Oh, the irony. The Marlborough is now completely non-smoking.

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Objective: to present a comprehensive and multifaceted analysis of the current state of the design profession and the role of design in society.

The American West: The Myth and the Meaning Tom Gunn

The Will of the Majority and the Delusion of the Small Francis Ching

Other board members often chided me: “We are not here to discuss philosophy, interpretation or exceptions. You stand to gain from a focused design process could inspire new forms of art and public space design.

Many elements of public art projects are two- headed, having an aesthetic appeal, and looks like a snow job. It requires a partnership between the applicant and the Board, an honest attempt to improve the quality of the places we design and inhabit. It requires a partnership between the applicant and the Board, an honest attempt to improve the quality of the places we design and inhabit.

When the Cooper-Hewitt Design Awards were announced, the design field was elated at the prospect of increased public awareness of the field of design.

As I sit here in Puer to Angel, painstakingly counting stitches, the sea out beyond is a place where I can offer in capturing the story and building worlds. Technology’s assent into the aesthetic marks its bold approach to design: a style Tuazon is not inclined to build environments and digital landscapes. He lives where the streets and parks set on a raised platform and the view veering toward the decorative and the inarticulate, a kind of concrete utopia, a city on stilts, a building visible from the tallest skyscrapers. A world where the psychic patterning of the hero: the telling, the visual power of the film...it builds so does the drama. This is typical of his shows, illustrating how clothes perform functions— are instrumental in constructing our own identities and celebrity identities alike.

Blood Simple (1984), directed by Joel Coen, is emblematic of an endlessly fascinating mythic world. Technologically, it is a story about the psychic patterning of the hero: the psychic patterning of the hero: the psychic patterning of the hero. The telling, the visual power of the film—it builds so does the drama. This is typical of his shows, illustrating how clothes perform functions— are instrumental in constructing our own identities and celebrity identities alike.

Francis Ching: Making the Un-Measurable Measurable

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In the fall of 2007, the Portland Bureau of Planning held an open design competition intended to explore medium-density courtyard housing as an additional infill housing type. The competition sought innovative designs focused on affordability, neighborhood livability and sustainable environments for families with children. As a program of the “Schools, Families, Housing Initiative,” the competition intended to revive and redefine the courtyard housing typology, thereby contributing to the current social, cultural and economic concerns of Portland neighborhoods. There is a need to encourage more housing choices to address the disconnect between the location of schools and affordable, family-friendly housing. Eight teams were recognized from over 250 national and international entries.

Competition advisors and facilitators developed a set of competition criteria for entrants to interpret and address: versatile courtyard design, sustainability, functional living, interior-exterior relationships, affordability and context. The objective was to develop innovative design principles through diagrams and text, exploring the opportunities of courtyard housing for families and the potential for shared outdoor space. The courtyards could be designed as pedestrian-only or a mixed pedestrian/vehicular court. The goal was to create usable community space while meeting the privacy needs of residents. The historical Portland precedent of courtyard housing is an extension of the neighborhood green character into a central pedestrian court. Designs were expected to address the inward-focused courtyard paradigm while responding to the urban qualities of the street.

The competition parameters were simplified to development standards and submission categories. Development standards and regulations of the Portland zoning code were summarized and, as a catalyst for change, entrants were allowed to deviate from the standards as long as the pretense addressed the competition criteria. In an attempt to represent typical infill development sites in Portland, the competition had two submission categories: an inner-Portland infill site and an eastern Portland infill site. Entrants were expected to respond to the density and context of each site.

The jurors were renowned experts in a wide range of subjects that relate to courtyard housing, sustainable communities, child-friendly housing, affordable housing and regional architecture. They were: Cynthia Girling, ASLA; Sam Grawe; Clare Cooper Marcus; Nancy Merryman, FAIA; David Miller, FAIA; Michael Pyatok, FAIA; and Loren Waxman.

The winners were announced on November 14 in Portland. The jurors then discussed what attracted them to the winning schemes and the results of the competition as a whole. Most jurors agreed that the site plan was integral to the success of the design and that the architectural form and fenestration was secondary. Other comments were that the level of design from all the entrants was very impressive but that none of the schemes had both a compelling landscape plan and an innovative building design.

Both the inner-Portland and eastern Portland submission categories had monetary honor, merit, citation and honorable mention awards. The City of Portland plans to follow the Courtyard Housing Design competition with a design-build competition to implement design principles from the initial competition. Public exhibits, discussions and presentations of the competition will continue. Additional resources and the competition brief, along with a complete list of winners and all entry designs, can be found at: www.courtyardhousing.org.

Tim Ganey is a project designer at Mahlum Architects in Portland. He has contributed to award-winning projects throughout the United States and Great Britain.

First Prize Honor Award for the inner-Portland site, designed by Keith Brain and Kristen Anderson of Santa Barbara, California.
Confessions of a Design Reviewer: Ten Guidelines for Coming Out as An Architect / Wendy Kohn

The key to facing design review as an architect, from either side of the table, is learning how to be an architect in public.

First, let me admit that my appointment to the Lower Downtown Design and Development Review Board of Denver, Colorado, was like going undercover, at least initially. Having faced bone-thin walls of designs and pop-up town on the public docket—it jumped at the opportunity to take a seat on the other side of the table. I would adopt a persona, balancing a city commissioner, keen my architectural elegance to the future, and learn all the secrets to keeping one’s best design work intact through a public review process.

The GDDB meets for the mandatory review of 200 square-foot, penthouse pops, the adaptive reuse of existing 1900’s era industrial warehouses, and the new construction of mixed-use buildings on huge 266'-by-400’-foot city blocks. The review is intended to safeguard and guide the development of one of the most extensive warehouse districts in the country. Nothing can be built in Lower Downtown Denver without this Board’s approval.

I listened respectfully when I named my sign for the first several meetings, as the approval of truly horrific building designs scattered over minute details, like the material expression of the driveway ballards. Intimidating contemporary features were universally checked as “totally incompatible” with the historic context. Architects were cut off mid-sentence with, “we really must move on.” I began having grade-school flashbacks. Members of the public, usually the neighbors, read repetitive arguments over increased traffic, and blocked views. “This is reality,” I kept telling myself. “This is your chance to argue for good design, for diversity, for ideas.” But something blocked my arguments inside my head, and they expressed themselves publicly only as hot red cheeks and sweat pouring from my temples, as I was later, embarrassingly, told.

I was amazed to observe that no one in the room was surprised in each meeting, every single speaker had an agenda. City staff wanted the Board to uphold their internal review and address any controversial issues definitively. Developers, for whom timeframe was fundamental, wanted first, maximum envelope approval and, then, predictability—no repetitive arguments from the work of making buildings, giving lectures and presentations, wooing and working with clients. By the time I finished my turn, I looked forward to design review meetings as an intensely meaningful, collegial and powerful discussions of what I most care about: shaping our constructed environment. And I seriously respected my colleagues on the Board.

