urban as an ideal and the city as a living place. Rather than isolating the images from their cultural context, Fred Herzog: Vancouver Photographs is a portrait of the city that links street photography to broader social discourses in the continuous development of the city. By animating the social aspects of photography, the exhibition brings up questions about what happened in Vancouver and what is happening here today.

While not all 80,000 photographs Herzog has taken during his career might justify a thorough review—not even all photographs in the exhibit had the same focus or reached the same level of composition, expressive color range and hue—they are strata in Vancouver’s visual archaeology. As a chronicle of Vancouver’s public life, Herzog’s photographs offer insight into the life of an active growing city and, maybe more significantly, serve as a critical reminder of the cultural and social diversity central to urban living.
Survival of the Fittest—Parks Adapt As Cities Change
Deb Guenther

Parks improve mental and physical health, build community, support healthy childhood development and serve important ecological purposes, such as cleansing air and water.

The U Street corridor in Washington, DC, is an urban success story. U Street was the center of a thriving African-American neighborhood that dissolved, struggled and reappeared—undergoing a renaissance that has largely kept its heart and soul. The neighborhood features Meridian Hill Park (aka Malcolm X Park), a 12-acre hilltop park with a panoramic view of the Washington Monument, which neighbors have reclaimed after years of being a place for drugs and violence.

In February this year, 25 parks-and-recreation professionals, nonprofit agents and health specialists gathered in this neighborhood to discuss some of the issues. Meridian Hill Park symbolizes. Hosted by two organizations, the National Recreation and Parks Association (NRPA) and the Trust for Public Land’s Center for City Park Excellence, the Colloquium for New Park and Recreation Standard’s overriding goal was to understand how parks must respond to demographic shifts in the 21st century. Over 50 percent of the world’s population now lives in cities, and the numbers are only increasing. In the next 20 years this trend will strain aging urban infrastructure and intensify the human need for open space. As a result, expectations for public space in cities are also shifting.

Participants in the colloquium explored the possible impacts this urban population explosion might have on parks and people. They raised questions about how park managers, design teams and the community can work more collaboratively to achieve multiple goals for urban space. And they evaluated whether and how to update the existing park standards manual that was developed over 15 years ago with suburban growth in mind.

Three resonant messages were revisited throughout the discussions. First, parks are an essential service for a healthy neighborhood. Parks improve mental and physical health, build community, support healthy childhood development and serve important ecological purposes, such as cleansing air and water. Increasingly these functions are widely accepted as public safety needs. Some cities have begun using their parks as first response centers in emergency management strategies.

Secondly, meeting the needs of an increasingly diverse urban population requires facilitation that is "outside-the-box." Agencies and design teams need to go where and when park users are available. City governments will need new ways to listen to more people, more frequently, for example with online blogs or school-based family surveys. This is messy work that pays off by investing users with a sense of advocacy.

And lastly, to provide these services with dwindling public resources, the definition of parks must expand beyond the "bench-tree-lawn" model. Shared resources across departments, federal funding sources from transportation projects or public/private partnerships were strategies discussed to achieve creative budget solutions that also provide multiple functions for public spaces. These multi-functioning places provide a spectrum of experiences for people such as urban trailhead parks, improved streetscapes, parks that also hold stormwater, farmer’s markets, lawns for picnicking and running interspersed with patches of wild landscapes suitable for bird habitat or parking lots during the week that are used for basketball courts on weekends.

The group hopes this dialogue will continue in many forms, such as this one. In the short term this summit will be part of a series of conversations that will help inform the team of people responsible for updating parks and recreation standards used by public agencies across the country. New standards will have to be comprehensive to incorporate the challenges of managing growing cities that contribute to healthy communities. Urban systems are complex and so are parks in the 21st century.
works from the True Collection

Mouth Open, Teeth Showing. Works from the True Collection is organized by Henry Art Gallery Chief Curator Elizabeth Brown. This exhibition is made possible in part through the generosity of Patrons of the Henry Art Gallery. Special thanks to Western Bridge and William and Ruth True.
Siamese Cities: What Makes Seattle and Vancouver so Different?
Trevor Boddy

The amazing thing about Seattle and Vancouver is how different they are. This is all the more remarkable because our differing urban feel and civic textures come about despite some key shared legacies.

Think about it: our two cities have nearly identical climates and bioregions, with precious stretches of fertile soils ringed by inlets and mountains. While Seattle is a decade or two older, our histories run in parallel, from the cutting down of the forests, to the coming of the railroad, to the growth spurt prompted by World War II. Our hybrid ethnicities from Asia, Europe and the Americas are comparable, and we may both be the most tolerant and progressive places in our nations. Inspired by the Israelites finding the Promised Land, we even adhere the same last syllable onto our self-descriptions as "Vancouverites" and "Seattleites"—knowing ourselves superior to such lesser tribes as the Edmontonians and the New Yorkers.

The term "sister cities" does not come close to describing our shared features. My own preferred phrase in writing about Seattle and Vancouver used to be "non-identical twins." But with Vancouver now extending all the way through South Surrey to the border, and with Seattle pushing up continuously through Everett, Mount Vernon, then over the hills to Bellingham and Blaine, another phrase is needed to evoke our now-fused urban realities. Take a look at a satellite photo of Puget Sound to Howe Sound, and it is clear that there is now a border-straddling megalopolis from Lion's Bay to Tacoma; seven million people in one city with the insufferable anomaly of an international border right after briefly nesting here in the 1990s. Only recently has a nine-to-one ratio of condo to office tower construction since 2000 on the land-limited downtown peninsula become a public issue.

Vancouver bought heavily into the postmodern notion of the city as solely a place to live, not to work, largely with its 1991 Downtown Plan, which re-zoned eight million square feet of potential office space in Downtown South as housing. Use a weekend in the other half of our Siamese cities to conduct a simple experiment I call the "condo test." About 8:00 p.m. on a Sunday night, pass through the epicenter of Seattle's new downtown condo zone, Belltown, and estimate the ratio of apartments with lights on. A week later at the same time, stroll through Vancouver's equivalent zone—Bayside and Coal Harbour—and do the same thing. The difference is startling—where are all the Vancouverite's lights? I would like to...
Now consider the different urban personi-
dties in this strangely bifurcated Siamese
city. Led by the colossal of Microsoft,
Seattle is one of the most important
corporate hubs in the world—with Boeing,
Amazon, Starbucks, Real Networks and
countless other large companies founded
there, now spreading their brands around
the world. With its central city now being
ringed with new condo, Seattle has a real
downtown, with new office towers rising,
and a workaday sense of bustle and
purpose. Yes, polar-fleece and Gore-Tex
make their appearances on weekends, but
downtown Seattle sidewalks have a higher
ratio of suits—and more of them are worn
by women—than in Vancouver.

