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Volume 26.03 Spring 2008

ARCADE

ARCHITECTURE / DESIGN IN THE NORTHWEST



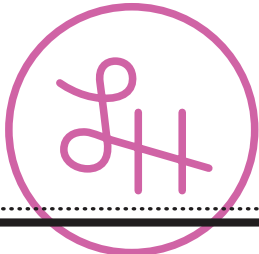
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AS THE MAGAZINE for the contemporary Northwest design community, the mission of ARCADE is to provide an independent voice for civic discussion, and a platform to explore and promote quality design in the built environment. ARCADE is published quarterly by the Northwest Architectural League, a not-for-profit educational organization. Donations to ARCADE are tax-deductible.

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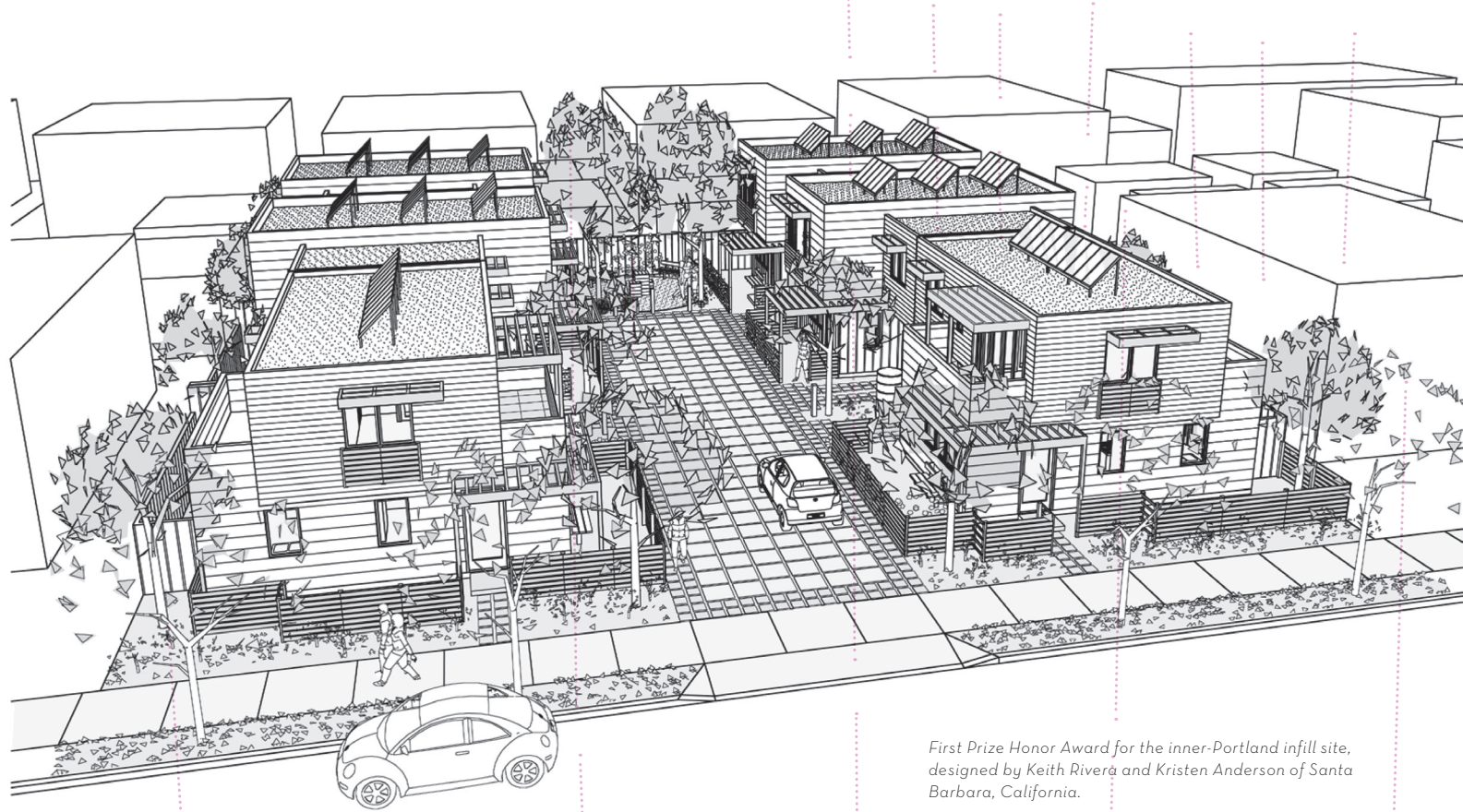
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First Prize Honor Award for the inner-Portland infill site, designed by Keith Rivera and Kristen Anderson of Santa Barbara, California.

Portland Courtyard Housing Design Competition / Tim Ganey

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 useable 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 submittal 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.



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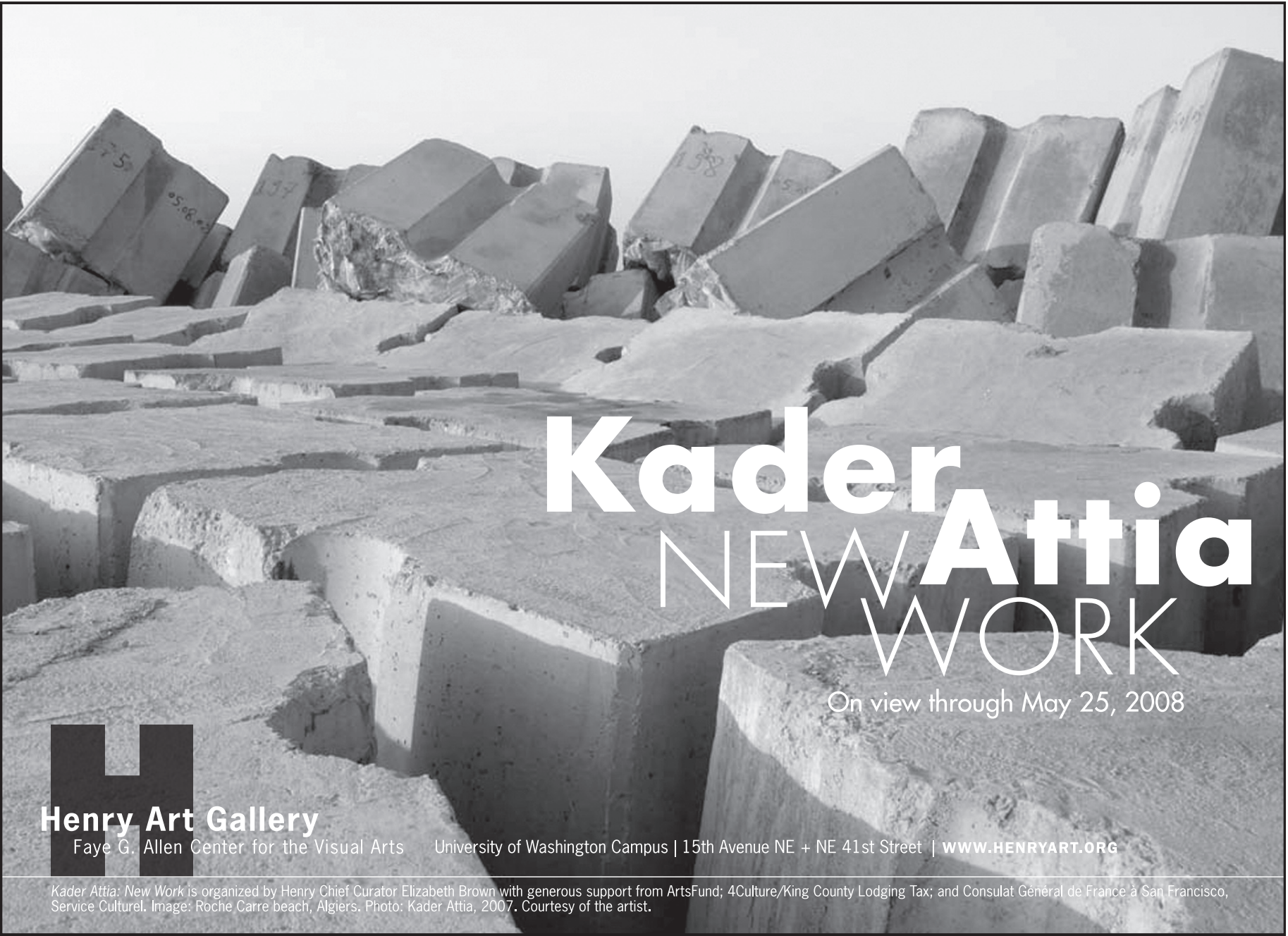
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Confessions of a Design Reviewer: Ten Guidelines for Coming Out as An Architect / Wendy Kohn

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 Demolition Review Board of Denver, Colorado, was like going undercover, at least initially. Having faced Review Boards myself – designs and ego up there on the public dartboard – I jumped at the opportunity to take a seat on the other side of the table. I would adopt a persona befitting a city commissioner, keep my architectural allegiance to myself, and learn all the secrets to keeping one’s best design work intact through a public review process.

The LDDDRB meets for the mandatory review of 200-square-foot penthouse pop-ups, the adaptive reuse of existing 1900s-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 behind my name sign for the first several meetings, as the approval of truly horrific building designs stumbled over minute details, like the material expression of the driveway bollards. Interesting contemporary gestures were universally mocked as “totally incompatible” with the historic context. Architects were cut off mid-sentence with, “we really must move on.” I began having grad-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 cities.” 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 impartial; in each meeting, every single speaker had an agenda. City staff wanted the Board to uphold their internal review and address any controversial item definitively. Developers, for whom timeframe was fundamental, wanted, first, maximum envelope approval and, then, predictability – no complicated design roadblocks to slow down construction. Individual board members’ agendas ranged from actively promoting “olde tyme” architecture, to consistently preventing any explicit design critique or advice (which might be construed as a “hint” to the architects) from entering the record. And the public looked to the Board to keep their neighborhood exactly as it looked right now, outside the boardroom window.

As I began to comment, I realized that I had an agenda too. This meant I couldn’t keep my cover, forced me to come out. Like the architect applicants across the table, I needed to be able to talk about architecture as a proponent of the power of design and invention, without being dismissed as grandiose, ethereal or naïve.

I was fascinated by the additive effect of the Board’s decisions: we were incremental urban designers. Although the design guidelines explicitly stated that no single decision could be cited as precedent for future decisions, it was clear that if our decisions were haphazard, the city’s most active and valuable historic precinct would become a jumble.

Therefore, my agenda was to broadly construe 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 resounding 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 are not here to discuss philosophy.” It took some time for me to figure out how, without burying all the passion, imagination and persistence architecture practice breeds in us, to respond to such objections. But the ongoing melee of architectural presentations and their dissection by the Design Review Board finally led me 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 term, I looked forward to design review meetings as 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

You risk alienating your audience merely by using the word “parti.” While a Design Review Board may be responsible for approving your parti, neighborhood residents and at-large members often sit on review boards, and they don’t feel especially confident with design-speak. Don’t squander goodwill by making your audience work too hard to understand you. Your goal should be to talk architecture in plain language. (It might help to pretend you haven’t been to design school.)