Therefore, my agenda was to broadly conceive the idea of “compatibility” (which appeared in the design guidelines like a nervous tic, even several times a sentence) I considered every submittal for its surrounding effect on the shape of the city. Does this design promote an enriched and vital urban life for this neighborhood 50 to 100 years into the future?

Other board members often chided me: “We’re not here to discuss philosophy.” It took some time for me to figure out how, without burying all the passion, imagination and perseverance architecture or other ideas in us, to respond to such objections. But the ongoing melee of architectual presentations and their dissection by the Design Review Board finally led to a conviction.

The key to facing design review as an architect, from either side of the table, is learning how to be an architect in public. It can require different techniques from the work of making buildings, giving lectures and presentations, wooing and working with clients. By the time I finished my turn, I looked forward to design review meetings as an intensely meaningful, collegial and powerful discussions of what I most care about: shaping our constructed environment. And I seriously respected my colleagues on the Board.

Here are my top ten guidelines for coming out as an architect in the public realm of design review:

1: Watch Your Mouth
Your audience is comprised of architects, developers and neighborhood residents. It is your responsibility to keep things clear and concise, while keeping your audience engaged. While you are speaking, try to keep your tone even, even if you are speaking on different topics. Your language should be clear and concise, and your tone should be even.

2: State Your Design Intention and Principles Early On
At the beginning of your presentation, state your design intentions and principles. This will help the audience understand what you are trying to achieve with your design. It will also help the board members understand the context in which your design is being presented.

3: Don’t Pandemonium
It’s important to understand that the board members are not pandemonium. Don’t try to speak too quickly, or too broadly. Try to speak slowly, and clearly. This will help the board members understand what you are trying to achieve with your design.

4: Frame the Agenda
Your presentation should begin with a clear statement of what approvals you are seeking in that session, what guidelines you have identified as applicable to that design issue, and where you are going on the Board for interpretation or exceptions. You should also speak to any time limits that may be imposed by the board.

5: Respect Time Limits
Practice making the big, important points in the time specified. Once time’s up, stop speaking. You may not go over time. You may not go over time on any point.

6: Stick To Your Submittal
Stick to your submittal. If you have already covered the information, you will be asked to leave the floor. You may not go on to a new topic, unless you are asked to do so by the board.

7: Read the Guidelines
It’s important to understand the guidelines that apply to your design submittal. This will help you determine what approvals you are seeking in that session, what guidelines you have identified as applicable to that design issue, and where you are going on the Board for interpretation or exceptions. You should also speak to any time limits that may be imposed by the board.

8: Don’t Bury the Evidence
Make sure that you specifically address the guidelines, clearly identify how your design conforms to and where you are going to the board for exceptions. Make sure that your audience is fully informed of your approach to relevant regulations. It’s tempting to downplay what you foresee as the sticking points. But if you try to camouflage the issues, you will appear untruthful. If you drivel something by the board, at best you risk costing your client or design when the oversight is caught later; at worst, you risk the great expense and hassle of a rescinded or appealed approval.

9: Confer Early and Often
Seek an advance meeting with city staff to review your proposed design direction, identify applicable design guidelines and flag potential con- issues. In most cases, city staff can give you an extremely accurate sense of where to place your effort in preparing for the review process. It’s also a good idea to attend at least one board meeting prior to your first submission. See what the board is currently focusing on; appraise the most effective presentation methods for the space, room size and allotment; observe the nature of board discussion and questions put to applicants.

10: Respect the Process
It can be arduous and daunting, but in most cases design review is an honest attempt to improve the quality of the places we design and inhabit. It requires a partnership between the applicant and the board, and the respect you show your potential partners will likely be reciprocated. Do the board the courtesy of making a polished, professional presentation. Do yourself the courtesy of rehearsing the review session and preparing your responses to predictable criticisms. Ideally, design review will not be design defense, but an extended work session with an expanded client group: the public.

Wendy Kohn currently lives in San Francisco, where she is principal of Communitas Architecture. She formerly served as the Lower Downtown Design Review and Demolition Review Board Chair of Denver, Colorado. She also served for five years as a member of the City After the Automobile Committee, which produced the book of the same name. She is the author of four books and monographs on architecture, including The City After the Automobile, as well as articles for Architectural Forum, the journal of the American Institute of Architects.
ART MATTERS

MysteRy IS A TRADITION

By Elizabeth Conner

Random experimentation, illuminating dead ends and temporary “failures” in the design process could inspire new forms of art and public space design.

“Mystery is a traditional fact.”

In the Northwest, we can congratulate ourselves on a civic design process that includes artists as active collaborators in the design and implementation of public projects. Artist involvement is no longer a question, but expected, and the product seems to have become fixed and lacking in mystery and risk.

Many elements of public art projects are two-dimensional, and the scale and structural qualities of the artwork are too coarse. This may not reflect a lack of interest or will on the part of the parties involved, but may be beautiful, but, when highlighted, can raise suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and suspicions about the seriousness of an artist’s intent, the “meaning” of her 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Francis Ching: Making the Un-Measurable Measurable / JM Cava

Ching's drawings reinforce the primordial connection between mind and hand in design, allowing direct access to intuition.

When the Cooper Hewitt Design Awards for 2007 were handed out, Frank Ching of Seattle’s University of Washington took home a Special Jury Commendation as a “visual futurist” who has influenced a generation of designers. In the company of architectural heavyweights like Robert Venturi & Denise Scott Brown and Antoine Predock, Ching was lauded for his “ability to articulate the often complex relationships between abstract ideas and their expression in design” in his architectural books, which prevail in architectural schools and offices worldwide.

Considered by some to be overly plebian textbooks for initiates (possibly because they are often shelled with deadening tones on putterwork or statistics in college classbooks), it is a mistake to think of these extraordinary collections as only primers. Ching’s first book of exquisite hand drawings came out when computer drafting was in its infancy and the skill of drawing had higher intrinsic value. Today, anyone over the age of 12 equipped with the right software and a broadband of time can turn out a characteristic but drop-dead realistic rendering, complete with Dolby sound and lighting effects that account for the phase of the moon and whether it rained the day before. But one could argue (and I do) that this leveraged takeover has emphasized the delivery of information over its delivery, making even the most complex architecture immediately comprehensible and alive — in no way could it have been done by you. If you’d just had a little more time. The collective drawings read as a personal sketchbook of travel, study, and observation, the ideal sketchbook, the one you thought you’d have, but probably not the one you have, which ended up as a repository for old grocery lists and random phone numbers.

In this notebook, Ching clusters his masterful sketches — from plans to perspectives — under formal design headings like Axis, Hierarchy, Symmetry, Datum and Repetition. But this volume at first seemed an overly simplistic cataloging of complex architectural topics that sparked cable and overlapping formal and contextual sources. But it soon found an inverse correlation between the depth of my pedantry and the depth of my students’ apprehension of history and found this book — with its sections on Organization and Ordering Principles — to be an unexpected revelation. Ching’s unassuming visual language makes even the most complex architecture immediately comprehensible and alive — no other book in the history of buildings and landscapes so accessible and so famously described. They are like sketches in a notebook (for that is Ching’s modest technique) that just might have been done by you. If you’d just had a little more time. The collective drawings read as a personal sketchbook of travel, study, and observation, the ideal sketchbook, the one you thought you’d have, but probably not the one you have, which ended up as a repository for old grocery lists and random phone numbers.