Seattle’s new private sector wealth has
led to extravagant philanthropy, expressed
in creations as various as McCaw and
Benaroya Halls, Paul Allen’s countless pet
projects around Lake Union and architect
Rem Koolhaas’ Seattle Public Library.
The new Seattle’s latest symbol is the
Seattle Art Museum’s $100 million Olympic
Sculture Park, its zig-zag walkways and
hillside plantings flanking a definitive
collection of 3-D art—an instant global
pilgrimage point for the art-world.

Vancouver, on the other hand, has a
grandly named but poorly-curated
valleywalks to such Seattle corporate
gods as Starbucks’ Howard Schwarz or
Microsoft’s Paul Allen are, revealingly,
our city planners. Las Vegas-raised and
educated former planning chief Larry
Beasley did not invent Vancouver-as-resort,
but he did his best to take credit for it.
Successor Brent Toderian is now scram-
bling to balance downtown’s condo
market with job spaces, but such attention
and expectations piled upon mere civic
bureaucrats diverts scrutiny from where
blame and credit more properly reside,
in our economic history and contemporary
business culture.

Vancouver and British Columbia’s core
attitudes of a sense of God-granted
entitlement twinned with a need for quick
economic returns are historical legacies.
This is because BC’s wealth was generated
by scooping up minerals (the mid-19th
century Cariboo Gold Rush sparked the
creation of the province), knocking down
forests (American-style re-forestation
started only recently) and, since 1896, the
wholesale harvesting of the last of its
world-class non-renewable natural
resources—water-view residential real
estate. The reason British Columbians
seldom invent things, or rarely found
then hold onto innovative large businesses,
is that its key players are hooked on high-
return, quick in-and-out ventures, be it
condo development or the drug trade—
without doubt and by any measure, down-
town Vancouver’s two largest industries.
Suits are not required for either business.

Vancouver is settling into a Rio-like future
as a resort attached to its festering fau,
the Downtown Eastside. Vancouver is a
wonderful place to visit, to play, to shoot
up, to check out of a career, to retire, but
is no longer a serious business centre.
The first people I heard describe Vancouver
as a “resort” were the city’s Hong Kong- and
Taiwan-born businessmen, as they re-
aligned their investments towards China
developed-out as condos only. Equally
postmodern were the arguments from
Vancouver’s civic politicians and techno-
crats that those condos and live/work
spaces were its new industrial zones,
making up for the non-contruction of
offices. A recent Ipsos-Reid survey of
downtown businesses casts a skeptical
light on both notions: only four percent
of downtown businesses are home-based;
62 percent of firms surveyed want
busines-only buildings, while a mere 14
percent want mixed-use buildings.

Former Greater Vancouver Regional
District urban planner, and now Toronto-
based poet and essayist, Brian Fawcett,
argues that the idea of the “clear cut” is
at the core of BC’s often capital-starved
business culture: get in and out quickly
to rack up the profits, and damn the conse-
quences. Vancouver’s downtown forest
of condo towers can thus be thought of
as a “reverse clear-cut”—a single species
monoculture plantation for the quick
harvesting of profits for politically-savvy
developers. But in doing this, peninsular
downtown Vancouver may have permanent-
ly compromised its most attractive
feature for future businesses and workers
both—a spectacular natural setting.

Both cities are unlikely to meet the urban
and social challenges of an expensive,
energy future without establishing unitary
metropolitan governments, as multiple
municipalities are a key source of sprawl
for both places. Vancouver, your parks,
theatres, schools, recreation facilities and
transit lines are all wonderful, but sooner
or later you will need to generate wealth in
a renewable way to pay for them, and those
earnest workaholics three hours south may
have something worth learning. We have
gazed away for too long: it is high time
the two heads of our Siamese cities had a long
hard look at each other.
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Chapel of St. Ignatius
Celebrating Ten Years of Illumination

In the ten years since its dedication, the Chapel of St. Ignatius has become the spiritual center of campus and a unique symbol of the Ignatian spirituality that drives Seattle University. Within its sacred walls, marriages are solidified, sorrows are diminished and the faithful find community.

The chapel, designed by architect Steven Holl in association with Olson Sundberg Kundig Allen Architects, has received numerous honors, including a National AIA Design Award, a National AIA Religious Architecture Award and a NYC AIA Design Award.

The chapel is open daily, with liturgies Monday through Friday at noon, and Sundays at 11 a.m. and 9 p.m.

For more information visit http://seattlenu.edu/go/chapel/ or call (206) 296-5587.
If, popular opinion long ago deemed this art form as somewhat feeble-minded, even batty. This reputation was earned not merely because of the kooky writing and fisticuffs, but because the narrative is almost universally character-based. Blah, Blah and Blah. That is to say the creative effort concentrates principally on the dialogue and action between protagonists and villains (Shing-Shing, Bang-Bang!).

the art, if you will, is revealed in the quality of the drawing, the ability to convincingly depict motion, the economy of line, the graphic composition within each frame and the graphic invention of the whole page. It is true that comics are an unlikely place to look for contributions to the higher art forms, like architecture for example (Ugh!). However, there remains a never-ending need to have architecture populate comic backgrounds... Pop! Pop! Pop! After years of mindless comic book consumption (Slurp!), it became apparent that the buildings and structures these artists were drawing mainly resembled the generic urban fabric around us. As the literal manifestation of "background," the buildings are non-descript and generic, requiring no particular creative invention. Skreeeeek!

This (Thud!) issue of ARCADE brings together a collection of architectural illustrations as imagined by the gamers of the art world: comic book artists.

The images displayed throughout this feature are referenced in full on page 33.