2: State Your Design Intention and Principles Early On

At best, the design review process can be collaborative, at worst, adversarial and contentious. One of the greatest pitfalls is the Board’s rejection of fundamental design assumptions late in the design process.

The most successful approval I witnessed won universal buy-in from the Board at the very first meeting. The architects outlined their analysis of the site and design issues, presented their basic diagram as a direct response to this analysis, and asked the Board to comment on their “reading” of the city. Throughout the ensuing review sessions, Board members evaluated the design development for its faith to the initial principles, as did the architects.

3: Don’t Pander

It’s worth understanding the multiple agendas at work, but group discussion is dynamic. As a board member, I rarely made a motion that hadn’t been influenced by the arguments presented. And remember: Past performance doesn’t guarantee future results. It’s not the stock market, but the Board’s focus does shift based upon the previous meeting, politicking in between meetings, political currents in the city at large, financial pressures from developers and public agencies, an empty coffee mug or a rumbling stomach.

4: Frame the Agenda

Your presentation should lead with a clear statement of what approvals you are seeking in that session, what guidelines you have identified as applicable to that design scope, and where you are asking the Board for interpretation or exceptions. You stand to gain from a focused discussion, initiated by you.

5: Respect Time Limits

Practice making the big, important points in the time specified. Once time’s up, do not go on. Courtesy goes a long way during long meetings. If limits are unstated, confer with city staff in advance.

6: Stick To Your Submittal

Last-minute “updates” of the work you’ve already put before the committee often backfire. Board members and city staff have studied your submittal carefully, or at least have tried to digest it quickly during your presentation. A freak blizzard of design information disorients everyone – and looks like a snow job.

7: Read the Guidelines

Most guideline documents display all the literary tricks of classical poetry. Read them for metaphor, paradox, tautology and innuendo. You should know the sections applicable to your design submittal – and the opportunities for interpretation – better than the review board when you present your work.

8: Don’t Bury the Evidence

Make drawings that specifically address the guidelines, clearly identify how your design conforms and where you are asking the Board to grant exceptions. Make diagrams and other drawings to highlight conformance to relevant regulations. It is tempting to downplay what you foresee as the sticking points. But if you try to camouflage the issues, you’ll appear untrustworthy. If you do slip something by the Board, at best you risk costing your client in delays 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 zoning 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 submittal. See what the Board is currently focusing on; appraise the most effective presentation methods for the space, room size and attention spans; observe the nature of board discussion and questions put to applicants.

10: Respect the Process

It can be arduous and annoying, 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 a principal of Communitas Design. She formerly served on the Lower Downtown Design Review and Demolition Board in Denver, Colorado, where she was also an adjunct professor at the University of Colorado, Denver. She is the author of four books and monographs on architecture, including The City After the Automobile, co-authored with architect Moshe Safdie.

This article first appeared in arcCA, the journal of the American Institute of Architects California Council (07.2, 2007).

There... Where? / 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 expectations regarding process, and product, seem to have become fixed and lacking in mystery and risk.

Many elements of public art projects are two-dimensional, and the scale and sculptural qualities of infrastructure are rarely addressed. This may not reflect a lack of interest or will on the part of the participants. Infrastructure may be beautiful but, when highlighted, it also tends to be abstract, twchich can raise suspicions about the seriousness of an artist’s intent, the “meaning” of her work, and the possibility that she may be making a joke at the viewer’s expense.

“Meaninglessness is holy.”

Meaning is integral to art. Meaning is also assumed by many within our culture to be specific, singular and fixed, especially when art is publicly funded and located in a public space. Artists working in this realm often find their work veering toward the decorative and the interpretive. I once heard an artist from the U.K. refer to the proliferation of small-scale, often represent-ational images scattered throughout public spaces as “cultural clutter.”

The fear of a loosely defined public “not getting it” inhibits imagination and play on the part of both artists and viewers. The opportunity for art in the public realm to have multiple meanings may be limited by municipal desires for “identity,” often a component of marketing-driven branding exercises. The eager assumption of creative and content control by both public and private funding partners can also inhibit both the false starts and loose brainstorming necessary for productive collaboration.

“Random” is a term that is frequently uttered by younger citizens, who appear to have a much higher tolerance for ambiguity and discontinuity than those who grew up in the ‘60s and ‘70s and are disproportionately active in creating art for public spaces. “Random” activity may constitute a strategy for sliding out from under control, an experimental approach to form and content and a container for multiple evolving and not-quite-fixed meanings.

“Don’t say or do anything in front of people that they won’t understand.”

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

How can we, individually and collectively, engage in the design of something that is destined to result in a physical form, without prematurely shutting down questions that may delay the process but ultimately improve the result? How can we make a commitment to the particular, while simultaneously working through formlessness to discover unique forms? Fear of failure and the desire to anticipate (and head off) all potential criticism can drain the energy out of public places and close them off to energetic unanticipated and imagin-ative use. The desire for “timelessness” may negate the importance and the reality of the incomplete and the temporal.

“I’m not there.”

I remember standing in a comfortably expansive artist’s studio, wine glass in hand, listening to a discussion regarding how difficult it must be for young artists to make work today, since they cannot afford the necessary studio space. Speculating that the very concept of “working space” might be changing, I mentioned that I knew a number of artists who produce all their work on a laptop. Cyberspace, the realm of the young, is shifting, volatile and contingent, and the notions of “working space” and “public space” continue to intertwine in ways we are only beginning to explore.

“It’s like you have yesterday, today and tomorrow, together in the same room. There’s no telling what might happen.”

Movement and change characterize our society. Contemporary nomadism is related to market-driven acquisitive travel, but it is also becoming an important cultural attribute, a new way to work and to relate to each other. It is likely that boundaries will continue to blur among artistic media, and, I fervently hope, across generations. We need that shared perspective. The third, fourth and fifth dimensions available to artists and citizens may include movement, time and a notion of public space that is less subject to control and more open to creativity.

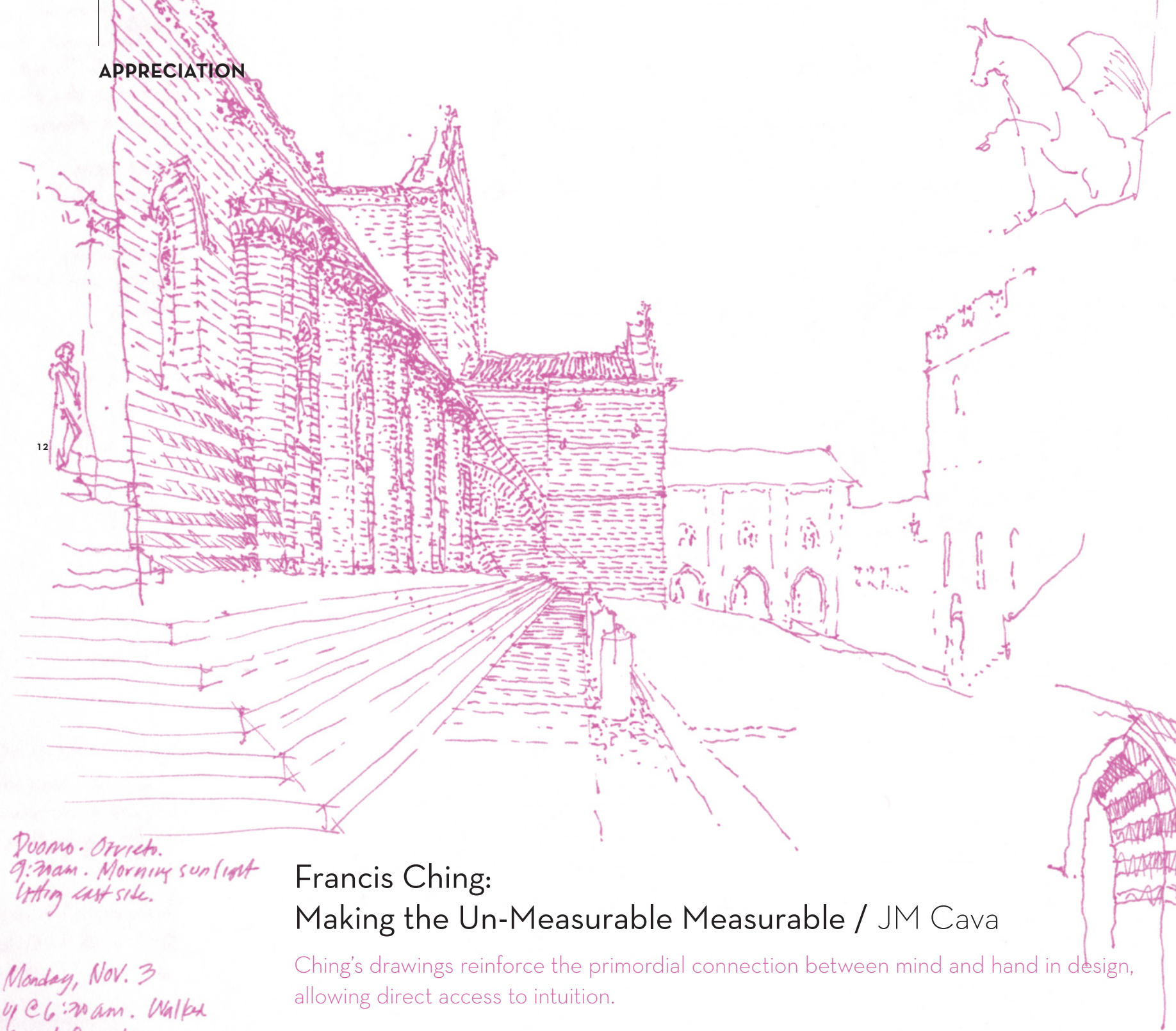
(All quotes scribbled in a darkened theater while watching the recently released film, I’m Not There, in which several actors channel the thoughts of Bob Dylan.)

Elizabeth Conner has worked as an artist on public projects throughout the Northwest and the United States for almost 20 years. Endlessly intrigued by collaboration and process, she values surprise and a certain amount of chaos. Her studio work includes experiments in improvised performance and chance-based image making.



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Duomo - Orvieto.
9:30am. Morning sun light
hitting east side.

Monday, Nov. 3
4:06:30am. Walked
around Orvieto.
8am. Breakfast
9am. Check Museum/Anthropology
Draw.
10:30 Duomo/Capella di San Brizio
11:00am Museum.
Noon → 1:15 Draw
Lunch / La Palma.
2:30 Wall site.



Top: Sketch of the Duomo in Orvieto, Italy, from the personal sketchbook of Francis Ching. Courtesy of the Francis Ching.

Above: Andrea, Mantua, Italy 472-94. Leon Battista Alberti. Reprinted with permission of John Wiley & Sons, Inc., Francis D. K. Ching, Architecture: Form, Space, and Order, 3rd Edition, 2007.