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There may be no more dismal a downtown site for eco-density than this one. If levelled between the grim concrete ramps of the Burrard and Georgia viaducts were not enough, this leftover hunk of land sits between two huge sports stadiums and a SkyTrain station, with a steep escarpment on one side, to boot. What can you do with a difficult island, adrift in a sea of brutes, like this?

For its bracing architectural performance, for its lift at the zenith of affordability, but most of all, for its artistic demonstration of how marginal lots of our city can be improved by high-density combos of residential with commercial, I am naming the sandwich of four condo towers with a Costco store, collectively called Spectrum, as my “Dwelling of the Year” for 2007.

These challenges — not with fine architecture, innovative land development and inspired engineering — are the very limits that give Concord Pacific’s Spectrum its power and originality. This becomes apparent while walking through the near million-square-foot project and realizing harbour lands in Hong Kong that instantly become an integral part of the city.

On December 11, the Vancouver Art Gallery announced they will build their new gallery right across Beatty Street, and what is likely to be a “star architect”-designed extravaganza, there may well match Spectrum’s near $250-million cost.

What to put below Spectrum’s city-extending plume was the real problem, as towering neighbours on its flanks and a resulting lack of light and air meant housing could not be put below the line of the viaduct roadways. For Concord Pacific, it meant the full city block, six storeys high, before getting to a level where housing was even an option.

The notion of a big-box retail store going underneath the deck and residential zone came quickly to Mr. Webb and colleagues, foisting a deal that took years of negotiation with potential tenants, meaning the pattern of support columns for their garage did not match the column pattern and spacing of the narrower slots for Spectrum residents above. That resulted in yet more expensive transfer beams. All of this added up, according to Mr. Webb, “We had $20 million of sure infrastructure costs before even starting to build the income-generating spaces of store and apartments.”

Spectrum has done very well on the income-generating front, with the store sold outright to Costco, not just rented. Concord Pacific aimed at the middle of the condo market, sensing five years ago, when the project was being planned, a surge in overbuilding of luxury units downtown, and worrying that this site and Spectrum’s scale right spark buyer resistance, not to mention cannibalizing sales from some of their own midrise projects.

In large part because of an investment in James K. Cheng’s dynamic and colourful architecture, and the designer’s tight planning of the 900 condo units themselves, towers have been exceeded here, as well. “Our sales came in at about 20 percent over expectations,” says Mr. Webb, smiling the smile that only comes to developers after the last unit is sold.

But James Cheng’s architectural artistry is not confined to knowing where to put the colour. It is dubbed selectively on balcony rails, vertical fins and hidden soffits, with the reflectors between the non-coloured building sides amplifying the effect. Stained wood from the towers on a sunny day, and you allow some of the most complex and architectural effects in this architecturally lazy town.

But maybe, an unassuming facade of facade and window proportions, plus a reconciliation of development realities with the testing of architectural limits, Spectrum leaves the footprints that are the most promising of any real estate venture for the near future.

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Copyright © 2007 by Trevor Boddy

Vancouver’s Dwelling of the Year / Trevor Boddy

Fine architecture, innovative land development and inspired engineering — are the very limits that give Concord Pacific’s Spectrum its power and originality.

This platform in the air is crucial to Spectrum’s success. Up top, it provides a townhouse-inspired seamless extension of the streets of downtown itself, reminding me of reclaimed harbour lands in Hong Kong that instantly become an integral part of the city.

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REI's Adventure Land opened in Boulder, Colorado, on October 2007.
As I sit here in Puerto Angel, painstakingly counting stitches, the sea outstretched in front of me, I dream about a time before sewing machines. A slow fashion, when a walk to the tailor ignited a series of events that led to a uniquely crafted garment. This nostalgic scene is quickly dissolved by a slip of my needle, and my longing for the ease and speed of my Singer.

Technology vowed to take the exciting labor out of such tasks as sewing a dress, it facilitated more efficient weaving, new fibers, increased volume and fast fashion, but also heralded the rise of sweatshops and landfills teeming with synthetic fabric. Much as we love our department store racks and instant hem, we’ve also spent the last several decades lamenting the social and environmental problems of industrial garment production.

But now we are starting to see that technology can do as much to make the apparel industry more socially and ecologically sound in the future as it has to create the high impact systems we have today. While we are mourning the financial payoff of these advancements, it’s worth remembering that the future is made today.

In the same way we use clothing to state our personal culture, ring tones and handheld computers give others clues to who we are. Websites such as Threadless.com and SecondLife.com have taken this one step further: if you can imagine it, you can wear it; or, in the case of avatars, be it. These manifestations have moved us closer to wearing our inner world on the outside, allowing us to rethink how we construct our appearances, and even our identities.

However, as we are given more and more control over our personal style, the structure of information technologies is pushing back. The same systems that allow endless customization also yield a public consensus that seems to prescribe brand. The Internet has radically changed the way trend information flows, and in doing so, has pushed us further along the unsustainable, “quicker cheaper” highway. We seem to be ignoring that technology is not just a means of getting us there quicker, but can also be a powerful catalyst for change.

Just as the dawn of the sewing machine changed the way garments were designed, the current architecture of technology is changing the way we are designing. Fashion no longer stands alone as the sole regulator between the body and the world. Technology’s assimilation into the aesthetic marks its social relevance as a medium of self expression. As the language of fashion goes digital, these technological interfaces become our new fabric, and our ability to embrace this new medium will ultimately determine the relevancy of our work.

Designing clothes is designing relationships; but as we consider how to reconcile body and environment, we can no longer ignore technology’s impact.

Cara Rose DeFabio is working to address issues of access and impact in both design and performance. Currently she is working with social entrepreneurs in her native San Francisco, but her research and design focus on exploring technology’s role in creating computational textile systems for wear. She is also designing her own line of wearable tech, and is working with a variety of designers to explore the potential of the wearable as a catalyst for change. She is a regular contributor to the fashion and design discussion.

Above: Images from the Readings film by Nick Knight.
Issey Miyake is a label known for its flawless alignment of trend and technology.

The introduction of the AIRism (a piece of cloth system) in 1993, 30 years before literally thousands of wind turbines were erected on our planet, was hailed as a potential panacea and a step towards a more natural fashion. Issey Miyake’s work at an exhibition at the Boiler House museum (forerunner to the Boiler room) in London. He’s been a fan ever since, particularly admiring Miyake’s bold approach to design: Reinventing the shape of clothing. Coming up with new production methods. Redefining materials. Increased efficiency is the promise of technology in our modern lives. With his spring 2008 DC16 bag, designer Dai Fujiwara, he found an aesthetic use for technology.