"Badly drawn, badly written, and badly printed—a strain on the young eyes and young nervous system—the effects of these pop-paper nightmares is that of a violent stimulant. Their crude blacks and red-spots a child's cruel sense of color; their hypodermic injection of sex and murder make the child impatient with those, though quieter, stories. Unless we want a coming generation even more ferocious than the present one, parents and teachers throughout America must band together to break the comic "magnate." —Sterling North, Chicago Daily News Book Review, 1940

Drawing
Imaginary Worlds

Lead Pencil Studio: Annie Han + Daniel Mihalyo
My first exposure to comics came at the age of six, when my Dad read me translated versions of the epic serial Tin Tin, created by the 1940s-era Belgian artist George Remi (Hergé). These elaborate teenage reporter stories had thrilling plot twists, dangerous action, gun play and inventive characters that took the reader around the world and to the moon. These fantastic adventures (23 in all) included mummies, shark submarines, crystal balls and magic mushrooms. What's not to like? Though I didn't know it then, I was having a graphic-novel experience. We read every Tin Tin book available in English several times over and waited years in some cases for translations of rare issues. Despite some dated positions on race, politics and gender the books manage to remain in print generations after their creation.

My second comic experience came at the impressionable age of 13, when I discovered my older brother's back issues of Frank Miller's Manga-inspired Ronin series. I devoured them all in a matter of hours while listening to Pink Floyd's The Wall (also my brother's) and emerged mentally shaken by the violence and sexuality of those green-tinged post-apocalyptic tales of bio-circuitry Samurai woe. If you've seen Miller's Sin City or 300 film adaptations, then you have some idea of how disturbing his art can be. The experience of reading Ronin was so powerful, all other comics of the time seemed to be so much slapstick, lycra and Zap-Thud! They all lacked Miller's reckless imagination and emotional depth. At least those are the words that I would use now to describe what I probably couldn't express back then.

It wasn't until years later that I rediscovered comics at a book store in Eugene during my first year of architecture school. This during a period when I was taking a lot of life drawing courses and in an attempt to understand how skeletal structure related to muscle anatomy. I discovered a shelf full of comics next to the medical illustration textbooks. Soon after, I stumbled across a whole new sub-genre in the comic book industry that had recently
I found in these inexpensive monographs, a profound inspiration that I was not getting from HVAC textbooks and waterproofing details. It is a balloon, like the one you gave to little Elsie Beckmann.

unparalleled work of devastating beauty. I found in these inexpensive monographs, a profound inspiration that I was not getting from HVAC textbooks and waterproofing details. I wanted to do work that was as good as his.

In the intervening years, Annie and I steadily collected graphic novels whenever we find those that offer a satisfying mix of artistic bravado. The examples we've chosen are intended as something of an antidote to our obsession with civic order and architectural perfection. These are visions of spaces less considered, unorganized, misaligned, aged, decaying, random, incongruous and violated. With each frame the artist provides new clues to the narrative and between each frame is a world of unlimited complexity and depth. Though I have no science backing me up, I suspect that immersion into the alternate world of comics has an affect on the cerebral cortex, one that gradually disrupts the moorings of architectural pedagogy enough to allow for possibilities not previously available. Comics have this potential. By being completely impractical and beyond logic they become an unlikely tool for loosening everything that the education of an architect tightens. Of course there are other artforms and altered states that can do this as well, but this is one lawful example we felt was worth sharing...Shwoop-KaBang!
Blood: A Tale

Daydreams and Nightmares (above and below)
With each frame the author provides new clues to the narrative and between each frame is a world of unlimited complexity and depth.
Serial Drawing Definitions:
Altered from Wikipedia definitions

**Comic Book**
A comic book is a magazine or book containing sequential art in the form of a narrative. Comic books are often called comics for short. Although the term implies otherwise, the subject matter in comic books is not necessarily humorous, and in fact its dramatic seriousness varies widely.

**Funnies**
A form of comic strip known colloquially as "the funny pages," shortened to "the funnies," intended to be socially or politically humorous. The name is derived from a proto comic book series first published by Dell Publishing in 1929 and sold separately at newsstands for 10 cents. The series ran for 36 issues and more closely resembled what we know today as the comics one finds in the Sunday newspaper.

**Cartoon**
In modern print media a cartoon is a piece of art, usually humorous in intent and is generally a single drawing with a caption immediately beneath. This usage dates from 1843, when Punch magazine applied the term to satirical drawings in its pages. The term cartoon is derived from the Italian cartone and Dutch/Flemish word korte, meaning heavy paper used as a full-size study drawing.
**Graphic Novel**

The term usually intended to describe a lengthy and complex storyline similar to those of novels, using illustrations as the primary content and often aimed at mature audiences. The term so encompasses comic short story anthologies, and in some cases bound collections of previously published comic book series.

**Manga**

Manga is the Japanese word for comics and print cartoons. Outside of Japan, it usually refers specifically to comics originally published in Japan. Manga developed from a mixture of ukiyo-e and foreign styles of drawing, and took its current form shortly after WWII. It comes mainly in black and white, except for the covers and sometimes the first few pages. Manga is often confused with Anime, which is the Japanese word for Animation. Manga was historically printed weekly or bi-weekly which necessitated an abbreviated or exaggerated economy of line. In economic terms, weekly sales of comics in Japan exceed the entire annual output of the American comic industry. Manga is rapidly transforming from its mixed Japanese origins to an international phenomenon similar to hip-hop. In America, sales and production of Manga-style comics have exploded, particularly with females where readership is at an unprecedented 60 percent.

**La Bande Dessinée** (also known as BD’s)

The Franco-Belgium term for comics is la bande dessinée, derived from the original description of the artform as “drawn strips.” It is not insignificant that this term contains no indication of subject matter, unlike the American terms “comics” and “funnies,” which imply an art form not to be taken seriously. Indeed, the distinction of comics as the “ninth art” is prevalent in Francophone scholarship.
I have to disclose my credentials, or lack thereof, relating to writing this issue on graphic novels. I was not a comic book fan. I neither read them nor collected them as a child. I grew up in Korea in the 70s, reading the classics—my father was a door-to-door book salesman and we had volumes of them. My literary escapes had more to do with King Lear, Gone with the Wind, and War and Peace than Captain America. I somehow never got into comic books as my sister and friends did. In hindsight, I wish that I had, given how hard it was in a classroom of 70 students to get the art teacher’s attention—perhaps I would have picked up some drawing techniques. But those comic books went unnoticed by me then, as did my drawings by the art teacher. Over the years, there have been many instances when I realized that I was a late bloomer. One instance came during my university years—I got into comic books.