Francis Ching: Making the Un-Measurable Measurable / JM Cava

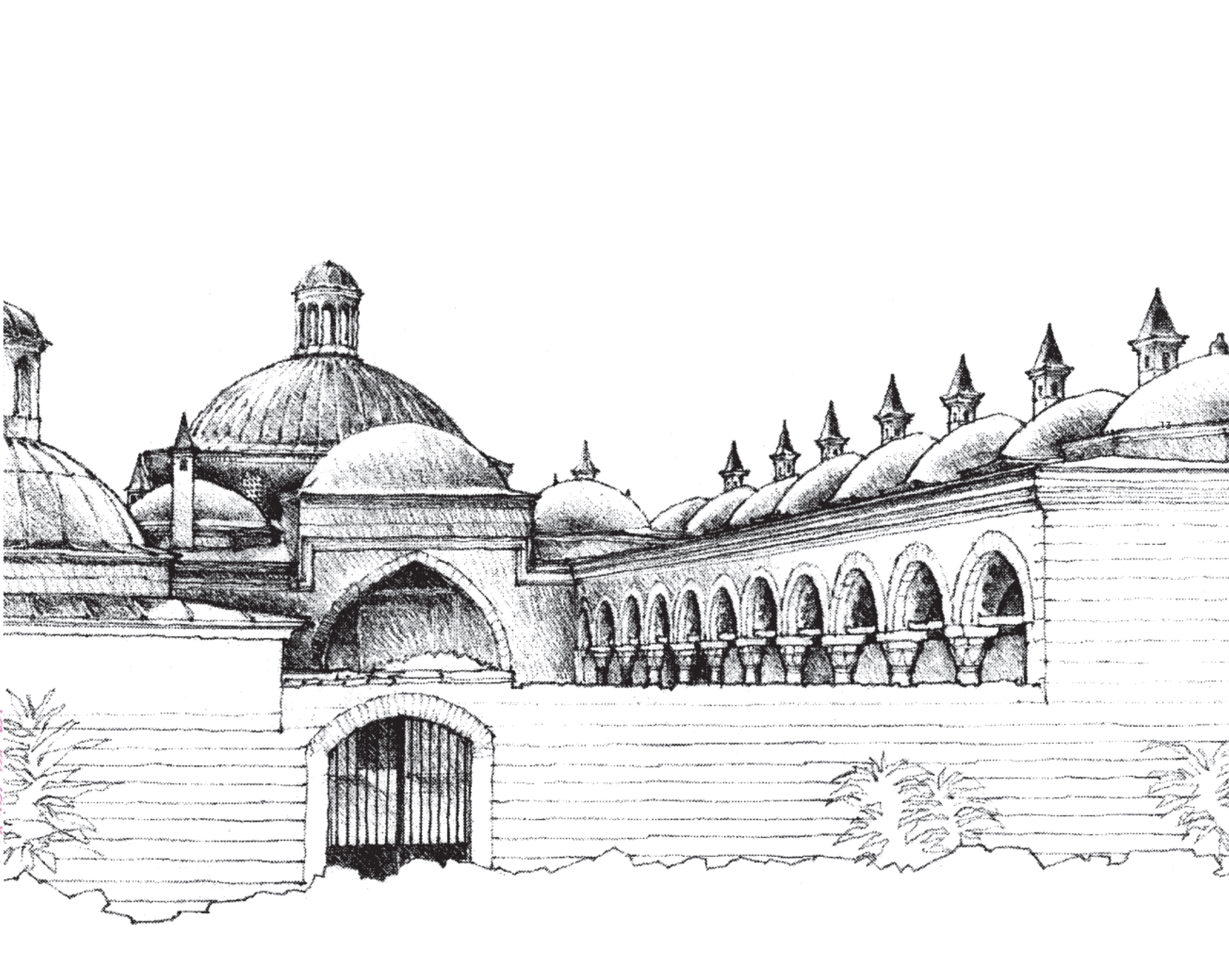
Ching's drawings reinforce the primordial connection between mind and hand in design, allowing direct access to intuition.

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 lowly plebian text-books for initiates (possibly because they're often shelved with deadening tomes on ductwork or statistics in college bookstores), it is a mistake to think of these extraordinary collections as only primers.

Ching's first books 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 boatload of time can turn out a characterless 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 of drawing by digital technology not only imparts a sameness to all of architecture, but

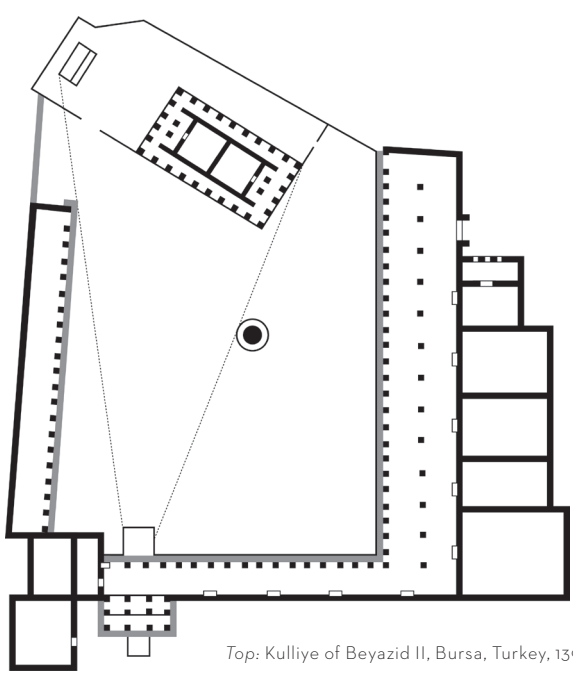
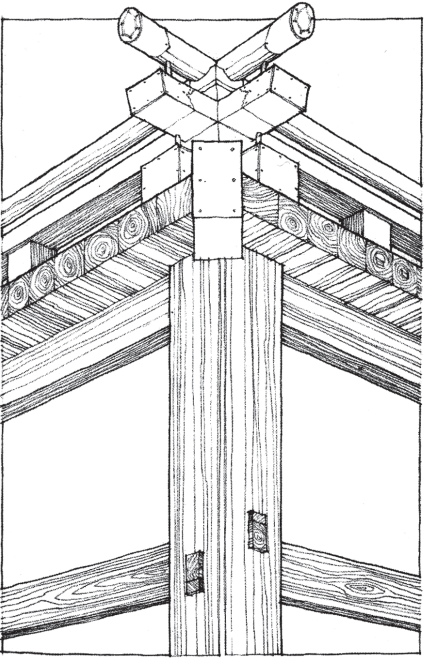
ignores the facility for drawing that has been an essential component of a designer's training for centuries. Ching's drawings reinforce the primordial connection between mind and hand in design, allowing direct access to intuition – a powerful force in design notoriously difficult to access. In these drawings, particularly those of *Architecture: Form, Space, and Order*, there is just the right amount of personal character; they are images from a singular human mind to a human hand, but never so personal as to become "art."

Although Ching began his oeuvre with the drawing text, *Architectural Graphics*, it is his enthusiastic romp through architectural history, theory, culture and design in *Architecture: Form, Space, and Order* that has most impacted the architectural world. In my previous life as a history/theory scholar, this volume at first seemed an overly simplistic cataloging of complex architectural topics that ignored subtle and overlapping formal and contextual nuances. But I soon found an inverse correlation between the depth of my pedantry and the depth of my students' appreciation 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 – in no other book is the history of buildings and



landscapes so accessible and so lovingly 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 do have, which ended up 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 with a democratic representation of buildings from all cultures and eras, of every stature and size from barns to palaces. Louis Kahn was fond of saying that history was a living place of opportunities to steal and test our own ideas against – he taught us to scavenge history books for any and every idea we thought was useful for the project at hand. For history, traditionally presented, had been intimidating and vapid – a curly ornament here representing this, a blocky ornament there suggesting that, effectively rendering it all useless for the average student. But Ching's book changed all that. His orderly line-work produces images that all of us can feel we own. He makes the forms and gestures of the past into our collaborators and co-conspirators. These



Top: Kulliye of Beyazid II, Bursa, Turkey, 1398-1403

Above Left: Corner Detail, Izumo Shrine, Shimane Prefecture, Japan, A.D. 717 (Last rebuilt in 1744).

Above: Sacred Precinct of Athena, Pergamon, Asia Minor, 4th century B.C.

All reprinted with permission of John Wiley & Sons, Inc., Francis D. K. Ching, Architecture: Form, Space, and Order, 3rd Edition, 2007.

JM Cava is an architect in Portland, where he teaches, writes, and designs buildings and gardens.

Vancouver’s Dwelling of the Year / Trevor Boddy

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



There may be no more dismal a downtown site for eco-densification than this one. If being wedged in between the grim concrete ramps of the Dunsmuir 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 these?

For its bravura architectural performance, for its tilt at the chimera of affordability, but most of all, for its artful demonstration of how marginal bits 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 — met 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 development with Peter Webb, the Concord Pacific executive who saw it from inception right through to occupation by new residents over the past few weeks.

“This is the largest concrete construction, the largest single housing development Vancouver has ever seen,” he says matter-of-factly, as we walk behind the Beatty Street armoury onto the streets and parks set on a raised platform that continues the plate of downtown Vancouver. This place was once the dog end of EXPO 86, before it was sold first to Li Ka-shing, and now to Concord Pacific, led by chief executive Terry Hui.

This platform in the air is crucial to Spectrum’s success. Up top, it provides a townhouse-ringed 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.

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 “starchitect”-designed extravaganza there may well match Spectrum’s near \$250-million cost.

What to put below Spectrum’s city-extending plate 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 level of the viaduct roadways. For Concord Pacific, it meant two full city blocks, 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, but landing a deal took years of negotiation with potential retail partners and downtown planners. In the end it was Costco that took up the challenge all the more impressive because the company had never previously done a downtown store, much less one with four enormous condo towers growing out of its roof.

Putting the four tall towers over the high-stacked shelves of this airy warehouse store, not to mention six site-wide trays of parking for shoppers and residents, took some sleight-of-hand by Spectrum’s structural engineers, Jones Kwong Kishi. In order to accommodate Costco’s loading docks and the arrival and unloading of up to five tractor-trailers at once, one of the four residential towers has to be supported on expensive transfer beams, its entire weight shifted to open up a clear zone below for deliveries.

Just as difficult was Costco’s insistence on SUV-friendly, extra-wide parking stalls for its customers, 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 sunk 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 looming over-build of luxury units downtown, and worrying that this site and Spectrum’s scale might spark buyer resistance, not to mention cannibalizing sales from some of their own nearby projects.

In large part because of an investment in James K.M. Cheng’s dynamic and colourful architecture, and the designer’s tight planning of the 900 condo units themselves, targets 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.

The key to Spectrum’s success is assertive urban design on a site where gigantic neighbours have eliminated pipsqueak humility as an option. Both the architect Mr. Cheng and the developer Mr. Webb credit former City of Vancouver development planner Jonathan Barrett for his important role. Spectrum is also one place where our otherwise overdone “Vancouverist” model of thin towers on townhouse podia is the right design solution.

