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JEFFREY KARL OCHSNER

Absent Presence

Impressions of Louis Sullivan in the Northwest

Jeffrey Karl Ochsner is a professor in the Department of Architecture at the University of Washington. His new book, *Furniture Studio: Materials, Craft, and Architecture*, will be published in spring 2012. He thanks David Rash and Larry Kreisman for their assistance with the research for this article.

Louis Sullivan designed only a single building for the Northwest, and it never proceeded beyond the foundation. Still, his influence is evident in a few works in Seattle and Hoquiam in the little-known mode called “Sullivanese.”

One of the heroes of American architecture, Louis Sullivan is best known for giving form to the skyscraper in the 1890s and his influence on Frank Lloyd Wright and the Prairie School that emerged just after the turn of the 20th century. But Sullivan was also the unwilling instigator of a decorative mode and an approach to façade composition now characterized as Sullivanese. Most Sullivanese practitioners were once Sullivan apprentices or were members of the Prairie School, so, as documented by University of Illinois Professor Ron Schmitt, most Sullivanese architecture is found in the Midwest, particularly in Chicago and its suburbs.

In Seattle, Sullivanese work is typically the product of architect Charles Bebb (1856–1942). Bebb first came to Seattle in 1890 to supervise the construction of the new opera house by Adler & Sullivan. After an economic downturn doomed that project by early 1891, Bebb returned to Chicago, but he had “fallen in love” with Seattle. He returned permanently in 1893–94 and opened his own architectural practice in 1898; in 1901, with Louis L. Mendel, he formed the partnership Bebb & Mendel.

Bebb’s earliest buildings are often Sullivanese. The most extraordinary is the Oriental Block (1902–3), also known as the Corona Hotel on the east side of Second Avenue in Seattle’s Pioneer Square, a building restored and updated under the direction of SMR Architects in 1996–98. Because the six-story building occupies a mid-block lot, architectural development is confined to the street façade. Nonetheless, we see a typical Sullivanese/Prairie School compositional approach with end bays with punch windows and central bays with recessed spandrels and projecting columns. The top floor is clad entirely in Sullivanese terra cotta, produced by the Northwestern Terra Cotta Company of Chicago, which is also used in the frieze above the storefronts. The swirling forms of this terra cotta present conventionalizations of botanical elements following the example of Sullivan’s work. Terra cotta sills and window surrounds also display small Sullivanese motifs.



Above left: Hoquiam Library (1910–11), Hoquiam, WA.

Above: Corona Hotel (1902–3), Seattle, WA.

Photo: SMR Architects

Not far away, at the corner of First Avenue S. and S. Jackson Street, Bebb & Mendel’s Schwabacher Hardware Company warehouse (1903–5; now part of Merrill Place) also displays a Sullivanese façade composition, but here the Sullivanese ornament is limited to decorative elements over the entrances facing First and Jackson.

Just north of Jackson at 317 First Avenue is Bebb’s Squire Building (1900), another example showing Sullivan’s influence. A small project with a limited budget, this building evidently did not allow for significant embellishment. Nonetheless, the treatment of the fourth floor, with engaged columns, continuous sill and the slight projecting canopy, derives from the second floor balcony at Adler & Sullivan’s Charnley House in Chicago (now home to the Society of Architectural Historians).

Another example of Bebb’s Sullivanese ornament is not as easy to see; it is found in the basement ballroom of the F. S. Stimson mansion on Seattle’s Queen Anne Hill (although there is a photograph on page 91 in *The Stimson Legacy: Architecture in the Urban West*, by Lawrence Kreisman, published in 1992).

Although Bebb designed other Seattle buildings with Sullivanese ornament, they no longer stand.

The other distinguished example of Sullivanese architecture found in Washington state is located in Hoquiam: the Hoquiam Library (1910–11) designed by Madison, Wisconsin architects Claude & Starck. Louis W. Claude, who was originally from Wisconsin, had worked for Adler & Sullivan in the early 1890s. The firm was selected by the librarian, who had previously worked in a Claude & Starck library in Evansville, Wisconsin. The broad, overhanging hipped-roof is evidence of the Prairie School influence. Below this roof standard Sullivanese terra cotta by the Architectural Decorating Company of Chicago forms a continuous frieze. A similar, smaller frieze surmounts the original entrance. When the library was expanded in 1991, Tonkin/Koch Architects (now Tonkin/Hoynes) echoed the original form including the Sullivanese frieze. ■

“Bebb first came to Seattle in 1890 to supervise the construction of the new opera house by Adler & Sullivan. After an economic downturn doomed that project by early 1891, Bebb returned to Chicago, but he had ‘fallen in love’ with Seattle.”

BRANGIEN DAVIS

A Single Story

Brangien Davis is the arts and culture editor at *Seattle* magazine. Previously, she has been a freelance writer (*The Seattle Times*, *ReadyMade*), writing teacher (Richard Hugo House, Seattle Central Community College), book editor (Sasquatch Books, Mountaineers Books), managing editor (Amazon.com) and founder/editrix in chief of a literary magazine (*Swivel*). Her creative writing has been published in the journals *Swink*, *Filter* and *Rivet*.

During the first months of owning our new house, which we purchased in the spring of 2010, my husband Daniel and I told our story over and over—a gripping tale concerning the condition in which we found the place.

We told people about the previous owner, who’d neglected the house to the point of serious, *Grey Gardens*-level disrepair, who shouted, “I hate this house!” at us on the day we picked up the keys. We spoke of the standing black water filling the kitchen sink. The broken dishwasher stuffed with garbage. The raccoons so accustomed to being fed they knocked with black, infantile fingers at the kitchen window each morning, demanding breakfast.

But mostly, we talked about the smell. A sour odor permeated every room, becoming more intense when the heat was on. We tore down filthy curtains, we refinished the wood floors, we painted all the walls. But the stench remained. We called in a heating service to clean the ducts. The workers said they’d never removed so much dirt and animal hair. But the smell persisted. We called a second heating service, to no avail. We made visiting friends sniff the air, asking, “Do you smell that?” They politely answered, “Not really.” Finally, Daniel persuaded an unlucky technician from a third heating company to dismantle the gas furnace itself. Lodged inside was a mummified cat. The poor creature had run down into the vents at some point (many of them were missing grilles) in pursuit of six mice. The scene was easy to reconstruct, as the mice were mummified there too, all frozen in time like a Natural History Museum diorama, hair and eyes intact, bodily fluids drained and stuck to the heating coils. Yanking the cat’s stiff body out of the heater felt like an exorcism.

Why on earth, people asked upon hearing our story, did you buy the place? The answer was simple: The courtyard.

Built in 1939, the house is a square, one-story brick bunker, hole-punched in the center by a small, square courtyard open to the sky. (A 1950 *Better Homes & Gardens* article about the house was titled “A House with a Hole in the Middle.”) Glass panes comprise two of the courtyard walls, with doors opening onto the enclosed outdoor space. The third wall is made of glass brick. The fourth wall contains a single flight of stairs leading up to the flat roof. A camellia tree grows out of a gap in the concrete patio, its leaves spreading greenly above the house. Looking into the courtyard—which can only be seen from inside

Residence for Mr. & Mrs. R.F. Thomas, Seattle, WA, 1939, Paul Thiry architect.

Photo: Dearborn-Massar; University of Washington Libraries, Special Collections (DM5101).



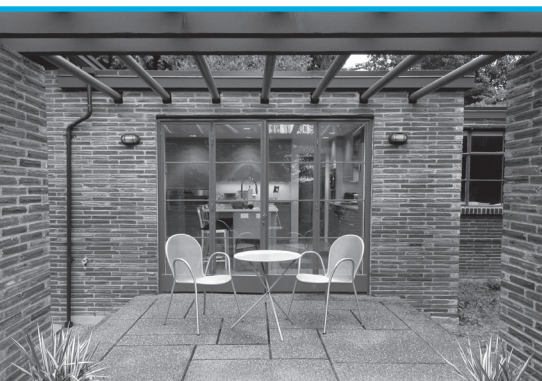


Photo: Daniel Spils

“Why on earth, people asked upon hearing our story, did you buy the place? The answer was simple: The courtyard.”

the house—is like gazing into a human-scale terrarium. It rains in there. It snows. Sun pours in and lights up the surrounding rooms. The moon passes over and casts a gentle blue glow.