When I first met Daniel at the University of Oregon in the early 1990s, he showed me a couple of comic books he had. One was Batman: Arkham Asylum by Grant Morrison and Dave McKean and the other was Enemy Ace: War Idyll by George Pratt. I remember coming home that night somewhat confused about what I thought of him after reading/seeing those violent stories. For days I thought about it and the next time I saw him I asked to look at those books again. This time I just looked at the individual images and found how exceptional the drawings were. The techniques and fluidity in using different mediums were simply stunning. It opened me to a whole new world of art: the renderings of graphic novels. He also had a couple of copies of Beautiful Stories for Ugly Children, which I was drawn to immediately—they were these beautiful drawings accompanied by melancholic and bizarre stories.

During every trip to New York since then we would end up at the comic book store near St. Marks Place to dig through boxes of out-of-print comics, hoping to find the missing back issues of Beautiful Stories for Ugly Children.
It became a treasure hunt and we were rewarded with most of the out-of-print Beautiful Stories in our hands, along with introductions to Kent Williams, Jon Muth and many other artists' work. Though our fever for finding those treasures has subsided and our visits to the comic book store are less frequent, we have continued to collect a variety of graphic novels over the last 15 years. Recently, we took all these books out and read them again.

Our initial interest in graphic novels was the amazing artwork: painting, drawing, photo-montage and slashes of ink in flight. Using these various media, the artists described, explored and expressed written stories visually and gave us glimpses to the author's imaginary world. We were amazed by these fictional spaces, as if someone had rendered our fuzzy dreams. Simple and awkward at times, these illustrated spaces were like a forgotten smell that conjures memories and emotions instantly. I connected with those images directly and casually, flipping the pages of books I had bought many years ago, full of drawings made several years prior to my initial discovery. They had endured time and the ever-renewing styles and techniques du jour. It is every architect's dream to design a building that will endure time and fashion, and to have the capacity to create wonder using only the simple tool of pencil and paper.

Certainly there is nostalgia at play in the act of drawing on paper, but more importantly it represents our desire to express and communicate imagined spatial settings, visually and intuitively. Do you remember the infinite possibilities in a roll of tracing paper, the heaps of crinkling noise that we'd step over and the mountains of ideas wrestling in the waste bin? Drawing is a skill many of us were taught, but one that not too many of us use anymore in the architectural profession. The efficiency of production and time has swept most of those noisy processes away. Manual drawing courses seem to be fading out in architecture schools as well. They have been replaced by 3D computer-rendering pro-
grams—marvelous and highly useful new tools that can accurately depict structures, material, sunlight, reflection, shadow and artificial lighting. But I can't remember the last time one of those accurate and realistic renderings has impacted me as emotionally as the almost crude drawings collected here have.

In graphic novels, architectural images serve as background material and suggest a setting that frames the action and taps our imagination. It is a rigorous medium that does not over-intellectualize its process and content; rather it ploughs through the possibility like a typing exercise, one page after another. (Manga may be the most prolific example of this process.) Next time you wander into the graphic-novel world, be ready to be shocked by the tits & ass, blood & gore (as there will be plenty of it). But also, be ready to see the unfiltered and unrefined world of an imaginary space that may be as shocking as the out-of-proportion anatomy and severed body parts.

Artists such as H.R. Giger and Lebbeus Woods have rendered many shockingly new and creative architectural spaces. They too have been sharing their collected work in bound volumes to provoke our thoughts about the future built world.

We have experienced their visions through books, films, drawings and lectures. If we believe even for a moment that the violence we read and see in books and other forms affects our behavior, then let's stop for a moment to dwell on the subject of architecture. Imagine better, bolder, freer, meaningful, beautiful spaces. I hope to, by sharing some of these images, fuel our desire to express the intangible, indescribable, inexpressible imaginary and emotional spaces in our minds.
I hope to, by sharing some of these images, fuel our desire to express the intangible, indescribable, inexpressible, imaginary and emotional spaces in our minds.
Akira | Book 9
Artist: Katsuhiro Otomo
Publisher: Kodansha, Ltd. (Japan), Epic/Marvel (US), Dark Horse (current US)
Permission to reprint courtesy of Dark Horse Comics
URL: Reference: www.darkhorse.com
Country of origin: Japan
Date range: 1982-1990 (over 2,500 pages)
Style: Manga
Notes: Originally released as a six-volume set of books and made into a full-length anime in 1988. Considered as being a foreunner to the second wave of anime fandom and the dubbing version of the film introduced the artform to American audiences. Original in color.
Synopsis: Military experiments on gifted children lead to an explosion that levels Tokyo and starts WWII. The story begins 38 years later in a post-apocalyptic Neo-Tokyo situated in the former Tokyo Bay. Enter a rag-tag motorcycle gang who uncover sources of the apocalypse. Forces are unleashed, rivalry ensues, government incompetence reigns and good eventually triumphs over evil.

Havok & Wolverine: Meltdown | Vol. 3 & 4
Artists: Jim Lee, Mark & Ross Williams
Writers: Louise & Walter Simonson
Publisher: Marvel Comics, Epic imprint (US)
Country of origin: US
Date range: 1999
Style: Graphic Novel (four-part series, 200 pages total)
Notes: Original in color.
Synopsis: The story of Wolverine and Havok (X-Men characters) while vacationing in Mexico, are recruited by Soviet agents and used to create a nuclear meltdown.

Icaro
Artist: Jan Tijnaghi
Writer: Michel Dehove (French)
Publisher: Bijutsu Shuppan-Sha, Ltd. (first printings, books, Inc (US), now defunct)
URL: Reference: Courtesy Bijutsu Shuppan-Sha, Ltd.
Country of origin: US
Date range: 2001
Style: Graphic Novel (two-part series, 160 pages)
Synopsis: Inventive lowbrow story about a boy who can fly but is in custody by scientists with evil intentions.

The Mystery Play
Artist: Jon J. Muth
Writer: Grant Morrison
Publisher: DC Comics/Vertigo (US)
URL: Reference: www.dccomics.com/graphic_novels?gn=1688
Country of origin: US
Date range: 1989-1992
Style: Graphic Novel (64 pg)
Notes: Original in color.
Synopsis: Set around a mystery play and the investigation of the murder of the actor who plays God in the play. The story is set in the fictional English town of Tweelev and the story itself in an alliterative play where police inspector Frank Carpenter attempts to solve the mystery of the murder. (From Wikipedia)

Omega
Artist: Goes by initials M.A.
Publisher: Kodansha, Ltd. (Japan)
Manga imprint (US)
URL: Reference: Courtesy Kodansha, Ltd.
Country of origin: Japan
Date range: 1996
Style: Manga
Synopsis: Bizzare tale of overindulgence and sex with wrethching violence, graphic sex and nude drawing.