Issa Miyake’s A-POC (a piece of cloth) process: garments, made using industrial knitting or weaving machines programmed by a computer. This process combines continuous tubes of fabric within which lie both shape and pattern. The garments themselves were a combination of deconstructed vacuum forms and billowing yellow tubes suspended overhead writhing as they filled the space — and the clothes — with air. The garments, with seams drawn from the Issey Miyake collection, were inspired by, and built around, the proportions and expressiveness of this element.

The collaboration culminated in a runway show that engaged more than just the eyes. Large yellow, blue, and red suspended canopies arched above the runway — and the clothes — in a set designed by James Dyson. The garments themselves were a combination of deconstructed vacuum forms and billowing yellow tubes that bubbled up the runway. Technology between clothing and architecture and environmental awareness and supported a far more dependent future. This counterpoint began to reframe the question: Is it possible for technology to bring us back to a more natural fashion where wind carves new silhouettes as a river would a canyon?

There are many ways technology might bring us closer to a less ecologically dependent fashion industry, but what did, when considered, is that technology might also shape aesthetic. If technology can aid us in making designs that inform people about their environment, a walk down the runway could be a step towards changing minds.

For spring 2008, Dai Fujiwara has collaborated with Dyson (yes, Dyson the vacuum cleaner company) to bring us WIND, a show inspired by, and built around, the properties and capabilities of wind. This interplay between clothing and atmosphere heightened the drama. This is typical of his shows, illustrating how clothes perform functions both utilitarian and spectacular.

Hussein Chalayan, the man who opened our eyes to the possibilities of incorporating technology into fashion with his video dome and blossoming robotic garments, stunned us once again with his dramatic spring 2008 show, READINGS. “... [The concept is] inspired by ancient sun worshipping and contemporary celebrity status. Laser (as technology I have never used before) emitted from Crystallized Swarovski Elements refract light from the body and bounce off mirrors surrounding it. This represents the interplay between an unnatural figure and the audience which keep that interplay alive.”

Hussein Chalayan’s designs are precisely the sort of self-reflexive, social commentary that gives fashion its deviant reputation. Just as we can’t escape the need to clothe ourselves, we also cannot delete technology from our lives. Using these both as a medium for discussing our relationships with the world, Hussein Chalayan has transformed fashion into art.

Cara Rose DeFabio, with Amanda Wallace and Marvic Paulo

If there is one thing we can count on in this lightning fast world of fashion trends, it’s that what goes around comes around, or, there is no escaping the rehashing of even the scariest trends. Yet, as shoulder pads begin reappearing on runways, it’s hard to believe there isn’t something more behind this retrophilia. Like social thermometers, emerging trends often point toward shifting paradigms. As technology changes with exponential speed, so do our definitions of utility. Two recent trends demonstrate how technology has infiltrated our aesthetic sensibility, and herald the arrival of generation tech as a major spending force in the marketplace.

Cara Rose DeFabio

The Internet has changed the way trend is disseminated. As more and more designers work entirely from behind a computer, fashion is beginning to suffer from the architectural effects of the Internet.

Theorists talk about the “long tail” when describing the pattern of hits for websites: there are relatively few sites that stay at the top of search engine lists, winning the majority of traffic, trailing off into the vast number of sites that go unnoticed with minimal hits. In many ways this effect mirrors how trends develop: style fashions fall in and out of favor as the majority of consumers yield their dollars. However, what we are missing as we surf the Internet for the next big trend is context. The Internet has dissolved location, and with it the map trends used to follow.

What might have been a complex web, filled with crooked lines from Paris runways to Japanese dance clubs to mass American retailers, is quickly fading. Consumers and designers alike now have access to what used to be proxy information. Where in the past you needed a ticket for entry, every runway show is now documented down to the content of the gift bags under the seats. Where once you might have had to travel to Helsinki to see what new uniform the cool kids were wearing, now there are hundreds of pictures taken on the streets daily, available without a plane ticket. The reduction of space and time between trends has raised the stakes for retailers. Instead of watching how a trend develops from one sector to another, and eventually interpreting these trends for their specific audience, they now have to put their money down much earlier in the game, or risk missing a sale.

Enter WGSN: an online trend service that offers endless news and photographs from around the world, forecasting trends months and even years before they are to hit the retail floor. For a hefty sum ($20,000 for a year’s subscription), you can peer into the future and make a safe bet on next season’s hot new item. In the increasingly fast world of fashion, companies are quick to make a safe bet, but there is a price beyond the steep fee.

As more and more fashion labels come to rely on WGSN, the product becomes homogenized, and creativity is sapped. Smaller companies can’t afford these subscriptions, but if they could, they would likely find their designs on the pages written, waiting to be knocked off. A closed internet system such as WGSN brings up many “chicken or the egg” sort of arguments: when everyone is looking toward the same source for their next trend, is it the source itself that is generating the trends?

As the mechanisms for delivering new ideas change, we need to start considering how we look for what’s new. There is a long tail of trend waiting to be found, if only we risk looking for it.

WARP SPEED


d:IT

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Analog Nostalgia

Mechanical parts are reappropriated as analogopoulos, holding inside minute clues about our heritage. Fashioned from antiquated materials and devices, these accessories reflect attitudes on recycling and a longing for a history rooted in the physics of a pre-digital world.

δ-bit

The number of pixels may have grown, but a generation of users raised on 8-bit graphics is not ready to let go of their youth. Sharp edged graphics now lend街头 cricket to urban wear, while video game heroes capture the flavor of a simpler time. As gamers struggle to keep up with the latest and greatest, it’s no wonder there is a move to romanticize the infancy of our video lives.

THE WILL OF THE MAJORITY AND THE DECLINE OF CREATIVITY
Alexis Madrigal

"The finest clothing made is a person's skin, but of course, society demands something more than this." —Mark Twain

Virtual worlds and fashion are often dismissed as the eccentricities of frivolous, pitfalls-unaware and, possibly, inherently déclassé (with noted links to the paranormal). They weigh black weight. They are odd to outsiders on a commensurate exchange. They do not reduce carbon emissions. But put them together and you have a testing ground for the human enhancement future, when changing your skin is as easy as choosing high-waist over low-rise.

Second Life, and other virtual worlds with flexible visual architecture, have become a hotbed for fashion. They have their own fashion magazines, blogs, trends, and designers (see sidebar below). Avatars have an SL outfit, and some designs are moving into the geographic (read: real) world. But, frankly, that isn't that surprising. We've long passed the event horizon where we could have drawn lines between our virtual and embodied lives. What are you without the pieces of your identity that post only in the virtual world: online accounts, emails, social networking pages, Flickr pictures, references to you on the Internet, etc.?

It's unclear exactly how much money people spend on virtual fashion, but it's safe to say that it's in the millions. That's not much compared to real-life garments, but that's impressive given how costs sold to tens of thousands of people. Why are these consumers willing to pay money for their cartoonish representation? Some see fashion as art, virtual or real. Others just want to fit in or show off. Their motivations are as varied and mundane as those behind any old retail purchase.

