

29.2 Winter 2010

**INDUSTRIAL DESIGN
OBSERVER**

A Conversation with
Yves Béhar
Magnus Feil

**NORTHWEST
VIGNETTE**

The Future
of the Bel-Roy
Jeffrey Karl Ochsner

SIDE YARD

The Best Time to
Be an Architect
Ron van der Veen

ARCADE

ARCHITECTURE / DESIGN IN THE NORTHWEST


ENERGY EFFECTS: ART & ARTIFACTS FROM THE LANDSCAPE OF GLORIOUS EXCESS

FEATURE ESSAY
PAUL ANDERSEN &
ADAM LERNER



ARCHITECTURE & INTERIORS: OLSON KUNDIG ARCHITECTS LANDSCAPE DESIGN: KENNETH PHILP LANDSCAPE ARCHITECTS PHOTOGRAPHY: BENJAMIN BENSCHNEIDER


SCHUCHARTDOW.COM



Stuart Silk Architects / Photographer: Steve Keating

Building homes and relationships that last.

Schultz | Miller
206.281.1234
www.schultzmiller.com



Bobo Hooks


Forged Pipe Hooks

LAUNCH

12th avenue iron has launched a line of products, now available for purchase on our website.

We have initiated this new line of work by releasing a select group of wall hooks, door pulls, and candle holders, offered in a variety of materials and finishes. These pieces are crafted by hand in our shop on Capitol Hill, with the same quality and attention to detail that distinguishes our custom work.

To view and order these simple, elegant new pieces, visit our website, www.12thAvenueIron.com.



**12TH AVENUE
IRON**
forging, fabrication, and design

tel.: (206) 420 3001 - 1415 12th Avenue, Seattle, WA 98102

Photos by William Wright

The mission of ARCADE is to provide independent dialogue about design and the built environment.

Thank you to our many community contributors.

EDITOR
Kelly Rodriguez
kelly@arcadejournal.com

FEATURE EDITORS
Paul Andersen & Adam Lerner

EDITORIAL COMMITTEE
Brian Boram
JM Cava
Marc Gleason
Abigail Guay
Charles Mudede
Barbara Swift
Thaisa Way

DESIGN
RMB Vivid
Brian Boram
Björn Soneson
Erin Kendig
www.rmbvivid.com

DESIGN & ADVERTISING ASSISTANCE
Aaron Bloom

MANAGING DIRECTOR
Amanda Bakke
amanda@arcadejournal.com
206 971 5596

PUBLICATIONS COORDINATOR
Erin Kendig
erink@arcadejournal.com

READERS
Siri Anderson
Daniel Jarcho

DISTRIBUTION
Small Changes, Inc.
Bulldog News

PRINTING
Consolidated Press

BOARD OF TRUSTEES
Boaz Ashkenazy
Lesley Bain
Gregory Bishop
Brian Boram
Ian Butcher
Jim Dow
Drew Giblin
Tejal Pastakia
Andrew Phillips
Linda Pruitt
Rico Quirindongo
Janet Stephenson
Rick Zieve

ADVISORY BOARD
Bill Bain
Elizabeth Dunn
Robin Elenga
Scott Hudson
Susan Jones
John Kucher
Victoria Reed

ARCADE
1201 Alaskan Way
Pier 56, Suite 200
Seattle WA 98101-2913
206 971 5596

To advertise in ARCADE, please contact Erin Kendig at 206 971 5591 or erink@arcadejournal.com.

Please visit our website www.arcadejournal.com for additional donor listings.

LEADERSHIP GIVING DONORS
Three-year sustaining commitment

CITY BUILDER \$10,000
Greg Bishop
Victoria Reed

DESIGNER \$2,500 - \$9,999
Liz Dunn - Dunn & Hobbes
Bill & Ruth True - Gull Industries
LMN Architects
Mahlum
Miller | Hull Partnership
The Naramore Foundation
Olson Kundig Architects
Jim & Gaylee Duncan - Sparling

LEGACY DONORS \$1,000 - \$2,499
The Berger Partnership
Clothier & Head
Linda Pruitt - the Cottage Company
Coughlin Porter Lundeen
Jim Dow
Barbara Johns & Richard Hesik
Krekow Jennings
Roberts + Wygal
Schuchart/Dow
Sullivan Conard Architects
Swenson Say Fagét
Swift Company LLC
Turner Construction
Deehan Wyman - Wyman Youth Trust

ANNUAL GIVING
Gifts received in prior 12 months

ECONOMIC STIMULUS \$7,500
NEA American Recovery and Reinvestment Act funding from 4Culture

BROKER \$2,500 - \$4,999
4Culture
City of Seattle Office of Arts and Cultural Affairs

PLANS EXAMINER \$1,000 - \$2,499
Amphion
Kim Lyford Bishop
Exxel Pacific
Lockhart-Suver
Point32
Ben & Margit Rankin
Suyama Peterson Deguchi
Washington State Arts Commission
Weinstein AJU

STUD CLUB \$500 - \$999
Scott & Elizabeth Allen
Anonymous
ARC Architects
Lesley Bain & Joe Iano
Baylis Architects
Bohlin Cywinski Jackson
Ashley Clark & Chris Manojlovic
Dovetail, Inc.
Randy Everett & Gary Fuller
Jerry Fuls
Marc & Gretchen Gleason
Lorna Jordan
Maureen Lee
Richard & Kim Manderbach
Andrew Phillips
Hinthorne Stine
SRG Partnership
Rick Zieve

BUILDER \$250 - \$499
Allworth Design
Mark Blatter
Tom Bosworth
Elizabeth Brown
Jane DeGiacomo Buck

ARCADE Magazine is published quarterly by the Northwest Architectural League, a nonprofit educational organization. Donations to ARCADE are tax-deductible.

Kurt Wolken
Andrew Wong
Priscilla & Dave Wyckoff

CREATIVE CONTRIBUTORS
Paul Andersen
Siri Anderson
Trevor Boddy
BUILD Ilc
Clair Enlow
Magnus Feil
Abigail Guay
Adam Lerner
Jeffrey Karl Ochsner
Ron van der Veen

IN-KIND SUPPORT
Special thanks to the following in-kind contributors:

OFFICE SPACE:
Mithon

OFFICE EQUIPMENT:
Seasquall

PROGRAM SERVICES:
Executive Services Corps's Springboard Program

EVENT SUPPORT:
The 5th Avenue Theatre
12th Avenue Iron
360 Vodka
AIA-Seattle
Scott & Elizabeth Allen
Lesley Bain & Joe Iano
Amanda Bakke
Gretchen Bennett
The Blume Company
BoConcept
Jonathan Boon
Brian Boram
Bottleneck Lounge
Brian Carter Cellars
Sally Brown
Matt Browning
Cris Bruch
Jane DeGiacomo Buck
Michael Burns
Cambium, Inc.
Karen Cheng
Cupcake Royale
Dante's Inferno Dogs
dBoone Construction
Domestic Architecture
Jim Dow
DRY Soda
Duwamish River Cleanup Coalition
Elijah Craig 12 Year Old Bourbon
elli lighting
Randy Everett & Gary Fuller
Exxel Pacific
Greg Oaksen
Owen Richards Architects
Christiane Pein & Steven Bull
Geoffrey Prentiss
Michael Pyatok
Rico Quirindongo
John Rahaim
Pamela Rhodes
Ridolfi, Inc.
RMB Vivid
Norie Sato
SkB Architects
SMR Architects
Lisa Sroufe & Matt Barnes
Jay & Dena Taylor
Anne Traver
Tyler Engle Architects
Ron van der Veen
Vandeventer + Carlander Architects
Marcia Wagoner & David Hewitt
Chester Weir
Shirley & Scott Wilson

Want to support ARCADE? Please contact Amanda Bakke at 206 971 5596 or amanda@arcadejournal.com.

Jeffry Mitchell
Heather & Ivan Morison
Mt. Townsend Creamery
Erin Nestor
Nube Green
OddFellows Café
Olson Kundig Architects
Open Satellite
Peter Miller Books
Point32
Printing Control
Victoria & Gary Reed
Tivon Rice
Owen Richards
RMB Vivid, Inc
Susan Robb
David Rutherford
Schuchart/Dow
Alex Schweder La
Seattle Architecture Foundation
Seattle Art Museum
Seattle Repertory Theatre
Seattle Steam
Seattle Symphony Orchestra
SMR Architects
Sorrento Hotel
Ellen Southard
Patti Southard
SRG Partnership
Steve Skonieczny
Furniture Maker, LLC
Studio2You
Rick Sundberg
SuttonBeresCuller
Suyama Peterson Deguchi
Barbara Swift & Don Ewing
Lara Swimmer
Dehanna Jones - Totally Blown Glass
Underground Seattle
University VW-Audi
Claudia Vernia
Kirby Winfield
Woodland Park Zoo
Laura Yeats
James Zerkel
Rick Zieve

SERVICES:
Robin Elenga - ETS Consulting
Theresa Simpson - Garvey Schubert Barer
Bob Bracht - Printing Control
Brian Boram - RMB Vivid, Inc.
Jonathan Boon - Seasquall
Chris Johnson
Kurt Wolken - Wolken Communica

VOLUNTEER SUPPORT:
Lucy Baraquio
Andrea Becker
Jennifer Blase
Jason Boller
Jonathan Boon
Monica Cavagnaro
Mark Christiansen
Oliver Chung
Dylan Davis
Lisa Day
Rebecca J. Denk
Katie Doyle
Danny Foran
Jeremy Grant
Rachel Greene
Abigail Guay
Joanna Hardie
Olivia Heung
Gail Howard
Amy Johnson
Chris Johnson
Luke Kakizaki
Kit Kollmeyer
Scott Lawrimore
Jean Lee
Stephen Marks

Kerry Mason
Courtney McCunney
Elisabeth McLaughlin
Catherine Messina
Peter Miller
Andria Orejuela
Yoko Ott
Andrew Phillips
Lia Plakke
Jen Rekosh
Adam Rhoades
Jaime Roberts
Kitsy Roberts
Devlin Rose
Kate Sackett
Lieta Siano
Ondrej Sklenar
Björn Soneson
Christa Thomas
Sarah Thomas
Toni Thomas
Glenn Timmons
Nin Truong
Kurt Wolken
Chris Wong

This list represents support as of November 10, 2010.

ARCADE is printed with soy-based ink.

Contents © 2010 [ISSN 1095-4775], Northwest Architectural League and ARCADE except as otherwise noted. All opinions expressed are those of the writers. We make every effort to ensure accuracy, but neither ARCADE, nor its volunteers, nor officers of the Northwest Architectural League will be held liable for errors. We also invite news and calendar entries of interest to the design community.

Consolidated Press is proud to be the exclusive printer of ARCADE Magazine. Thanks to their generous donation, ARCADE is printed on recycled paper.

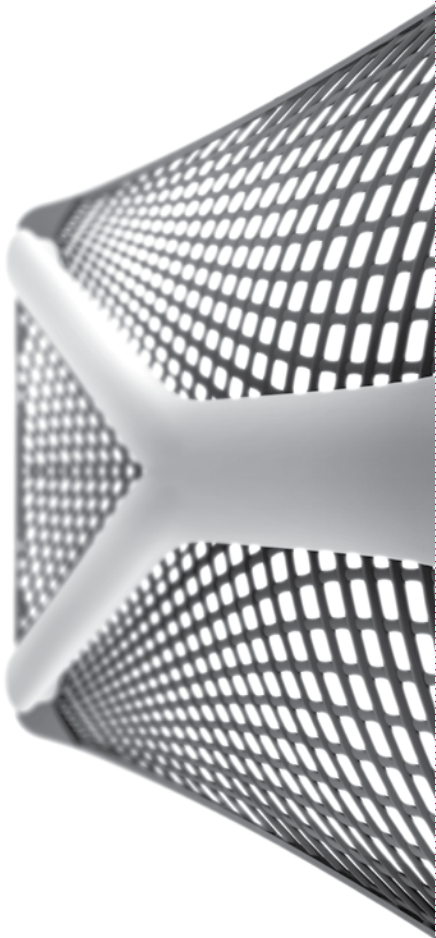
ON THE COVER: *Entre La Vida y La Muerte*, Gonzalo Lebrija, 2008
PHOTO: Courtesy of the artist

OPPOSITE PAGE: *ThrustSSC at the Speed of Sound*, Richard Meredith-Hardy, 1997
PHOTO: Richard Meredith-Hardy



CONTENTS

ARCADE 29.2 Winter 2010



SHORT TAKES 8
Give, Live, Thrive

PRACTICE 10
Modular Construction & Senior Housing:
A Conversation with Gordon Walker
BUILD Ilc

NORTHWEST VIGNETTE 13
The Future of the Bel-Roy
Jeffrey Karl Ochsner

LOCAL FOCUS 15
Art First, Again
Clair Enlow

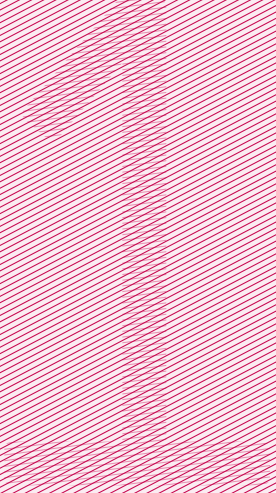
INDUSTRIAL DESIGN OBSERVER 17
A Conversation with Yves Béhar
Magnus Feil

CITY BUILDING VANCOUVER 38
Power Tower: James K.M. Cheng's
Fairmont Pacific Rim
Trevor Boddy

ART MATTERS 41
The Colonial Theatre across Three Generations:
Vaudeville to Hollywood to Bust
Abigail Guay

SIDE YARD 43
The Best Time to Be an Architect
Ron van der Veen

END NOTE 44
Design Meets Art: ARCADE's 2010
Celebration of Friends and Donors



PAUL ANDERSEN & ADAM LERNER

ENERGY EFFECTS: ART & ARTIFACTS FROM THE LANDSCAPE OF GLORIOUS EXCESS

You Need Words

Too busy doing your work to find words to describe it? Victoria Kaplan creates the narrative to express your concepts in writing.

*Writing and strategic planning
for design professionals.*

Project Write-ups • Articles • Research Findings

Victoria Kaplan, PhD

[206] 352 0421 | victoria@wordsvk.com | wordsvk.com



The finest homes require a contractor who offers uncompromising craftsmanship and attention to detail, plus the strongest technical resources and personnel depth.

Holyoke Fine Homes builds the most remarkable houses and condominium interiors in the Pacific Northwest.



HOLYOKE
FINE
HOMES
206.689.0424
www.holyokefinehomes.com
An exclusive offering of Lease Crutcher Lewis

arper

EXCLUSIVELY AT INFORM INTERIORS



**INFORM INTERIORS – YOUR LOCAL
RESOURCE FOR FAST DESIGN**

Inform Portland

107 SE Washington St, Suite 495
Portland 97214 503.953.1111
www.informportland.com

Inform Seattle

2032 8th Ave, Seattle 98121 206.622.1608
www.informseattle.com

INFORM



206.601.6691
www.ambroseconstruct.com

SAVE THE DATE

IIDA Leaders Breakfast

Thursday, February 3rd, 2011

Keynote Speaker

Ross Shafer, author of the new book -
"Are You Relevant?"

For more information and future updates
please go to www.iida-northernpacific.org/

IIDA
INTERNATIONAL
INTERIOR DESIGN
ASSOCIATION

NORTHERN
PACIFIC
CHAPTER



ARGENT

FABRICATION

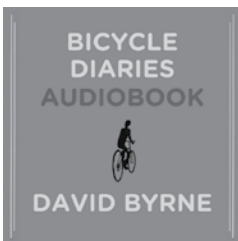
WHERE IDEAS ARE CREATED

ARGENT FABRICATION | 4001 AURORA AVENUE NORTH, SEATTLE, WA 98103 | ARGENTFAB.COM | INFO@ARGENTFAB.COM | 206.438.0068

Short Takes by
Siri Anderson

give.

UNIQUE GIFTS TO
DELIGHT AND ENTERTAIN.



BUZZZZZZZ... Set aside any puritanical gasps or fear of the faux pas this holiday season, for ergonomic and sleek design has ventured to the final frontier of the modern toolbox: vibrators. Designed by Yves Béhar and Jimmyjane founder Ethan Imboden, the FORM 3 vibrator sits perfectly in the palm of your hand for utmost comfort while exploring the dimensions of erotic touch. Jimmyjane and the Pleasure to the People line have received awards and praise from AIGA, iD and IDEA. Made with body-safe materials, waterproof and outfitted with a stylish recharging dock, it'll certainly be a gift your design-loving female friends will never forget. See page 15 for an interview with FORM3 designer Yves Béhar.