This does not mean — and how can I say this strongly enough — that towers on podia should now march on through Chinatown and the entire Downtown Eastside, as some in the development industry are now proposing. Any further extension of high-rise condos east would be a heritage and urban design disaster as huge as the community-obliterating freeway proposals down there in the 1960s.

With James Cheng’s Spectrum and soon Henriquez Partnership’s Woodward’s redevelopment, there are now two outstanding eastern sentinels framing downtown Vancouver’s high-rise character. Medium-rise, equally dense solutions are preferable for the empty lots sprinkled through the zones to the east, so a line in the sand has to be drawn here, lest we render our oldest neighbourhoods sterile.

Spectrum’s townhouses flanking the Georgia and Dunsmuir viaducts humanize these high-velocity ramps. Their welcome visual anchoring is achieved, in part, with L-shaped concrete parapets springing from the roof of each townhouse and running along their edges, their roof-deck-sheltering undersides painted in bright colours. When viewed obliquely, these parapets provide jaunty caps to each unit — a kind of salute to the tall towers — their rhythm bringing scale along the block.

With design flourishes like these, Spectrum has more richly modelled architecture than any other downtown condo project. But it also has the most dramatic use of colour on high-rise towers this side of Miami. The bright blue, red and yellow exterior embellishments have prompted some to label them “Lego-Land.”

But James Cheng’s architectural artistry comes from knowing where not to use colour. It is dabbed selectively on balcony rails, vertical fins and hidden soffits, with the reflections between the non-coloured building sides amplifying the effect. Stand amid the towers on a sunny day, and you will see some of the most complex and enthralling optical effects in this architecturally chary town.

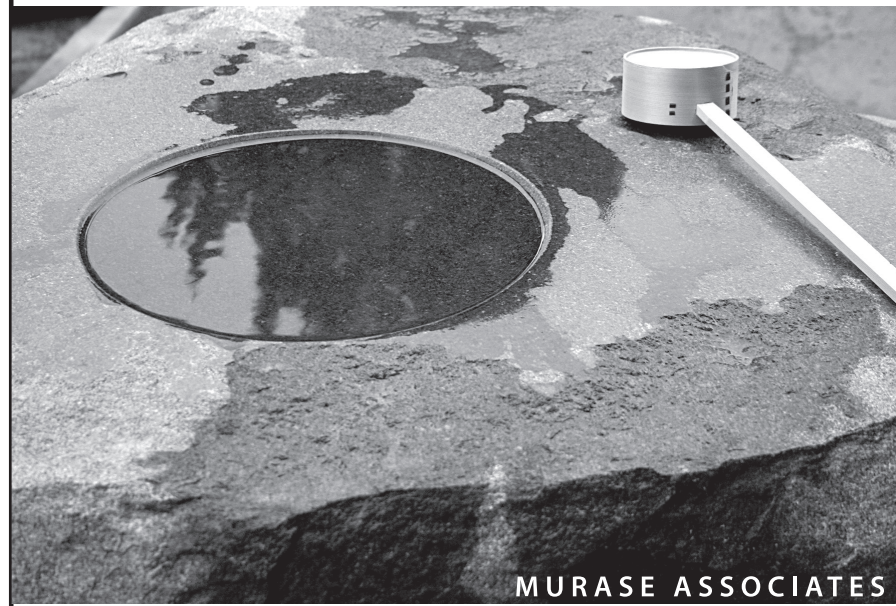
With verve, an uncanny sense of façade and window proportions, plus a reconciliation of development realities with the testing of architectural limits, Spectrum leaves in the dust most previous downtown towers, including earlier efforts from Concord Pacific itself.

If this were not enough, high residential densities with public zone amenity, both co-residing with job-generating commercial space make this one of many emerging models for an Eco-Dense future for Vancouver.

Congratulations to all at Concord Pacific, Costco, James K.M. Cheng Architects (with associates Hancock Brückner), the engineers, builders and condo buyers for brightening up a once-dank corner of downtown.

Vancouver architecture critic and consulting urbanist Trevor Boddy posts his weekly “Dwelling” column every Friday at www.globeandmail.com. Boddy’s major essay “Architecture Emblematic: Hardened Sites and Softened Symbols” has just been published in the collection from Routledge, entitled, *Indefensible Space*, edited by Michael Sorkin.

All photos: Ed White Photographics



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REI's Adventure Land opened in Boulder, Colorado, on October 2007

f:IT

Cara Rose DeFabio

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 exacting 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 hems, 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. But while we are examining the financial payoff of these advancements, a different revolution has taken place: Technology has become its own fashion.

In the same way we use clothing to state our personal culture, ringtones and handheld computers give others clues to who we are. Web sites 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 trend. 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 negotiator between the body and the world. Technology's assent 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 relevance of our work.

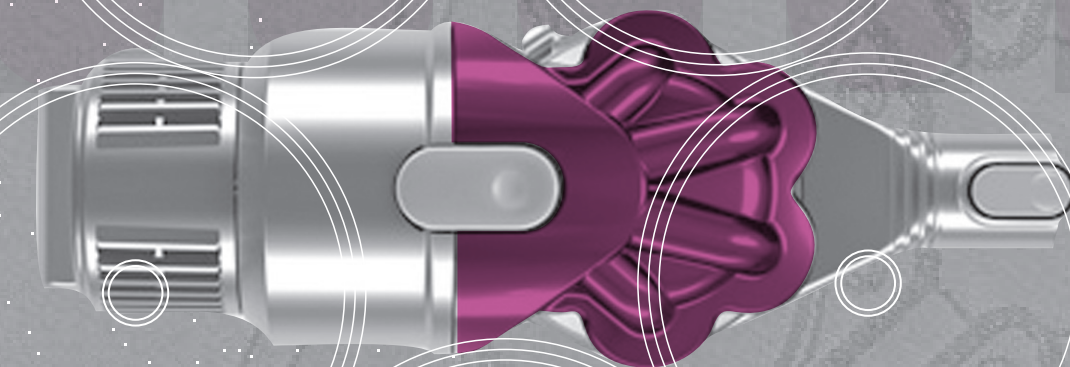
Designing clothes is designing relationships; but as we consider how to reconcile body and environment, we can no longer ignore technology's impact.

Cara Rose DeFabio is working to address issues of access and impact in both design and performance. Spending her days working for a local accessories manufacturer in her native San Francisco, her nights are split between choreographing for her dance performance company and obsessively reading street fashion blogs. Her misadventures designing belts for mass retail have thrust her to Oaxaca to study textile weaving, far from the hum of fluorescent offices. She's still trying to figure out how to make use of her degree in Neurobiology as something other than unexpected punctuation on her bio.



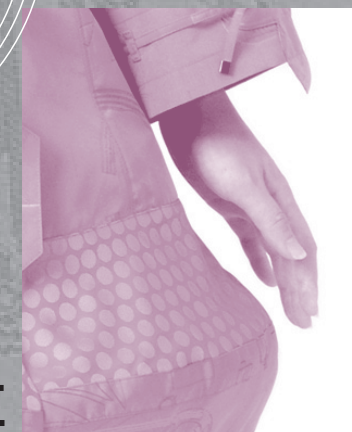
Above: Dai Fujiwara makes final adjustments to the collection. Paris, October 2007. Photo: Benjamin Nitot

Background image: Fabric sample, combining cutting edge fabrics and linework designs. Tokyo, August 2007.



Left: The Dyson DC16 Limited Edition (November 2007 release) to celebrate the collaboration between the two designers. The DC16 is the first cordless handheld vacuum with twice the suction power of other handhelds. The patented cyclones spin dirt from the air at high speed, which means it doesn't clog with debris and the suction stays constant each time you use it.

Below: Inspiration for the DC16 limited edition was drawn from the Issey Miyake collection



I S S E Y M I Y A K E



Above: Images from the Readings film by Nick Knight.



H U S S E I N C H A L A Y A N

WIND ISSEY MIYAKE POWERED

Cara Rose DeFabio

Issey Miyake
is a label known for its
flawless alignment of trend
and technology.

The introduction of the APOC (a piece of cloth) system in the '90s brought literally seamless fashion to the retail floor. The software calculates the least number of cuts necessary on a tubular fabric, yielding a supremely efficient garment. Increased efficiency has always been the promise of technology in our modern lives, but this spring, Issey Miyake head designer, Dai Fujiwara, has found an aesthetic use for technology.

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 this element.

The collaboration culminated in a runway show that engaged more than just the eyes. Large yellow tubes suspended overhead writhed as they filled the space – and the clothes – with air. The garments themselves were a combination of deconstructed vacuum forms and billowing shapes that floated down the runway. This interplay between clothing and atmosphere heightened environmental awareness and suggested a machine-dependent future. This counterpoint begs 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 impacting fashion industry, but what we cannot overlook is how technology might also change 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.

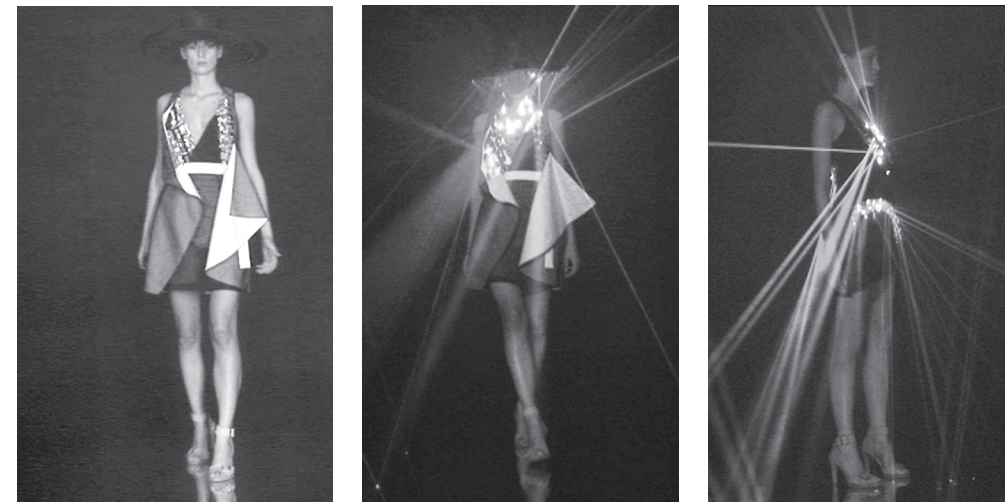
Background image:
Inspiration for the DC16
limited edition was
drawn from the Issey
Miyake collection.