We clung to the courtyard during the depths of our buyers’ remorse. (Among other post-purchase revelations: a damp-wood termite infestation and an army of desiccated rats in the bedroom ceiling.) We knew the courtyard was cool and a big reason the compact house functioned so well—everything seemed to orbit effortlessly around it. What we didn’t know until later was that this physical emphasis on bringing the outdoors in was a signature design element of the house’s architect, Paul Thiry, aka the father of Northwest Modernism.

Coincidentally, Thiry had a pivotal dead cat story of his own. In a 1983 oral history interview for the Smithsonian Institution, Thiry revealed that while he started at UW in their pre-med program (in 1920), one fateful day the combination of hot weather, a lab with closed windows, formaldehyde fumes and the stench of a half-dissected cat was enough to make him switch to architecture. Seattle can thank that malodorous afternoon for such prominent buildings as the Frye Art Museum, KeyArena, MOHAI, St. Demetrious Church, and, less prominently, our house.

In the late 1930s (long before he became principal architect of the Seattle World’s Fair), Thiry designed a handful of Seattle homes – including ours – in the International Style. In a Smithsonian interview he lists hallmarks of this style as “flexible planning and windows and environmental considerations of siting, of the climate, of view. ... Things of this kind, which were not considered, really, in the buildings that were being built at the time.” Trained in the history-adoring, Beaux Arts style, Thiry’s eyes were opened wide to this new architectural approach during his travels to France and Japan in the mid-1930s. Upon his return to Seattle, he began employing these principles of the modernist movement—but as this was before modernism became all the rage, he received a great deal of criticism. “This was all new and strange to a lot of people,” he explained.

Learning about Thiry over the last year has changed our story. Now the tale we tell about our house is how smartly it was conceived—how big it feels despite its modest size. How it flows. There’s a musical movement to the way the light shifts through the rooms. The kitchen faces east, receiving the morning light. In the evening, as we’re winding down, the setting sunlight is refracted by the glass-block wall in the living room. This was no happy accident. It’s the materialization of Thiry’s residential design philosophy: “I thought of the moon and the shadows it would make,” he said. “You think of gray days, you think of rain...as an atmosphere. You have to think of shadows different objects cast—the leaves, the branches of the trees. ... And if you design a room with the full consideration for all of the aspects of the environment, why, you don’t really design one room, you design a thousand rooms within a single room.” This is the story he built into the bones of our house. We read it every day. 📌

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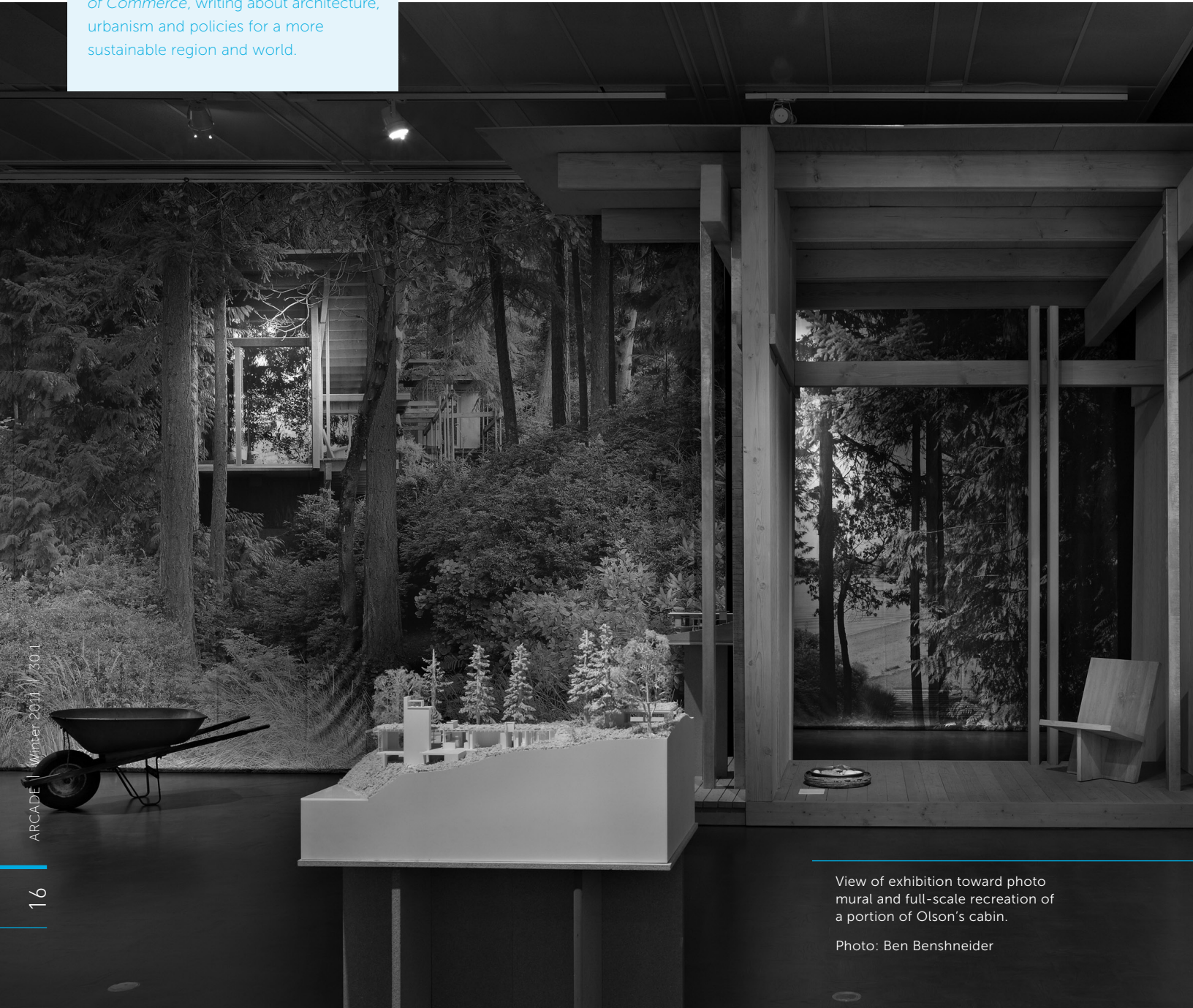
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Clair Enlow is a freelance journalist and columnist for the *Seattle Daily Journal of Commerce*, writing about architecture, urbanism and policies for a more sustainable region and world.



View of exhibition toward photo mural and full-scale recreation of a portion of Olson's cabin.

Photo: Ben Benschneider

When asked to talk about architecture, Jim Olson calls attention to more important things. Like art and nature.

"I don't think of myself as an architect," he says. "[Architecture] is a kind of stepping-off place." With his vision of buildings in nature and his embrace of artworks – his own and others – he has created a following of patrons around the world. In his many houses for serious collectors, he integrates flat and sculptural art so completely into the composition that there's no question of which is in service of the other. They're truly part of the same experience.

Architecture for Art is the title for the first retrospective exhibition devoted to Olson's career, which ran September 30 through December 10 at the Museum of Art at Washington State University in Pullman.

In the exhibition, one wall in the gallery was given to a full-scale image from his family cabin on a wooded hillside overlooking the shore near Longbranch, Washington. Built in a series of additions over five decades, the building is defined by a repeating post-and-beam stick-composition, a piece of which was reconstructed in the gallery to frame the photo on the wall—a view through the tall trees to the water.

As with many of his well-published houses in locations around the US and Asia, Olson is framing something in the distance. A strong axis through one of his buildings might end in a garden or on an island miles away, or the eye might meet a canvas and enter the vision of an artist.

A wall is never just a wall. Sometimes the wall is a painting, as it is in the Pioneer Square apartment he and his wife share. A bluish canvas by Jeffrey Bishop covers one wall of the multi-level, sky-lit aerie, opening it into figurative deep space. The whole apartment, a labor of love for Olson, was reconstructed for the museum exhibition in a model, complete with a scale replica of the Bishop painting and the nearly life-size *Blue Man*, a sculpture by Don Brown that stands in the space.

Specially-commissioned for the retrospective exhibition was a small, free-standing enclosure where visitors could sit in a chair surrounded by three walls painted by artist Mary Ann Peters, who has collaborated with Olson on several houses. Transformed by Peters through atmospheric effects, the walls erased the boundary between "art" and "architecture." The room was a painting.