ROAR, SWISH & CLANG. David Byrne is at it again, tackling yet another medium, this time doing for the audio book what he did for PowerPoint—expanding its artistic opportunities to the limit. Last year, Byrne published his reflections on two-wheeled, human-propelled transport with *Bicycle Diaries* (reviewed in ARCADE 28.3); this year he has republished it as an audio experience, complete with music and sound effects. Each chapter is meticulously orchestrated to enhance all of Byrne's peripatetic ponderings, ranging from the political to the social to just the silly encounters of travel. It's a delightful ramble through the mind of one of the most prolific and versatile artists of our time. Read it, listen to it, give it.

CRINKLE. Disposable? Really? Yes, this elegant line of tableware is made out of 100 percent biodegradable, compostable and tree-free paper. Using the ultra-sturdy fibers of sugar cane, bamboo and reed pulp, WASARA created this completely sustainable product, while sculpting its appearance with the simple sophistication of Japanese design. The result: You have a beautiful canvas on which to present your culinary creations at any party or event you throw—without all the post-party cleanup or guilt of using plastics. From concept to transport to disposal, WASARA tableware is as good to the earth as it is pleasing to the eye.



live.

BRAVE THE WEATHER FOR
THESE NORTHWEST EXHIBITS.



OBJECT FOCUS:
THE BOOK. You're smart. You read. You value books—but why? What gives them value? The design? The craft? Or is it purely the language and access to abstract concepts that books deliver? Chew on that a bit. Better yet, check out *Object Focus: The Book* at the Museum of Contemporary Craft in Portland. The exhibit features selections ranging from traditional to contemporary books, including those that are letterpress-printed, conceptual, sculptural or visual, even zines and concrete poetry pieces. Through February 26th, take the opportunity to get a little metaphysical with The Book.

PICASSO. From classical portraits to shattered cubist still-lives, this retrospective is both about the work of the 20th century's most famous artist as well as the tumultuous times that his long life inhabited. On view at the Seattle Art Museum through January 17th, the works of Pablo Picasso document the dramatic cultural shifts that occurred as Victorian perspectives dissolved into the modern then postmodern world. From early works to the Blue Period to the brilliant breakthrough of Cubism, this is your chance to see it all. Don't miss it. Chop off your nose and glue it to your ear if you do.



Picasso behind a window, Vallauris, September 5, 1952. Gelatin silver print, 19 11/16 x 25 9/16 in. Robert Doisneau, French, 1912 - 1994. Archives Picasso, Courtesy Musée National Picasso, Paris, © 2010 Estate of Pablo Picasso / Artists Rights Society (ARS), New York, © atelier Robert Doisneau.

thrive.

MAKING CITY LIFE MORE SUSTAINABLE.

**SEATTLE CENTRAL
WATERFRONT PROJECT.**

By now you've likely heard that James Corner Field Operations, a New York-based urban design firm, has been selected as the lead designer to transform Seattle upon the removal of the Alaskan Way Viaduct in 2016. The firm that turned New York's old, elevated train tracks into a favorite park will work to reconnect Seattle's downtown businesses to the water's edge in a sustainable, community-oriented design. Conceptual design work began in October, and the firm will deliver their proposal in 2012. The design is scheduled to be finalized in 2015.

NOW URBANISM.

With more and more of the world's population concentrating in cities, urban planners, architects and designers must think of these environments as more than human settlements—they are nexus points that must balance local, regional and global interests for a sustainable future. No small order, eh? Fortunately, there's a University of Washington lecture series, free and open to the public, to get some brain waves undulating in the right direction. Through Spring 2011, "NOW Urbanism," a John E. Sawyer Seminar on the Comparative Study of Cultures, will host 11 sessions with topics ranging from designing for ecological democracy and global health to philanthropy and civic arts. Find the full schedule at www.nowurbanism.org.

Modular Construction & Senior Housing

A CONVERSATION WITH
GORDON WALKER

BUILD IIC

The concept of modular construction along with senior housing makes for a very specific project type.

How did this come about? I've been noodling on the idea of modular senior housing for a long time. I'm 7/8th of the way through my life now, and I've got to start thinking about a different way to live. I grew up in the modern era, and I always saw a hole in this area of living and designing. I can't find anything in the senior realm that I'd consider dying in, let alone living in.

And this hole refers to the exclusion of modern architecture in senior housing? It's a conversation about living for tomorrow and not for yesterday and what that means for our present state of housing. The ideas are based around community space, smaller spaces with multi-functions and being able to walk to goods and services or a favorite restaurant.

From what we understand, you're not just thinking about these ideas, you're living them. My own house on Orcas Island is a modular system based on a 16-foot grid. It's generated enough interest on the island that I'm currently working on a modular system that would allow for multiple units. Each of the four to six units would be on one level for easy access. The 16' x 40' modules would equate to floor plans of approximately 500 to 900 square feet.

The dimensions you're working with are presumably dictated by the method of delivery? Exactly. A typical flatbed truck can accommodate a 16-foot maximum width. Interior functions like the living, dining and kitchen areas are constructed together and shipped down the road to be set on a foundation or piers at the site.

I always saw a hole in this area of living and designing. I can't find anything in the senior realm that I'd consider dying in, let alone living in.

Senior housing seems like a very practical housing type. Given the theoretical direction that most architecture schools are heading, is it too practical to be taken on as a studio project? Last year, I taught a design studio at the University of Washington on modular student housing and introduced it to the students like this: With this economy and the way housing is going, they will probably never design a house for themselves. We didn't learn as much as we wanted to learn, but it became more of a student learning tank. Dave Miller, chairman of the UW Department of Architecture, and I have discussed doing a studio again this winter quarter, and modular senior housing would make for a good study.

The only senior housing projects we're familiar with downtown seem more like storage facilities (the one at Denny Way and Fairview Ave N comes to mind). It is kind of like a parking garage for older people, but I don't mind the density. Ralph Anderson, for whom I went to work in 1963, lives in the "Horizon House" in downtown Seattle. He's 85 now, and I see him regularly. He built five or six houses for himself and his wife, and he's deliberate about where and how he lives. You walk into the lobby of the Horizon House and you've got great artists like Jacob Lawrence and Alden Mason's work all over the place—

it's the place where sensitive artists-types live out their lives. The seniors at Horizon House are a nice example of people who might want to live in something else.

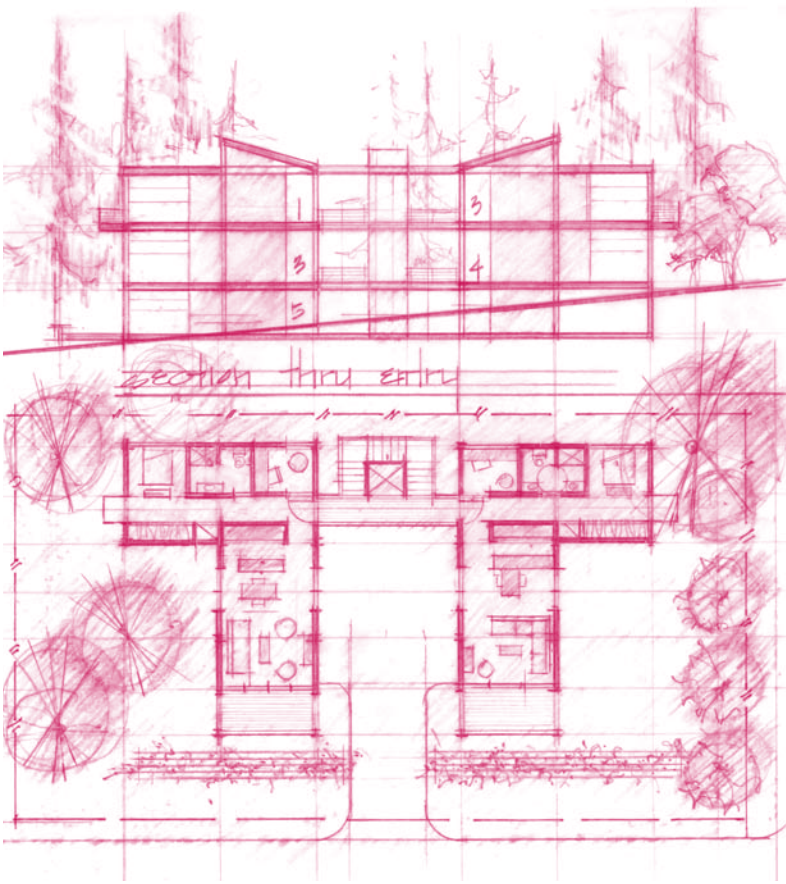
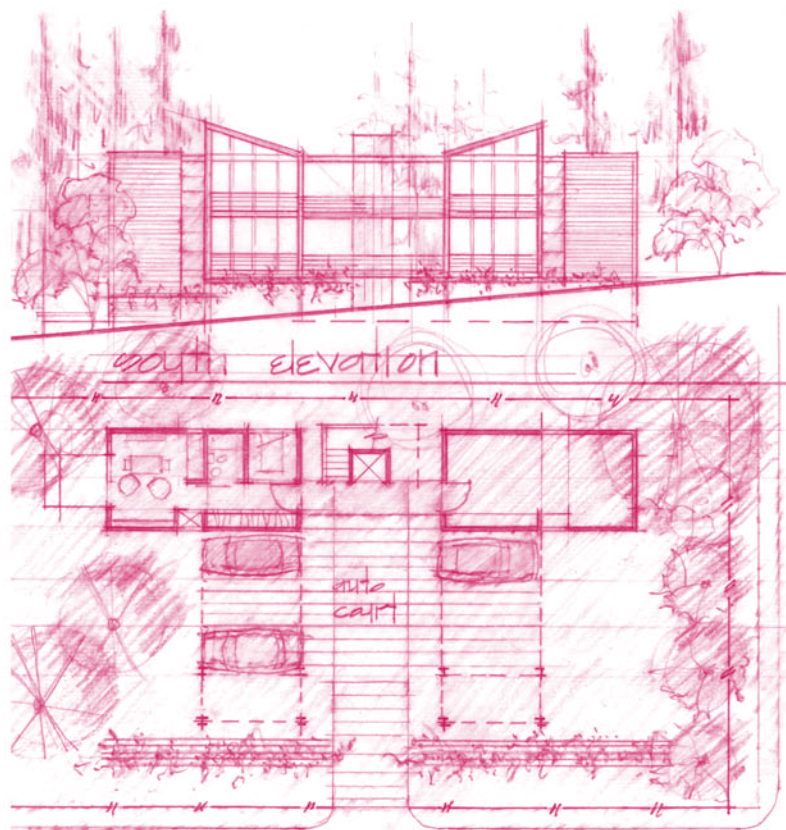
It's kind of a shame to take the wisest individuals of our society and lump them all together in an out-of-the-way location. I can see a project like Nicholas Court, which I designed with my son Colin on Capitol Hill [Seattle], working well as a half-dozen senior housing units. It would be a nice integration of younger and older demographics.

The economics of building eight or a dozen units has its own set of problems. The city's parking requirements quickly add cost to a smaller project. If the city would waive the parking for situations like senior housing, where everyone doesn't have a car, it would make the project type much more feasible. I think the current DPD director would be open to looking at waiving parking requirements for something like senior housing—that would be very helpful. Also, the coordination of permitting needs to be streamlined.

How about the attitude around modular housing in general? The only thing that has happened around modular housing is custom. The MOMA show, for instance, was art rather than a practical display of housing.



RIGHT:
Walker Pope Residence,
Orcas Island, Washington



Yeah, we attended. It was a joke. Had MOMA called it "art" that would have been one thing, but the title of the show was *Home Delivery: Fabricating the Modern Dwelling*. Unfortunately, this is what's driving the public perception of modular housing. The mind-set of modular housing hasn't yet changed in America—people still want to over-customize the modular house. It needs to be more like a car. Owning property in common is also a big change for Americans. I was talking modular housing back in the late 1950s with other students. And here we are, fifty years later, and we've done this [takes a pencil on the table and shifts it one inch]. We've still got a long way to go.

Whenever we see images of European senior housing, it's always a gorgeous modern box set within a pristine mountain landscape. Wouldn't it be easier to just emigrate to Switzerland than try to reinvent senior housing here in America? You guys might be ready for that, but I couldn't afford the ticket.

How is it that Europeans are so damn good at senior housing and America is so terrible? They've had to deal with less space, by and large. I heard an interesting thing on NPR, and I've been incorporating this more into my own thinking. There was a study on the different cultures of the world, and one of the findings was that the Danes are probably the most cohesive culture on the globe. This is for several reasons: they're well educated, they have a good standard of living and good medical standards. It also concluded that the Danes are comfortable because they have low expectations. It's totally different in America; when you come to America, you're going to succeed and make it hell or high water. The Danes don't have that—they have the concept of "enough."

We architects are always thinking about how we want to live, but how are we going to get the non-architects interested? There are certain functions that are going to drive the movement—a desire for smaller houses that don't require so much maintenance and cleaning, the efficiency of the space and ability to get around within it, proximity to goods and services and living amongst people who can keep an eye on each other. It's a lifestyle change, and modular senior housing is better than the alternatives. It allows for townships which make more sense because you get to have neighbors around you, and you can walk to the café.

...and modular senior housing could actually influence the rest of us. Yes, there are two main audiences for modular senior housing. First, teach it to the students because they can bring these concepts into reality in their careers [moves the pencil more than one inch], and second, provide it to the seniors because they need alternatives now. Then you can sandwich the rest [of the people].

Final thoughts? What we are currently building is the memory of what was, and it no longer works. We need to design and build for the future, not the past.

GORDON WALKER has been practicing architecture in Seattle since 1962. After completing his studies at the University of Idaho, he worked for Ralph Anderson, co-founded Olson Walker Architects, and was a principal at NBBJ, where he helped established their San Francisco office. He founded Walker Architects in 1992 and is currently a consulting principal at Mithun. Gordon continues to be a voice of sustainable design and construction in the Pacific Northwest.

BUILD IIC is an industrious design-build firm in Seattle run by Kevin Eckert and Andrew van Leeuwen. BUILD IIC's work focuses on permanence, sustainability and efficiency. BUILD IIC maintains an architectural office, a furniture workshop and a development company, and is most known for their cultural leadership expressed in frequent posts on their BUILD blog. www.buildiic.com

INVENTING DOING SOMETHING NEW DIFFERENT

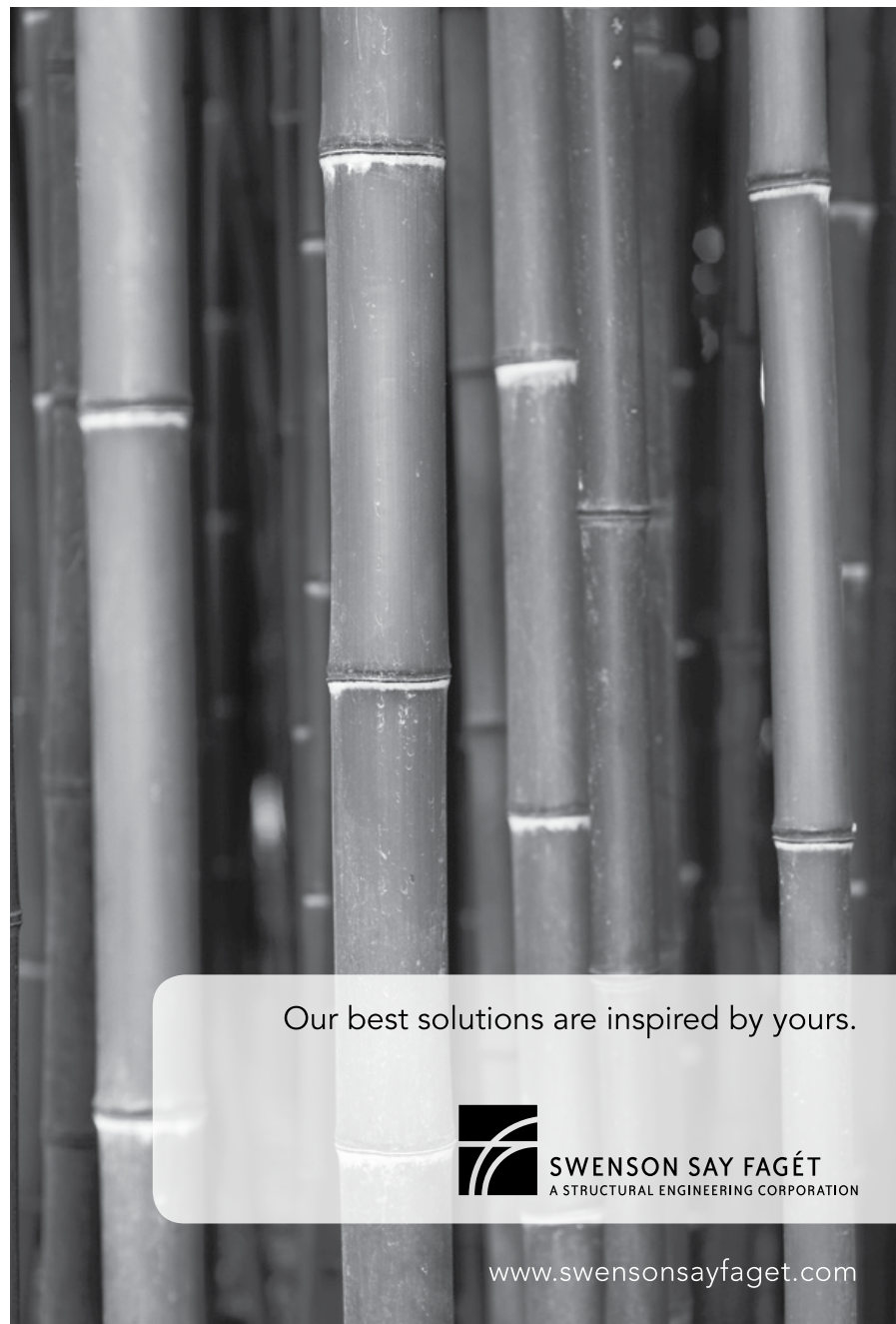
Wolken Communica is pioneering a new way of doing design. Touring Seattle by exploiting the evolution of technology, fueling a creative drive.