Below: Dai Fujiwara and
James Dyson meet prior
to the show. Paris,
October 2007.
Photo Benjamin Nitot

FAST FACTS: DYSON + ISSEY MIYAKE

- In 1985, James Dyson first encountered Issey Miyake's work at an exhibition at the Boiler House museum (forerunner to the Design Museum) in London. He's been a fan ever since, particularly admiring Miyake's bold approach to design: "Issey Miyake has for many years shown the world what design is all about. Reinventing the shape of clothing. Coming up with new production methods. Redefining materials. A true original."
- The collaboration between Dai Fujiwara and James Dyson, for Paris Fashion Week, began in August 2006, following a visit by Dai to Dyson's Research Design and Development centre in Wiltshire. Dai set James the challenge of bringing wind power to his catwalk show.
- The material used by Dyson for the giant yellow "hoses" in the set is more commonly used for police dog training or extracting exhaust fumes from aircraft.
- Each of the five tubes is 14m long and 0.65m in diameter. They were tested in a huge warehouse at Dyson's RDD Centre in the U.K. and flown out for further testing in Paris.
- Dai Fujiwara has incorporated blueprints from Dyson designs as well as actual Dyson machine parts into his collection.
- Issey Miyake pioneered the award-winning A-POC (a piece of cloth) process: garments are made using industrial knitting or weaving machines programmed by a computer. This process creates continuous tubes of fabric within which lie both shape and pattern.
- Dyson will dedicate the next version of the Dyson DC16 handheld cleaner to Issey Miyake, to celebrate the WIND collaboration – this will be available in November 2007.
- By designing this set James Dyson has come full circle; one of his first projects was designing London's Roundhouse theatre. A former locomotive turning house, he transformed it into an auditorium.

Above text reproduced from online source:
<http://www.isseymiyake.dyson.com>



Far left: images from the
Reading film by
Nick Knight.

Left: Video Dress by
Hussein Chalayan.

Only when it's dark
enough can you see
the stars.

Hussein Chalayan, the man who opened our eyes to the possibilities of incorporating technology into fashion with his video dress 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. Lasers (a 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 a scrutinized figure and the audience which keep that interplay alive." –Hussein Chalayan

Huge hats and sunglasses obscuring the faces of the models are cues to this theme, and as the show builds so does the drama. This is typical of his shows, illustrating how clothes perform functions both utilitarian and spectacular.

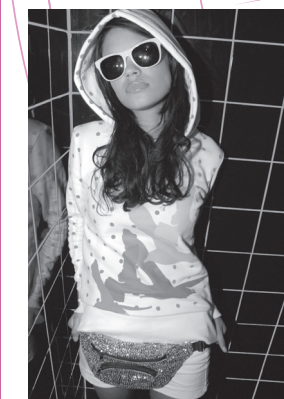
Technology was key in creating not only the garments, but the culminating video as well. Viewer suggestions for music to accompany the runway video were solicited via website with a written treatment of the show. The incorporation of user opinions points to the fact that these sorts of technologies – namely television and the Internet – are instrumental in constructing our own identities and celebrity identities alike.

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 reminds us of the potency of design in communicating abstract ideas, and the potential of every utility, to become art.

READINGS HUSSEIN CHALAYAN

Cara Rose DeFabio





8-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 street cred to urban wear, while video game heroes capture the levity 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.

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.

Analog Nostalgia

Mechanical cogs are reappropriated as analog keepsakes, 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.



WARP SPEED

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 mimics how trends develop; style factions 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 privy information. Where in the past you needed a

THE WILL OF THE MAJORITY AND THE DECLINE OF CREATIVITY

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 photos 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 reinterpreting 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 within, waiting to be knocked off. A closed intranet 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.

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 by the uninitiated as frivolous, pitifully unrealistic and, possibly, inherently devious (with noted links to the private parts). They both lack weight. They are not tied to soybeans on a commodities 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 color will be as easy as choosing high-waist over low-rise.

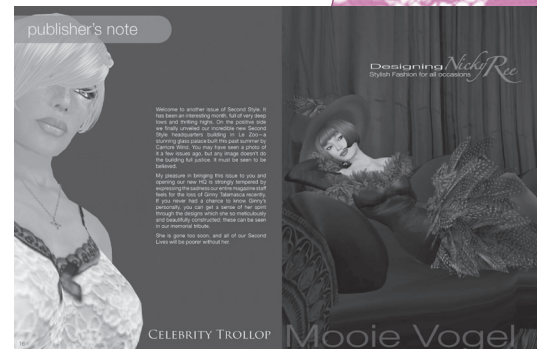
Second Life, and other virtual worlds with flexible visual architecture, have become a hotbed for fashion. They have their own fashion magazines, blogs, trends and designers (see sidebar below). Armani has an SL outpost, and some designs are moving into the geographic (read: real) world. But, frankly, that's not that surprising. We've long passed the event horizon where we could have drawn hard and fast lines between our virtual and embodied lives. What are you without the pieces of your identity that exist 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 represents millions of garments 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 they're cool. 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, catsuits, 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, inventors can create anything they can imagine, without the pesky constraints of real-world physics. Designing avatars is just like designing any other virtual structure. The bodies of avatars become *objects d'art*, sculptures that are given life.

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 bags covered in stickers from the past lives of our country.



Second Life images courtesy of Second Style magazine. Body illustrations by Stephanie Cooper

REAL WORLD EQUIVALENT: SECOND LIFE VERSION: *Vogue*: Second Style (secondstyle.com) / *Vanity Fair*: Iris Ophelia's fashion coverage at New World Notes (nwn.blogs.com) / *Glamour*: Linden Lifestyles (lindenlifestyles.com) / *Go Fug Yourself*: Second Life Fashion Police (slfashionpolice.wordpress.com) / *A Macy's Window*: Second Life Community Page (secondlife.com/community/fashion.php) / *GO*: SL Men (slmen.com)t

FASHION RESOURCES IN SECOND LIFE

Fashion and its adherents have taken Second Life by storm. The architecture of the world allows users to create whatever they want and sell it to other users. A host of resources now exist to help people get into or keep up with the scene in SL.

In this world of Pinnochios, Chip Midnight, the in-world representative of an unnamed real-life person, is a Gepetto. He designs skins and the three-dimensional space under them that are called bodies in real life. He's good at it, too: as far back as 2005, he was making up to \$2,000 (that's U.S. dollars) a month.

Last year, he gave a chatty Second Life denizen, Erika Thereian, a new skin to show around town, you know, to create some buzz. Thereian loaded up the skin and transformed from a tan, taut blonde into a chesty, young black woman with cinnamon eyes.

As related in the SL blog of record, New World Notes, while out one night, someone dropped the N-word on Erika, knowing full well that the "skin" she wore bore no relationship to the actual color of her skin. Racism like that is ugly, but it doesn't make sense within the virtual world. It needs real-world anchors to have meaning.

If real-life skin were as mutable as Second Life's version, black skin would cease to have the specific, historical meaning that it does now. Black skin would still mean something, but it wouldn't have to bear the weight of the slave ships and the Civil War, covenant laws and ghettos. Black skin would mean as much or as little as an individual wanted. One would choose. Black skin would become just another way to assert selfhood, that broadest of fashion's purposes.

This reality is fast approaching and will create a revolutionary break with the past of our country. As clothes followed avatars into the virtual space, easy-to-customize bodies will soon be debuting in real life. As genetics and genomics advance through the next 30 years, we will gain unprecedented control over how we look. November 2007 saw researchers use a "genetic cosmetic" to make an old mouse's skin like new. Aging, fatness, misplaced body hair, big/little asses: all will come, at least somewhat, under our control, like crooked teeth and pigeon-toes before them. Skin, specifically, might be the easiest organ to change. Red hair and the light, freckly skin that accompanies it, are due to a mutation in a single gene. No more mutation, no more pale skin. It wouldn't be a tan: your base skin tone would be different.

The virtual world has outlined a path where racism is vestigial because race can no longer be fixed. Racism cannot exist without physical difference. The categories that we currently use to describe our differences — skin color, gender, sexual orientation — will become denatured by their manifest mutability.

Not that our problems will all go away. We can all look forward to a pure future when we'll discriminate based only on the stuff that matters: taste and money. That seems to be the trend on Second Life, where private islands allow people to self-segregate based only on what they have and how they choose to spend it.

Among the superrich, such sequestration and body modification is already possible. The World, off the coast of Dubai, is a \$1.8-billion project to create 300 artificial islands in a distinct pattern: a map of the globe. For its beautiful inhabitants, it's a virtual world in real life.

Alexis Madrigal is a newsman for WIRED. He comes from fancy Mexican and down-home American stock. He lives in San Francisco's Mission district with his girlfriend. They want a cat.

Mary Hale

THE MONUMENTAL HELIUM-WEARABLE,

Below: Viktor & Rolf's wool suit over puffed shirt. Photo: Viktor & Rolf/Peter Stigter.

Interview with Mary Hale

by Cara Rose DeFabio

What drew you to designing for the body?

As an architecture student, I design shelters at a scale that is unrecognizable 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.

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 ideals 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 headphones, where music changes the experience of a place and the headphones themselves turn public space into a zone of introversion. I suppose there are alienating modes of dress, but those typically align the wearer with a certain social group. My project shirks 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 re-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 has a 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 weighs it down, so the feet never become visible. Furthermore, 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?

I am not sure that the *Monumental Helium-Inflatable, Wearable, Floating Body Mass* trades personal comfort for social discomfort as much as it trades personal comfort for social avoidance. A person

Mass, gravity, self-consciousness, physical handicap, clothing, crowds, cars, steps, bodies of water, roots, roads, buildings, rules, ordinances, restrictions, stamina, musculature. There are infinite constraints, physical and mental, that influence daily a human body's movement through space. Although some of these constraints may work to empower movement – for example, a certain mass of musculature – most do the opposite, inhibiting a person's physical and, by their somatic links, mental freedom.

When confronted by obstacles, humans invent ways around them, which often entail the invention of artificial tools to achieve their goals. Tools range in scale from the enormous (a building crane allows a single man to lift 400 times his own weight) to the miniscule (a toothpick effectively removes food residue stuck between a man's teeth). Tools can be practical or they can be whimsical. For example, a book is a means of mental escape, and thus also functions a shelter from a harsher reality.

These examples play out similarly with body-wear, which can be viewed as physical and (often) mental shelter, empowering a person's existence in some way. A watch allows a person to know the time. A spacesuit allows a person to exist in outer space, while scuba gear does the same at great depths. All of these examples demonstrate how body wear can help humans to achieve what they would be physically incapable of achieving without an artificial aid. However, these examples all deal with practical needs. What interests me more is creating a body-wear that functions like a book and provides a means to escape from reality.

I have dealt with the latter through the design and development of Monumental Helium-Inflatable, Wearable, Floating Body Mass, which is, as its name suggests, an enormous wearable, helium-inflatable body that subverts key earthly constraints, freeing its wearer to move with personal ease otherwise unknown to man. Of course, it achieves all of this with a twist: she who dons this body gains its lightness and freedom by assuming a culturally undesirable physical proportion. By rejecting societal norms, the wearer achieves a greater freedom of physical movement.

This wearable, helium-inflatable body is at present a Tyvec and plastic bodysuit with two key characteristics. First, it inflates to a volume at least 10 times the size of the wearer, creating an envelope of new personal space. Second, its inflation with helium ensures that as it increases in volume, its wearer decreases in weight. Once the bodysuit 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 forging areas on the street level, or by walking on heads.