Spooman | Issue 3.18
Artist: Tadashi Matsumoto
Writer: Shōdō (issue)
Publisher: Kodansha, Ltd. (Japan)
Manga imprint (US)
Country of origin: Japan
Date range: 1996
Style: Manga
Synopsis: Handicapped drug smuggling + hit man thriller set in the mean streets of Seattle.

Little Nemo in Slumberland | Vol. 1-IV
Artist: Winsor McKay
Publisher: Fantagraphics (Seattle) c. 2005 courtesy of Fantagraphics
URL: Reference: www.fantagraphics.com
Country of origin: US
Date range: 1905-1914
Style: Cartoons, Puzzles and Comics
Synopsis: A half-page weekly comic that takes the boy protagonist through fantastical adventures in search of the gates of Slumberland.

Daydreams and Nightmares: The Fantastic Visions of Winsor McCay
Notes: Examples taken from different anthologies on the artist. McKay was a very prolific artist who produced a full range of comic styles and subjects during his long career, including humor, morality, politics and fantasy. His most widely known strip was the long-running series Little Nemo in Slumberland (1905-1913 and 1924-1927), originally published weekly in the New York Herald. Original in color.

“The Mystery Play” and “Haunted Stories for Ugly Children, Vol. 3”, copyright DC. Imagery used with permission.

What to Wear
Karen Cheng

Athletic clothing might be OK for outdoorsy types, but professional designers should have higher standards.

After living in Seattle for the past nine years, I think I can safely say that very few people in the Pacific Northwest are concerned with fashion (yes, I use the capital). Proof: I cannot think of any event (even the olympic) where I do not see attendees in polar-fleece and/or North Face jackets. (Perhaps they hike directly from Mount Rainier to Benaroya Hall!) Athletic clothing might be OK for outdoorsy types (although why not try Yohji Yamamoto’s Y-3 or Stella McCartney’s Adidas line?), but professional designers should have higher standards. Living as a designer means more than choosing a job at either Studio A or Company X; design is (or should be) a way of living, of choosing to relate to the world. Looking the part (that is, looking like a designer) is a natural outcome of such a philosophy.

Of course, the specific solutions to this sartorial design challenge range widely. If, as an ideal, all designers should look intellectual, creative, surprising and unique (sense of humor optional, but it helps), the final look might be vintage T-shirts—or Comme de Garçons bondage pants. It would be nice if a designer’s look matched his work. I like to think that the letterpress girls (the ones who make those pretty wedding invitations) come to work in pearls and Milly cashmere twinsets.

Following this theory, my own preferences are, perhaps, predictably modernist and severe. Translated, this means: limited accessories (“ornament is a crime”), pieces that emphasize cut and construction, odd color and/or textural combinations, ensembles that contrast shape and volume. Attention to small details and exact, precise fit.

In an ideal world, this would generate a fantasy wardrobe consisting of Dries Van Noten, Consuelo Castiglioni (Marni), Jil Sander and Miuccia Prada. What I admire about these lines is their consistent attitude—a clear, yet complex, point of view that goes beyond the typical fashion archetypes (schoolgirl, siren, rocker chick, lady-who-lunches). The individual pieces work together (across seasons and years), and the silhouettes work on a wide range of body types. (I think Narciso Rodriguez is a brilliant designer, but I’m afraid to breathe—or, God forbid, eat—in his dresses.)

I also like more conceptual designers (Hussein Chalayan, Junya Watanabe, Rei Kawakubo) who use their work to question or protest a social condition (perhaps these clothes are particularly suitable for earnest eco-activist Seattle). Still, after much trial and error, I have realized figure flattery is simply not the point of these clothes. Generally speaking, a third armhole, bustles, fraying hems and/or body braces don’t attract the opposite sex.

Unfortunately, all design projects, even wardrobe design, are affected by budget. And sadly, most working designers have fewer resources than, say, Hollywood starlets or Bill Gates (now there’s someone who really could think more about appearance). Luckily, there are several possibilities for the fiscally responsible: researching up-and-coming young designers, looking for bridge lines (little Marc, Miu Miu), buying off-season and buying (ahem) “gently worn” clothing. And, easiest of all, mixing high and low (even Kate Moss shops at Topshop, you know).

All this strategy is a bit academic, however, unless you actually have the guts to stand out on the streets of Seattle. To put it mildly, this isn’t a town where you see a lot of street chic. I recently read, with sympathy, comments from a Vancouver-Holt Renfrew focus group that were printed in the March edition of American Vogue: “I feel very overdressed here” and “I wouldn’t wear Pucci in Vancouver” and “Fashion isn’t appreciated here; fleece and activewear are a big component.”

I admit that I get some weird looks when I wear my Marni ensembles (my husband calls them, with some accuracy, “clown suits”). And I have sometimes felt over-dressed (the only suit in a room full of jeans, and a weird padded/deconstructed suit at that). But all good design involves some level of risk. And taking risks is, most of the time, better than not caring— or looking like not caring.
As the plane takes off from EDINBURGH (Scotland) I tell my wife (Ann) that we might get a nice view of the PENTLAND HILLS. But it's too cloudy and we're probably going the wrong way anyway. So we settle down to trying to pass the seven-hour flight to NEWARK (USA) as painlessly as possible.

WE'RE ON THE ONLY AIRLINE THAT FLIES DIRECT BETWEEN EDINBURGH AND NEW YORK. PERHAPS THIS EXPLAINS HOW THEY CAN GET AWAY WITH SHOWING AN OLD JAMES BOND MOVIE AS PART OF THEIR IN-FLIGHT ENTERTAINMENT.

ANYWAY The Guardian's Weekend magazine contains some great photos of ANTARCTICA by Sebastian Salgado. THERE'S A PARTICULARLY BEAUTIFUL ONE OF AN ICEBERG SHAPED LIKE A CASTLE.

We eat chicken, which comes with surprisingly good mashed potatoes. Soon after that I close my eyes and fall into a light dream-filled sleep...

THAT's until I am disturbed by a voice:

"...an iceberg..." --it says.

When I look out my window I see lots of icebergs, a glacier flowing into the sea, mountains, and vast amounts of snow. I realize that it must be GREENLAND.