We'll be on the move.
Catch up with us.



Wolken Communica • 206.545.1696 • www.wolkencommunica.com



Our best solutions are inspired by yours.



SWENSON SAY FAGÉT
A STRUCTURAL ENGINEERING CORPORATION

www.swensonsayfaget.com

Jeffrey Karl
Ochsner

The Future of the Bel-Roy

From October 2, 1959, to August 31, 1962, Victor Steinbrueck published over eighty sketches and brief commentaries in *The Argus*, a Seattle weekly newspaper. In these sketches and texts, Steinbrueck took readers around the city, focusing on interesting places, such as streetscapes, alleys and parks; exemplary older buildings; well-designed newer ones and frequently what was being lost to the freeway construction of that era. In this issue of *ARCADÉ*, we introduce a new "Northwest Vignette," which we hope will become a regular feature showcasing different places around our region. —Ed

During a discussion at a meeting of the Seattle Landmarks Preservation Board (LPB) I attended some years ago, one speaker proposed, "I think a 'Landmark' should be a **LANDMARK!!!!**" While the statement is an obvious tautology, we all understand what he meant; he was thinking of a "landmark" in the sense of Kevin Lynch, a distinct visual object that stands apart from its surroundings—something memorable. Fortunately, Seattle's landmarks ordinance is more subtle than that. One of the criteria for designation is visual prominence, but there are others including association with events, persons, cultural, political or economic heritage; embodiment of the attributes of a particular style or identification as an outstanding work of a designer or builder.

As I recall, at that long ago LPB meeting, the building under consideration was an apartment building, and it did not make the cut. Only a minority of the LPB favored designation for the building. It now survives only in photographs.

Apartment buildings likely have a difficult time being designated as landmarks. We tend to think of them as urban fabric—as background buildings. They rarely stand out as **LANDMARKS!!!** Besides that, apartment buildings often do not age particularly well—renters come and go, maintenance can sometimes be minimal, interiors may be updated. Change over time can pose a problem for landmarking—not only must a building meet one or more of the landmark criteria, but it must also display integrity, meaning "the ability to convey its significance."

Thus, we are indeed fortunate that the LPB voted on August 8 to nominate the Bel-Roy Apartments (now The Belroy) for Landmark status and followed this with a vote to designate the building on October 6, 2010. The Board called the building an outstanding work of Bain & Pries, an outstanding example of Art Deco and visually significant in its location.

Constructed at the onset of the Great Depression, the Bel-Roy is an economical brick and wood frame structure above a concrete garage built into the hillside. Although the details are simply executed, critic Peter Staton described the building as "one of the best examples of Art Deco design in Seattle." Wide bands of brick painted gray, with protruding bricks at the top and bottom, alternate with bands of red brick that align with the steel windows. Stepped brickwork marks each of the entries. The closest entrance to the street is slightly recessed, while the others have steel canopies supported by zig-zag brackets.

The Bel-Roy was a successful project. As noted by Mimi Sheridan, who prepared the Landmark nomination, the building inspired loyalty among its residents. Although the apartments (studios and



The Bel-Roy is woven into the fabric of Capitol Hill, but it is much more than most fabric buildings. Constructed between September 1930 and April 1931, the Bel-Roy was the most notable apartment project of the partnership (1928-31) of William J. Bain and Lionel H. Pries. Most Bain & Pries apartment projects were fairly straightforward two-, three- and four-story structures with conventional double-loaded corridor plans and simplified versions of historically derived detailing. The Bel-Roy was exceptional both in its planning and its vocabulary.

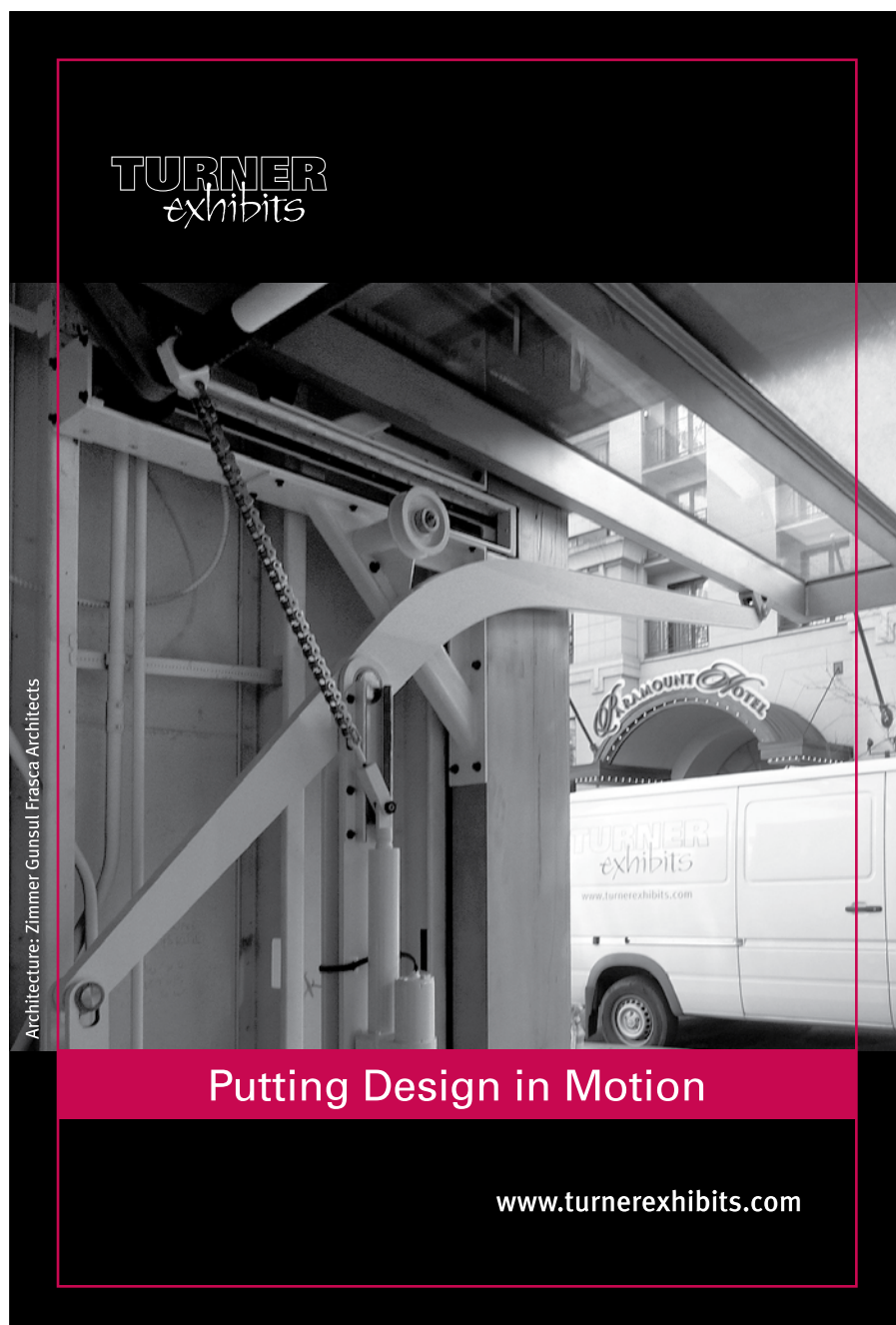
The Bel-Roy features a point-block plan with seven individual apartment groups: Each group has its own entry and stair providing access to two apartments on each floor—one to either side. Because there are no continuous corridors, each apartment extends all the way though the narrow building, providing access to light and air on two opposite sides.

In overall form the building is an L, extending 131 feet north-to-south parallel to (and visible from) I-5 and 130 feet west-to-east along Roy Street, ending at Bellevue Avenue E. Its scale is rarely perceived because the north-south wing is hidden by houses along Bellevue and by existing vegetation. Only from the air can one see the overall L-plan and the unique zig-zag wall with very broad V-shaped bays that erodes the southwest corner of the building, allowing wide-angle views from the apartments.

one-bedrooms) average just 553 square feet, the building has had many long-term residents. The apartments have been well maintained and retain many of their original features. In the LPB discussion on August 8, a member of the Board called the Bel-Roy the "gold standard" in terms of integrity.

It is anticipated that the Bel-Roy will soon be part of a larger project, conceived by developer Point32, that will replace the houses in front of the Bel-Roy along Bellevue, as well as on the next lot to the north. The Bel-Roy will be integrated with new buildings, designed by Weinstein AIU, creating a courtyard shared by the old and new structures.

JEFFREY KARL OCHSNER FAIA is a professor of Architecture at the University of Washington. He is the author of *Lionel H. Pries, Architect, Artist Educator: From Arts and Crafts to Modern Architecture* (2007). His new book about the UW Department of Architecture furniture studios will be published in 2011.



TURNER
exhibits

Architecture: Zimmer Gunsul Frasca Architects

Putting Design in Motion

www.turnerexhibits.com



sullivanconard.com
phone: 206.329.4227

SULLIVAN
CONARD
ARCHITECTS

We want to hear about your next project.



attentive | thorough | sustainable

GENERAL
CONTRACTING
SERVICES

REMODELS
ADDITIONS
CUSTOM PROJECTS

SUSTAINABLE
BUILDING
CONSULTING

Kurt Harjo
206.909.6312
kurt@harjoconstruction.com
harjoconstruction.com

lic#: harjocs902bl



McGRANAHAN architects

DANE GREGORY MEYER



mcgranahan.com



Colman Triplex, Workshop AD
PHOTO: Workshop AD



Suncrest Residence, Heliotope Architects
PHOTO: Benjamin Benschneider

Art First, Again

60TH ANNUAL AIA AWARDS



Building 115, Graham Baba Architects
PHOTO: Michael Matisse



Rainier Vista Boys & Girls Club and Rainier Valley Teen Center,
Weinstein A|U Architects + Urban Designers LLC
PHOTO: © Michael Burns, Seattle



Deployable Greenhouses, atelierjones llc
PHOTO: atelierjones llc

Clair Enlow

"Thank you for not talking about sustainability," read one note from the audience attending the 60th Annual awards program for the Seattle chapter of the American Institute of Architects at the Moore Theater. It was a moment of slightly embarrassing irony, considering the theme of the evening—"Essential Architecture: A Dialog of Principled Design."

Irony aside, I suspect that most of those attending were there to recognize the art in architecture, just as they did sixty years ago. They do this year after year, even while environmental science, building technology and overall "performance" leap forward. The decision to build anything new at all is more problematic than ever before. With the recession jobs are scarcer, anyway.

And just as with most juries past, this one seemed to know that. They included Jim Jennings of Jim Jennings Architecture, San Francisco; Sheila O'Donnell of O'Donnell + Tuomey Architects, Dublin; and Gilles Saucier, of Saucier + Parotte Architects, Montreal. The moderator was Nathaniel Kahn, academy-award-nominee filmmaker (*My Architect*, *Two Hands*) and son of famous architect Louis Kahn. Sitting on the intimate stage of the Moore under the voluptuous lighting-art of Yuri Kinoshita, they talked about the joy of moving through the spaces in the buildings they visited, the thrill of discovery, the magical resolution of numerous elements, the harmony of outside and in.

There were no direct references to sustainable design in this year's award categories, either. They included: Visionary (unbuilt), Measurable (built, in general), Economical, (using "limited resources in an innovative and succinct way") and Techtonic (showing "the sublime craft of executing building elements"). Co-Chairs for the 2010 AIA Seattle Honor Awards were Tyler Engle of Tyler Engle Architects and Ray Calabro of Bohlin Cywinski Jackson.

The jury gave out only one Honor Award—for Colman Triplex by Workshop AD, calling this elegant, intricate variation on the modernist white box a "model for future residential building in the city," saying it had the "right amount of detail."

Four projects received Merit Awards. They included the stick-filled Bodega Residence by Cutler Anderson Architects; the multi-form Port Townsend Residence by Bohlin Cywinski Jackson; the deceptively simple Seattle Children's Bellevue Clinic and Surgery Center by NBBJ and the arcing, linear Suncrest Residence by Heliotope Architects.

It was a good night for Graham Baba Architects, which was recognized with Commendations for two mixed-use projects – one new and one renovation – in Ballard: the incisively urban Building 115 and the old brick Kolstrand Building. Another commendation was awarded to Weinstein A|U Architects + Urban Designers for the ruggedly inviting, light-filled Rainier Vista Boys & Girls Club and Rainier Valley Teen Center.

Olson Kundig Architects garnered two Citations: the self-explanatory Art Stable Hinge and T Bailey Offices, an unbuilt project featuring wind turbine pieces. Others honored included ultra-sustainable Deployable Greenhouses by atelierjones; an uncanny Steel Stair by DeForest Architects and the city-friendly University of Washington West Campus Student Housing by Mahlum.

A year never passes without some talk of "pushing the envelope," which is to say, pushing against conventional thinking, against the legal and practical constraints of the site, against the budget and even against the client. That staple of award-winning architecture, the single-family dwelling, seems to give the most freedom. But we couldn't go on and on building one-off retreats in stunning natural settings, even if there were plenty of confident patrons with ready cash. We understand that it's usually not the best use of land, talent or resources. Really, we do.

But we want to see and celebrate the dance of art amid the practical performance of architecture. It's an unending process that nevertheless has a provisional end and a serious commitment with each act of building. That's why hundreds of us pack into a downtown venue every year where few are recognized with awards. We want to see a jury struggle with opposing goals and a ritual of recognition that is as imperfect as the design process. We want to see art coexist with science and sustainability. But art first, please.

CLAIR ENLOW, a freelance writer and columnist for the *Seattle Daily Journal of Commerce*, writes about architecture, urbanism and the environment (clairenlow.com).

PC Seattle's Commercial Printer



Let us show you
how QR codes
can enhance
your business.

PRINTING CONTROL
A CONSOLIDATED GRAPHICS COMPANY

Contact: Bob Bracht, President
1011 Andover Park East • Tukwila, WA 98188 • 206-676-0940



Printing Control is an FSC Certified Printer
The mark of responsible forestry
FSC C01-1001-1001
© 1996 Forest Stewardship Council, Inc.



www.printingcontrol.com



KREKOWJENNINGS.COM
P 206.625.0505

Preserving Craft by Celebrating Craftsmen



SISTER CITIES COLLABORATE AS TWENTY TWO CRAFTSMEN OF VARIOUS DISCIPLINES FROM CHONGQING, CHINA WORK WITH KREKOW JENNINGS TO CREATE THE SEATTLE CHINESE GARDEN'S *KNOWING THE SPRING COURT* PAVILION, SHOWING ONCE AGAIN THAT KJ CAN CRAFT - IN ANY LANGUAGE.