While walking on heads does seem like a desirable end, the Monumental Helium-Inflatable, Wearable, Floating Body Mass is not meant to be a practical item. It is a means of mental escape: a physical way to shed one's normal physique, expand the personal envelope, forge space and engage in a totally new, delightful way of moving. In that way it is body-wear in the spirit of a book as mental shelter, a tool to carve out mental space as reprieve from life's daily demands.

Mary Hale is a Masters Candidate in the Department of Architecture at the Massachusetts Institute of Technology. Her work in Design and the Visual Arts explores the relationship between the body and the built environment in multiple scales: from furniture, to wearables, to architecture.

INFLATABLE FLOATING BODY MASS

couldn't pass a day in *Body Mass*. Its 13-foot diameter would make it impossible to do normal daily activities such as get on the bus, enter an elevator, walk down certain hallways, go grocery shopping. Those things should cause valuable self-reflection, though. I intend to do a video project highlighting these aspects of *Body Mass*.

As for other technological interfaces that trade personal comfort for social discomfort, I would have to say that cell phones – alienating and annoying to all those not involved in the conversation – and iPods are prime examples of this contemporary phenomenon.

Do you feel as if we've begun to wear technology as a disguise?

I am not sure that we wear technology as disguise as much as we wear it to hide and to forge personal space. I also believe that technology plays a role in a person's outward image, the same way clothing does. People can be very conscious about the image their cell phone or other personal technological devices/accessories project.

Do you think that technology will replace traditional fashion as the body's first line of communication with the environment?

Well, I'm 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 fashion will fuse more, as technological devices become inexpensive enough to integrate into clothing. Hussein Chalayan has done some very interesting things with technology and fashion. Beyond his work however, there are practical ways to integrate the two. For example, a colleague of mine, Angela Chang, has integrated noise cancellation technology into head scarves.

Above: NASA space suit. Photo: istock.

Photos of Mary Hale and her helium-inflatable body by Biyeun M. Buczyk

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

Anna Valentina Murch
Confluences
The Chinook Building, interior
Fifth Avenue & Jefferson Street, Seattle, Washington

4
CULTURE
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Dynamic relationships between points of contact cast reflected light and shadow in Anna Murch's sculptural forms for the lobby. Outside, Glenn Rudolph's photographs of the moody, mercurial weather of the Northwest are etched in granite cladding.

© 2007, Glenn Rudolph, *Brewing Storm, Pacific Coast Trail*, digital scans for etching transfer

© 2007, Anna Valentina Murch, *Confluences*, painted steel
Photo by Spike Mafford

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Timea Tihanyi
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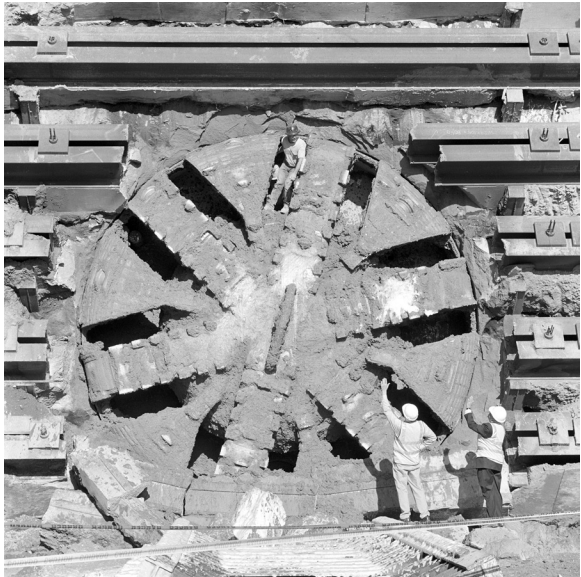
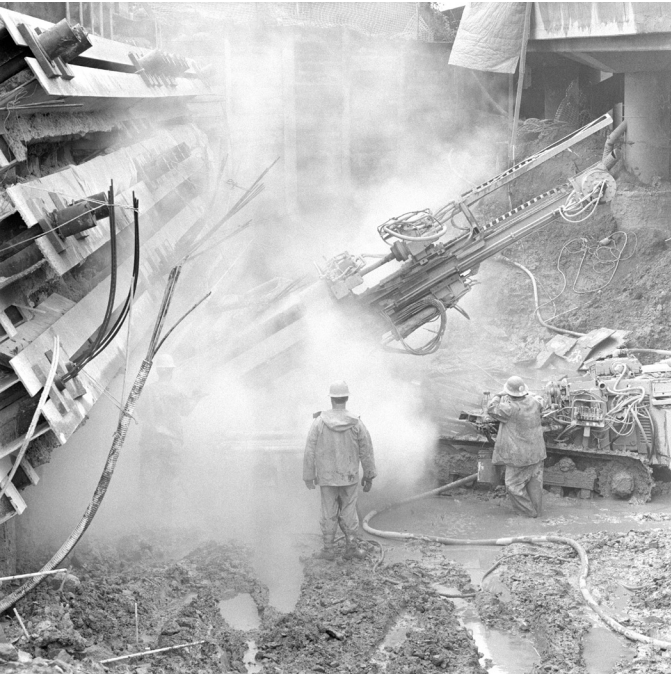
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Link in Process / Peter de Lory



Building a modern transit system is an epic venture, the complexity of which falls almost beyond our ability to take it in as 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 partici-

pants 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 friend and fellow photographer, 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

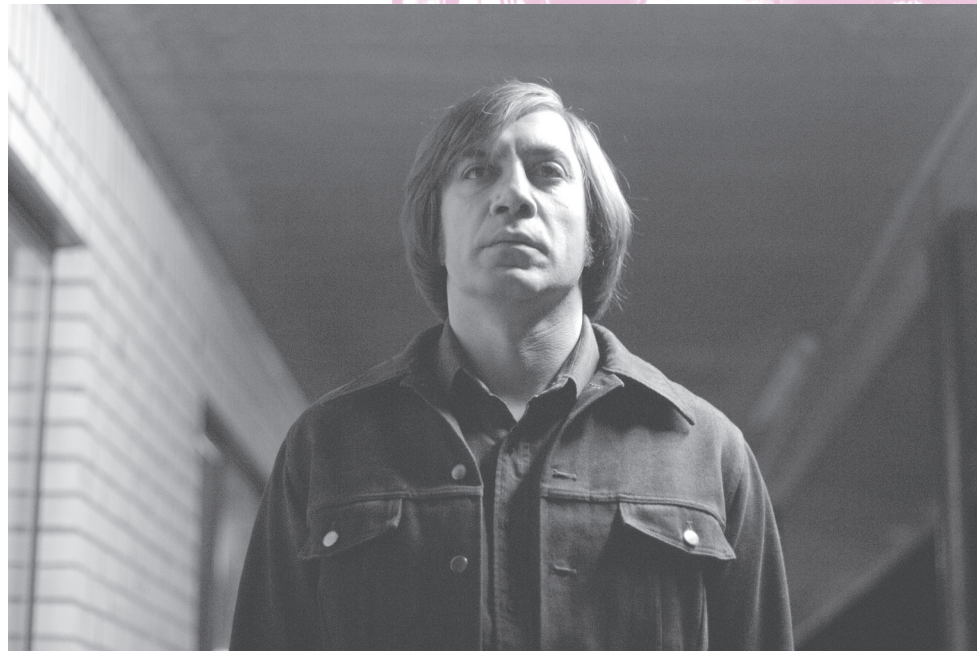
A couple of weeks back, I went to see *No Country for Old Men* in NYC. A.O. Scott reviewed it. And some of the imagery in this article comes from an expansive overview of the concept of the western in *The New York Times*. But whether he'd (A.O. Scott) played the review down or up, I would have gone to see it. I live 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 one 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 lensing character and the production design.

It's something that I frequently do when I travel. I'll go and see a movie at night, after work, often alone. I sit down in front – I've been exploring the idea of getting closer and closer to the screen. Why would you do that? For one, you can always find a seat. And two, it's more of a creative positioning – you can see everything better. It's an examination; I'm interested in looking at the character of the film's visuals, closer. I like to understand how a film is designed. For a long time, I've been a scholar of cinematic and theatrical production design. Sets and how they frame stories captivate me.

And working as a designer on literally hundreds of films, for motion picture marketing, I need to know the story. And often I need to think of the story as something aligned with branding – which I see as inherently intertwined. As a designer of the lensed story, I need to know what the film looks like. The light, the quality of the illumination; what is and who did the set design, the placement of the story – its geography; the color, time period, stylistic references from that time; materials of the film. And how do people interact with them?

It's all about that, in the illustrative framing – the story – and how the visuals and storytelling intermingle, under direction, to be something entrancing. Obviously, sometimes they are integrated, other times they are not. But to do the work that I do, the more I know, the better creative outcome I can offer in capturing the story and designing marketing materials and logos for a film. Scripts, dailies, set shoots, visiting the



All images courtesy of Miramax.

studios, movie locations, working with directors, listening to the actors, meeting producers – I dig in to design. When I read things, connect with the story – my mind instantly translates all content to color visuals, often feeling cinematic in character. Studios, as well, are accelerated creative engines; everything changes in filming and production – they expect charrettes, live interaction, to be part of the creative development – it's always intensely collaborative. And working on site requires almost instant interpretation.

What struck me about *No Country for Old Men* were aspects of production and visualization. The idea of it all comes from Cormac McCarthy's original telling. I read this story out of the blue, several years ago. What was compelling, at first, was the actual style of how McCarthy wrote the material (something like Charles Frazier [*Cold Mountain*]) – uniquely accented. It was like he'd invented a new form of language. Both McCarthy and Frazier have that different glint of literary reflection. And McCarthy's bleak quality finds its way into the stark and heated visuals of the film and the production design, wavering in the mirage of intensity. The spirit of what unfolds is grim; the outcomes are not good – the chapters in the story spill out ever worsening scenarios.

The appropriateness of Joel and Ethan Coen directing and designing this filmed interpretation reaches back to their first film, *Blood Simple*. This film, as well, was a kind of redemptive Western – a continuing myth-making character that lies in the heart of the American western. It's really the only place in the world for it, the American "West" – the only moments in history that align in just

such a manner, to frame this kind of storytelling and experience – the quality of the western is archetypal.

It's heroically lonely, remote in its journey, profoundly personalized and reaching from (and into) the heart, the heat, the soul, the cold – to death. When I was in college, I connected with Joseph Campbell. I wrote to him about myth-making and I learned about the psychic patterning of the hero: the legendary character of the American West is emblematic of an endlessly fascinating mythic archetypal explication. Unfolded: the hero begins the quest, becomes lost, finds redemption, advances to completeness, and finally ends the telling – bittersweetly tinged. It's the travail of being. It is the encounter of the cycle of things. Where are you, where have you been, where are you going?

And in a way, this reflective character applies and crosses the borders of humanity – from the sense of the native, to the interloper; and the intermingling of spirits, for good or for bad. We have a dream, an exploration in living, we wander, we encounter fractures in our visioning experience, our lives are torn asunder, and firmly, finally, staggering, we go forward.