The stark black-and-white landscape is a shock after all the shades of green we'd been surrounded by back in SCOTLAND — A FEW HOURS AGO. When we got on the plane we thought the next land we would see would be NEW JERSEY.

I've been flying between the UK and the US for ten years and have definitely taken this route before. BUT this is the first time I've seen ANYTHING (apart from clouds). Usually, I suppose, it's dark or I'm flying with an airline that has more absorbing movies.

ANYWAY I'm GLAD I didn't sleep through it, glad that we didn't really fly direct (there is indeed something between EDINBURGH AND NEWARK), glad all the glaciers haven't melted yet, and GLAD that I can now tell people that I've been to GRENLAND.

WHY SHOULDN'T I?

After all, I've been on plenty of vacations where I get driven around looking at stuff out of the windows of TAXIS, TRAINS, and TOUR BUSES.

If those count as VISITS, why can't this AIRPLANE TOUR?
Earlier this decade, things got so bad on Vancouver's Downtown Eastside that it started to be abandoned even by artists—a group that Statistics Canada data indicates is among the poorest in Canada's poorest postal code area.

The nadir reached when a leading-edge art presentation centre—the Or Gallery—left its home in the 100 block of West Hastings for inferior new quarters in Yaletown, after patrons had been scared away by drug dealing out front and staff frustrated by repeated burglaries inside.

One artist who never abandoned the Downtown Eastside is globally acclaimed photographer and installation artist Stan Douglas. With family roots on Vancouver's eastside, he has long located his studio in the neighborhood. Mr. Douglas made the block where the Or Gallery used to sit famous through a self-explanatory street-front photo montage and related book, *Every Building on 100 West Hastings*.

For his own building—studios for himself and partner/painter Mina Totino—he carried on with his interest in street façades by working with an architect he had long known from the art world.

Like Mr. Douglas, architect Robert Kleyn was inspired by the conceptual art of the 1960s and 1970s and the subsequent art theory of the 1980s. Because of several well-reviewed shows early in his career—before he left to teach architecture in Michigan—Mr. Kleyn was actually better known to Vancouverites an artist than architect. While in Detroit, Kleyn toured Stan core, helping inspire the artist to produce several innovative video installations about Detroit. The tour also led to one of Mr. Douglas' most famous large-format photographs—a 1920s movie palace so neglected that its hollowed-out interior serves as a parking garage, with Jazz Age ornamentation incongruously floating above an idyll of Fords and Chevys.

Mr. Kleyn started his design for the Douglas/Totino studio even before his return to practice architecture in Vancouver. The Stan Douglas/Mina Totino studio on Cordova near Main Street opened in 2006. It is a minor marvel, the small building quietly references the ordinary, local and mundane, but is tempered with a zest of Italian sophistication.

It does this so gracefully that Mr. Kleyn's building may be one of the wittiest commentaries ever on the visual art of Stan Douglas—videos and photographs that also use deceptively ordinary narrative and genre conventions as passageways into deeper, more complex themes and shadings. Many Vancouverites, even those who have lived in the area for years, are convinced the Douglas studio is a renovation rather than what it is—already new construction.

Necessity is the mother of this ruse, as budget permitted only a simple cinderblock box and gabled roof with two architectural indulgences—a raised, east-facing courtyard cut out of the upper floors, and an extravagantly over-height, flag-red, attention-grabbing false front on Cordova.

This façade was based on Mr. Kleyn's studies of "boontown" fronts on commercial buildings elsewhere in East Vancouver, and common throughout Western Canada. But this is a boontown front like no other. Its organization is more considered, more complex, in a word, more "arty" than the vernacular.

The clue here is the windows, which defy the typical pattern of large shop-front glass at street level, then regular windows for rooms above. Mr. Kleyn has located a stair flush against the Cordova Street elevation, then eccentrically located small stair windows at heights varying from foot to head level. When experienced from the inside, these positions offer dramatic views to the street.
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On William Stout: Patriarch of Design Books

I've always been of the opinion that the dubious Design portion of the Architectural Registration Exam could be short-circuited if the applicant successfully answered the question, "Who is William Stout?" For anyone with the correct answer clearly had been motivated and intelligent enough to explore the inspirational world, residing in the pages of hundreds of years of Architectural Books and had found their ultimate contemporary source. For in the US, if not in the world, only one person has been the undisputed Guru of Design Manuscripts for over thirty years: the architect, bookseller, publisher and collector, William Stout.

Architects seem to have been born with a close relationship to books, mostly as a way to study (and copy) the history of whatever period or person served as the current standard, from the Greeks to Garches, the Dogon to the Dogs. All the enterprising architect had to do was to stick his head into a musty old folio of line etchings on thick paper to coax out proportional nuances, compositional gestures and appropriately constructed details, all without visiting the physical sites, many of which, of course, had vanished.

— Tim Culvahouse

To the extent that Jeanette Winterson's comments about book collecting are true, that it is "an obsession, an occupation, a disease, an addiction, a fascination, an absurdity" and the "bastard of a sound bank account and a weak mind," we must blame William Stout for enabling those of us so afflicted. Stout began collecting in earnest in the 1960s when it was still possible to buy a signed Le Corbusier for next to nothing in a "used bookstore" (remember those?). In 1973, after 15 years in practice, Stout returned from a trip to Europe laden with architectural tomes he found too wonderful to pass up. His friend Steven Holl encouraged Stout to set up a kind of combination store/salon in his apartment on Montgomery Street in San Francisco where, without the finances for a large inventory, he sold volumes from his own personal library (which he later replenished) or used books as "samples" for ordering.

At the time it was one of the few places to buy the complete works of Le Corbusier or the sumptuous Japanese Global Architecture series. The apartment quickly became not only a place for book addicts, but a place for all things architectural, resulting in the journal Archetype and the lecture/exhibition/discussion series, Western Addition, organized by Mark Mack and Andrew Batey. The Eisenman-Frampton IAWS co-sponsored events and Stout was a midwife to the birth of the important and wonderful first Pamphlet Architecture series.