KREKOW JENNINGS *Partners in Craft*

photos © Ray Pfortner



Seattle University, Lemieux Library Rain Garden



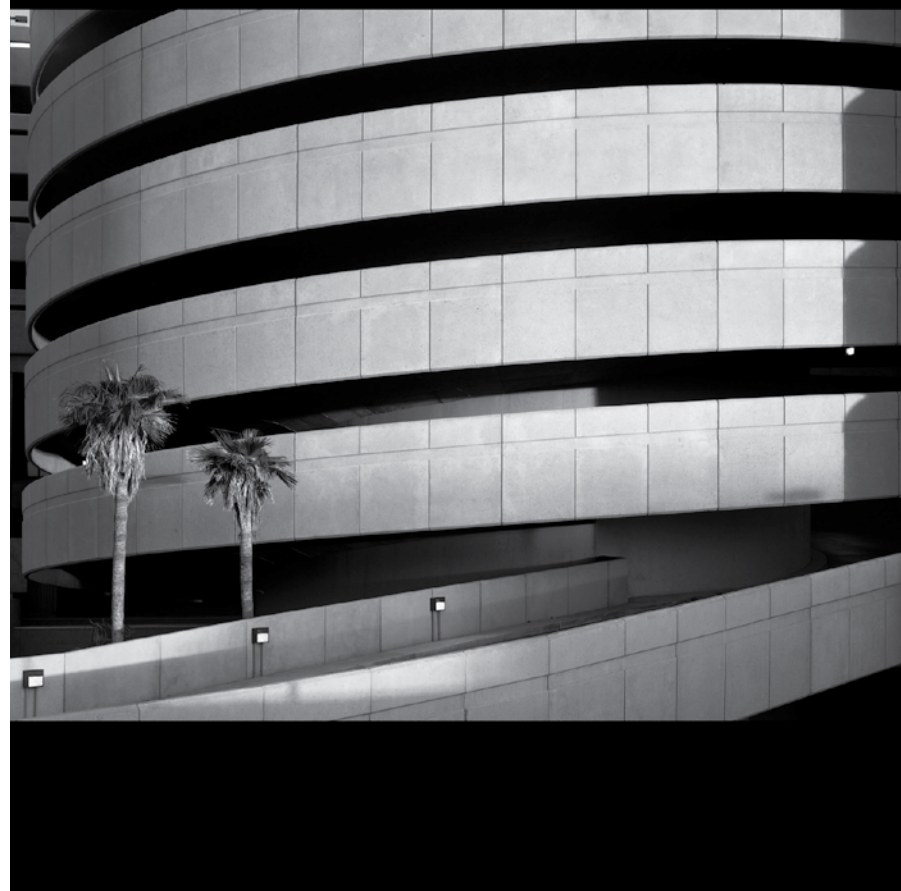
The Berger Partnership PS
Landscape Architecture

bergerpartnership.com

Building with Light

OTTO GREULE PHOTOGRAPHY

206.250.3397
www.OttoGreule.com



Magnus Feil

A Conversation with Yves Béhar

Recently, University of Washington professor of industrial design, Magnus Feil, sat down with industrial designer Yves Béhar to discuss their profession.

Your work is high-tech (the Jawbone), sexy (Jimmyjane vibrators) and humanitarian (OX Laptop). How do you operate in these three disparate modes of thinking?

I don't think they are disparate modes for me. For me projects are born not out of style, not out of a formula, but out of an important context quickly followed by a core idea. I combine tools – such as technology, sustainability, storytelling – to move design, to move companies, to create something that is hopefully truly unique in the market, something that expresses a level of quality, responsibility, a level of excitement and sexiness that makes people want to participate in the design and the company. This holds true for the eyeglasses that we created for Mexico's *See Better to Learn Better* program; a six-year-old kid can become excited because they are participating in the design of their own eyeglasses, and with the platform we created, they discover that they can go beyond the stigma of wearing glasses. It is also true for people looking for the right ergonomics, the right price-point with the right contemporary expression, which is something we did with the Herman Miller SAYL chair.

In a previous interview you talked about the lack of risk-taking in corporate boardrooms. Do you see a change in corporate culture these days? I do see a very big change in corporate culture, moving away from a purely building perspective through marketing and advertising towards building experiences and content through design. With that said, corporations are hard and slow to change. While I have seen a dramatic change in the last ten years, I still think the majority of companies still work in silos. Their thinking is still led by marketing, while I think design should lead their thinking.

How do you overcome this corporate thinking? I have always believed in doing and creating things by example rather than on a theoretical basis. I believe in finding those visionary CEOs with whom I can do longtime work. I'm not casting a wide net with some sort of management consulting practice. I'm much more focused on long-term relationships with a few clients with whom I can demonstrate a different way of thinking and doing.

Issues of sustainability are now very much central

to design. Can you share a bit of how this transition has happened in terms of your own experience in the industry? I don't think this transition has truly happened yet. I do think what's creating the need for a very strong sustainability approach in design is really the consumer because that's what they want. This provides a gigantic opportunity for designers, as consumers aren't willing to settle for just an eco-label. That means as designers we have to go a lot deeper than just labeling things or thinking about switching from one type of manufacturing or material to another. What we really have to think about is reinventing from the ground up, adding more to make products compelling while using these new tools of sustainability.

We are in a period of transition, and the companies that are doing well with this approach are basically going to push the slow moving ones to change. It is like a snowball in motion, and I would like to be a part of it when it's small rather than later. I have no doubt that sustainability will change the way the industry does pretty much everything. I believe it will change design as well.

How should design education prepare students in the best possible way for the shifting challenges of the job market? There are two conflicting and almost contradicting needs in design education that are challenging. One is to constantly add new subjects and know that young designers will be aware of ever-higher levels of complexity. I'm always hearing that students should know about marketing, writing, technology, or strategy. That is true, they should know about all these things, but what primarily gets students through the first three to five years of their careers is being simply excellent and doing one thing—which is basically designing. That's really what allows them to learn as they are starting out, and eventually they become multi-faceted, talented people. I think the danger is to take away too much time from the tremendous work and dedication it takes to become a designer who follows his or her own instincts. That is such a tremendous endeavor as a young creative, but I think we should focus our time, at least at the undergraduate level, to make absolutely excellent creatives out of design students.

YVES BÉHAR is the founder of fuseproject, a San Francisco-based design agency contributing to areas that include technology, furniture, sports, lifestyle and fashion. Béhar brings a humanistic approach to his work with the goal of creating projects that are deeply in-tune with the needs of a sustainable future, connected with human emotions and which enable self-expression.

MAGNUS FEIL is an Assistant Professor of Industrial Design at the University of Washington. His research interests are product design in aviation and medicine; product interaction; control of views, vehicles and robotic platforms; and aspects that guide form in industrial and interaction design.

PHOTO: Courtesy of fuseproject

THE ART STABLE

516 YALE AVENUE NORTH

PHOTOGRAPHY: TIM BIES/OLSON KUNDIG ARCHITECTS

AVAILABILITY:

#700	SOLD
#600	AVAILABLE MLS# 71655
#500	SOLD
#400	AVAILABLE MLS# 71658
#300	SOLD
#100	SOLD

SALES & TOURS:

TERRY ALLEN
COLDWELL BANKER BAIN
WWW.CBBAIN.COM
425 417 6161

CATHERINE ADAMS
WINDERMERE REAL ESTATE
WWW.WINDERMERE.COM
206 650 0913

PAUL ANDERSEN &
ADAM LERNER

AFFECT
ASSEMBLY
BLIND
DESIGN
DESTINATION
EPIC
MANIFEST
NARRATIVE
POLITICAL
REPLICA
RUBBERNECKING
SCALE
STRETCH
SURREAL
SINGULAR
TERMINAL
TRANSFORM

To discuss energy in an enlightened way usually means to talk about conservation. Much attention has been given to the need to economize our production and consumption of energy—to reduce our dependence on foreign oil, shrink our carbon footprint and develop green technologies and lifestyles. Yet progress in design, art and the sciences depends on excess energy, the surplus beyond what is required to simply maintain life. For millennia, civilizations have been defined by their uses of that excess, uses that span a spectrum from war to art. Our civilization receives more energy than we need in the form of wealth, natural resources, heat, light, electricity and manpower. And like those before us, our identity is more closely linked to how we choose to spend that energy than how we save it. From land speed records and thermonuclear bombs to mosh pit photographs and homemade shoes, the works in this issue of *ARCADE* explore how a culture's collective identity can be formed by how it uses excess energy. In an effort to find a new, broader understanding of energy, we have adopted a methodology characterized by two stages:

1. Juxtaposition: two seemingly unrelated enterprises are paired.
2. Identification: new definitions of energy are developed based on shared characteristics of the two projects.

We chose this unusual method in order to break away from conventional ways of looking at energy. Typically, when someone begins a conversation about energy with the environmental crisis in mind, they arrive at the solution of conservation. But there are many alternative places to start that aren't rooted in crisis. We decided to start with specifics. We found things that intrigued us: a car seemingly suspended at the surface of a lake, a guy who walked across the country to lose weight, a machine that produces different iterations of the same movie. Juxtaposing one thing with another allowed us to find new pathways in our thinking. When we set about identifying connections between mosh pit photographs and nuclear weapons, we couldn't rely on what we had previously thought about either. We then articulated these new connections in terms of energy, a kind of unit conversion process that generated the energy equivalent of creativity. From these conjugal relations, new definitions of energy were born.

The projects included here were presented in *Energy Effects: Art and Artifacts from the Landscape of Glorious Excess*, an exhibition at the Museum of Contemporary Art Denver during the summer of 2010. They are judged by their usefulness but instead by aesthetic, political, cultural and historical potential. They are less involved in the ethics of how energy should be used than in imagining the many ways in which it could be used. The new categories of energy include Terminal Energy, Rubbernecking Energy, Political Energy and Blind Energy, among others. They may seem odd, but in connecting works of design, art, architecture, science and industry, these terms teach us something important about energy. The combination of diverse objects from so many fields and the invention of new categorical identities link the profligate energy of creative life and the surplus energy of modern society.

PAUL ANDERSEN is an architect and founder of Indie architecture, a Denver-based design and research office that develops new urban strategies and aesthetic directions for suburbia. He has taught at the Harvard Graduate School of Design and Cornell University and is a guest curator at the Museum of Contemporary Art Denver. In collaboration with David Salomon, he is the author of *The Architecture of Patterns*.

ADAM LERNER is the Director of the Museum of Contemporary Art Denver and the Chief Animator in the Department of Fabrications. He was the founder and Executive Director of The Laboratory of Art and Ideas at Belmar until The Lab merged with the MCA Denver in March 2009. He has presented his popular lecture series "Mixed Taste: Tag Team Lectures on Unrelated Topics" in numerous cities around the United States and abroad.

Paul Andersen and Adam Lerner co-curated the exhibition *Energy Effects* at the Museum of Contemporary Art Denver (June 30 - September 13, 2010).

Point32

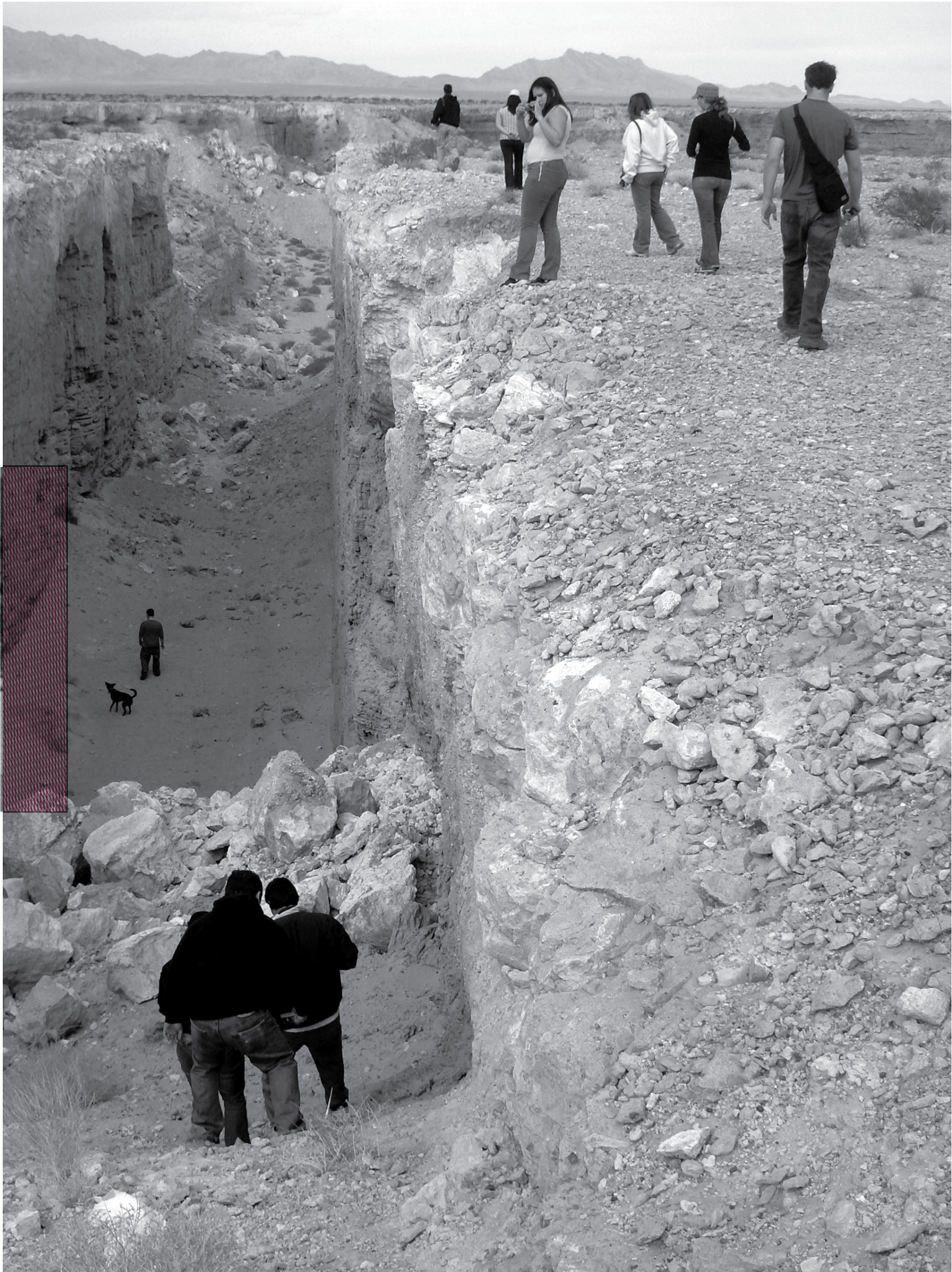
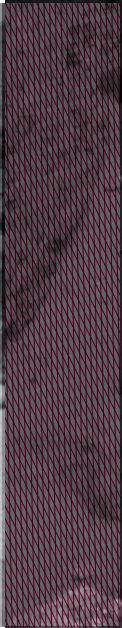
OLSON KUNDIG ARCHITECTS

WWW.POINT32.COM

ENERGY EFFECTS: ART & ARTIFACTS
FROM THE LANDSCAPE OF GLORIOUS EXCESS

On April 10, 2005, Steve Vaught, an unemployed auto mechanic battling depression, set off in relative anonymity on a cross-country walk to lose weight. By the time he crossed the George Washington Bridge, he had a throng of followers and international media coverage. His website, www.thefatmanwalking.com, still receives thousands of hits each day. Instead of going to a health club, he conquered the continent, captured the attention of millions, and inspired countless obese Americans to walk for fitness.

Photo: Courtesy of the artist



Michael Heizer's *Double Negative* is an earth work constructed in 1969 in Nevada's Moapa Valley. Heizer dug a 1500-foot long trench that spans a gap in the natural form of Mormon Mesa. As he puts it, "There is nothing there, yet it is still a sculpture." His artificial cut, which crosses a natural one, establishes the land as the medium and scale of art. And despite its remote location, the large work is a mecca for art enthusiasts from all over the world, as shown in this photograph from Flickr.

Photo: Chris Fullmer

Fat Man Walking, Steve Vaught, 2005

Double Negative, Michael Heizer, 1969

SCALE ENERGY THE ENERGY REQUIRED TO OVERCOME BIG DIFFERENCES IN SIZE.

TRANSFORM ENERGY THE ENERGY REQUIRED TO CHANGE FORM OR STATE.

DESTINATION ENERGY THE ENERGY USED TO MOVE A PERSON OR OBJECT TO A DISTANT LOCATION.

RUBBERNECKING ENERGY THE ENERGY EMBODIED
IN COMBINED FASCINATION AND BRUTALITY.

AFFECT ENERGY THE ENERGY USED TO PRODUCE
EMOTIONAL RESPONSES.

POLITICAL ENERGY THE ENERGY REQUIRED TO
MAINTAIN A SIMULTANEOUS DIVISION AND
CONNECTION BETWEEN PEOPLE.