There are tints of truth there. Take any story of the American West and there is a quality of these mythic and epic characters that are magnetizing evidence of the classic, even Odyssean, hero figures. The archetype that Campbell refers to as "The Hero of the Thousand Faces" – the unforgettable legend, repeatedly retold. Other westerns gather the same threads, spooling fate.

And a entrancing character of this film – and the genre – is the environment in which the quest plays out – the mythological geography of the American Western – the sense of loneliness and the fight that will be either won or lost, alone. That rough realm becomes, again, a point of designed interpretation – and I can personally relate to that as a sojourner. And, as an interpreter of story in visualization. In his *NYT* review, A.O. Scott refers to this as "a landscape of western battles both real and imagined." The character of this sense of place? I'm reminded of Richard Misrach's desert photographs that depict the potency of that landscape, the loneliness and startling quietude of the American West.

If you've walked the desert, daylit, or at night, you'll get the sense of how this quintessential visual links to the concept of the Western. You can hear yourself walking. You can sense the grandeur of open space, the starry bowl of heaven, the stretching horizon. Silence, in you. Wind striding. This comes strikingly into play in the very beginning of the Coen's rendering of *No Country*. And it happens repeatedly in the film: out there, the huge sky, the stretches of no-thing, no-how, no-where, no-who. But there's something there; it is menacing, approaching with deadly intention. It's beautiful, but it will kill you if you're not paying attention.

I grew up with this spellbinding fascination as a kid. I was bitten by the rattlesnake, the desert, the western landscape, I was charmed; finding myself continuously drawn back to that experience – that realm, the alone, the wanderer. There were the TV shows: *Branded*, *Rawhide*, *Wagon Train* and *Bonanza*. The movies: *Stagecoach*, as family fare, and the real stuff: *High Noon*; *Gunfight at OK Corral*; *Fistful of Dollars*; *3:10 To Yuma*; *For a Few Dollars More*; *Shane*; *The Good, the Bad, and the Ugly*; *The Wild Bunch* and *The Magnificent Seven*. And what I found magnetizing to this last grouping – the Leone/Eastwood collaborations – is that, somehow, the figuring of the story was not only western, but it was foreign, even a little scary.



The Western, in the structure of my story, is a kind of sequential and psychic welling. There's a thematic percolation that continues to bubble forth. It relates to my explorations as a designer – where I've been, and where 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 designerly direction that somehow tied me to these types of films. I was drawn back to them. *No Country for Old Men* lives there, rekindled. The journey of the hero, the quest, the adventure, the stride of redemption – the dire outcomes. And for the telling, the visual power of the film...it brought back that vision and imagery.

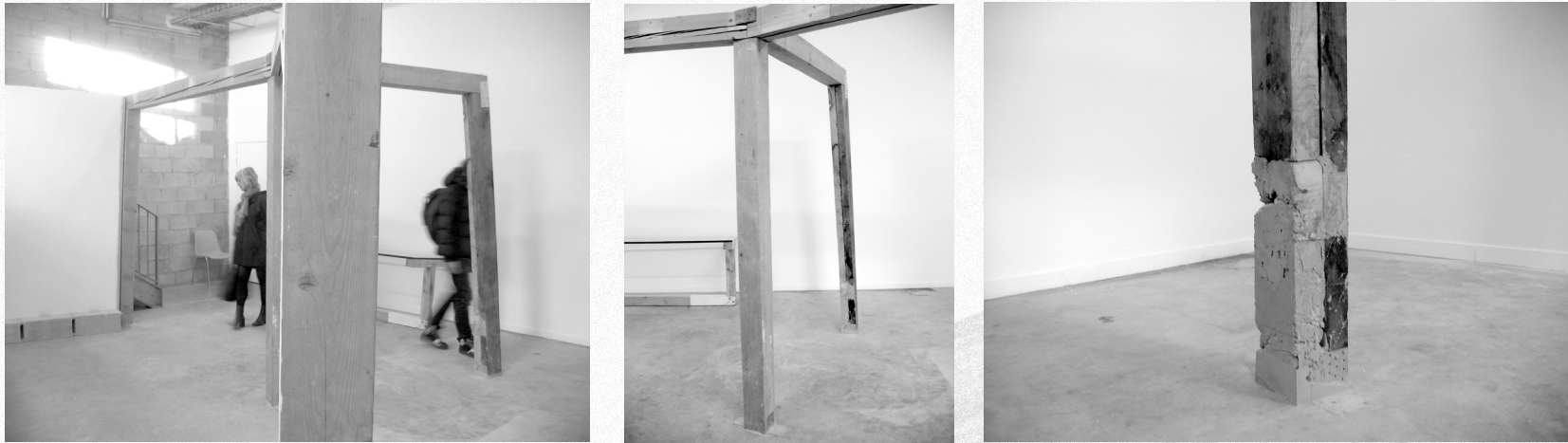
As a watcher, and an illustrator of films, *No Country* epitomized a kind of new version of the Western, set in the present – and dark outcomes the conclusion. It travels forth.

Any reflective writing is about reaching back into the character of the self, to find again what lies at the heart. Your heart is about where you've been and what memory sings. Being a creative means that you are incessantly going back to the heart, the center of these things – yourself, found anew and remade. Again. And again. Another story.

Tim Girvin is the Principal and founder of Girvin | Creative Intelligence (www.girvin.com). His privately held strategy and design firm is more than 30 years old, working nationally at two offices in Seattle and New York, as well as internationally with clients around the world. His focus is on storytelling in the context of brand development, integrating emotional connectedness in all media, built environments and digital landscapes. He lives where he works. His personal site is www.tim.girvin.com. Blogs are: blog.girvin.com and tim.girvin.com/Entries/index.php

34 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.



All photos from the Where I Lived, and What I Lived For exhibition at the Palais de Tokyo, Courtesy of Oscar Tuazon

Oscar Tuazon tells me that he's building a house, but he doesn't have anywhere to put it. So he's building it in pieces when anyone offers him the chance. "So far I've built a fragment of a wall for a show at castillo/corrales here in Paris; a piece of floor, a desk and an interior wall for a show in Oslo; and a large post-and-beam construction for a show at Palais de Tokyo." A table built out of a recycled Volvo is stored in Jonathan Middleton's house in Vancouver, BC, where Tuazon and his brother, Eli Hansen, installed it for a show in Middleton's "living room gallery," Bodgers & Cludgers. "I think of the various components as a way of modeling, in full scale, both the house itself and the process of building it. I'm not really sure how to know when the project will be finished." Next all, a small cabin will be built in Kodiak, Alaska, as part of an installation Tuazon and Hansen have promised to the Seattle Art Museum. The cabin extends the museum's footprint considerably. The other half of the piece is a room inside of SAM that will be covered, if not filled, with spray concrete.

Tuazon is sometimes called an architect (he will be designing a gallery in Paris this fall) but he calls himself a "builder" or a "do-it-yourselfer." Though he did "nominally study architecture at the Whitney Program in 2002, in a strictly theoretical capacity," he's never worked in a design office. He designs by jerry-rigging material solutions to specific problems using whatever is close at hand. He worked as a studio assistant for Vito Acconci and then Matthew Barney. "Working for Barney, and before that, Acconci, required a kind of improvisatory, wild-style kind of work that's always challenging and exciting. Working for museums" – which Tuazon does as an installer, most recently at The Museum of Glass – "is usually a bit less interesting because things need to be planned and done by the book." By the book is a style Tuazon is not inclined toward. "In a pretty straightforward way, I'm always happiest doing manual labor. I like to design by problem solving, working with my hands. "

In the case of the SAM project, Tuazon and Hansen, who now live on separate continents (Tuazon in Paris and Hansen in Tacoma), have started their work by building at a smaller scale. "We've been building models 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 be improvising the project. And we've started to fabricate some pieces – Eli has been blowing a series of handmade windows lately."

Their collaborations, and Tuazon's awareness of himself as an artist, began when they were teenagers. A friend (the boyfriend of filmmaker James Broughton, who lived in Port Townsend, near to Hansen and Tuazon's Indianola home) gave them an 8mm movie camera. "We made really primitive, kind of aggressive little films. One of them was just me wearing a motorcycle helmet and banging my head against a cement column under the Hood Canal Bridge. I think it was a kind of teenage LSD response to Chris Burden or something, but there was a kind of genuine intensity about what we were trying to do."

Tuazon recalls Indianola, the small town that sits near the north end of Bainbridge Island, neighboring the Suquamish Indian Reservation, as a fitting incubator of the sensibility he now brings to his work. "I think in a strange way it was a frontier town. I mean that while I was growing up it was surrounded by a forest, and whenever anyone was building a house they had to log the land first, clear out a space for themselves. Everyone had a kind of can-do attitude and a chainsaw. There was an ethos of self-sufficiency that everyone took for granted, but that is actually pretty strange to most other people, like 'yeah, I milled all the boards myself.' And that's the way I know how to build...when you don't have much money, and not all the right tools, it creates a set of restrictions. It forces you to improvise."

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, 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 also lectures widely and teaches the Using Global Media Workshop (www.usingglobalmedia.com). Many years ago, he feature edited an issue of ARCADE called "Hello My Delicate."

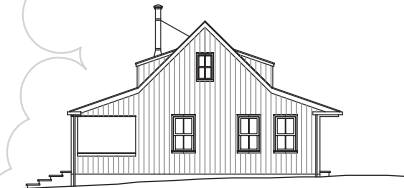
36 Plain and (Not So) Simple / JM Cava

This sumptuous book contains a selection of 15 recent houses by Seattle’s own Thomas 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 horizontality implicit in an art form ineluctably bound to the earth plane. Whatever the rationale, it works beautifully here, within a skillful design by Jonathan Wajskol, a New York-based designer. The book’s layout is spacious, elegant and well-mannered, with touches of modern detailing – fonts, some wrap-around photography – that produce a design seamlessly supportive 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 architects’ “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 uncle’s memoir than a discourse by a “scholar and an academic,” as the author is described on the jacket. Heavy on the boyhood 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 flare 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 hint at 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 own design predilections. 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.

The Work

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 dues-paying Modernist like myself could settle right in, despite the “traditional” leanings in appearance and layout. These houses are assembled and detailed with a modern sensibility inside a traditional framework (physical 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: transcendence 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 tectonic language of their own. Even more difficult to achieve is the certain anonymous character they bear, which is one large step toward attaining timelessness – think for a moment of the Scandinavian wood houses of the 1940s through the 1960s, which were based on traditional exterior forms but through clever typological manipulations, produced buildings of a thoroughly modern countenance. Most contemporary designers, with our architectural press relentlessly pushing celebrity status, try for the opposite: showy 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 planned or crafted. And despite the large sizes and budgets here, the houses are delightfully diffident, due to their straightforward 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 detail by the offices of George Suyama, Tom Kundig or Dave Miller. Each could justifiably lay claim to the “timeless” moniker and to Peter Bohlin’s comment in the Foreword that Bosworth’s buildings are “modern in detail yet classical in spirit.” Though radically different in style, who could say that any one of them was more deserving of that praise 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 cross many design borders, elude all labels and defy classification except as wondrous places to live. As such, they offer lessons to us all, and I for one look forward to learning as many as I can.