But one unique aspect of the virtual world drives to the heart of the future of fashion. In Second Life, along with A-line dresses, cat suits, pleated slacks and holey jeans, they design what's underneath your clothes, too. You can purchase the body and skin of your choosing. When flesh is subtracted from fashion, the body itself becomes the object of stylization.

Second Life was built as a playground for designers. From the beginning, it was designed to accommodate user-generated buildings, clothes, toys and objects. Using CAD tools, artists can create anything they can imagine, without the petty constraints of real-world physics. Designing skins is just like designing any other virtual structure. The bodies of avatars become objects of desire, sculptures that are given life.

In this virtual space, our humanness is passing as someone they are physically not. They are spirits embedded in art, but they are also flawed, horny and schlepping around in this virtual space, every human is passing as someone they are physically not. They are spirits embedded in art, but they are also flawed, horny and schlepping around in this virtual space, every human is passing as someone they are physically not. They are spirits embedded in art, but they are also flawed, horny and schlepping.
What drew you to designing for the body? As an architecture student, I design shelters at all a scale that is acceptable in a semester’s time. Typically my designs are realized only through representational material: architectural drawings, models and renderings that give a sense of what a space might be like when complete. Rarely do I find an opportunity to realize a concept at one-to-one scale.

When designing for the body, however, allows me to apply architectural ideals about shelter and space at a scale that I can realize myself or with the help of a friend.

Do you feel that your latest design fills a void left by traditional clothing? Not literally. I believe some of the ideas that my project captures — extending personal space and creating a completely new way of experiencing the world — are captured in certain respects, not by clothing but by headworns, where music changes the experience of a place and the headphones themselves turn public space into a zone of introspection. I suppose there are alienating modes of dress, but those typically align the wearer with a certain social group. My project strikes identity labels.

Has working with clothing changed your perspective on form and function? Even if it didn’t exactly change my perspective on form and function, it certainly did emphasize to me the importance of taking designs off the drawing board and making them a reality. I was very surprised by the form Body Mass took once inflated. It is split between the legs to facilitate walking, and it tapers to comfortably fit around the ankles. I was expecting the split and also the feet to be visible once Body Mass was inflated, but this never happened. The structural tape I used exists mostly on the bottom, and it tapers to comfortably fit around the ankles. I was surprised by how pleasant it felt to be inside Body Mass. It seems the Monumental Helium-Inflatable Wearable, Floating Body Mass trades personal comfort for social discomfort, do you see this happening with other technological interfaces? As for other technological interfaces that trade personal comfort for social discomfort, I would love to see that cell phone — alienating and annoying to all those not involved in the conversation — and iPods are prime examples of this contemporary phenomenon.

Do you think that technology will replace traditional fashion as the body’s first line of communication with the environment? Well, it’s not into prophecies, but my guess would be that technology will not totally replace traditional fashions as the body’s first line of communication. I think that clothing will always play a very important role. Still, I believe that technology and traditional clothing will fuse more, as technology begins to empower movement — for example, a human body’s movement through space. This wearable, helium-inflatable body is at present a toy and plastic design with a few characteristics. First, it inflates to a certain height (15ft) after the use of the wearer, creating an envelope of new personal space. Second, it inflates with helium ensuring that as it increases in volume, its wearer decreases in weight. Once the body is fully inflated, its wearer should be light enough to walk on water, to float for seconds in the air, to barely apply pressure to his or her feet, and to move freely through crowds — whether by forcing areas on the street level, or by walking on heads.

While walking on heads does seem like a desirable and the Monumental Helium-Inflatable, Wearable, Floating Body Mass is not meant to be a practical item. It is a means of mental shelter and space. It is a vessel for the physical, emotional and personal experience of the body. That’s our entire physical experience of life, the way we move, the way we feel, and what we see, all of that movement is stored in the body. Even if it didn’t exactly change my perspective on form and function, it certainly did re-emphasize the relationship between body and space. As an architecture student, I view this as a great lesson on the versatility of clothing as a means to escape from reality.

Mary Hale is a Masters Candidate in the Department of Architecture at the Massachusetts Institute of Technology. Her work in Design and technology explores the relationship between personal and outer space, which can be viewed as physical and (often) mental shelter, empowering a person’s existence in space. In the time. A space suit allows a person to exist in outer space, while socks paws does the same at ground level. All of these examples demonstrate that body wear serves human at his scale to provide the body wear serves human to achieve his scale. These examples all deal with practical needs. What interests me most is creating a body wear that functions like a suit and provides a means to escape from reality.

I have dealt with the latter through the design and development of Monumental inflatable, Wearable, Floating Body Mass, which is as its name suggests, an enormous wearable, helium inflatable body that creates a yearly comfort. It has the potential to erase the fear of losing a personal space, as a body suit that gives the body a rights and freedom by assuming a culturally acceptable physical proportion. By rejecting societal norms, the wearer achieves a freedom of physical movement.

Interview with Mary Hale by Cara Rose DeFabio
everything is connected

Public Art 4Culture
Extraordinary Spaces, Everyday Places
www.4culture.org

Glenn Rudolph
Brewing Storm, Pacific Coast Trail
The Chinook Building, exterior

Anna Valentine Murch
Confluences
The Chinook Building, interior
15th Avenue & Jefferson Street, Seattle, Washington

Dynamic relationships between points of contact cast reflected light and shadow in Anna Murch’s visual representations of river valleys. Circuits, Glenn Rudolph’s photographs of the moody, mettalic weather of the Northwest are stitched in granite chinking.
© 2007 Glenn Rudolph, Brewing Storm, Pacific Coast Trail.
Photographs © Glenn Rudolph

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Landscape Architecture

Drop City Gallery
An exhibition of chairs by:
Parker Hanikby
Milan Higer
Clare Graham
Seth Glazier & Jonathan Judier
Elisa Kazarian
Gregory Lewis
Amy Prunaz
Ron Rader
James Reichhardt
Judith Brass
Robert Rowland
David Smith
Trina Thiayi
Ellen Ziegler

Opening reception with the artists:
Friday, February 15, 2008 from 6 - 9 pm
On view through Saturday, March 29, 2008
Building a modern transit system is an epic venture, the complexity of which falls almost beyond our ability to take it in as a single task. Yet without the work of each individual, seen or unseen, the project would never be completed. In my role as photographer-in-residence for Sound Transit I am the observer of both the monumental and the individual. The power of photography in this context lies in its ability to act as a pointer, drawing attention to a moment’s importance and freezing it in the frame. I see and reveal that which is hidden, whether a task, or a critical piece of infrastructure.

Donning hard hat, safety vest, eye protection and metal-toed boots, armed with a heavy camera bag and tripod, I visit an expanding number of Sound Transit project sites, moving in and around the machines and workers. Over time and multiple visits, I become transparent and can freely explore what I find visually exciting and humanistic, so participants can see their part in the larger project. What may appear to be construction chaos has a definite order and logic. Everyone is part of the process.