Janine Gordon's photographs suggest both violence and youthful exuberance. Taken at a live music concert, the pictures of people moshing (pushing and slamming into each other) also evoke a riot. They capture the tension between pleasure and violence that drives much crowd energy. Photo: Courtesy of the artist

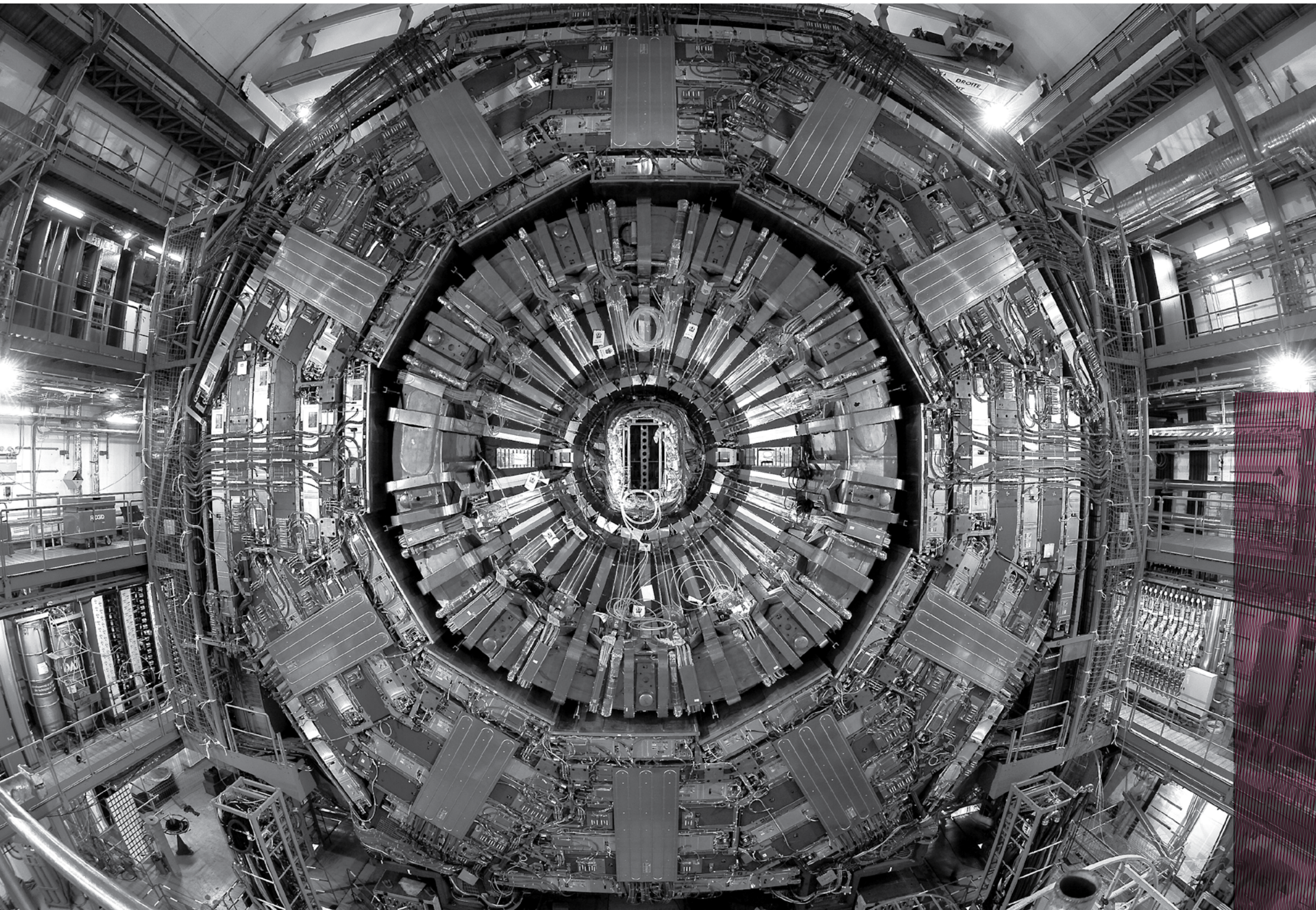


The B-61 nuclear bomb is the primary thermo-nuclear weapon in the US Nuclear Weapon Enduring Stockpile. When still classified, aircrew were not allowed to use the term B-61 in reference to the bombs, instead calling them "shapes" or "silver bullets." In the context of the Cold War, nuclear weapons were designed to produce fear – and aesthetic connections between political leaders who share that fear – and thereby they are made specifically to prevent their own use. The enormous amount of energy committed to something with an aesthetic, emotional function echoes art. Photo: Bill Carlson

ASSEMBLY ENERGY THE ENERGY EMBODIED IN
COMPLEX ACCUMULATIONS.

BLIND ENERGY THE ENERGY USED TO ACCOMPLISH
TASKS WITH UNKNOWN BENEFITS AT THE OUTSET.

DESIGN ENERGY THE ENERGY USED TO ENGINEER
MATERIAL BEHAVIORS.



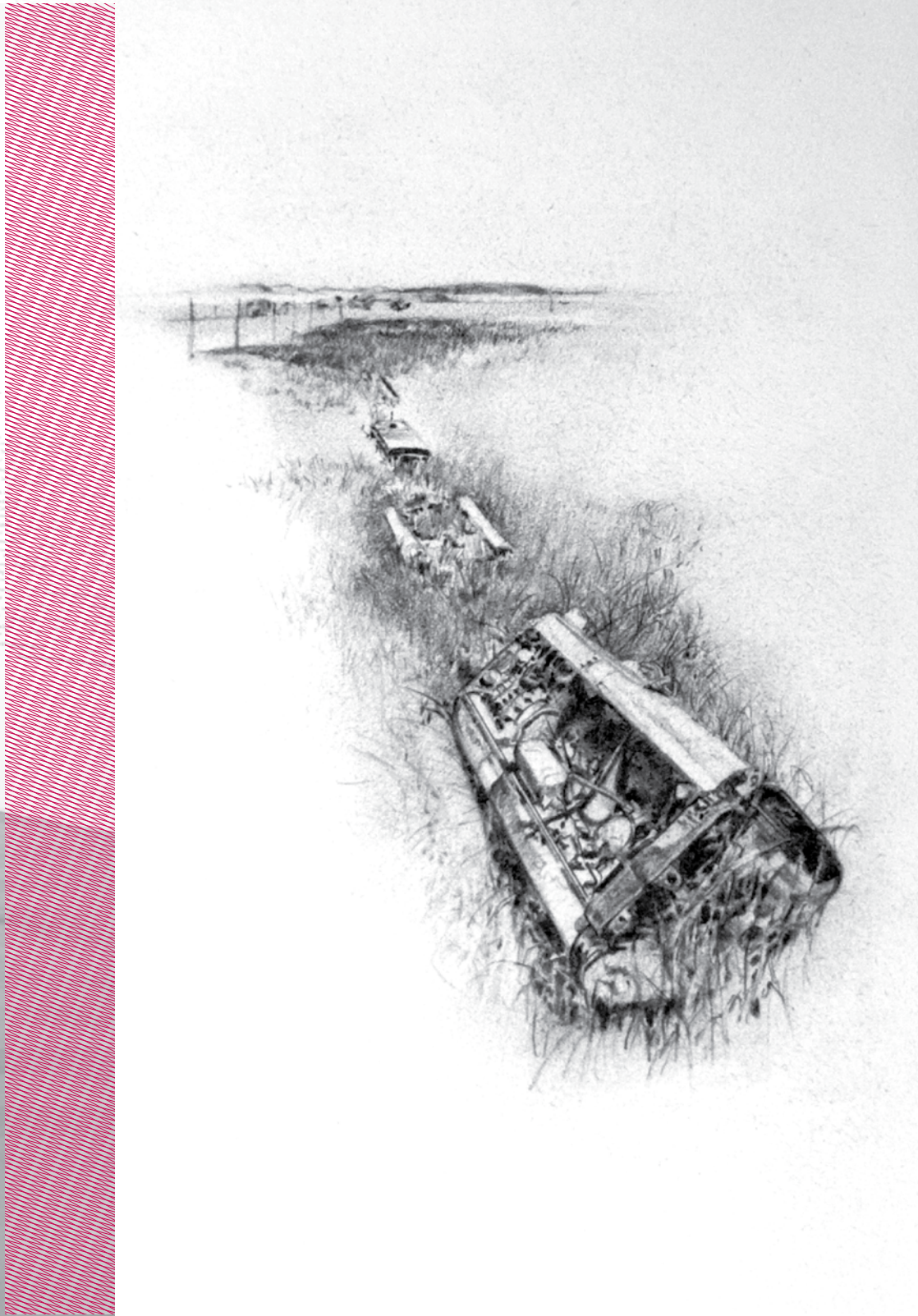
The Large Hadron Collider in Switzerland cost \$9 billion to construct and uses twice the electricity of nearby Geneva when it is operating. Despite the astounding resources dedicated to it, nobody can predict with certainty what new knowledge it will produce. The investment in that mystery shows the depth of human curiosity. Famous photographs of its elaborate interior have become iconic images of scientific achievement today.
Photo: Maximilien Brice



Ciro Najle's *cummulus_1664* is an elaborately formed catenary surface suspended in the MCA Denver atrium. The 42' long woven installation comprises a nebulous texture of 1024 individual tiles and over 800,000 knots. The piece is an experiment in what Najle calls "irrational engineering"—taking an engineering principle to a point of material excess, which in turn yields new principles. In this case, structural optimization gives way to atmospheric performance. The installation's material effects respond to changes in the outside environment (sun angle, weather) and in turn create dynamic effects within the atrium (acoustic, visual). It oscillates between extremes of structure and surface, light and dark, cloud and solid, efficiency and excess.
Photo: Courtesy of the artist



This Stage 2 Titan IV rocket, designed and built by Lockheed Martin, was slated to go to Saturn, but the Titan program was abandoned before it could be deployed. Space travel, and its ambition to overcome the vast difference in scale between the human being and the universe, requires a relatively impractical expenditure of resources. Much of the energy that the rocket burns in flight is used to simply transport enough fuel to get to the outer reaches of our solar system.
Photo: Wes Magyar



A familiar part of the landscape, gas pumps are rarely seen for what they are: the visible markers of the distribution system that makes long-distance automobile travel possible. Don Stinson renders the pumps as part of the landscape, as natural as the vegetation that surrounds them, in order to draw a connection between the distribution infrastructure and the land from which the petroleum originated. The pumps enable an energy relay, from gas station to gas station, across the continent.
Photo: Courtesy of the artist

Stage 2 Titan IV Rocket, Lockheed Martin, 1968-1989 Sentinel, Don Stinson, 2010

STRETCH ENERGY THE ENERGY USED TO EXTEND HUMAN PRESENCE OR PERCEPTION.

SCALE ENERGY THE ENERGY REQUIRED TO OVERCOME BIG DIFFERENCES IN SIZE.

DESTINATION ENERGY THE ENERGY USED TO MOVE A PERSON OR OBJECT TO A DISTANT LOCATION.

Artist Jim Sanborn works on an island off the coast of Maryland, recreating large-scale machines and environments used during the birth of atomic energy. His latest work, *Terrestrial Physics*, is a functioning replica of the first particle accelerator. It was originally operated by the Department of Terrestrial Magnetism of the Carnegie Institution in Washington, DC, where it was used to fission uranium for the first time in 1939. When running, it generates 2.5 million volts of static electricity. Photo: Wes Magyar



In Viviane Le Courtois's lifelong work, she hand weaves her own sandals and wears each pair until they fall apart. Transforming the activities of daily living into art, she has worn these sandals exclusively for 17 years. She documents the biography of each pair of shoes, tracking where she made them, where they went and when and where they "died." She saves every pair and displays the series in its current state of completion.
Photo: Wes Magyar

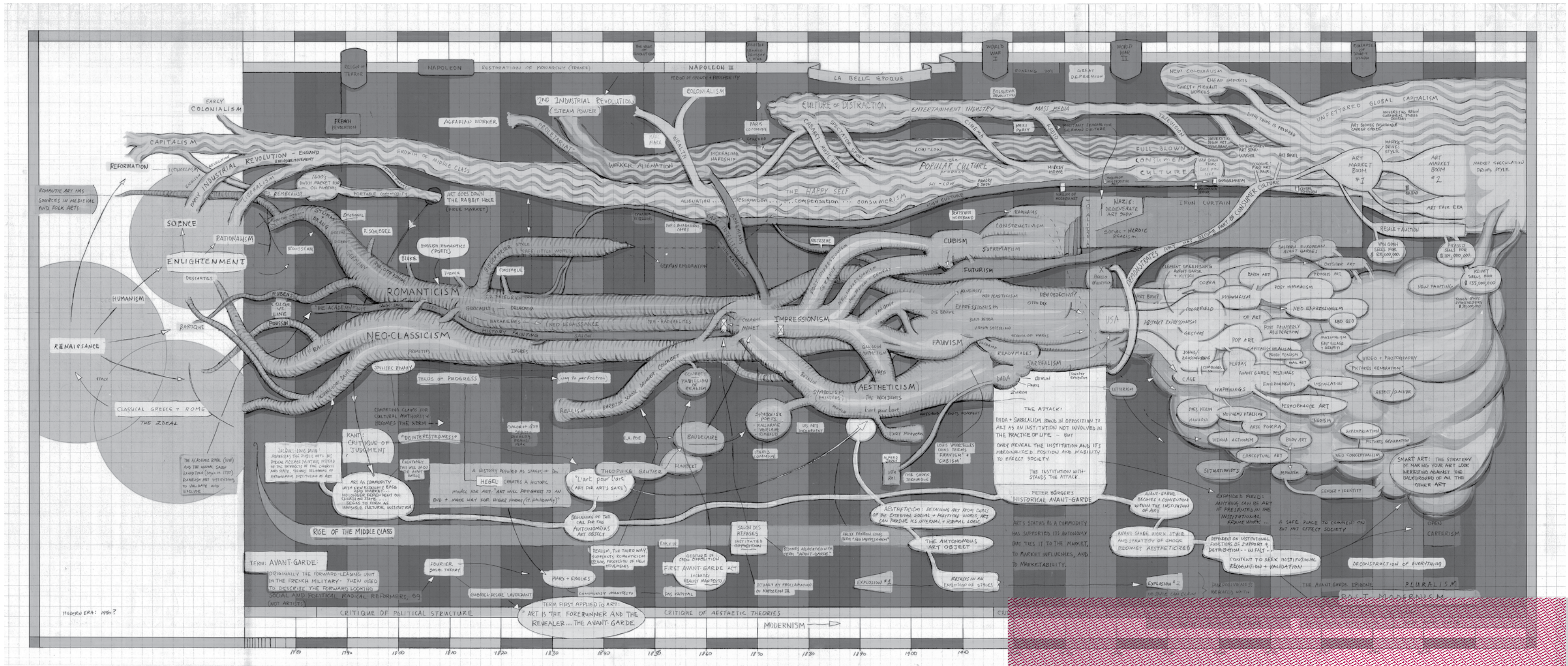


Chaussures, Viviane Le Courtois, 1991-present  *Terrestrial Physics*, Jim Sanborn, 2009

TRANSFORM ENERGY THE ENERGY REQUIRED TO CHANGE FORM OR STATE.

REPLICA ENERGY THE ENERGY USED TO MAKE COPIES.

EPIC ENERGY THE ENERGY ACCRUED OVER EXTRAORDINARY LENGTHS OF TIME.