JM Cava is an architect in Portland, where he teaches, writes, and designs buildings and gardens.



Building with Light in the Pacific Northwest The Houses of Thomas L. Bosworth Erika Rosenfeld, ORO Editions, Philadelphia 2007, \$75.00

Manga by Marcel Wanders, photo by Edland Man

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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 "Hormonetecture's smokin' 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 unsavory 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 "barn for genetically engineered Clydesdales," as unbridled testosterone injections sullied the design team.

Of all the active architects tied to the use of steroids and human growth hormones, both of which are illegal and banned by the AIA, Dave Miller of the Miller|Hull Partnership is most prominent. 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.

Even so, those closest to Mr. Miller are not so surprised. Many say the signs were evident years ago. Craig Curtis, a partner in the firm, notes, "I should have known he was juiced...I can't believe I've been so naïve 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 uncharacteristic state of enraged ecstasy while sketching. The report attributes his higher-than-average pencil breakage pace to a chemically enhanced, overpowering grip.

In exclusive interviews with ARCADE, Dave Miller has denied using steroids or growth hormones. He recently defended himself, saying, "Look, I am a sensitive design architect. I want to be known for my tectonic, structurally expressive tectonics, not for the illegal artificial chemicals in my body. Now, I may have inadvertently used an exotic cream given to me by my personal trainer a few times, but I understood it to be coconut hand lotion." When challenged as to why the cream didn't smell like coconut, Miller became agitated – a symptom typical of steroid use – and insisted he was olfactorily challenged.

The report released by Ms. Hancock cites Miller's inhuman schedule as partial evidence in the probe. In 2005, he was Department Chair of the University of Washington Department of Architecture, authored the book *Toward a New Regionalism*, chaired the National AIA Committee on the Environment, was design lead on numerous Miller|Hull projects, was a member of the Design Review Board for Georgia Tech University, was designated the Belluschi Distinguished Lecturer at the University of Oregon, enjoyed walks along the beach and fireside chats, and owned a pet Bolognese Poodle that needed constant care because of a rare stomach disease. Medical testimony utilized in the investigation confirms that it would be virtually impossible for a man of Mr. Miller's age to enjoy walks along the beach and fireside chats with such a hectic schedule unless steroids were involved.

The Hancock report focuses on the period of time from 2000–2003, when the Miller|Hull Partnership dominated the yearly AIA awards. It also addresses more recent years, noting that Miller's design has become noticeably more masculine of late – a common indicator of bovine somatotropin (cow growth hormone) in the blood stream. To the right are images of Miller's designs, the first from 15 years ago, before the alleged steroid use, and the second from last year. The more recent image clearly shows the influence of drugs. Gone are the delicate cabins that softly adorn their surrounding landscapes. Miller's new designs betray masculine, relentlessly rectilinear expressions of testosterone. While both designs shown here exhibit Miller's obsession with phallic imagery, it is clear that steroid use has engendered adherence to the notion that "bigger is better."

Though the report is dominated by allegations surrounding Dave Miller's rampant use of illegal growth hormones, many other well-known architects are also cited. The question was raised, for instance, as to how Mithun'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 monotonous, irrelevant meetings. His unprecedented eagerness to take on such an overwhelming challenge drew the initial suspicions that ultimately led to his investigation and implication in the report.

Young Northwest architects will be devastated to learn that many of their white-haired heroes featured in past AIA awards ceremonies – behemoths including Bill Bain, George Suyama, Dave Hewitt, Fred Bassetti, and Gordon Walker – have also fallen victim to the allure of performance-enhancing drugs. Says Hancock, "All of this disappointing evidence suggests that the problem with growth hormones in the architectural profession is more enormous than a Callison shopping mall in Dubai."

Still, there exists a greater question not answered in the Hancock report: Where does the industry go from here? Some have suggested that urine testing prior to AIA awards submittals could drastically reduce the number of designs powered by "hormonectets." Marga Rose Hancock, however, is not so optimistic about correcting the problem. "I would expect the next several years to be dominated by testosterone-induced design. Look for a resurgence of 1960s Brutalism, even among women designers trying to get the upper hand on their male counterparts. This is a problem that won't discriminate between genders in the profession."

Current AIA executive director, Lisa Richmond, reacted to the report yesterday by reassuring the public that "if there are problems, I want them revealed. Marga's report is a call to action, and I will act. I will personally test the urine 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's too damn bad 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."



Above: 156 West Superior, photo by Nic Lehoux.
Left: Marquand Cabin, photo by Steven Cridland.

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. Norm Strong suggested, at an intra-office intervention for Miller last week, that he spend several months working for PLACE Architects, Susan Jones, Carolyn Geise or another woman-owned firm in an effort to detoxify from years of testosterone injections. "A tad bit 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-roids, his high-risk 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. Give me another urine sample, quick!"

Ron is the host of Side yard and an architect with Mithun. He has never taken steroids. Ronv@mithun.com for ideas and comments.

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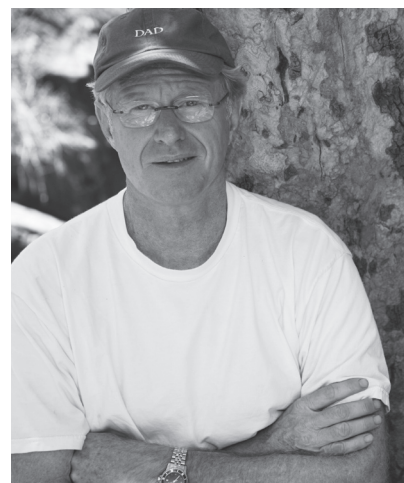


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Time: Day Program: 8:30am -5:30pm
Evening Program: 6:30pm-9pm

Location: The Mountaineers Club
300 Third Avenue West,
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ReGeneration 2008 also features the announcement of the What Makes It GREEN? Regional Top 10 Green Awards, demonstrating innovation in environmentally responsible design from Alaska, Guam/Micronesia, Hawaii, Hong Kong, Idaho, Japan, Montana, Oregon, Washington, and British Columbia.

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Upcoming Events

Energy Reduction and Integrated Practice Series

March 11th
May 13th

Lost In Translation: Design Salon Series

March 18th
May 20th

Small Firm Management Series

March 19th & 26th

WASLA and AIA Seattle Emerging Professionals Happy Hours

March 21
April 18
May 16

Adaptive Re-Use Lecture Series

May 9th, 22nd & 29th

To register or find out more information for each event, visit www.aia-seattle.org. Some details are subject to change, so check back on the website for the latest information.

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ANNUAL REPORT 2007

2007 HIGHLIGHTS:

EDITORIAL HIGHLIGHTS

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

SPRING 25.3

Designing Cinema

Feature Editors *Charles Tondarai Mudede*
+ *Robinson Devor*

Reflections on the roles architecture and design play in film. Included a piece on Seattle architecture in movies.

SUMMER 25.4

Drawing Imaginary Worlds

Feature Editor *Lead Pencil Studio: Annie Han* + *Daniel Mihalyo*

Revealed the wealth of architectural imagery found in graphic novels. Included illustrations from various works chosen for their powerful representations of space, architecture and sense of place.

SUPPORTING INDEPENDENT THOUGHT AND DESIGN THAT MATTERS

FALL 26.1

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 Kansai Airport, well known for its sustainable design, and a discussion of sustainability in Seattle by Diane Sugimura of the Seattle Department of Planning and Development.

WINTER 26.2

Table Making/Breaking

Feature Editor *Michael Hebbelroy* with *Kelly Walker*

Explored the intimate link between food and design, including Fritz Haeg's Edible Estates project in London, and a retelling of artist Daniel Spoerri's Eat Art party at the San Francisco Art Institute.

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

OUTREACH AND DISTRIBUTION

Close to 20,000 copies of ARCADE were distributed in 2007. We continued to survey recipients to increase the effectiveness of our outreach, and several design firms, galleries and cafes became new distribution points. Our subscriber base increased and our mailing list grew greatly. We continued to connect with new advertisers through an outreach event and mailings.

RECOGNITION

This year we were awarded a new grant from the Norcliffe 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 excited to report that for the third year ARCADE's income has exceeded expenses, enabling us to build a small reserve and enhance our fiscal sustainability. With this funding we will progress toward our strategic goal of moving from part to full time staff in 2008 and 2009.

To conclude the 25th Anniversary celebrations, we had a Legacy party at Shirley and Scott Wilson's house—a beautiful Roland Terry home—to thank our donors and celebrate NW Architecture. ARCADE's Board of Trustees launched a new Legacy Giving campaign, and as a result, multi-year giving increased significantly. (See the donor page for a list of contributors who are leading the way in support of quality architecture and design.)

We also continue to reach out to the design community through biannual phone appeals and subscription renewal requests. Thanks to everyone who contributed in 2007!

OPERATIONS

We completed our database, a tool vital to our communications with magazine recipients, 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 provide for us.

PEOPLE

Board of Trustees

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

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 volunteer feature editors, who continue to pull together provocative and thoughtful content.

GRAPHIC DESIGN

The look of the magazine changes with each volume thanks to the contributions of talented local graphic designers. John Close (Push Design) completed volume 25 (March and June); James D. Nesbitt (James Nesbitt Design) and Stephanie J. Cooper (cdesign) 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 forward to further developing volunteer opportunities in the coming year.

PARTNERSHIPS

In December 2007 we partnered with the Seattle Architectural Foundation (SAF) to throw a great launch event in the SAF Model Exhibit space. At the event the folks from Hybrid gave tours of their new prefab apartment models, iinhabiti (co-designed with Gordon Walker/Mithun), and Michael Hebbelroy, the December feature editor, provided creative and delicious fare.



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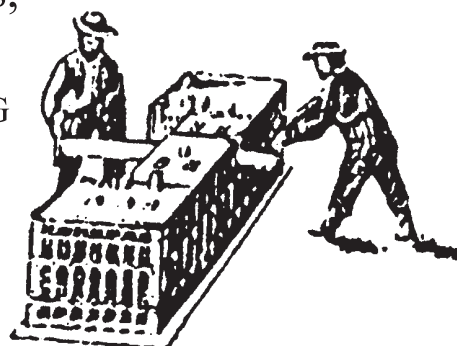
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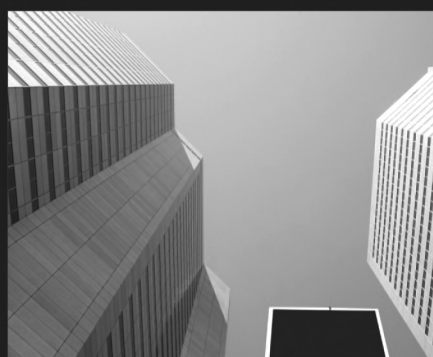
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