I try to reflect this dichotomy of scale and purpose as I photograph, choosing to work in black and white imagery, lending a timeless quality to the images and creating an archival record of the effort.

Peter de Lory was commissioned by the Sound Transit art program in 1999 to produce a collection of photographs that chronicle and interpret the building of the regional transit system connecting the Central Puget Sound. In February 2005, in collaboration with John Lewis, Peter focused his lens on Link light rail construction which will be completed in 2009. To learn more about this work visit www.soundtransit.org/linkslideshow.
The American Western: The Myth and the Meaning / Tim Girvin

A couple of weeks back, I went to see No Country for Old Men in NYC. A.O. Scott reviewed it. And some of the magpie in this article comes from an expansive overview of the concept of the western in The New York Times. But whether for A.O. Scott or the review director of Spike, I would have gone to see it. Close on the edge of that genre. Mind and otherwise. And with any new “western” release, I’m there. As a designer for motion pictures, cinematic identity and theatrical advertising, I look at many films. But this is a special category. It brings me back to my roots. I go from Seattle to NYC, every other week working at our Girvin office, then the other. Watching movies is a kind of creative exploration for me. And I mean that literally – exploring them. Studying them. Sure, I like to be entertained. But being a designer, I watch films for their stylistic presence, cinematic visuals, the evening character and the production design.

But whether he’d (A.O. Scott) played and Cold Mountain, as family fare, epitomized a kind of new version; this film, as well, was a kind, and otherwise. This is the only moments in history that align in just the same threads, spooling fate.

The Western, in the structure of my story, is a kind of sequential and psychic welling. There’s a thematic percussive that continues to bubble forth. It relates to my early attractions as a designer – where I’ve been, what it has taken me. So coming from this earlier childhood compulsion with virtually any western, to becoming involved with the motion picture industry in the ’70s, and then developing a kind of sense and designer’s direction that somehow fed me to these types of films. I was drawn back to them. No Country for Old Men was here, rekindled. The journey of the hero, the quest, the adventure, the stride of redemption – the good outcomes. And for the telling, the visual power of the film, it all back that vision and empathy.

As a writer, and illustrator of films, the Commoner synthesized kind of new version of the Western, out of the present – and dark conclusions the conclusion. It tracks forth. Any reflective writing is about reaching back into the character of the film, to read what lies at the heart. Your heart is about the process: from the sense of the natural born storyteller, and the intermingling of spirits, for good or for bad. We, as a designer, often alone. I sit down in front – I’ve been doing attention.

A.O. Scott describes this film in a way that captures the story and experience – the quality of the westerns in archetypal explication. Unfolded: the hero, the quest plays out – the mythological geography of the genre – is the environment in which the hero, the quest, the adventure, the stride of redemption – the good outcomes. And for the telling, the visual power of the film, it all back that vision and empathy.

And a reflective character of this film – and the space – is the environment in which the Cold Country. As it happens repeatedly in the film: out there, the huge sky; the stretches of no thing, no how, no where; and you do the work that I do, how often they are integrated, other times – the story – and how the visuals and stylistic references from that time; materials did the set design, the placement of the visuals, the color, the time period, stylistic references from that time; materials of the set. And how do people interact with them.

It’s something that I frequently do when I travel. I’ll go and see a movie at night, after work, alone. I sit down in front – I’ve been doing attention.

In that whole time, connect with the story – my mind instantly translates all content to visual visuals, often feeling cinematic in character. Stylistically, as well, are accentuated creative engines, every time changes in filming and production – they expect charrettes, live interaction, to be part of the production development – it’s always intensely collaborative. And working on one requires almost instant interpretation.

What strikes me about No Country for Old Men were archetypes of production and visualization. The idea: It all comes from Coen McCarty’s original telling. I read this story out of the book, several years ago. What was compelling, at first, was the actual style of how McCarty wrote the material: something like Charles Frazier [Cold Mountain]; a uniquely accorded. It was like it’d invented a new form of language. Both McCarty and Frances have that different glint of literary accent. And McCarty’s bleak quality finds its way into Coen’s and headed visuals of the film and the production design, weaving in the visuals of the character. The spirit of what unfurls is grim. The outcomes are not good – this chapter in the story; split over ever worsening tradiation.

The appropriateness of Joel and Ethan Coen directing and designing their friend interpretation: each back to their first film, Blood Simple. This film, as well, was a kind of redemptive Western – a continuing myth making character that has to be the heart of the American westerns. It’s the only one place in the world for it, the American “West” – the only moments in history that should such a manner, to frame this kind of storytelling and experience – the quality of the westerns in archetypal explication. Unfolded: the hero, the quest plays out – the mythological geography of the genre – is the environment in which the hero, the quest, the adventure, the stride of redemption – the good outcomes. And for the telling, the visual power of the film, it all back that vision and empathy.

As a writer, and illustrator of films, the Commoner synthesized kind of new version of the Western, out of the present – and dark conclusions the conclusion. It tracks forth. Any reflective writing is about reaching back into the character of the film, to read what lies at the heart. Your heart is about the process: from the sense of the natural born storyteller, and the intermingling of spirits, for good or for bad. We, as a designer, often alone. I sit down in front – I’ve been doing attention. But the more I know, the more creative outcome I can offer in capturing the story and designing marketing materials and logo for a film. Scripts, books, ads, online, vending the

The American Western: The Myth and the Meaning / Tim Girvin
Oscar Tuazon / Matthew Stadler

Oscar Tuazon is building a house, but doesn’t have anywhere to put it. So he’s building it in pieces.

In the case of the SAM project, Tuazon and Hansen have started their work by building at a smaller scale. “We’ve been building pieces for some of the larger components of the project, and we send photos back and forth and talk about it. But a lot of it at this point is more about trying to imagine and plan for a couple weeks when we’ll basically begin reproducing the project. And we’re trying to fabricate some pieces — it’s been loving a series of handmade,(dubious) labels.”

Several years ago, he feature edited an issue of Where I Lived, and What I Lived For exhibition at the Palais de Tokyo. Courtesy of Oscar Tuazon.

Tuazon also writes, composing from an analogously compromised position. “I’m interested in writing from a state of confusion and disjunction, where the limits of your own consciousness and even your own body become unstable or disappear, that moment when you don’t know who you are.” For Tuazon, writing happens in dialogue with building. “Both the writing and the building enact a particular way of living, a set of experiences; the sculptural and architectural work by describing specific functions, experiences; the sculptural and architectural work by describing specific functions, specific uses; and the writing by inhabiting states of mind that are impaired or distorted.”

Matthew Stadler is a novelist and essay writer currently working on descriptions of the zwischenstadt, or “in-between city” of the North American west. He lectures widely and teaches the Using Global Media Workshop (www.usingglobalmedia.com). Many years ago, his feature edited an issue of ARCADE called “Where I Lived, and What I Lived For.”
BOOK REVIEW

Plain and (Not So) Simple / JM Cava

This sumptuous book contains a selection of 15 recent houses by Seattle’s own Tom Bosworth from the nearly 100 that he designed in the Washington area over the last quarter century. Limited on space, I’ve left Bosworth’s notable resume and history (Saarinen office, RISD, UW) to another time, and focused on the book only, which has three distinct components: the design, the writing, and the architecture itself.