New York artist Ward Shelley illustrates ideas as complex assemblies of personalities, events, concepts and artworks, among other things. Whether to trace the development of the avant-garde or to map his own life, his inventive histories synthetically combine phenomena from a variety of cultural and intellectual categories into whimsical diagrams. Photo: Courtesy of the artist

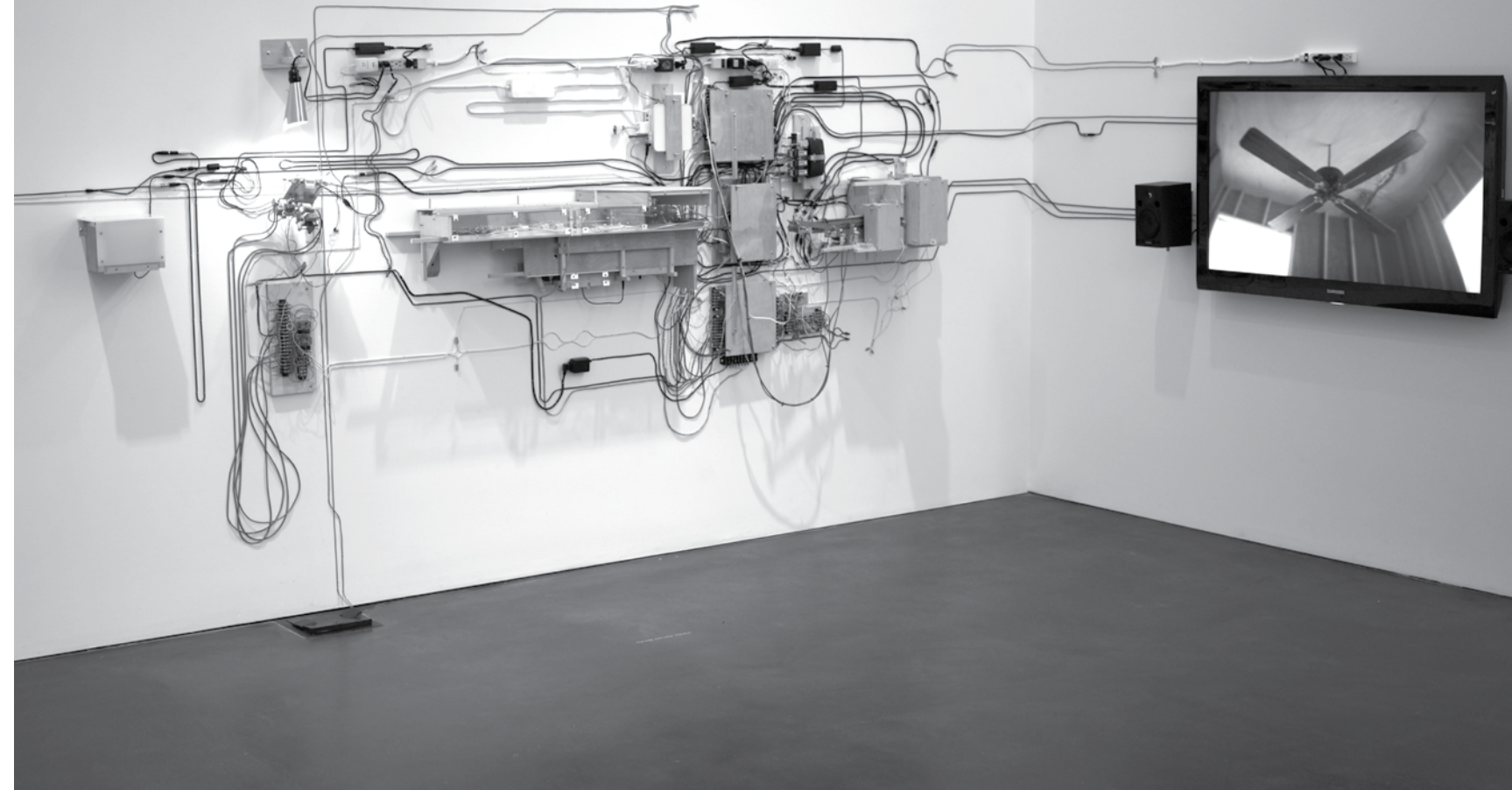
Autobiography ver. 1, Ward Shelley, 2006

Cliff Hanger, Jeff Shore and Jon Fisher, 2009

NARRATIVE ENERGY THE ENERGY USED TO FORMULATE A STORY.

MANIFEST ENERGY THE ENERGY USED IN MAKING THE INVISIBLE VISIBLE.

ASSEMBLY ENERGY THE ENERGY EMBODIED IN COMPLEX ACCUMULATIONS.



Texas-based electronic artist Jeff Shore teams with music composer Jon Fisher to create elaborate sound and image displays. Tiny cameras capture the motion of numerous small mechanisms among the wall-mounted system of wires, circuit boards and other devices. The video streams from the individual cameras are combined to make the film displayed on screen in real time. Photo: Bill Carlson



Guadalajara artist Gonzalo Lebrija explores issues related to travel, freedom and modern capitalism. To capture this impossible image, he developed an elaborate process. He hoisted a restored muscle car above a lake with a crane and then dropped the car into the water while filming it with a high-speed camera. This image is a single frame of the film, caught just as the car is about to break the lake's surface. While in reality the car was in motion, in the image it appears to be suspended in time. Photo: Courtesy of the artist

When the ThrustSSC broke the supersonic barrier and set the land speed record, nobody knew what photographer Richard Meredith-Hardy had captured from above. Flying in a microlight glider above Nevada's Black Rock Desert, he caught the light in a way that makes the car's shock waves visible. Reaching speeds of nearly 800mph, the vehicle pushes such a massive column of air in front of it that it produces shock waves capable of being seen with the naked eye. Photo: Richard Meredith-Hardy



Entre La Vida y La Muerte, Gonzalo Lebrija, 2008 ThrustSSC at the Speed of Sound, Richard Meredith-Hardy, 1997

TERMINAL ENERGY THE ENERGY USED TO PROPEL A PERSON OR OBJECT TO A LIMIT.

SURREAL ENERGY THE ENERGY USED TO CREATE A SENSE OF THE IMPOSSIBLE.

SINGULAR ENERGY THE ENERGY REQUIRED TO DESIGN A UNIQUE USE FOR AN OBJECT.

the NINE WORD STORY contest

THANK YOU TO EVERYONE WHO PARTICIPATED IN ARCADE'S INAUGURAL
9 WORD STORY CONTEST. WE APPLAUD EACH PARTICIPANT.
The winners are

1 GRAND PRIZE WINNER

7 Nights in Mazatlan // 2 Year Subscription to ARCADE

Finally drifting, frustration fleeting.... dreaming.... Inspiration! I MUST sketch!

by DANIEL SOWELL

↓ RUNNER UPS

2 Year Subscription to ARCADE

2 Awkward boxes, cut from sky. Ruins fit,
nothing more.

by LANCE WALTERS

3 RE-do. RE-examine. RE-think. RE-structure.
RE-trench. RE-tool. RE-engage.
RE-assure. REVIVE.

by KURT WOLKEN

4 Fallen sign:
Sweet blackberry pie, a dollar a slice.

by SANDRA VANDERVEN

5 Great design doesn't take the place of
great bacon.

by ANN EBY

6 o.....p.....e.....n.....
l.....e.....s.....s..... o.....p.....e.....n.....
e...v...e...n... l...e...s...s... o...p...e...n...
a...l...m...o...s...t... c...o...m...p...l...e...t...e...l...y... closed

by GREG HALE

7 That stairway did not consider me, so I tripped.

by PEGGY CHAPMAN

If architecture was a doghouse I'd be in it.

by MIKE SUVER

8 Vampire teenagers listen to Lady Gaga on apple
products.

by BEN BRADY

Breathe the same air and design together with-
out borders

by JONATHAN LEMONS

Soul creates. Mind filters. Hands make. Eyes
Seek. Infamy?

by JAMES NESBITT

The Building's glazed look instilled paranoia in
the architect.

by SEAN O'CONNOR

Prizes made possible by:

VACATION
INTERNATIONALE

Special thanks to Chris Johnson, Aaron Bloom & Jeremy Grant

ARCADE

ARCADE provides independent dialogue about design
and the built environment.

Tom Dixon.

EXCLUSIVELY AT INFORM INTERIORS



INFORM INTERIORS – YOUR LOCAL
RESOURCE FOR FAST DESIGN

Inform Portland

107 SE Washington St, Suite 495
Portland 97214 503.953.1111
www.informportland.com

Inform Seattle

2032 8th Ave, Seattle 98121 206.622.1608
www.informseattle.com

INFORM

ARCADE SPECIAL PRESENTATIONS

NOT TO PASTURE: SMART HOUSING FOR DESIGN-MINDED SENIORS

The topic of urban senior housing is timely for those who don't want
to be "put out to pasture." Join us to discuss how creative design
professionals are seeking new ways to approach senior housing.

Panel includes: Gordon Walker, a senior, and Andrew van Leeuwen
and Kevin Eckert (a pair of juniors) of BUILD IIc

WEDNESDAY, JANUARY 19, 2011

At Henrybuilt, 997 Western Ave, Seattle from 4:00 – 6:00 pm

BELROY REDUX: A SEATTLE BUILDING EVOLUTION

Having provided high quality multi-family residential living for nearly
80 years, the BelRoy is soon to become part of a larger residential
complex. See what the City and architects have in store.

Panel includes: Lesley Bain & Scot Carr from Weinstein AIU, Jeffrey
Ochsner from the University of Washington School of Built Environ-
ments, and Chris Rogers from Point32

WEDNESDAY, FEBRUARY 2, 2011

At Henrybuilt, 997 Western Ave, Seattle from 4:00 – 6:00 pm

NEW:OLD

The quest for sustainability will increasingly concentrate development
in cities, generating a greater fusion of old and new architecture.
Come participate with a panel of experts to discuss New and Old.

Panel includes: San Francisco architect, Charles F. Blaszies AIA,
Marshall Foster, City of Seattle Planning Director, and moderated by
Tim Culvahouse, FAIA, editor of arcCA (Architecture California)

THURSDAY, FEBRUARY 17, 2011

At the Seattle Art Museum, 1300 1st Ave, Seattle from 6:00 – 8:00 pm

Light hors d'oeuvres & beverages included \$10 suggested donation at the door



METHOD CONSTRUCTION

Residential/Commercial
Seattle, WA
206.782.1186
info@methodconstruction.com
www.methodconstruction.com

ARCADE

ARCADE provides independent dialogue about design and the built environment.

ARCADE Leadership Donors

We thank our leadership (3-year pledge) contributors.

JOIN US

\$10,000 / City Builder

Greg Bishop
Victoria Reed

\$2,500 - \$9,999 / Designer

Liz Dunn - Dunn & Hobbes
Bill & Ruth True - Gull Industries
LMN Architects
Mahlum
Miller I Hull Partnership
The Naramore Foundation
Olson Kundig Architects
Jim & Gaylee Duncan - Sparling

\$1,000 - \$2,499 / Legacy Donors

The Berger Partnership
Clothier & Head
Linda Pruitt - the Cottage Company
Coughlin Porter Lundeen
Jim Dow
Barbara Johns & Richard Hesik
Krekow Jennings
Roberts + Wygal
Schuchart/Dow
Sullivan Conard Architects
Swenson Say Fagét
Swift Company LLC
Turner Construction
Deehan Wyman - Wyman Youth Trust

YOU

Visit ArcadeJournal.com for info on how you or your company can support ARCADE today.

Become an **ARCADE** member by making a one-year commitment.

70% of ARCADE's income comes from donations and grants. Our community (you) keep us going. If you love ARCADE, please consider lending your support. With a contribution of as little \$30, you'll receive a year of *ARCADE* delivered straight to you doorstep. Visit www.arcadejournal.com or fill out this form and mail to:

ARCADE
1201 Alaskan Way Pier 56 Ste 200
Seattle, WA 98101

Personal Information:

<input type="text"/>		<input type="text"/>	
First Name		Last Name	
<input type="text"/>			
Company (If Applicable)			
<input type="text"/>			
Address			
<input type="text"/>		<input type="text"/>	<input type="text"/>
City		State	Zip
<input type="text"/>	<input type="text"/>	<input type="text"/>	
Phone			
<input type="text"/>			
E-mail			
<input type="text"/>			
Sub-Total			
<input type="text"/>			
Grand Total			

Yes! I want to support ARCADE! Enclosed is my tax-deductible gift of:

<input type="checkbox"/> Subscriber \$30 – \$99	<input type="checkbox"/> Stud Club \$500 – \$999
<input type="checkbox"/> Groundbreaker \$100 – \$249	<input type="checkbox"/> Plans Examiner \$1,000 – \$2,499
<input type="checkbox"/> Builder \$250 – \$499	

Become a Leadership Donor with an annual commitment of three years of:

<input type="checkbox"/> Legacy Donors \$1,000 – \$2,499	<input type="checkbox"/> Publisher \$5,000 – \$9,999
<input type="checkbox"/> Designer \$2,500 – \$4,999	<input type="checkbox"/> City Builder \$10,000

Arcade is authorized to operate as a nonprofit organization in accordance with the United States Code section 501(c)(3)

Your contribution is entirely tax-deductible. No goods or services were received in return.

Tax ID: 91-128-3755

PUBLIC ART 4CULTURE

EXTRAORDINARY SPACES EVERYDAY PLACES

www.4culture.org



"I wanted to give the haulers one large emblematic image that answers the question 'transfer where?'"

– artist Carol dePelecyn

4 CULTURE

info@4culture.org

206.296.7580

Shoreline Recycle and Transfer Station

Fascinated by the strata of earth created at landfills, artist Carol dePelecyn made repeated visits to the Cedar Hills Landfill with photographer Steve McGehee, where waste from local transfer stations ends up and is compressed into landforms on a vast scale. McGehee's original photograph of the landfill is installed as a billboard above the transfer station tipping floor.

© Carol dePelecyn, 2007, *Terra Firma*, Steve McGehee, original photograph

Modern Northwest Real Estate



360°modern™

360MODERN.COM
206.200.6626

360°modern is Seattle's premier Pacific Northwest network of authorized real estate agents specializing in the buying and selling of modern homes.

Allow our expertise to assist you with living in modern style.

Trevor Boddy

Power Tower

JAMES K.M. CHENG'S FAIRMONT PACIFIC RIM

James K.M. Cheng is not yet Vancouver's most famous architect, but he may well be its most influential. Born in Hong Kong, Cheng's first degree is from the University of Washington, and during graduate studies at Harvard, he was a protégé of Richard Meier.

After an early apprenticeship with Arthur Erickson (Cheng worked on Robson Square in the team led by Bing Thom), Cheng founded his own firm in 1983, and ever since has been a key intellectual engine for Vancouver's highly regarded accomplishments in city-building. Rather than the city planners and politicians who usually take credit for these innovations, it is Cheng who has the surest claim on status as the key devisor of the tower-podium typology, the best-known symbol of "Vancouverism." Cheng was subsequently amongst the first to push for alternatives to the tower-podium typology once it had been reduced (by others) into a dull developer's formula. One of the first of these alternative constructions – the waterfront Shaw Tower – places elegant condos on top of one of the few substantive creations of new office space built on Vancouver's downtown peninsula in the past decade.

With the just-opened Fairmont Pacific Rim hotel-condo hybrid next door to the Shaw Tower, James Cheng has produced his most sophisticated and nuanced work to date. This is also the largest building in the city's history—at 813,000 square feet, its floor area is larger than the new Vancouver Convention Centre addition (LMN Architects, Seattle), located just across the street. Cheng was an early supporter of Vancouver's design review panel system that has subsequently been adopted in various forms by Victoria, Edmonton, Calgary and Toronto. Not incidentally, he has major projects underway in all of these cities, in large part because of an excellent reputation with developers and approving authorities for crafting superior designs with significant public benefits.

Tower-with-podium townhouses were never an option for the block occupied by the new Fairmont Pacific Rim. Here, the synergy between Cheng's work as both urban designer and composer of buildings comes to the fore. He played a key role in setting the area's massing guidelines, new street elevations and land uses for this entire precinct, former railway lands controlled by Canadian

Pacific-owned Marathon Realty. Included in this framework plan is the new convention centre, plus Fairmont and Shaw for Westbank, and three more towers to the west also designed by Cheng for Aspac's Harbour Green. No landward view of the new convention centre is possible now without

This is no thinly elegant Vancouver tower—at 18,000 square feet per high rise floor, it is triple the average size of typical floor plates here and more like Dallas and Miami condo buildings.

inclusion of several of these five Cheng towers, appropriate in that his guidelines were devised to pull the Fairmont tower back to permit views to the VCC's prow from all along Burrard Street, with a bench-lined mini-park paid for, notably, by the developer.

This is no thinly elegant Vancouver tower—at 18,000 square feet per high rise floor, it is triple the average size of typical floor plates here and more like Dallas and Miami condo buildings. A key form-giver is accommodation of distant views towards the Art Deco Marine Building across

the street, and the Pacific Rim's plan geometries are aligned to give seventy percent of the condo floors (which surmount the hotel) harbour views. Deferring to their differing prospects, each of the tower elevations is unique, and Cheng employs a range of devices to break their scale and integrate with urban settings. The Burrard Street elevation is a tour de force, with a mid-building section in white contrasting with hotel rooms below and even larger condos above. Cheng creates elevational interest with two storey units, a device he pioneered at Shangri-la and used subsequently at Woodward's' W-43 Tower down the same street by Gregory Henriquez. The hotel floor elevations have one configuration where the cut letters of Ian Gillick's text-based artwork wrap at windowsill level, a flatter treatment in a narrow band under the balconies above then a lighter-colored curtain wall to wrap the corner. Vertically and horizontally, these devices reduce the perceived bulk of the massive tower and generate possibilities inside—the hotel has 44 different room types. This is tower as metropolis.

Cheng's real breakthrough is found at the lower levels of the 21-storey hotel, where ballrooms and kitchens gave him the rare opportunity to fashion walls which are not residential all-glass (Vancouver's grey and temperate climate means that entirely-glazed condo elevations are possible, usually without air conditioning.) Cheng views Fairmont Pacific Rim as one of his first complete works of architecture in the round: "More walls, more mass, more refined details." Along Cordova Street, then wrapping around the corner to face the arrival plaza adjacent to the Shaw Tower, is a perforated, stainless-steel plate exo-elevation on outriggers. Steel plates here are broken with slit gaps to accommodate views from kitchen prep areas, and their surfaces are set with laser-cut holes and machine-punched dimples of varying diameters, "pixels" that come together to form a composite image of a west coast rainforest. "I was inspired by Herzog and de Meuron's similar detail at the De Young Museum in San Francisco," says Cheng, where this approach was also employed to create visual interest in a zone not needing fenestration.