5 x 2 Research and the Making of Architecture
Balz Mueller, Mark Donohue 2006

This, now kind of trendy, number title (10 x 10, etc.) with the prosaic subtitle masks a spectacular little compilation of discussions on the differences in today's architectural education and practice between Switzerland and the United States. An edited transcript of a symposium and exhibit, this is an easy, pleasant and illuminating read for anyone who ponders the wacky NAAB American system of education, searches for its relevance to practice and bemoans its connection to the low esteem in which architects are held in the US. Of course, the Swiss have always done everything better but here it's clear that they—as a rule—simply follow logic and common sense in the structure of both education and practice, both of which are more closely knit into the fabric of the average citizen. The photos enliven the text, which is edited to move along at an engaging clip, without any of the superfluous rambling that most of us architects have perfected on the podium. Nicely designed and packaged, the only complaint is the gray-toned text, only legible to those under 35 who are in bright sunlight or a hospital surgery chamber (why architects continue to design like this is beyond me). That said, if you have a stake in teaching, or wonder why, once again, the Swiss have beat the pants off us architecturally, take a look at this lovely and enlightening little book—you'll want to pack up and set

Wrapper: 40 Possible City Surfaces for the Museum of Jurassic Technology

This is one of those architecture books that reminds me of watching early David Lynch movies—either there’s an area of my brain that never got activated, or I slept through a lot more of architecture school than I thought I did. As far as I can make out, there is a storefront around Culver City called the Museum of Jurassic Technology that is unrelated to either term (is there a Jurassic Technologist in the house?), but is instead a combination gallery and work-of-art unto itself. The handsomely designed book—except what seems like three-point type in gray ink (I actually used a magnifying glass to read the text)—presents studies for the facade of this humble one-story box; studies which are presumably meant to be built but appear more as commentaries on the general state of architecture and its history. Though it left me cold, I have to admire Stout’s boldness and enormous range of publishing, stretching from monographs to technical books to here, where architecture and conceptual art intersect. But mostly I want to find out how one gets a client to actually pay for something like this.
Nearly 40 catalogs and three store locations later, Stout followed in the footsteps of his mentor, George Wittenborn, and expanded into publishing. He began by reissuing important out of print classes like Gebhard’s Schindler monograph (with additional illustrations) and a cult classic on archetypes of landscape and architecture, Civilizing Terrains, by William Morrish. From there, Stout focused on the fertile territory of California’s regional architectural heritage, with books about Jim Jennings, William Turnbull, Tanner Leddy May lum Stacy, Mangumian and Ray, Thomas Church and a long overdue monograph on the understated and understudied houses of Joseph Esherick. He extends his reach with books on design-related topics, from an exceptional architectural acoustics text to a volume called Poems for Architects. On all, the design—paper, layout, typeface, binding and cover—is artfully reflective of each book’s content, well above the quality of most publishing today.

A thoroughly unconventional publisher, Stout has publishing ties with three universities. With UC Berkeley, a series is built on their extensive design archives, while with Rice University and North Carolina State University, he is resurrecting their influential student publishing from the 1960s (the lovely “Architecture at Rice” series and North Carolina’s pamphlets by Aalto, Kahn, Soleri, Catalano, Warman and many others). More cheaply produced than Yale’s seminal student journal, these little books manage to rival those great early issues of Perspectives both content and craft. Their renaissance by Stout reveals his depth of interest, for these gems are little known today.

One facet of Stout’s publishing venue is a welcome focus on the synthesis of architecture and landscape, aided and abetted by the energetic and prolific scholar Marc Treib, who also designed many of these volumes. Under the Stout imprint, Treib has edited, authored or written books on Maybeck’s landscape work by Diane Harris, the UNESCO garden in Paris by Noguchi (yes, it’s as gorgeous as you might imagine), landscape masterworks of Thomas Church and Garrett Eckbo (the Donnell and Eckbo Gardens) and a monograph on Thomas Church, one of the prime figures in modern American landscape design.

As an architect, bookseller, book collector and publisher, William Stout is, without exaggeration, one of the most influential figures in contemporary architecture, though it is nearly impossible to label what he does. As one of his colleagues remarked, “He just invented it as he went along—he really had no model—just his love of the subject, his energy and his uniquely creative mind.” For myself, as student, professional and teacher, he has been a conduit—more like an aqueduct, really—conveying from a single location, places, people and ideas that otherwise would never have been known.

--- Mitchell Schwarzer

This is a smaller, more manageable reprint of the original edition of Morrish’s sketchbook, with an anthology of historical archetypes drawn from the American landscape, along with contemporary architectural models, urban spatial patterns and buildingsite vocabularies. If you haven’t seen this and you’re interested in “timeless” archetypal spatial gestures, especially as they pertain to the idea of “earthworks,” this book is well worth a look. Herbert Muschamp called Morrish one of the “most valuable thinkers in American urbanism today” and I can see why.

The Early Louis Sullivan Building Photographs
Jeffrey Plank, Cumbie Taylor
2001

This is the third printing of the classic A+U 1994 special edition with essays by Holl, Pallasmaa and Perez-Gomez, each explaining the role perception and phenomenon plays in architecture. Another lovely little book, packed with illustrations and enough critical and philosophical meat to chew on for some time, depending upon your tastes. I find Pallasmaa’s to be by far the most cogent and practical of the lot, Perez-Gomez the most historical and abstruse (though he gets the thick cream-colored paper) and Holl to be filled with such things as “chiasmic encounters” (of the third kind?). Predictably, Holl dominates this little tome with his words and work, but it’s never dull, and Stout considers this volume one of the 25 most influential books on the modern movement.

Phonochronology of Architecture, 3rd edition
Steven Holl, Juhani Pallasmaa and Alberto Perez-Gomez
2006

This elegant over-sized monograph reproduces for the first time a large group of truly stunning photographs from Sullivan’s own archive, reminding us of his pivotal role in making us (architects) who we are today. The first really extensive survey of Sullivan’s building photographs ever produced, this insanely beautiful book is worth twice the price. Any architect who doesn’t register a visceral response to the skill, strength and innovative power of these photographs should have their license revoked.
Remember when architects made sketches and used the sketchbook for thoughts, ideas and travel notes of buildings and details? Designed by an architect (Stout) for architects, this sketch book has perforated off-white paper just glossy enough, but not too glossy, to take your grandest or humblest ideas, and very cleverly has 16 sheets of white translucent vellum bound in at the end for tracing that detail while in the Le Corbusier archive. Now if I can just find something to sketch with—one of those wooden things with the black stuff in the middle, what were they called?

Here, technical topic is another first for the Stout team—the potentially soporific material is made lively and accessible with clear color diagrams and the latest research on buildings and the auditory world. Uniquely, the authors use their professional experience to cover aspects that we all wanted to know but never could find out, such as the relative cost of adding those springy little clips to your walls and the legal ramifications if you don’t.