The featured houses in the exhibition tended to be built around long, axial galleries that open to dramatic natural scenery, end in a focal sculpture or continue with a landscape sequence or an infinity pool. With an intensity of focus owing to influences from Japan to Karnak, they are temples in almost every sense of the word.

Lining the walls of the exhibition were notebooks and ephemera, original sketches, large photo-displays and drawings. The exhibition pays tribute to Olson's influences: the late Arthur Erickson and Northwest School masters Paul Kirk, Ralph Anderson



An American Place. View along entry colonnade through house. *Standing Woman* by Gaston Lachaise is on axis.

Photo: Paul Warchol

"As with many of his well-published houses in locations around the US and Asia, Olson is framing something in the distance."



Hong Kong Villa. View across living room to South China Sea. Interiors by Jim Olson.
Photo: Ben Benschneider

and Roland Terry as well as currently practicing Gordon Walker, George Suyama and Tom Kundig. In addition to architects, Olson claims two interior designers as important influences: Jean Jongeward and Terry Hunziker.

This points to the architect’s concern with surface, object and field, which he shares with visual artists as well as designers of interiors and landscapes. In a professional world where architects expect to run the show, he synthesizes and celebrates their visions, thereby achieving an unusually strong level of visual continuity between interior and exterior in his projects. His interests extend to his own designs for chairs and other furnishings in his clients’ houses, some of which were featured in the exhibition.

For all his focus on horizontal perspective and the deep distance, Olson does not sacrifice verticality, admitting light – real or imaginary – from the sky. A “magic window,” which seems to be a cross between a skylight and an oculus, recurs in his projects. In his houses, the roof plane is articulated, with its own sculptural power. Inside, cove lighting lifts the ceiling plane along major axes. His own Pioneer Square apartment is an inner-building, multi-level catcher of light.

Large private homes in dramatic natural settings were not the only projects represented in the exhibition. There were the Lightcatcher Museum in Bellingham and the renovation of St. Mark’s Cathedral and the Pike & Virginia Building in Seattle. There was also exhibit architecture: the Noah’s Ark Exhibit at the Skirball Cultural Center in Los Angeles. These projects demonstrate the encompassing approach and creative tools of Jim Olson as an artist.

Even before his encounter with temples in Egypt, Olson claims to have been moved by the vision of train tracks receding into the distance. Like an artist, he seems to enjoy the terror of not knowing what is next. The WSU exhibition may have been itself a kind of stepping-off point. “Now I just draw a line in my life,” said Olson. “That’s done.”

For more photos of the exhibition and Olson’s work, visit arcadenw.org.

STUDIO H

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Faith, Mindfulness and Dignity

The Work and Process of Studio Mumbai

BUILD llc is an industrious design-build firm in Seattle run by Kevin Eckert and Andrew van Leeuwen. BUILD llc's work focuses on permanence, sustainability and efficiency. BUILD llc 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. buildllc.com.

Studio Mumbai, founded by Bijoy Jain, is a group of skilled craftsmen and architects who design and build. Their endeavor is to show the genuine possibility in creating buildings that emerge through a process of collective dialogue—a face-to-face sharing of knowledge through imagination, intimacy and modesty. studiomumbai.com

"Dignity is an empathy to everything that surrounds us, whether it's people, landscape, the ground or materials...dignity exists in a relationship."

This past August we spoke with the wise and insightful Bijoy Jain of Studio Mumbai.

His practice in India, now in its 16th year, integrates architects and skilled craftsmen to produce work that is culturally significant and responsive to the environment. Replacing traditional drawings with consideration, communication and physical models, Jain's extraordinary work investigates a new process of architecture.

You received your master's degree in architecture from Washington University in St. Louis, then went on to work in Los Angeles and London before returning to India in 1995 to found your practice, Studio Mumbai. Can you tell us a bit about what it's like practicing architecture in such different cultures?

In Los Angeles I worked in Richard Meier's model shop, and my position was similar to an apprentice or a carpenter. This was a very different experience from practicing in London and later in India, where I was an independent contractor; for this reason it's easier for me to compare the differences and similarities between the UK and India. For instance, in the UK, the amount of structure and formality within the architecture profession is very different from here in India. In India, most of the architecture and built landscape has occurred without architects. Working in Los Angeles was also rigorous and disciplined, whereas in India it's more chaotic. "Yes" and "no" are sometimes the same thing in India. In fact, the way you shake your head in India is similar for "yes" and "no."

We understand that you prefer to communicate on-site with scale models and gestures rather than with conventional drawings. How did this develop in your practice?

The difficulty with drawings is that they become instructions. I remember watching craftsmen on-site trying to build from my drawings, and I knew this was not right, just in a sense of pure, physical energy. The materials, the way they came together, it destroyed me to see the work carried out like this. I found myself giving instructions to craftsmen who knew more than I did. Their knowledge had been acquired over generations, and this knowledge was all about sense and sensibility acquired from observation. And that's when one realizes the kind of power that an architecture degree can convey. Anyone with a formal education, whatever it might be, wields a certain power that, in a way, supersedes any thinking. It's an extremely powerful position with a lack of knowledge.

So I had to give up this position and along with it the idea of creating precise instructions for craftsmen to follow. Instead, I developed a non-linear narrative with each project; this narrative describes atmosphere, experience, emotion and connection to place. I believe, in some way, that this process becomes present in the work because the craftsmen are able to connect; they're not just carrying out instructions. A stonemason is not simply there to break stone and install it.

Tara House, Kashid, Maharashtra, India. 2005.

Photos: Studio Mumbai



Photo: Studio Mumbai

I found this is a much less resistive way to do work, and things get done better. It means that the work has to be done directly and that I have to connect with that many more people, but for us, this idea works really well. You discover so many things that you were just completely unaware of, and part of our studio involves looking for places that are unfamiliar to any of us, unexpected.

This aspect has evolved, again, out of the idea of power. It's something that I've experienced in the human condition.

We're in the thick of the monsoon season right now, and it's quite intense. So I asked about the rain and their shelter, and the man said that as fast as the rain comes, it goes away. He said the plastic is tight and doesn't allow a drop of rain into the structure. He kind-of looked at me like I was stupid for needing the nature of plastic explained to me.

Do you see the reversal of empathy here? They are considerate to these random people passing along, and so they've formed this idea that it's undignified to get ready at six, so they get up at five. This concept of dignity is part of their DNA. When we think of this man as just a plasterer, who lives in this tent that we wouldn't consider to be anything, in that process we've just dismissed and destroyed the potential that lies within him.

Much of your work deals with the immediacy of the natural environment; for instance, the constant flux of the water level in the Tara House pool that you designed. Can you tell us a bit about this project?

This seems to be just as much an attitude about human mindfulness as a solution to environmental circumstances, no?

Often in my work, architecture is a filter rather than a fortification. It is an understanding of how to negotiate nature in its different forces. By different forces, I mean that what can be beautiful can also be aggressive, what can be beautiful can also be ugly. Nature always has several sides, and you cannot say I'll take one and not the other. It's a careful negotiation.

Most people in India, even now, have to go to their sources of water; the water doesn't come to them. By going to a water source, whether it's a river or a local water tank, you develop a relationship, which is essential to the evolution of architecture. It's part of accepting the inconveniences that are part of the experience. You can't say that you'll only have the good and not the bad.

To me, what's important while I'm working is this empathy that I've discussed—giving up the sense of power, which we all carry with us. Working with unpredictability is difficult for me, and I struggle with it, but it's one of the things that I've recognized as worth doing. Unpredictability is very important because it doesn't tolerate the status quo. When I think about living and working here in India, what saves us as a country, as a group of people, is actually the chaos. If things were structured here, I think we would implode; there would be no room for any movement. That's the only way so many of us can coexist; it would not be possible if everything was very precisely structured. It would be absolutely impossible to function.



Palmyra House, Nandgaon,
Maharashtra, India, 2007.

Photo: Héléne Binet

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Abigail Guay is Program Manager at Grantmakers in the Arts.

ABIGAIL GUAY

Cultural Planning

Theaster Gates's *The Listening Room* at SAM

Chicago-based Theaster Gates is a mid-course corrector, a diviner who propels things (objects, places, ideas) beyond their inevitable declines and conclusions.