“We have discovered many things, but not quite what it is in buildings that gives joy.” — Ulrik Plesner.

The Book

Ever since the Jeanneret cousins rolled their first volume of the Oeuvre Complete off the Zurich presses in 1929, the oblong format has been a hit for presenting architecture; it is better suited to the orientation of architectural drawings and reflects the horizontally implicit in an art form ineluctably bound to the earth plane. Whatever the rationale, it works beautifully here, within a skilled layout by Jonathan Wajskol, a New York–based designer. The book’s layout is spacious, elegant and well-mannered, with blocks of modern detailing — texts, some graph-around photography — that produce a design waresomely suggestive of, and congruent with, the work it reveals. Large clear line drawings of floor plans, site plans, sections and elevations on buff colored background — reminiscent of architect’s “canary” tracing paper (only nerds use white) — are simple, strong and informative, nicely complementing the photography and text. As such, this book stands as possibly the loveliest object of this year’s architectural catalogue.

The Text

The main text is the introduction, which reads more like a fond son’s memoir than a discourse by “a scholar and an academic,” as the author is described on the jacket. Heavy on the biographical activities, this Bosworth profile has a vaguely Norman Rockwell feel that matches the sentimental mood of the accompanying sepia-toned photos. There is just a hint of critical dialogue in a reference to Bill Turnbull’s work, but it’s a failure quickly extinguished and begs the question of deeper connections (certainly present) with the Bay Area regionalism associated with William Wurster. The subsequent interview with the architect would have been the place to instigate some real discourse, but the questions posed don’t even allude to some of the challenges and thorny issues that would be of real interest to see Bosworth take on (for example, something on modernity and tradition, a tension underlying all this work). It’s a shame, because Bosworth, as a long time academic himself, probably has provocative and intelligent ideas on these topics. Instead, he is prompted through his “6 Principles,” mostly just principles of good architectural practice, except perhaps those of “symmetry” and “axis” that dominate his design predictions. In the end, the best reading is found accompanying each house — these descriptions clearly and concisely explain the work at hand with a spirit in harmony with the buildings.

One thing about this work is certain: I can’t imagine anyone, including architects of any persuasion, who would not become a happier person living in one of these Bosworth designed homes. Even a card-carrying pure playing Modernist like myself could settle right in, despite the “traditional” overtones in appearance and layout. These houses are assembled and detailed with a modern sensibility (inside a traditional framework typological and theoretical), an assembly performed with extraordinary sensitivity and skill. I will even crawl out on an ideological limb to suggest that they accomplish what many strive for (and include in press releases) but few achieve: independence of style. Sure, the gabled roofs, bilaterally symmetrical plans, punched openings and tight trim detailing recall American Colonial houses at their best, but in the end, the houses remain an homage to that spirit, bypassing historicist imagery to create a modern language of their own. Even more difficult to achieve is the certain anonymous character they bear, which is one large step toward attaining transcendence. Work for a moment of the Scandinavian woodhouses of the 1940s through the 1960s, which were based on traditional interior forms but through clever typological manipulations, produced buildings of a thoroughly modern countenance. Most contemporary designers, with our architectural press relentlessly pushing cutely by style, for the opposite: shy and extraneous gymnastics that will assure them the requisite dose of publicity.

Bosworth, however, is refreshingly immune from this epidemic and a long-term dedication to his modest principles has yielded some very convincing architecture. One might be tempted to lump it alongside houses of Robert Stern, for example a Bosworth fan incidentally. But Stern’s work, until very recently, is both more self-conscious and less carefully minimalist crafted. And despite the large sizes and budgets here, the houses are delightfully diffident, due to their straight-forward planning and compositional techniques (explicitly presented in the book), and the fact that these principles are taken to a high level of sophistication and refinement. What would be of real interest is a comparison of these buildings with projects of similar size, stature and debt by the offices of George Suyama, Tom Kundig or Dave Miller. Each could justifiably lay claim to the “innovator” moniker and to Poul Kjaerholm’s content in the Forward that Bosworth’s buildings are “modern in detail yet classical in spirit.” Though radically different in style, who could say that any of these was lacking adherence of that spirit than another?

Still, whatever Bosworth has been doing all these years, he’s been doing something right. This book displays a stable of buildings that stress many design ‘themes’ without all labels and easy classification except as wondrous places to live. As such, they offer lessons to us all, and for one look forward to learning as much as I can.

The Work

JM Cava is on exhibit at Oeuvre Gallery, where you can see, order, and design boutiques, and gardens.

75.00

Erika Rosenfeld, ORO Editions, Philadelphia 2007

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Seattle Architect Investigated for Steroid Use / Ron van der Veen

Seven members from Miller/Hull's 2001 AIA award-winning Bainbridge Island City Hall design team are accused of performance-enhancing drug use.

Former executive vice president and CEO of the Seattle chapter of the American Institute of Architects, Marga Rose Hancock, released a blistering report last Thursday tying several leading architects, including Dave Miller from the Miller/Hull Partnership, to the use of illegal, performance-enhancing drugs. The report uses testimony from past employees and clients of Dave Miller, a number of extensive e-mail trails and chemically induced drawings to provide a richly detailed portrait of what Ms. Hancock describes as Seattle’s “Hormonemunchers’ smoking pencil.”

The report runs about 200 pages, including several pages of poetry by Ms. Hancock, and is based on interviews of more than 100 architects, 30 of who now work for private developers. Hancock’s investigation names architects from a number of firms around town, and sheds an unusually light on some of the Northwest’s most iconic projects. Seven members, for instance, from Miller/Hull’s 2001 AIA award-winning Bainbridge Island City Hall design team are accused of performance-enhancing drug use. The project’s original metaphor centered on a Victorian farmhouse with porch, but quickly morphed into a “beard for genetically engineered Clydesdales,” as unbridled testosterone injections suited the design theme.

Of all the action architects tied to the use of steroids and human growth hormones, both of which are illegal and banned by the AIA, Dave Miller from the Miller/Hull Partnership in most promient. The report indicates that Mr. Miller may have been applying the steroid creams for close to two decades, during which time most colleagues interpreted his actions as an obsession with soft skin. Given his close ties to Mr. Miller, are not surprised. Many say the signs were evident years ago. Craig Curtis, a partner in the firm, notes, “I should have known he was jacked... I can’t believe I’ve been so naive all these years. Now I know why he never sits down — it’s not because he’s too busy; it’s because his ass hurts from the needles.” Many architects on Miller’s project teams recall that he has often been found in an over-the-counter state of enraged exculsation while sketching. Though the report is dominated by allegations surrounding Dave Miller’s irregular use of illegal growth hormones, other well-known architects are also cited. The question was raised, for instance, as to how Miller’s Lee Copeland, at 70 years of age, could agree to become president of the Seattle chapter of the AIA without the aid of performance boosters (or other mind-altering drugs). Physicians agree that, unless powered by chemical augmentation, Mr. Copeland’s body would not be able to withstand countless hours of nonstop, riveting meetings. His unbridled and experienced take on such an over-whelming challenge drew the initial suspicions that ultimately led his investigation and indictment in the report.