Dramatically punctuating the poolside raised deck facing the VCC is the cantilevered black box of the Chairman's Suite, the flashiest lodging available in Canada's highest-end new hotel. This bold touch does much to complete the design: It contrasts with the trapezoidal convention centre and its green roof buzz-cut; it turns the corner and creates interest along what might have been a dead street, transforming a motel-village-like raised pool deck into a variegated pleasure zone. Top to bottom, all around each side, Fairmont Pacific Rim is a bold creation from an architect in full command of his art.

TREVOR BODDY is an architecture critic and curator of the touring exhibition *Vancouverism: Architecture Builds the City*, which features the work of James Cheng, along with Erickson, Henriquez, Thom, Busby, Patkaus, HCMA, NSDA, GBL, LWPAC, landscape architects PWL and engineers Fast + Epp. He is now working on a book of the same name.



ABOVE AND BOTTOM LEFT PHOTOS: Paul Warchol
LEFT TOP PHOTO: James K.M. Cheng

The hotel has 44 different room types.
This is tower as metropolis.

ALCHEMY COLLECTIONS



create
MODERN SPACE

ask about our special trade program
and our upcoming sales.

ALCHEMYCOLLECTIONS.COM

206.448.3309

2029 SECOND AVE
SEATTLE, WA 98121

ARCHITECTURE IN CONCRETE



WESTLAKE
CONCRETE

westlakeconcrete.com



RAGEN
& Associates
Distinctive Gardens
and Containers

Garden Design
Landscape Construction
& Maintenance
Pottery Showroom
Container Design

Visit our Showroom at
517 E Pike Street
Seattle WA 98122
206.329.4737
www.ragenassociates.com

My 92-year-old grandmother and I took dance lessons from the same man, a “Mr. George,” whose person and given name are lost to time. My end-of-year recital was held in a school auditorium somewhere near my hometown of Meredith, New Hampshire—a big, bland hall in a big, bland building designed for the no-fuss presentation of performances, graduations and other forms of civic ceremony. My grandmother’s recitals were in the Colonial Theatre, a 1,400-seat “Greek” vaudeville theatre/movie house in nearby Laconia, NH. The red velvet curtains that framed the plaster and gold-accented stage matched the soft upholstered seats that, by my grandmother’s account, were always full.

Laconia, “City on the Lakes,” is the seat of Belknap County. Lumber and textile mills and the Laconia Car Company, a manufacturer of subway and rail cars, provided a mid-19th century infusion of capital, and by the early 20th century, Laconia was a smart little town with a handful of sturdy civic structures. One of these, the Colonial Theatre, was built in 1913 by a real estate developer, Benjamin Piscopo. Like the other pre-Movie Palace theaters of the teens, the architecture is an oddball mix of American Renaissance, neo-French Baroque and regional quirks. A canal runs under part of the building.

The Colonial’s 100-year history is common among its peers: ten years as a vaudeville and movie house, a few decades as a single-screen cinema, a few more as a hacked-up cineplex and then closure. Today, the shuttered Colonial is for sale for \$1.5 million. The city has the first option to buy it; arts advocates are mobilizing to raise funds and commission feasibility reports. They believe that Laconia, with its population just shy of 17,000 (2007 census) and its ghost town-like downtown

When you are a small town with a limited arts audience, and you’re up against Hollywood, your prospects, they aren’t good.

core, will benefit from an operating arts center and all its perceived economic benefits. But when you are a small town with a limited arts audience, and you’re up against Hollywood (and her team of influential mass market comrades), your prospects, they aren’t good.

Around 1953, movies changed from a square to a rectangular format and the older theaters had to adapt. The velvet curtains were the first things to go. Next the proscenium would be cut away, the new-format screen tacked to the upstage wall. As movie-making became more competitive and several popular features were in circulation at once, it made good business sense to always show two or more movies on two or more screens. My aunt recalls seeing first-run movies at the Colonial. Me too, because the theater did not close until after I moved away; but the spaces I remember were cones,

town to channel resources into an elaborate building to support what could be staged in the existing high school auditorium, will never have an audience greater than can be accommodated in that auditorium—that’s just bad business. And while I’ll never know if Mr. George missed the Colonial’s velvet curtains, as I was being nudged onto the auditorium stage—five-years old, tap-shoed and satin-clad—I know my grandmother only saw me.

ABIGAIL GUAY is Program Manager at Grantmakers in the Arts.

The Colonial Theatre Across Three Generations

VAUDEVILLE TO HOLLYWOOD TO BUST

Abigail Guay

a fifth of the original theater—on one side the original wall with the ornamental plaster intact and on the other side a smooth, unremarkable c.1980 bulwark that extended floor to ceiling, the architectural equivalent of an adjustable IKEA shelf.

When Piscopo built the Colonial, live performance was one of the only modes of popular entertainment, and the old theater, operating as a vaudeville house, was a successful commercial enterprise. But as soon as motion pictures trumped performance in popularity (and revenue), they trumped performance in availability, too. Through the years, the operators of the Colonial and its peer theaters did what they needed to do to keep their businesses in the black—until they couldn’t, at which point they stopped. In cities, venues like these can operate as art-house cinemas—Seattle’s Landmark chain is an eclectic array of semi-modernized, charming and largely un-ideal venues—but in small towns, these obsolete theaters were frequently shut down, demolished.

If the Colonial Theatre reopens now, it will run as a nonprofit, requiring the usual buffet of subsidies: government, corporate and private funds, volunteer man hours. And it will be competing for these with nearly 2,000 US nonprofit theaters (double the 1992 count—*All America’s a Stage: Growth and Challenges in Nonprofit Theater*. Washington, DC: National Endowment for the Arts, 2008.). The Capitol Center for the Arts is a 30-minute drive from Laconia (and already has a hold on the smaller-scale touring acts). Add to this national theater audience trends that are flat or in decline, and the logic of spending millions of dollars to buy, renovate and operate a crumbling vaudeville house is suspect.

Community theater, civic marching bands and local dance schools should not be marginalized—they are (like them or not) important expressions of uniquely American art forms. But for a small



ABOVE: Main Street, Laconia, NH, 1957.
Courtesy of Laconia Public Library, Laconia, NH



Hinoki House
2009 AIA Seattle Merit Award - Rex Hohlbein Architects

www.allworthdesign.com



BRINGING EXTRAORDINARY PROPERTIES
&
PEOPLE TOGETHER

ANNE WILLOUGHBY NELSON

206.660.3055 | ANNE.W.NELSON@COMCAST.NET

MADISON HOUSE, LTD.
REAL ESTATE SINCE 1981

ARCADE

29.3 March 2011

Living the Good Life by Design: Report from the Field

Feature Editor **Ray Gastil**

The Northwest remains on the cutting edge of design for living—fertile ground for new types of work, social experience, and cultures, both gritty and global. The question for this issue is: *what are we designing now? Is there a good life coming that is responsive to current challenges of public health, equity, and climate change?*

The Best Time to Be an Architect

Ron van der Veen

Let's face it, the last few years have probably been the worst time in a century to be an architect, and I don't need this installment of Side Yard to explain why. But as the holiday season emerges, remember that there is one small indulgence that life has afforded the architect. It is the cultural gala where the designer reigns supreme as the true leader of the civilized world. It is the one opportunity offering some sort of hope to a vast ego that is habitually starved for veneration...and cash.

It is: THE COCKTAIL PARTY.

Architects are all the rage at cocktail parties. People at cocktail parties love to talk to architects because partiers love to talk about themselves. This is primarily because everybody at a cocktail party has at one time in their life wanted to be an architect. And the more one has to drink, the closer he or she was in the past to becoming an architect.

I have never been to a cocktail party and talked to someone who hasn't considered architecture as a profession. Now, why aren't these people actually architects? Unscientific polls of the many cocktail parties I have been to show that the top six reasons are as follows (also see Fig. 1.1):

1. I wasn't good at math: 39%.
2. My parents wanted me to be a doctor/lawyer: 36%.
3. Outside of cocktail parties architects are losers: 24%.
4. I don't look good in black: 19%.
5. I want to make a decent income: 7% (*1).
6. I have no real creative abilities: .5% (*2)

Please note: Though a valid reason until the mid-80s, "I am a woman" no longer registers a perceptible percentage among cocktail party participants. It is also apparent that the top six reasons add up to be 125.5%. That's because people at cocktail parties usually have multiple reasons for not becoming architects.

In addition to having the past desire to be an architect, many people at cocktail parties have also "designed" their own house or cabin. National polls show that 47 percent of all people who attend at least one cocktail party a year say they have

designed their own home (or are in the process), while over 50 percent of all cocktail parties are held in houses that were "designed" by the owner who originally wanted to become an architect (*3). Though it is difficult to obtain information about the overall quality of these designs, visual inventories by myself and other professionals suggest that they are proportional to the actual schooling these non-professional designers have had in architecture. It can be assumed that most never really had any.

The immense popularity of architects at cocktail parties allows the professional great latitude in conduct and appearance. The slightly tousled appearance (dressed in black, of course) is expected because it is assumed that the architect has been pondering great civil and artistic thoughts and has no time for personal pampering. His or her gorging on the hors d'oeuvres and drinks is excused because of reasons already mentioned (see reasons 3 and 5 at left). A very important factor at cocktail parties is the architect's ability to listen, since, as implied previously, he or she really won't actually be talking about his or her own work or education.

For those of you who are reading this analysis and have a holiday cocktail party plan in the making (and are not of the aforementioned vocation), I ask you to not do a "George Costanza," taking on the persona of an architect at the gathering for reasons of personal vanity. This is not because it is difficult to imitate an architect, whose behavior is quite stereotypical. I rather appeal to your sense of charity since this is one of the few pleasures in life yet afforded those in the profession. Instead, hire an out-of-work architect to be a host at your party. All this architect needs to do is walk around looking for doctors and lawyers who appear to have consumed at least two cocktails and say, "Hi I'm an architect..."

RON VAN DER VEEN is an architect with Mithun and frequents cocktail parties to invigorate his ego. He often wears black and believes he's the next true leader of the civilized world.

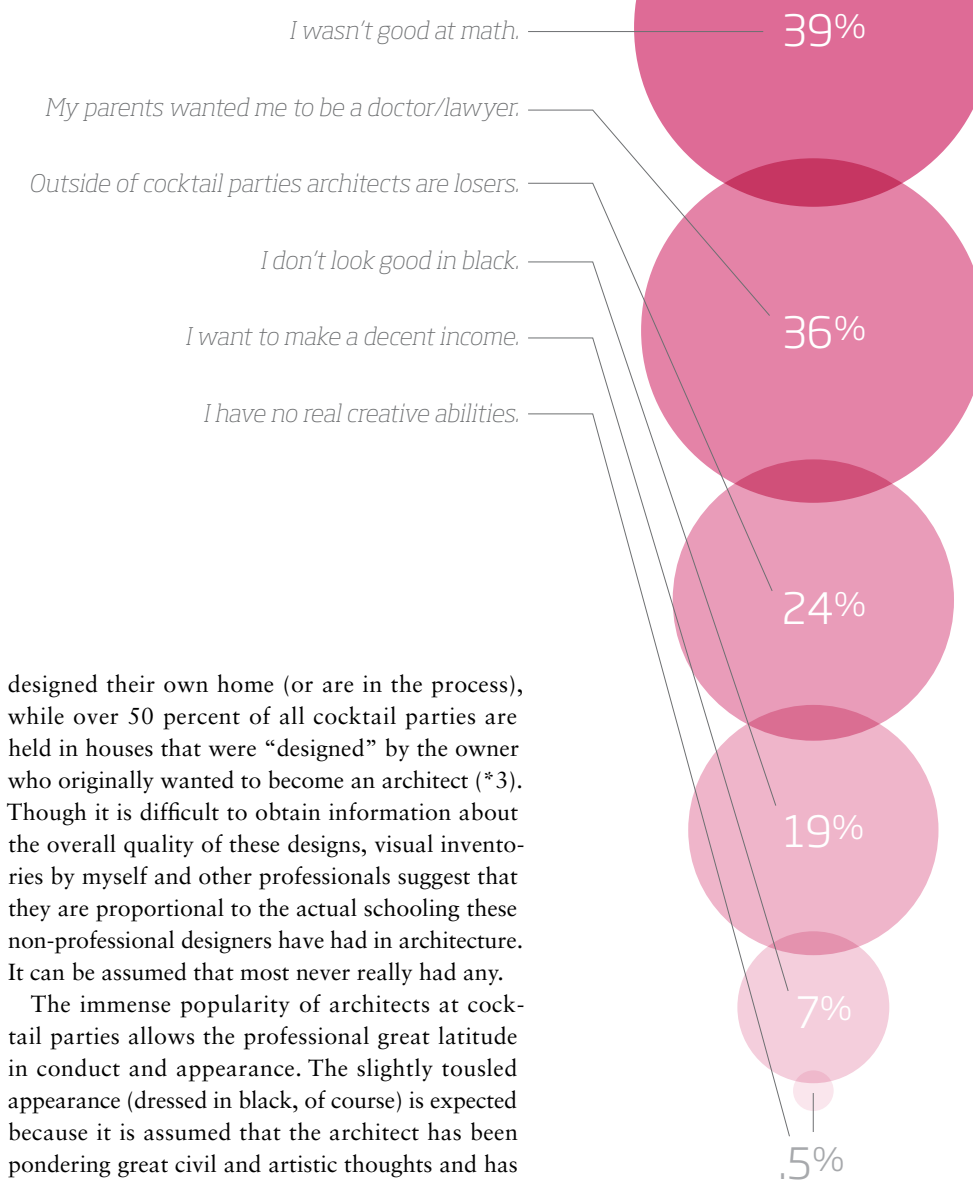


Fig. 1.1 An Unscientific Poll of Why People Who Say They've Considered Being an Architect Aren't Actually Architects.

(1*) Most doctors and lawyers do not realize how poorly architects are paid.
(2*) This percentage reduces significantly after two cocktails.
(3*) These percentages increase significantly after two cocktails.

Design Meets Art

ARCADE'S 2010 CELEBRATION OF FRIENDS AND DONORS

Art is a medium that helps change our perception of the world, and design changes how we live within it. Point32's latest project, the Art Stable – designed by Tom Kundig of Olson Kundig Architects – was built to accommodate both concepts.

On 10.10.10, more than 250 ARCADE friends and donors came together to partake in a “one-night only” event to celebrate art and design and to further ARCADE's mission of engaging in independent dialogue about design and the built environment.

Lawrimore Project's Scott Lawrimore, and Yoko Ott, director of Open Satellite, were invited to curate an exhibition for the event. Given the potential of the domestic setting, the curators set out to create an “ideal” model home. Vignettes placed throughout the raw space of the Art Stable were about place-making.

On the fourth floor, Isaac Layman's photographs of quotidian household objects demarcated the traditional rooms found within a home – the library, kitchen, den, rumpus room – and recent video-portraits by Tivon Rice and Susie J. Lee flanked the bronze *Masterpiece* by SuttonBeresCuller, creating the family portrait gallery; sculptures by Matt Browning amplified the already ample view from the west-facing floor-to-ceiling windows. The sixth floor installations illuminated behaviors and ways of living in urban domestic settings. “Being Neighborly” was inspired by the sixth floor, as it is the only level with two units on one floor sharing a wall. It included a centerpiece by Cris Bruch—a fence-like sculpture reading “Good Side In?” which leaned against the wall dividing the two units. It was surrounded by two pieces of furniture-based sculptures by Alex Schweder La that were activated



by two people working together. The “Green Room” conflated the typical lounge with green living. Susan Robb's *Warmth*, *Giant Black Toobs* set the scene amid her crystallized sakura branch with robotic blossoms and an entirely fabricated photographic flowerbed of hyper-accumulators. Gretchen Bennett's *Dying Fawn* was placed in the landscape and Elias Hansen's untitled hand-blown tinctures promised some sort of remedy to the situation. These scenes were rounded out with the “Guest Room,” a vignette about being a good host. Jeffrey Mitchell's *Elephant Snowflake Lamp* shed light on the scene, which included the lithograph *Blackened Bones* by Heather and Ivan Morison.

Founded in 2006, Lawrimore Project supports ambitious projects by contemporary artists. Its program balances the aims of all commercial galleries with the attitudes of a Kunsthalle or a project space. The gallery is currently mounting the year-long, 12-part exhibition, *Has Art?*, which will interrogate the power and potential of the art object.