He is renovating an abandoned building on Dorchester Avenue in Chicago to serve as a library and soul food kitchen; he leads the Black Monks of Mississippi, a vocal ensemble that melds gospel with Eastern meditative traditions; his recent galley work includes neatly-compressed fire hoses housed in rough, repurposed frames, each titled *In the Event of Race Riot*. Gates brings to his work a miscellaneous batch of interests stemming from both an unusual education – he holds degrees in urban planning, ceramics and religious studies – and an acquisitiveness for how systems define people (and vice versa).

Many of Gates's visual art and urban renewal projects resurrect the broken and splintered, the temptingly disposable. Just as he does not want to see a neighborhood fragmented by socio-economic shifts, by upward mobility and poverty, so does he look to maintain collections of objects that were deliberately brought together by passion, logic or both. Recently, he has rescued thousands of glass lantern slides from the University of Chicago as well as the unsold inventory of a defunct art and architecture bookseller, transforming both into public collections housed at the Dorchester Avenue space.

Gates is the 2011 recipient of the Seattle Art Museum-administered Gwendolyn Knight and Jacob Lawrence Fellowship, awarded biannually to an early-career black artist, and is presenting an exhibition at SAM built around another collection: 8,000 soul albums purchased from Dr. Wax Records in Chicago. When the store closed in 2010, the owner set out to liquidate the inventory; Gates offered a lump sum for the albums to keep the collection intact. For *The Listening Room*, on view December 9, 2011 through July 1, 2012, the records will be set in the wall as a single, continuous line. The spines, a ragged array of faded cover art and peeling text, will assume the form of an unusual, dominant architectural component. Also installed will be found and assembled religious furniture (a prayer bench, a high-backed minister's chair) and, at scheduled times, individuals playing the role of DJ (a minister of music) and of interviewer/discussant. At the urging of these individuals, the audience will listen to music, recall music memories and contribute to the ongoing evolution/socialization of the Dr. Wax collection.

For more images, visit arcadenw.org.

Photos: Courtesy of the artist and Kavi Gupta CHICAGO | BERLIN






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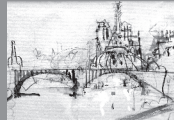






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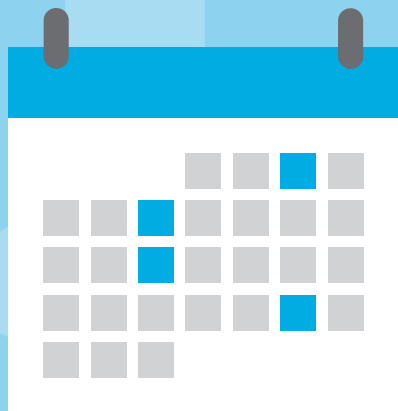
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HANSON R. HOSEIN

Designing Communities through Communication, Building Them with Social Capital

Hanson R. Hosein is the Director of the Master of Communication in Digital Media program at the University of Washington and President of HRH Media Group. He is the author of *Storyteller Uprising: Trust & Persuasion in the Digital Age* and the host of Four Peaks on UWTV. More at hrhmedia.com.

"I'm going to put this program at the heart of the Pacific Northwest's media community," I told myself upon assuming the leadership of the University of Washington's Master of Communication in Digital Media program in 2007.

But why was "community" so central to such a bold proclamation?

At the time, I had a geographic-centric definition of the word. My wife and I had recently produced and directed *Independent America: The Two Lane-Search for Mom & Pop*, a cross-country documentary examining the struggle between independent business owners and Big Box stores, a story inherently engaging community as rooted in physical place.

Through the production of *Independent America*, we reached out to our online community of followers, sharing our findings and taking their lead as to where to go next. This was a novel approach in 2005; I only began to understand its importance as I started shaping my graduate program's curriculum—just as social media was beginning to explode.

It was then that I realized "community" also meant like-minded people pursuing a common interest, be it online or off. Thanks to the growing availability of digital content creation (including inexpensive cameras and mobile devices) and distribution tools (such as YouTube and Facebook), we as individuals suddenly had the power to inspire others to assemble, share and even take action through our stories. And we could do so independently of large institutions that once had a monopoly on such activities, be it corporate or state-run media. Barack Obama's unprecedented grassroots campaign that funded his presidential victory in 2008 was the tipping point for recognizing the power of such "community" action. A few months later, a shaky video taken on a cellphone camera of a protester shot to death on the streets of Teheran and distributed on YouTube would inspire other communities around the world to form and galvanize their opposition to the Iranian government. In 2010, the "institution" recognized the "individual" when the Polk Award for Excellence in Journalism was awarded to the anonymous, amateur creator of the "Neda" video, broadcast around the world on YouTube, the BBC and CNN.

It is said that when you change how society communicates, you change society. In the past 20 years, digital technologies have disrupted the world as we know it, and they continue to do so. These increasingly social tools make it easier than ever for people to self-organize around a common purpose and accomplish remarkable things; they can also add to the chaotic noise and increasing distrust we're experiencing in the digital age. At the heart of this upheaval lies the fundamental challenge: How can we design communities – online and off – using the back-and-forth of interactive communication to nurture the strong social capital needed to sustain them? Our reward for discovering the answer will be a newfound ability to overcome seemingly insurmountable societal and business challenges.

What brings these sometimes far-flung communities together? As we found with *Independent America*, it was the simple act of sharing the production process and our findings within a small, passionate group. By reaching out to people who shared a common interest and sustaining their attention, we built a level of trust that led to reciprocity (they shared with us, and later, bought our DVD and shared it with their communities).

In interactive ecosystems, the more communicators share with the communities they've convened the more trust is created, leading to more sustainable interactions and possibly more powerful actions. The change of the Tunisian and Egyptian political regimes in the so-called "Arab Spring" in early 2011 is testimony to what self-organized communities can do when their members realize that they're not alone in their thoughts and aspirations. Suddenly, they recognize that they can come together as a makeshift community and effect tremendous upheaval. We will continue to see these self-organized "leaderless" uprisings occur, enabled by these social technologies. The Occupy Wall Street (propelled largely by Twitter) movement and the London Riots (supported by Blackberry mobile messaging) are testimony to this.

And yet, even as we adjust to these seismic changes, we must also recognize that as easily as these communities are created, they can just as quickly disintegrate. By making communication so accessible, these digital tools have also devalued the activity itself. Would Egyptian President Hosni Mubarak have abdicated simply from the threat of a million Facebook "likes" registered on an opposition page? Facebook brought these protesters together, but it was their willingness to physically face the army and police that catalyzed the fall of the government.

As the glue that holds society together, community is crucial to communication. If we want to continue to design and build around the places where humans physically gather, wouldn't it help if we understood what, in this digital age, inspires and enables acts of sharing, collaboration and collective action in the first place? What this assembly of journalists, academics, communications professionals and thought leaders share in the coming feature may surprise you. Thanks to our networked world, we are in a constant state of disruption, where well-established hierarchies are giving way to informally created, bottom-up, self-organized communities. This newfound community power will demand a more interactive, consultative approach to how designers think and work.

✂ For video and additional resources, including a download of Hosein's book, *Storyteller Uprising: Trust and Persuasion in the Digital Age*, visit arcadenw.org.

"It is said that when you change how society communicates, you change society. In the past 20 years, digital technologies have disrupted the world as we know it, and they continue to do so."

BROOKE SHEPARD

Mission: Community

Accelerating Personal Bonds toward a Cause

Brooke Shepard leads the Seattle office of Current Lifestyle Marketing and has been helping companies define their missions and build their communities for more than 15 years. This last year, he adopted a new mission of his own to help passionate, intelligent and techie people (better known as “geeks”) tell their stories.

In the world of marketing and communications today, conversations about building community typically devolve into trading tips and tricks about getting the most followers on Twitter or how to build a Facebook tab that will increase your “likes.”

There is a lot to mine in both topics, but I tend to lose patience with such discussions because most companies are skipping the most important strategic decision required to unite any group: properly defining the mission its members share.

The Turf War

The best lesson I learned about how a mission can unite a community wasn’t from work but from home. When we moved to our current house, my wife and I unwittingly walked into a turf war. Our neighbors were in a battle with the city about replacing the mix of grass and dirt on the playfield across the street with artificial grass. The new “field-turf” would provide better year-round access, but our neighbors worried about odors from the plastic and rubber, increased on-street parking, traffic and even hotter temperatures in the summer.