A gorgeous production by a very talented but lesser known architect, this book is part of a series of monographs Stout is doing on West Coast Architects. Within a simple elegant binding with embossed letters on chipboard covers, drawings, sketches and black and white photos bring to life 10 thoughtful projects in the Bay area accompanied by notes of the architect on the design and construction of each building. Short but lucid essays by Viladas (of New York Times fame) and Holl (comparing the work to that of the painter Matisse) provide clear anchors to the 10 projects. This is a great example of a

This is quite simply the best architectural guidebook ever—too bad it’s only for San Francisco, because I would love to see one of these for every town in the world. Covering both classic and contemporary architecture of the Bay Area, it includes a great survey of local architectural history, from California’s beginnings through to the present day. The guide itself has color maps that are easy on the eyes, summary descriptions that are smart and concise, handsome color photos, dates, architects and the exact addresses for the cab-driver; it’s bound in a manner that’s made to be dropped, run over and

A unique cross-over book of great graphic beauty that is equal parts landscape architecture, environmental history and near-fictional meditation on the landscape where the Sacramento and San Joaquin Rivers meet the San Francisco Bay. The world needs more books like this one, remapping the boundaries of conventional thought. If you get hooked, you can also buy a companion deck of cards and turn it all into a game.
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The American Institute of Architects, founded in 1857, marks its sesquicentennial in a nationwide program throughout 2007. Locally, as throughout the nation, AIA150 offers a moment of reflection on the ever-changing nature of the profession, including current dramatic shifts based on emerging technology, global culture, and a focus on architects service alongside fellow citizens to design the future of communities around the US and the world.

AIA Seattle AIA150 events examine the connection of Puget Sound communities to water, from wetlands-sensitive residential development to watershed reclamation programs to urban waterfronts. AIA150 Seattle highlights architects’ contributions to livable communities.

MAJOR AIA SEATTLE AIA150 EVENTS HAVE INCLUDED:

Viaduct Advocacy: Leadership in the campaign to eliminate the Alaskan Way Viaduct and not replace it. AIA Seattle engaged in legislative advocacy in Seattle and Olympia, raised funds for the No-Elevated campaign, and conducted a get-out-the-vote campaign among our members and allies.

On the Water: Stories of Urban Waterfront Design: Submittals of urban waterfront projects from around the world were exhibited and discussed at the 23rd Annual AIA Seattle/AIAS-UW Design Dialog, featuring legislators and civic leaders from municipalities around Puget Sound.

South Park Hillclimb: AIA Seattle Diversity Roundtable design workshop in the South Park neighborhood. South Park residents and community groups joined AIA members and design students to develop plans for a design-build project at the 10th/12th & Trenton Hillclimb + Outlook.

UPCOMING AIA150 EVENTS INCLUDE:

South Park Build Day: Residents and designers are invited to join AIA Seattle in South Park June 23 to construct the first stage of the Trenton Hillclimb park.

AIA Seattle Honor Awards 2007: Public recognition of Washington projects that have received local or national Honor Awards since 1950. Review of this area’s architectural heritage will preserve the significant historical record of the architecture profession and its influence in our communities.
Are you... Goofy?
Ron van der Veen

As our Side Yard readers probably know, when I am not creating poignant critiques of the design profession for ARCADE I practice architecture. Some have suggested that I should stick with my day job and leave the writing to my cohort, Jane Radke Slade. Like many designers who are honest enough to probe within, I admit that I have always tried to think of myself as a hip and edgy artist-type—sort of like a beat generation jazz musician. I estimate that I have been working on this public persona for close to 20 years (minus the few sabbaticals to renovate my house and have kids). That was, until last week when three separate architectural colleagues independently called me, "...Goofy!" What's worse, all of them were women!

Is there anything more degrading to call an aspiring, appearance-conscious designer than... GOOFY? As a matter of fact, I mentioned to one friend that I was offended by the term. She told me it was a compliment! Goofy has to be the worst compliment I've ever received.

...Goofy...Goofy...GOOFY!...Goofy, how about...GOOFY! No matter how it's said it still sounds architecturally anti-theitical. In my crisis I have gone back to wearing black turtleneck sweaters, grown a goatee, bought a leather shoulder bag, new Corbu glasses and a fountain pen to get my groove back. But every time I look at myself in the mirror, I feel that five-letter word tattooed to my forehead, next to my receding hairline.

This whole episode has got me thinking about the image that design architects crave and how hard we work at creating it. Good designer adjectives include: cerebral, passionate, rigorous, visionary, eccentric, intense. These are descriptions that will solidify an architect's persona. But one needs quite a bit of concentration and continual maintenance to sustain these characteristics—like an Italian sports car. What you wear, how you act, the facial hair you grow, where you eat or buy your lattes, even subtle things like intonation in your speech and how you laugh. And it's important to always look like you just woke up, are writing poetry or thinking about important things. It's damn hard work! One silly slip-up, like someone catching you whistling a Barry Manilow song, and you could be right back to the cultural equivalent of a civil engineer or software tech. It may take years of hanging out at Peter Miller Books in Seattle and countless design competitions to restore your façade.

Now Rem Koolhaas is the quintessential cool architect. For those of you striving for the image, he should be your patron saint. Rem must work really hard at not being goofy. Either that or he was just born with a god-given beat-jazz persona. He is also pretty intimidating, which really helps the image. Without uttering a word he can enter a room with facial and body language that bellow, "I-am-thinking-such-importrant-tots-dat-ifjeuuu-dare-say-

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Now the Northwest is kind of a funny place because it has a unique reputation for its high-design architects being somewhat self-effacing and folksy—but still always very cool. I can't think of a single famous architect in the region that would be described as...GOOFY. Gordon Walker at Mithun, one of Seattle's modernist patriarchs, may actually come close. He has a tinge of goofiness, but in a jazzy sort of way. I can't think of a single goofy person at NBBJ.

I thought writing this article would be therapeutic, but it has only deepened my personal crisis. I am heading into what is supposed to be the apex of my architectural career and public image after two decades of toil. Last week I could almost smell eminence, and now I am wallowing in uncertainty. Am I really...GOOFY? Has my personality doomed me to mediocrity?

...Oh crap, in an effort to encourage me, my wife just walked by and said, "Ron, you are goofy, but in a nice kind of way."

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End Note

Congratulations LPS!
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<td>DVDSP 101: An Introduction to DVD Studio Pro 4</td>
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