Founded in 2007, Open Satellite is a contemporary art exhibition hall. The residency-based program provides an opportunity for emerging and mid-career artists from outside the Northwest region to work for an extended period to create large-scale artwork in any medium. Exhibitions are staged four times annually with every fifth show focused on architecture as a critical position.



ABOVE:
In the red lounge chair:
Joseph Hudson.

Furniture provided by Inform

Isaac Layman
Bookcase, 2006
Archival inkjet print
60 x 72 inches

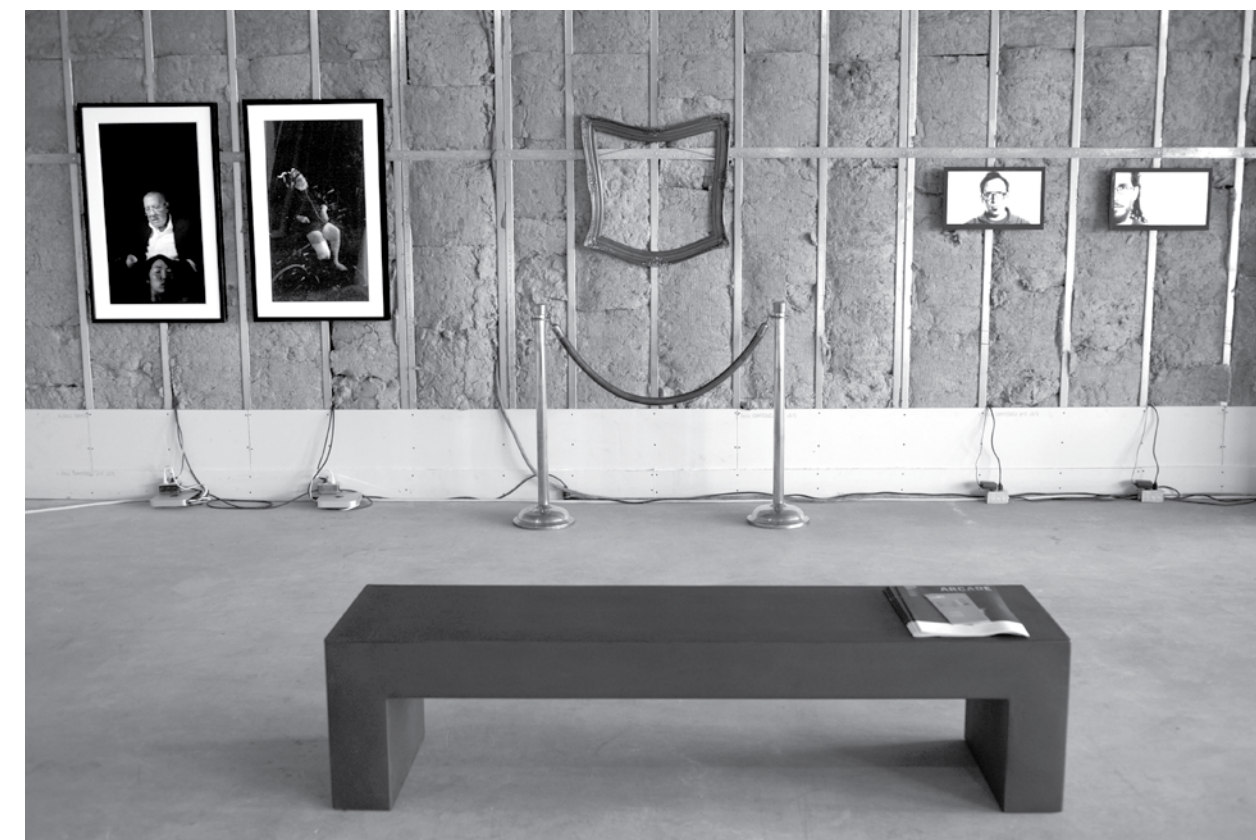
ARCADE THANKS ITS LONG- TIME AND NEW FRIENDS FOR MAKING DESIGN MEETS ART A MEMORABLE EVENING!

Shari & John Behnke
Greg Bishop
Jim Dow
Chris Faul
Barbara Johns & Richard Hesik
Matt Kellogg
Layne & Jack Kleinart
Tom Kundig
Maureen Lee & Mark Busto
Margaret Levi & Robert Kaplan
Gray Purdy
Victoria & Gary Reed
Chris Rogers
Kim & George Suyama
Ruth & Bill True
Shirley & Scott Willson

PRESENTED BY
Point32
Olson Kundig Architects
Exxel Pacific
The Lawrimore Project
Open Satellite
Brian Carter Cellars

BELOW:
Christopher Rogers of
Point32 talks to party
goer, Graham Graham.

MIDDLE:
Angela & Chris Faul of
Point32 talk to ARCADE
board member Rick Zieve.



ABOVE:
Jeffrey Mitchell,
Elephant Snowflake Lamp, 2009,
Wood, paper, paint, and colored
light bulb, 20 x 16 x 13 inches

Heather and Ivan Morison,
Blackened Bones, 2010,
Five color lithograph on 200 gsm
Symbol Tatami white,
27.5 x 19.625 inches unframed

LEFT:
Isaac Layman, *Parking Strip*,
2006, Archival inkjet print,
53 x 48 inches

Alex Schweder La, *Our Weight
Around Us*, 2009, Heat welded
vinyl, a sofa's worth of air, one or
two people, various household
objects, Dimensions vary

**UPPER RIGHT (ARTWORKS
PICTURED FROM LEFT TO RIGHT):**
Susie J. Lee, *Still Lives*, 2010,
HD single-channel video,
30 minutes

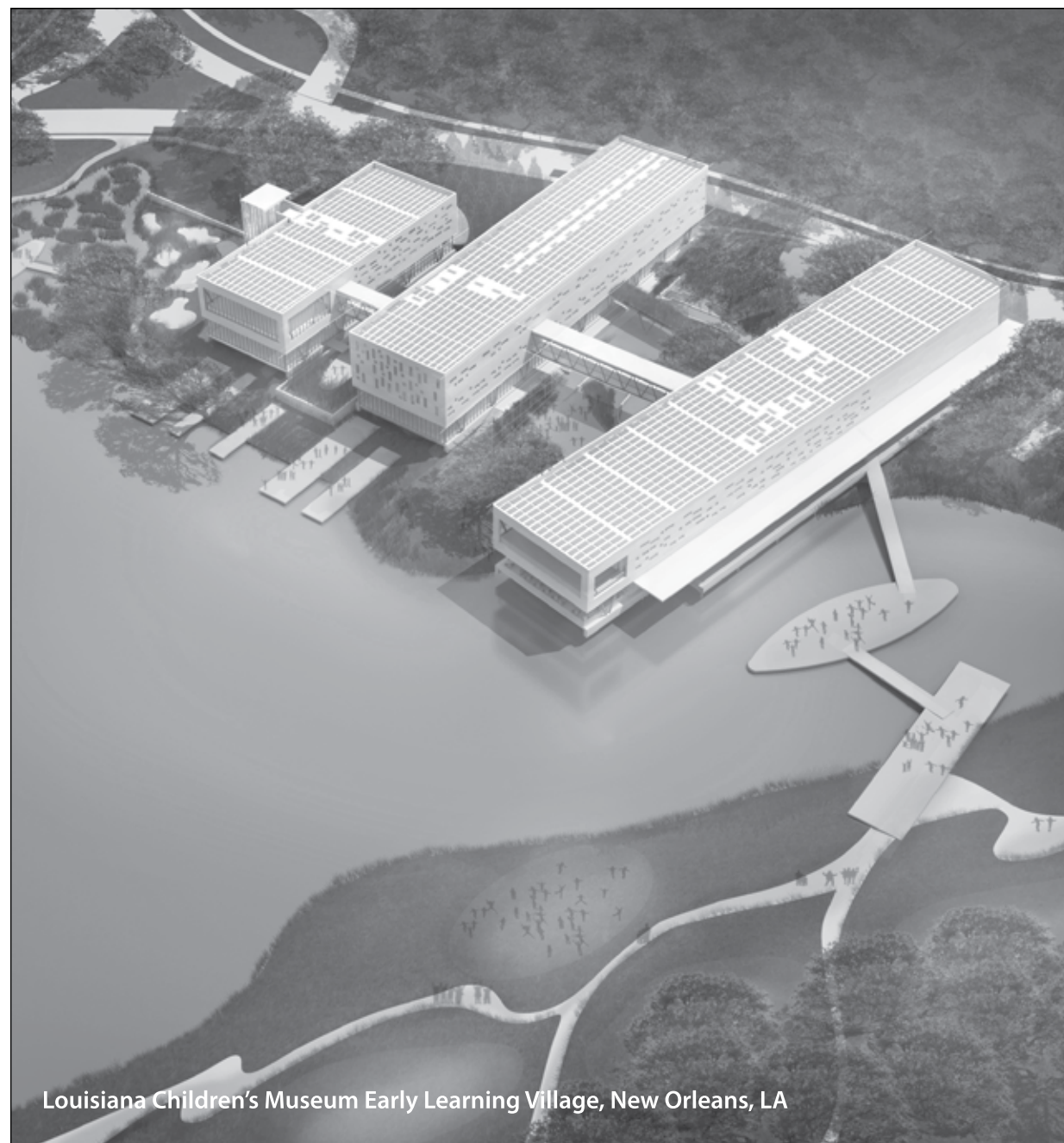
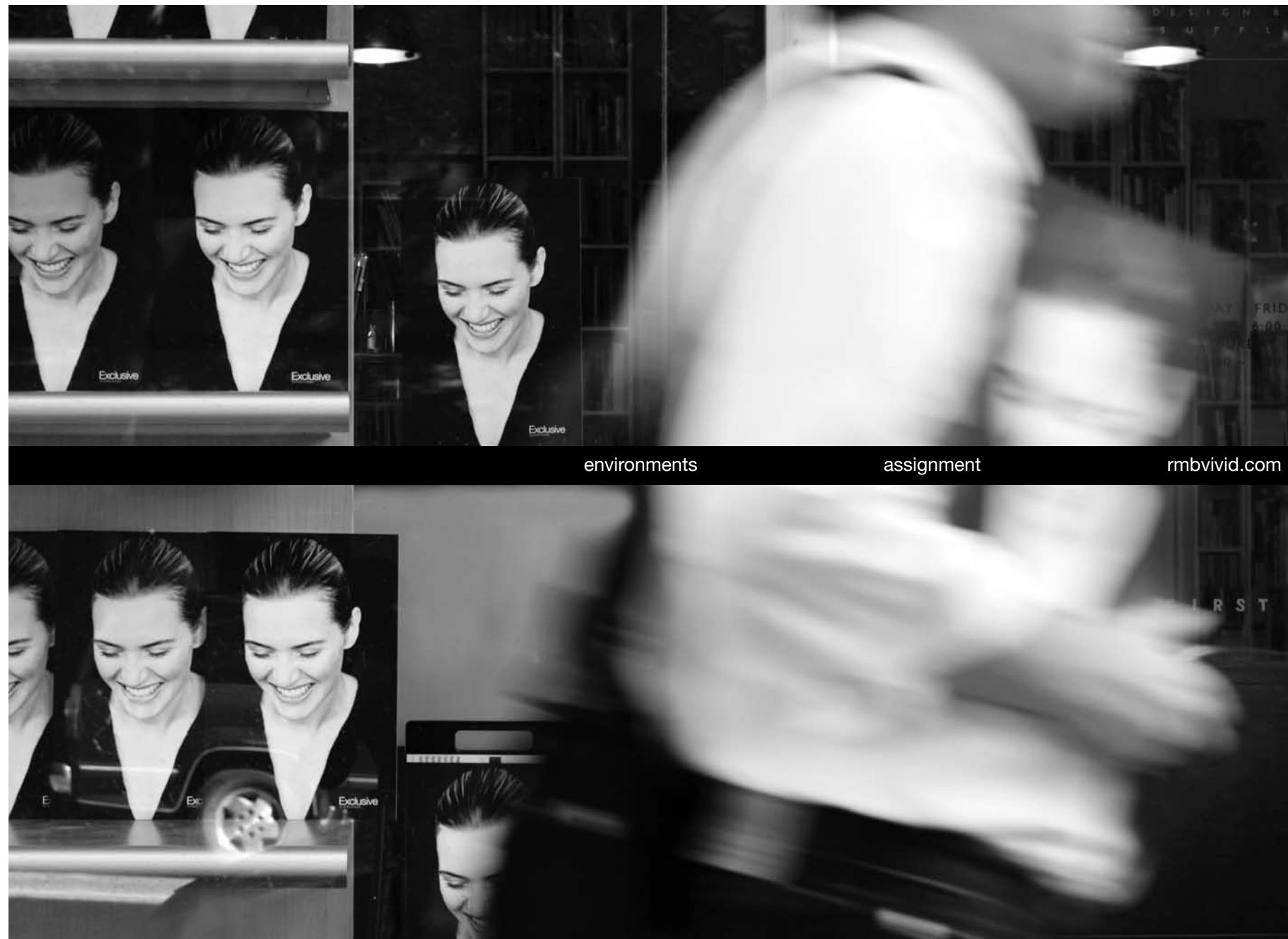
Susie J. Lee, *Still Lives*, 2010,
HD single-channel video,
30 minutes

SuttonBeresCuller, *Masterpiece*,
2009, Polished bronze stan-
chions, polished and patinated
bronze rope and frame,
79 x 50 x 30 inches

Tivon Rice, *3 Studies for a
Portrait of Nicolás Varchausky*,
2009, Video, 20" LCD monitor,
HD drive

Tivon Rice, *3 Studies for a
Portrait of Stelios Manousakis*,
2010, Video, 20" LCD monitor,
HD drive

PHOTOS: Michael Burns



Enriching the lives of children and families

Following Hurricane Katrina, the Louisiana Children's Museum adapted its mission to respond to the changing needs of its recovering community. Mithun is leading a collaborative design process to create on-site centers for literacy, parenting, early childhood research, and childcare – helping the museum to unite services with enrichment in a natural setting.

SEATTLE / SAN FRANCISCO

Pier 56, 1201 Alaskan Way, #200
Seattle, WA 98101 206.623.3344

mithun.com

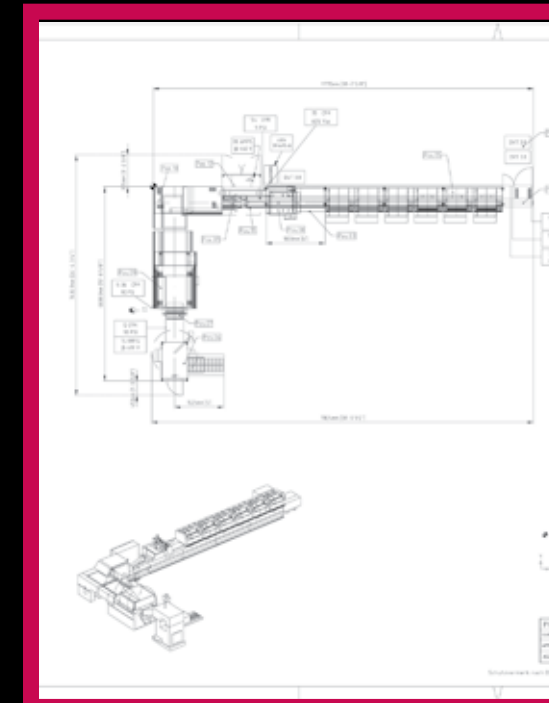
MITHUN

Louisiana Children's Museum Early Learning Village, New Orleans, LA



Print = Results - Online campaigns are more effective when combined with print.

Print is Reliable - Paper doesn't crash or get caught in spam filters.



Print is Renewable - The energy to run a computer is greater than 2X that to produce the paper we use.

Proud Printer of ARCADE

Effective Solutions in Print

Kandy Hruby
Account Executive
206.447.9659 x 309
khruby@consolidatedpress.com

600 South Spokane Street
Seattle, WA 98134

www.consolidatedpress.com



Consolidated Press is an FSC Certified Printer using soy-vegetable based inks.
Ask me about other ways we are being environmentally responsible as a manufacturer of print.

NORTHWEST ARCHITECTURAL LEAGUE dba ARCADE
1201 Alaskan Way, Suite 200, Pier 56, Seattle WA 98101-2913
www.arcadejournal.com

NON-PROFIT ORG
US POSTAGE PAID
SEATTLE WA
PERMIT NO. 9556



High Technology Craftsmanship

Definitive Audio began in Seattle in 1975. The one thing we couldn't claim when we started out was experience. Experience is not something you can fast-track or short-circuit. You can only gain it over time. After 35 years, we are proud of our team of engineers, technicians, and project managers who bring knowledge, passion, and dedication to our projects every day.

Design Center 425-289-2318

Music Systems
Movie Systems
Systems Integration

Definitive[®]
Seattle | Bellevue | definitive.com