The fight was on, and we were quickly recruited via a series of rallying potlucks and backyard barbecues to plot the next move. Within weeks we’d met everyone in the neighborhood, a lightning fast introduction compared to that of the last place we lived.

Of course, my wife and I wouldn’t admit it, but we were secretly ambivalent about field-turf. But that didn’t matter. Our neighbors had a cause, which spurred them to actively find supporters, and we welcomed the invitation to join. Without realizing it, we’d been recruited for a mission, and the personal bonds it created accelerated the development of a community.

The Gravity of Motion

Adopting a mission for something greater is something that successful community builders have known the importance of for years. Mock TV anchor Stephen Colbert has built a “Colbert Nation” through hilarious antics to subvert politics and the media itself. Steve Jobs rallied Apple fanboys for more than a decade with a religious disdain for the gray boxes of Microsoft. Whole Foods aims for a more sustainable lifestyle and Starbucks works for fair-trade.

The best missions are always external. Telling others you aim to create the greatest tower in the city is self-serving; it may be good for employees but won’t win many supporters outside office walls. Transforming that same goal into an act that benefits others creates a mission that will attract supporters and build your community.

Missions Define Communities


A mission is a task that you assign to yourself and others. Determine the task, and it will quickly become apparent who you need for it to be accomplished.

For my recent client Big Fish Games, a casual online game studio and distributor, their clarity toward their mission led to an interesting business model and community. They believe everyone should have the opportunity to have fun and set a mission to make games that make people feel good.

Their mission helped them realize who they needed to reach and align the resources and community to support their aims. Big Fish recognized that not everyone was having fun when it came to games. The gaming industry was leaving out a huge audience of women aged 45–65, while most studios fought for the wallets of a slightly higher-margin male aged 18–35. The company stayed focused on what games it wanted to create and hired the right employees to fulfill that goal. The designers there didn’t intend to create the next massive shooter quest or even have that desire.

Big Fish Games then saw a community sprout up on its own: A small group of women who’d met via the games called themselves “The Big Fish Babes” and made a trek to the company’s headquarters for their first meeting, espousing the appeal of the games they played. Their journey even took them as far as the *Today Show* to talk about how games for women their age made them feel better—and better connected.

Building a community does take hard work. It requires sharing your mission, encouraging others to adopt and spread it.

Whether it’s a call for fun or a fight over turf, motion toward a greater goal has a gravity that attracts people. Setting forward on your mission will do the same. 

“The best missions are always external. Telling others you aim to create the greatest tower in the city is self-serving; it may be good for employees but won’t win many supporters outside office walls.”

A.V. CROFTS WITH ILLUSTRATIONS BY JESSICA ESCH

Found in My Own World

Leadership and Community in the Digital Age

A.V. Crofts is a bicoastal educator and writer with the Master of Communication in Digital Media program at the University of Washington. She curates the blog *Sneeze!* on her website pepperforthebeast.com and waxes poetic about pies on Twitter at [@avcrofts](https://twitter.com/avcrofts).

Jessica Esch is a pop artist in Portland, Maine, who captures the stories of others with *JeschNotes*. Follow her adventures online at sayitbest.com and on Twitter at [@ajesch30](https://twitter.com/ajesch30).

Jeny Staiman is a serious knitter. In the knitting world she enjoys rock-star status similar to Elvis Costello. A dedicated, if niche, following.

Staiman, who daylights as a usability research engineer, is credited with inventing sophisticated stitches and patterns, which she meticulously illustrates using computer software and then shares using graphics and demonstration videos on her blog, *Curious Knitter*.

Last Spring, Staiman was asked to teach her new “Double Heelix” sock pattern at the 2011 Sock Summit in Portland, Oregon. Over 6,000 attended this annual gathering specifically created for the worldwide knitting tribe. The Double Heelix elegantly solved an age-old knitting problem: how to knit a spiral heel of a sock with no ends to weave-in. In the knitting community, this groundbreaking design is nothing short of genius.

With the advent of virtual communities on blogs like *Curious Knitter* and sites like ravelry.com (think Facebook for knitters), people need not ask permission to lead. Staiman and others share their creative designs with their virtual communities as soon as they have them, and in this way participate actively in these spaces. With that said, the Sock Summit’s popularity illustrates the increasing interplay between virtual communities and place-based activities; at the conference, attendees who regularly access information remotely from *Curious Knitter* had the valuable chance to meet personally with Staiman. Many Sock Summit attendees took one look at her nametag and exclaimed, “You’re *that* Jeny!” Staiman’s virtual identity and reputation as the Curious Knitter precedes her.

Virtual communities connect like-minded individuals and form fruitful platforms for identifying and voicing solutions to address both boutique challenges (like sock patterns) as well as some of the world’s most complex issues. 350.org, a grassroots movement to promote climate change awareness, bases its operations strategy on the strength of new media networking to form proactive virtual communities. In the first 20 months of their existence, 350.org coordinated 15,000 discreet climate change awareness events in over 180 countries—much of this through mouse clicks. For most of the 350.org staff, offices are laptops and the scope of their efforts is unprecedented.

PHYSICAL

VIRTUAL

350.org relies on localized efforts inspired by the instinct to collaborate. As Elizabeth Kolbert of *The New Yorker* writes, communities manifest “the impulse toward collective problem-solving that’s so central to human society.” 350.org taps into this hard-wiring, bolstered by the new speed and reach that virtual communities provide.

However, 350.org’s impact will only be felt if there is genuine leadership both on the ground and online—an impressive number of events alone cannot change policy, nor can a slick interface truly inspire a virtual community. Given the increased blur between offline and online communities, leadership influences communities regardless of the platform. Strong leadership is more important than ever before, given communities are built by emotional connections. Leaders act as the storytellers, the motivators and the curators of our online worlds, which require bridges to physical communities in order for individuals to enact long-term change.

According to 350.org social-media coordinator Joe Solomon, they built their high-level of community engagement by encouraging leadership at all levels and localities, connecting them through social networks that galvanized a community-centric movement. This on-the-ground training married to virtual communities creates the perfect combination for growth. But growth is not synonymous with impact. “Technology no sooner creates social change than a hammer builds a house,” Solomon said. “People do.”

While there have been a multitude of gatherings of individuals who share common interests well before the digital age, virtual communities have provided a forum where traditionally unaffiliated groups or individuals can institutionalize what binds them, create a center stage for leaders and cement deeper ties through problem solving. Community is no longer defined exclusively by place, proximity or time. Individuals now select their own spaces and regularity of engagement. Virtual communities thrive from asynchronous involvement—there is no waiting around a conference table for everyone to arrive. Sites like Ravelry and 350.org highlight that communities are no longer limited by geography; indeed, they benefit tremendously from their global reach. Virtual communities allow us to become found in a world of our choosing; they are important extensions of our communities that have been rooted primarily in place.

Our natural inclination to seek solutions, combined with the rich possibilities of the digital landscape, means that leaders everywhere can craft messages that have wider reach and greater impact. Strong leaders now seamlessly weave communities between the physical and virtual worlds.

Just like a Double Heelix. ■

“Attendees took one look at her nametag and exclaimed, ‘You’re that Jeny!’ Staiman’s virtual identity and reputation as the Curious Knitter precedes her.”

STORY
TELLER
CURATOR
MOTIVATOR



SCOTT MACKLIN

Convening Community through Story

Scott Macklin is the Associate Director of the Master of Communication in Digital Media program at the University of Washington. Scott seeks to create a rich infrastructure that supports innovation and collaboration through participatory media and community engagement. You can see more of his work at vimeo.com/openhandreel/videos.

Over the past decade, I have been doing work with schools and community-based organizations in the Eastern Cape of South Africa. During one of my early trips, I called home to Seattle and was speaking with my then five-year-old son.

He asked, “Papa, what time is it there in South Africa?”

And I said, “It is five in the morning on Friday. What time is it there in Seattle?”

He responded, “It is eight in the evening on Thursday.” He then paused and spoke up. “You know Papa, you are in the future—South Africa must be in the future.”

His response struck me deeply. As I get to know and engage with teachers, artists and activists from township schools and communities in Port Elizabeth, South African, I am coming to understand the word *Ubuntu*. If the common point of identity in the West is based on Descartes’s *cogito ergo sum*, “I think, therefore I am,” then Ubuntu translates to “we are, therefore I am.” If we can begin to frame our identity and agency in the context of “we,” then we all have the opportunity to inch toward a more engaging future. The “we” framing is based on an architecture of community-centric story-making, the building blocks of which are actions, interests, participation and will.