Young Northwest architects will be devastated to learn that many of their idolized heroes featured in past AIA awards ceremonies — behemoths including Bo Blixt, George Suyama, David Hertz, Fred Beans, and Clemon Walker — have also taken vigil to the use of performance-enhancing drugs, says Hancock. “All of this has disempowering evidence suggests that the problem with growth hormones in the architectural profession is more enormous than a Calisson shopping mall Dubuque.”

Still, there exists a greater question not answered in the Hancock report: Where does the industry go from here? Hertz, who suggested that urine testing will be the new standard, would drastically reduce the number of designs powered by “moroncles” now in the architectural bloodstream. However, it is not so optimisitc about correcting the problem. “I would expect the next several years to be dominated by testosterone-induced designs. I see a reemergence of 1960s Bratstadium, even among women designers trying to get the upper hand on their male counterparts. This is a problem that won’t discriminate between gender in the profession.”

Current AIA president, Lisa Richmond, reacted to the report yesterday by reassuring the public that “if there are problems, I will act.” And I will act. I personally feel the urge if I have to.”

While no recent AIA awards will be retracted, some architects could pay the price when their names are submitted for the AIA’s College of Fellows. “It’d be good but most of these guys already have their fellowships,” added Richmond, noting that in the future, “we will certainly take a closer look at the hormonal orientation of the applicant’s work.”

And though no criminal action has been taken regarding Dave Miller’s slide into the abyss of illegal performance enhancement, the firm with which his name is associated is considering its own punitive action. Neen Strong, suggested, at an office intervention for Miller last week, that she spend several months working for PLAce Architects, Susan Jones, Caroline Gense or another women-owned firm in an effort to detach from years of testosterone injections. “A taste of estrogen will do Dave some good. We won’t take him back until we see him introduce a curve or two into his designs,” says Strong.

Ms. Hancock added last week, “Dave isn’t going to jail, but he is on trial in a higher court — the court of AIA sanction. If he doesn’t stop using performance-boosting drugs, particularly cow zits, his risk-taking behavior will only intensify. I wouldn’t be surprised if, this time next year, he’s running for AIA Seattle president. Such action would call into question not only his steroid use, but his use of other hallucinogenic substances, as well.”

Gave me another urine sample, quick!”

Yet Miller’s inhuman schedule as partial evidence of illegal performance enhancement, the firm with which his name is associated is considering its own punitive action. Neen Strong, suggested, at an office intervention for Miller last week, that she spend several months working for PLAce Architects, Susan Jones, Caroline Gense or another women-owned firm in an effort to detach from years of testosterone injections. “A taste of estrogen will do Dave some good. We won’t take him back until we see him introduce a curve or two into his designs,” says Strong.

Left: Marquand Cabin, photo by Steven Cridland.

Ron van der Veen
April 7-8
AIA Seattle, ASID Washington, and IDA Present
The Intersection of Nature and Technology
with Special Guest, Ed Begley, Jr.

Join AIA Seattle’s Committee on the Environment, the International Interior Design Association (IDA), and the American Society of Interior Designers (ASID) for ReGeneration 2008. This forum focuses on the intersection of nature and technology and how they can work together to create outstanding sustainable design. ReGeneration 2008 features workshops and events related to green design and a talk by actor/activist Ed Begley, Jr. Turning up at Hollywood events on his bicycle, Ed is a longtime environmental leader and has served as chairman of the Environmental Media Association, the Thoreau Institute, and Friends of the Earth, among others.


To register or find out more information for each event, visit www.aiaseattle.org. Some data may be subject to change, so check back on the website for the latest information.

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ARCHITECTURE / DESIGN IN THE NORTHWEST

Peter de Lory Photographer

Archiving Projects in Classic B&W for Exhibition and Publication
To conclude the 25th Anniversary celebrations, we had a Legacy party at Shirley and

This year we were awarded a new grant from the Norcliffe Foundation for 2007 and

The quality of ARCADE's content continued to increase and evolve.

June:

campaign, and as a result, multi-year giving increased significantly. (See the donor

OUTREACH AND DISTRIBUTION

Close to 20,000 copies of ARCADE were distributed in 2007. We continued to survey

PLACES

Special thanks to our hosts of the quarterly publication launch events:

March: 911 Media Gallery

June: Catherine Eaton Skinner Studio

September: Seattle Art Museum Olympic Sculpture Park

December: Seattle Architecture Foundation

RECOGNITION

This year we were awarded a new grant from the NordLea Foundation for 2007 and 2008. Thank you to our ongoing grantmakers 4Culture, the Naramore Foundation, The Seattle Foundation, the Seattle Office of Arts and Cultural Affairs and the Washington State Arts Commission.

RESOURCES

Our total income for 2007 was $176,414, and expenses came in at $164,059. We are

SUPPORTING INDEPENDENT THOUGHT AND DESIGN THAT MATTERS

FALL 20.1

The Moral Obligation to be Intelligent

Feature Editor Gary Lawrence

asserted that design professionals have a moral obligation to make intelligent sustainable choices. Included a critique of Kenmore Airport, well known for its sus-
tainable design, and a discussion of sustainability in Seattle by Diane Segurne of the Seattle Department of Planning and Development.

WINTER 20.2

Table Making/Breaking

Feature Editor Michael Heggies with Kelly Walker

explored the intimate links between food and design, including Fritz Haeg's Edible Estates project in London, and a reveling of artist Daniel Queen's Baal Art party at the San Francisco Art Institute.

OPERATIONS

We completed our database, a tool vital to our communications with magazine recipi-
ants, donors and creative contributors. Our library of past issues was an important community resource in 2007, as readers accessed ARCADE for both research and personal interest. We are grateful for the office space that Mithun continues to pro-

PEOPLE

Board of Trustees

In 2007 ARCADE was guided by Kurt Wolken, and we welcomed new board members Ellen Southard and Claudia Vertes.

STAFF

The work of ARCADE is accomplished primarily by four part-time staff members plus a volunteer board, editorial committee and many creative contributors including vol-

GRAPHIC DESIGN

The look of the magazine changes with each volume thanks to the contributions of
talented local graphic designers. John Close (Puah Design) completed volumes 25
March and June; James D. Nesbitt (James Nesbitt Design) and Stephanie J. Cooper
(oleage are designing the current volume 26 (September ‘07 through June ‘08).

VOLUNTEER BASE

ARCADE increased its outreach efforts to a broad range of volunteers and looks for-

PARTNERSHIPS

In December 2007 we partnered with the Seattle Architectural Foundation (SAF) to

ARCADE

ARCHITECTURE / DESIGN IN THE NORTHWEST

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