Action

Masizakhe is a South African Xhosa word meaning “building each other.” It is based on a concept of action that seeks to link arts, culture, politics, history and education to build cohesive communities through creating. Masizakhe reclaims public spheres as arenas for the exploration of identity formation and community growth.

Central to Masizakhe is a notion of storytelling in which narratives are forged through the process of forming deep, personal connections; stories are made *with* people from particular communities, not just *about* them. When initiating and continuing through the course of a creative project, the driving question is, “Whose interests are being served?” The goal is not merely to take a photo or obtain information but develop a process of reciprocity, in which the story itself becomes a component of building engaged relationships.

Through this approach, we may widen access to creative ideas, cultural expressions, learning opportunities, business strategies, advocacy work and storytelling, whose functional role is to advance people’s knowledge of themselves and the world around them. Through the collaborative process of production, ideas come alive and opportunities arise, engaging causes that generate activity around the passions and interests of particular communities of practice.

Creative expressions and cultural industries, imagined broadly, play a significant role as major catalysts of growth and development in local and global economies. Through aligning interests, creating collaboratively and cultivating the will to imagine an age grounded in the context of “we,” societies can continue to move away from communities rooted in colonization and towards those of joyful and complimentary practices. Community-centric stories become the tools to strengthen the cultural architecture upon which we may build a more just and dignified future.

🔗 To watch the videos below, visit arcadenw.org.

Interests



vimeo.com/openhandreel/sondella

Sondella is a Xhosa word that means “bringing it closer.” From this perspective, the first action of creative work is to suspend one’s own story through the act of listening and entering into another’s story. In *The Sondella Sessions*, my wife Angelica and I filmed hip-hop artists on location at the Hidmo (Seattle) and at Café Café (Port Elizabeth), creating a web-based offering to connect artists on opposite sides of the world. *Sondella* demonstrates how through the use of digital media and social software artists performing ten thousand miles apart are bringing their interests closer together.

Photos: Scott Macklin

Participation



vimeo.com/openhandreel/fandango

Taking inspiration from the tradition of the fandango celebration of Veracruz, Mexico, the Seattle Fandango Project is dedicated to community building through participatory music and dance, providing local workshops, concerts and public discussions. It is rooted in the concept of *convivencia*—living and being together. In this way, notions of performer and audience are redefined and refocused along the lines of social ritual and participation in the creation of convivial communities of practice.

Will



vimeo.com/openhandreel/invictus

A cooperative performance, The Invictus Collaborative plays with the text from the Victorian poem *Invictus* written by English poet Ernest Henley (1875). The poem served as an inspiration for Nelson Mandela as he developed the will to imagine a more honorable future during his 27 years in jail for fighting apartheid. The Invictus Collaborative serves as a platform for a cyphery (cypher plus liturgy); it is the willful creation of an environment whereby a standard text is introduced as liturgical call-and-response, and in between each stanza a more free-form flow of words is induced.

AUGUST DE LOS REYES

Vernacular Design

Recognizing the Voice of the Community

Designer, writer and educator **August de los Reyes** works for the strategic design firm Artefact. August graduated with distinction from Harvard and is a fellow of the Royal Society of Arts.

As the oldest and most established practice within design, architecture has many lessons to offer those of us in allied design disciplines including industrial, interaction and graphic design. One lesson lies in the distinction between vernacular and polite architecture.

Vernacular architecture, such as the igloo, the log cabin or the medieval city, arises out of locality and use, or in other words, from the community and *not* from professional architects.

Frank Lloyd Wright, in Paul Oliver’s book *Dwellings*, describes vernacular architecture as “[f]olk building growing in response to actual needs, fitted into environment by people who knew no better than to fit them with native feeling.” He goes on to suggest that designers could learn more from vernacular architecture than “all the highly self-conscious academic attempts at the beautiful throughout Europe.”

With the pace of technology in the 21st century, we risk losing the wisdom from vernacular practices by overlooking them, or worse, dismissing them as anachronistic whimsy. Take, for example, the courtyard and fountain found in Mediterranean architecture; cool air from the evaporation of water flows from the center throughout the building. With the introduction of a technology like air conditioning, we could easily abandon or overlook such a commonsense practice. The same is true for technologies in myriad other fields. On the other hand, new technologies such as social media outlets are rapidly facilitating new forms of vernacular design.

Design as a profession is a privilege. It springs from community needs, an origin that is easy to forget. As a kind of proof point, I set up a little thought experiment with a friend: “What would happen if the world did not have designers for a year?”

In discussing this question – along with replacing *designers* with other professions – our conclusion, to my dismay, was that the world would be alright. The fact remains that even without professional designers, design would still happen. Three *designer-less* phenomena exemplify this.

The @, DM, # and RT

In the fabled history of Twitter, features such as using “@” to refer to another user, denoting “DM” to send a direct message, utilizing “#” to delineate a topic and acknowledging a Retweet with “RT” all grew out of a consensus organically arrived at over time. Only later did engineers formalize their use into features supported by the platform.


The Magic Credit Card

The American Express Centurion Card, also known as the Black Card, is the stuff of legend—literally. According to its Wikipedia article, “In the 1980s, rumors and urban legends began to circulate that there was a *magic credit card* through which its bearers could order luxuries instantly. Some of the reported uses of this card involve the bearer ordering a trip to Paris via Concorde and buying the horse used by Kevin Costner in the movie *Dances with Wolves*.” The mythical card turned out to be an urban legend, but in 1999, American Express decided to turn fantasy into reality and introduce the Black Card, an ultra-exclusive card made of titanium that represented a never-before-seen level of service and exclusivity.

Desire Lines

This story is attributed to many college campuses: In order to determine where to place sidewalks leading to newly constructed buildings, grass was planted around entire halls, dormitories, libraries, etc. Wherever well-worn paths would form was where sidewalks were eventually laid. These paths are known as desire lines or social trails.

At face value, these examples seem to make the case for a diminished role for the designer. In my view, they reaffirm the value of professional designers not as the stylists or fine artists for which they are often mistaken, but as advocates recognizing a community’s voice and extracting its collective wisdom to forge solutions in its service. To do this, we designers must become masterful observers of human behavior. Fields such as cognitive psychology are helping us better understand the intricacies of the relationships between behavior, perception and decision-making, and we must also consider the mid- and long-term impacts our efforts have on the communities we serve.

Recasting the words of Frank Lloyd Wright, the design of products and services should be a response to *actual* needs fitted by people who know them “with a native feeling.” In doing so, designers become guides who facilitate the translation – not a blind, statistical adherence – of everyday behavior into meaningful and significant contributions, so that if the world was to do without designers for a year, our absence would be felt beyond the borders of our professions. 

“Design as a profession is a privilege. It springs from community needs, an origin that is easy to forget.”

KAREN JOHNSON

Journalism and the Urban Dialogue

Karen Johnson is a Seattle-based writer and editor. Follow her work at thesealthlife.tumblr.com.

"I went to *Architectural Forum* and they said well, you're now our school and hospital expert. That was the first time I got suspicious of experts. I knew nothing, not even how to read plans. ...Anybody who would want to be an expert, I have some advice for you: Apply at a magazine."

-Jane Jacobs to architecture critic Paul Goldberger

The first thing every city wonk should know about Jane Jacobs is that the patron saint of urban planning got her start as a journalist. She launched her career during print media's heyday as a newspaper reporter and freelancer, working her way to editor at *Architectural Forum* and eventually authoring *The Death and Life of Great American Cities* in 1961.

In the half-century since *Death and Life's* publication, monitors and touchscreens have come to dominate (some might say nearly replace) the media space once held by newspapers and books, bringing with them a new generation of writers who are sounding off on the built environment using an increasingly digital publishing arsenal.

So why should the design community care about what's happening in media? Simple. If journalists are embracing new technologies, professionals like urban planners and architects can expect to be taken along for the ride. Jane Jacobs used essays, articles and books to remove city planning from its ivory tower. Today, it's more likely that a blog post or Facebook newsfeed is informing the average person of what's right and wrong with cities.

Last fall I decided to add my own two cents to the urban dialogue. Along with Hector Fernando Burga, a PhD student at UC Berkeley's Department of City and Regional Planning, we co-launched TXT-Urbia, a collaborative online publication with a simple goal: Dissect and analyze books about cities within a "modern day context." We teamed up with groups from Seattle, the Bay Area, Montreal, Fayetteville and Miami and brainstormed a list of books for our experiment. *Death and Life* quickly emerged as our top pick.

Over a period of three months, we attempted to breathe new life into Jacobs's seminal work. We wrote about the importance of keeping "eyes on the street" in Alameda, California and considered the utter lack of Jacobs's "ballet of sidewalks" in Seattle's SoDo neighborhood. In Montreal, we touched on the growing influence of the culinary scene in the city's Mile End.

As a contributor, I was intrigued by the influence technology had on our ability to communicate and grow our ideas. On a basic level, we were reading a book and writing about it. But we also built our own website and social media platform. Skype chats helped us keep the discussion rolling, and Google docs allowed us to collaborate. Thanks to free and user-friendly technologies like Word Press, Twitter, Facebook and Google video chat, TXT-Urbia brought together a vibrant community that produced dozens of blog posts, a social media following and even a content-sharing partnership with MIT's CoLab blog. By using the internet to forge our corner of the discussion, we gained legitimacy on some level. Each contributor brought their own perspective to the table to establish a conversation.

New media is shaping the urban dialogue. Here in Seattle, a handful of community organizers and thinkers are sharing ideas online. At mycapitolhill.com Capitol Hill residents are using social media to connect to their neighborhood. Knute Berger at Crosscut and the contributors of Publicola are chiming in with news and local commentary on the built environment. City Tank, a new project founded by Dan Bertolet of Huge Ass City, offers policy analysis and essays. Seattle Bike Blog and Seattle Transit Blog are bringing their own takes on neighborhood- and city-scale planning projects.

But just as the Internet has made it easier than ever to participate in the urban dialogue, the fleeting nature of the medium makes me wonder if a blog post or website will ever have the influence that *Death and Life* has had. The optimist in me wants to believe that the next Jane Jacobs is out there blogging and developing a game-changing perspective on how we live—the same way Jacobs developed her voice and expertise as a journalist and writer half a century ago.

TXT-Urbia's blog is on hiatus (for now) but the group's legacy lives on. Several of our contributors have enrolled in MUP and MCP programs, and there's talk of diving into a new book this winter. Spending so much time in Jane Jacobs's head has inspired me to go beyond writing and get my hands dirty volunteering in local parks and at building sites around the city. Architecture or urban planning school might be in my future, but in the meantime, I'll continue writing about Seattle and exploring it with Jacobs as my guide. ■

"Jane Jacobs used essays, articles and books to remove city planning from its ivory tower. Today, it's more likely that a blog post or Facebook newsfeed is informing the average person of what's right and wrong with cities."

MONICA GUZMAN

No One Can't Share

Monica Guzman is a digital life columnist for GeekWire and a community strategist for media and startups. She was named one of 35 social media influencers in journalism by the Poynter Institute and one of the top 25 journalists to follow on Twitter by the Society of Professional Journalists' *Quill Magazine*. You can find her tweeting away at @moniguzman.

Community starts with people who know they have something to share.

The other night I heard a woman introduce and dismiss herself as “boring.” I was at an event where a lot of people were meeting each other for the first time.

“I’m sure you’re not boring,” I said, hoping my tone projected a respect for her humility (serial networkers have little of it). “What’s your story?”

People have this sense that what they know, what they like, who they are and what they’ve lived is not worth sharing beyond a close circle of friends. These are often the same people who tell me they’re not on public sharing sites like Twitter because they have nothing to say. They’re wrong. Every one of them. Every time.

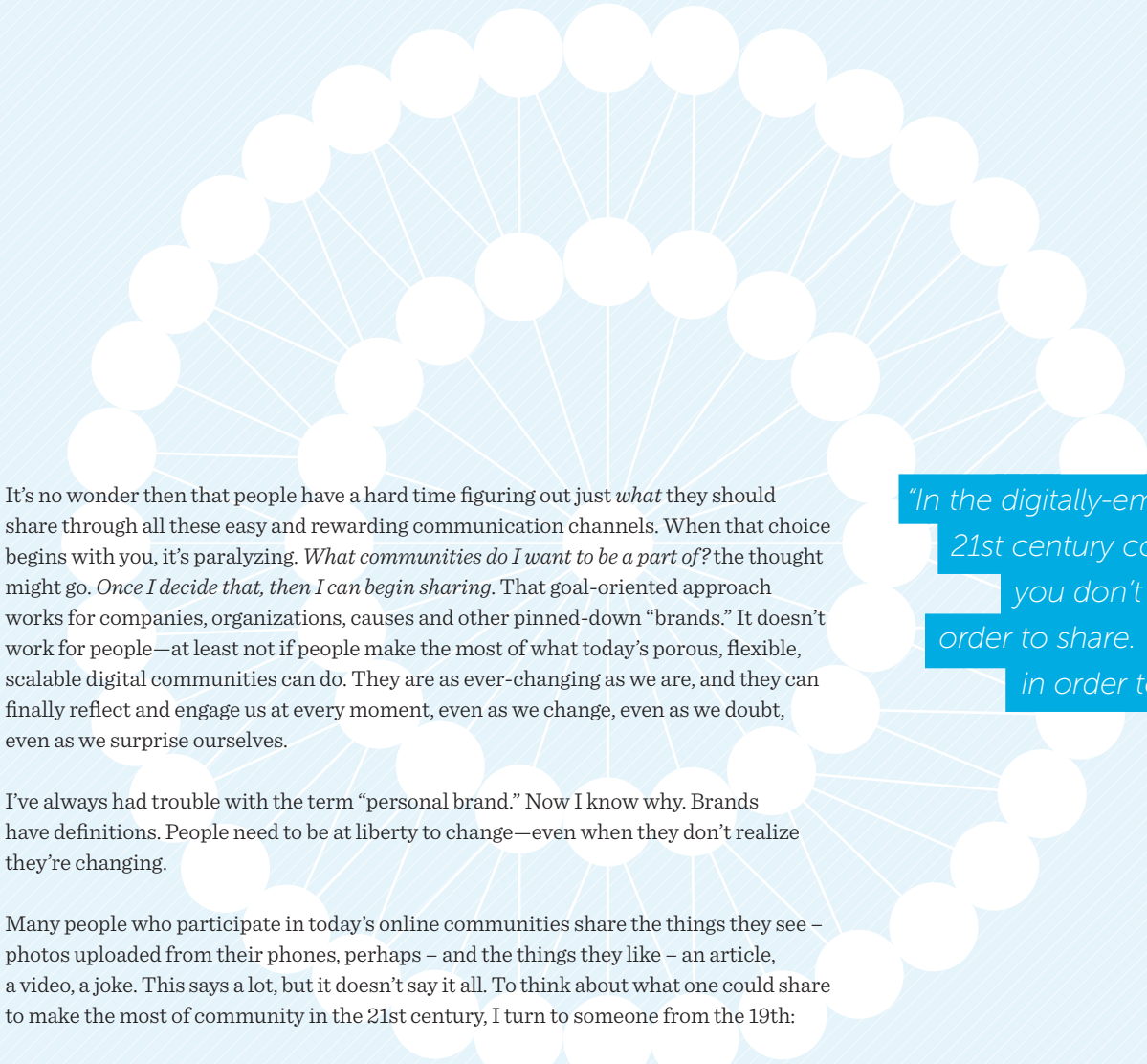
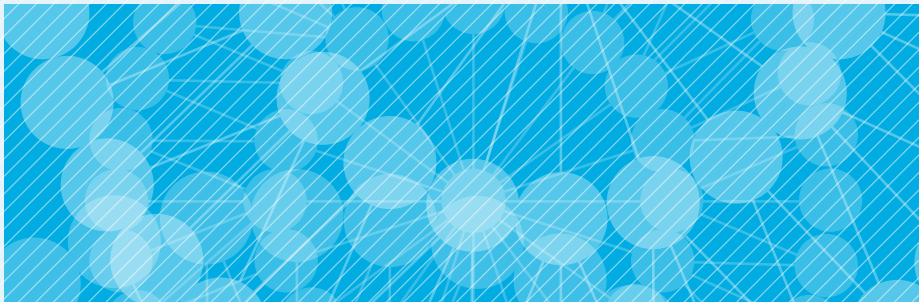
I became a journalist partly because I’ve always believed everyone has a story. The enduring contribution social media has made to society is to prove it.

A question I’m often asked about my following on blogs and various social media sites is: “How did you do it? *How did you build a following this large/significant/noteworthy?*”

I understand the question and why it’s useful, but I don’t like it for three reasons. One, it reduces the people who chat with me to a number. Two, it frames a multi-way community relationship with many beneficiaries as a one-way relationship with one beneficiary—me. And three, it projects intention and strategy where there was only self-perpetuating fulfillment. *How did you do it?* As if the only people who *can* share interesting things that draw others are those lucky, enviable people who have a plan.

Seattle-based design visionary August de los Reyes (see page 38) wowed the crowd at the HIVE design conference in September with a presentation that analyzed historical trends and emerging behaviors to arrive at a series of succinct truths about 21st century community. My favorite was this: In the old community, you belonged in order to learn. In the new community, you learn in order to belong.

I think the same type of idea applies to sharing. In the digitally-empowered 21st century community, you don’t belong in order to share. You share in order to belong.




It’s no wonder then that people have a hard time figuring out just *what* they should share through all these easy and rewarding communication channels. When that choice begins with you, it’s paralyzing. *What communities do I want to be a part of?* the thought might go. *Once I decide that, then I can begin sharing.* That goal-oriented approach works for companies, organizations, causes and other pinned-down “brands.” It doesn’t work for people—at least not if people make the most of what today’s porous, flexible, scalable digital communities can do. They are as ever-changing as we are, and they can finally reflect and engage us at every moment, even as we change, even as we doubt, even as we surprise ourselves.

I’ve always had trouble with the term “personal brand.” Now I know why. Brands have definitions. People need to be at liberty to change—even when they don’t realize they’re changing.

Many people who participate in today’s online communities share the things they see – photos uploaded from their phones, perhaps – and the things they like – an article, a video, a joke. This says a lot, but it doesn’t say it all. To think about what one could share to make the most of community in the 21st century, I turn to someone from the 19th:

“A man should learn to detect and watch that gleam of light that flashes across his mind from within, more than the lustre and firmaments of bards and sages,” wrote Ralph Waldo Emerson. “Yet he dismisses without notice his thought because it is his.”

No one is boring. No one can’t share. No one can’t belong. The sooner we know that, the sooner we’ll work together to build the worlds we need. 

“In the digitally-empowered 21st century community, you don’t belong in order to share. You share in order to belong.”

JOHN DU PRE GAUNTT

Augmenting the Outside with Digital Media

John du Pre Gauntt is an adjunct professor in the Master of Communications in Digital Media program at the University of Washington. His analysis of the intersection of economics, media and technology has appeared in *The Economist*, *Mastering Management (Financial Times Series)* and the World Economic Forum.

I grew up reading *Harold and the Purple Crayon* by Crockett Johnson. Harold is four years old and uses a magic purple crayon to enhance his world simply by drawing what he desires and watching it spring to life. He draws a moon to light his way if he goes out walking at night. When he's hungry he draws pies to eat. When he's tired he draws a bed then curls up to sleep.

Today, an increasing majority of us come close to having a magic crayon in our pockets via our smartphones and tablet computers. By attaching cameras, GPS and tilt sensors onto our mobile devices, we can paint physical objects with digital media and information, tagging and leaving digital breadcrumbs for those who follow.

Over the next decade, two-billion-plus people will join the Internet mainly through mobile devices, smart phones and tablets. As a result, no longer will the most valuable interactive activity revolve around connecting individuals to stored content. Instead, leading players in this new interactive model are turning to the “real-time” web, merging content, geographic and personal data resources accessible via mobile devices.

A recent example of a mobile application that instantly merges contextually sensitive information with a user's location is the Warsaw Uprising app. The City of Warsaw worked with Netherlands-based Layar to create an augmented reality application that enables pedestrians to use their smartphones to visualize how Warsaw looked during the August–October 1944 uprising against the Nazis. To commemorate the uprising's 67th anniversary, the Warsaw Uprising Museum used Layar's augmented reality browser to link geographic points in today's Warsaw with images of the war-ravaged capital in 1944.

Other applications such as Wikitude by Mobilizy enable mobile users to leave comments, ratings, directions, links and other types of information connected to physical locations and objects. Take, for example, the Vancouver Aquarium: A mobile user can access a description, Yelp ratings, the aquarium website and related information all from one capture of the building by his or her smartphone camera.

New outdoor media technologies also give users the ability to interact with each other. An augmented reality browser by Germany-based Junaio lets users place objects, posts, Tweets, links and other digital collateral on captured images of physical objects and

Photo: www.wikitude.com/en/dewikitude-40-fr-iphone-verfgbar



locations then share them on social networks like Facebook. The objects and messages users leave on physical locations (for example, the Golden Gate Bridge) are made discoverable by other people visiting the same place; users can make the information they leave public or accessible only to those in their social networks.

Beyond painting information and preferences onto physical locations and objects, people are using their mobile devices to signal their presence and preferences as well, a phenomenon that heralds a massive change in how communities organize for good. Take, for example, Conspiracy for Good, a combined social/web/mobile entertainment and advocacy experience created by Tim Kring, as well as the mobs of rioters in London during this past summer.

For professionals in architecture and spatial design, new mobile technologies offer special challenges and opportunities. Similar to how barcodes revolutionized how retail establishments organized and optimized their inventory, so do location and media technologies allow designers to rethink how people digitally interact with buildings and places. For example, new augmented reality technologies might enable disabled people to announce their presence to buildings, which in turn may call on resources (wider elevators, remote-controlled doors, wheelchair lifts, etc.) more efficiently. In terms of offering people information, guidance and offers, newer structures can be enabled to import user profiles and preferences to optimize what is available at that moment. Already in Japan, QR codes are being used in place of name badges to grant office building visitors preferential parking and other services. At the same time, the QR codes that enable visitors access to certain floors can also be used to restrict people from places to which they might ordinarily expect free entry.

For designers and their patrons, the next few years will bring the merging of physical space and digital information into sharper relief. Architects and spatial designers must now assume a public possessing the ability to paint the interior and exterior of their creations with digital information. Finding the right balance for using contextually filtered, location-based information is by no means an easy feat nor should it be entrusted wholesale to the plethora of companies scrambling to stake property rights to any and all information lashed to physical surroundings.

✚ For additional resources, visit arcadenw.org.

“Over the next decade, two-billion-plus people will join the Internet mainly through mobile devices, smart phones and tablets.”

MICHAEL HEBB WITH TROY GUA

The Inverted Stage

The State Bonnaroo **Commodities** **The Banks**
Galas Sophocles, Euripides, Aeschylus **Commerce**
Burning Man **Multinationals** **Restaurants**
Hollywood Epic Theatre / Brecht **Biennials**
Interwebs The Amphitheater Live Nation
October Revolution **TED/TEDx** Glastonbury **Pearl Jam** Wagner

LARGE SCALE RITUAL

Jonestown **Diwali** Shakespeare **P.T. Barnum** **Monteverdi**
HAJJ Abbie Hoffman / Yippies **Prague Spring** Werner Erhard
Diaghilev / Ballets Russes **The Easter Rising** **Malcolm McLaren**
City Dionysia **OCCUPY** Wayang Kulit Woodstock
Kent State **May 1968** **Carnaval** **Day of Ashura**

INDIVIDUAL RITUAL

(we know this well...)

Situationists Marina Abramović **Anna Halprin** **Interaction**
Allen Kaprow : The Happening **Bunna Ceremony** **Rirkrit Tiravanija**
Eid al-Adha **Tribe** **Participation** **The Symposium / The Symposium**
Italian Futurists **British Coffeehouse** **Relational Aesthetics**
Family Fluxus **Homer** Jonathan Harris **Gift Economy / Lewis Hyde / Marcel Mauss**
Enlightenment Salons **Stein + Toklas** **Antonin Artaud / Theater of Cruelty**

MIDDLE RITUAL

Intimacy Socrates / Plato / Aristotle **Gordon Matta-Clark**
M.K. Guth **The Campfire** **Seder** Daniel Spoerri **Embodied Experience**
Vulnerability **Judson Church** **The Potlatch**
Hakim Bey / Poetic Terrorism Vito Acconci





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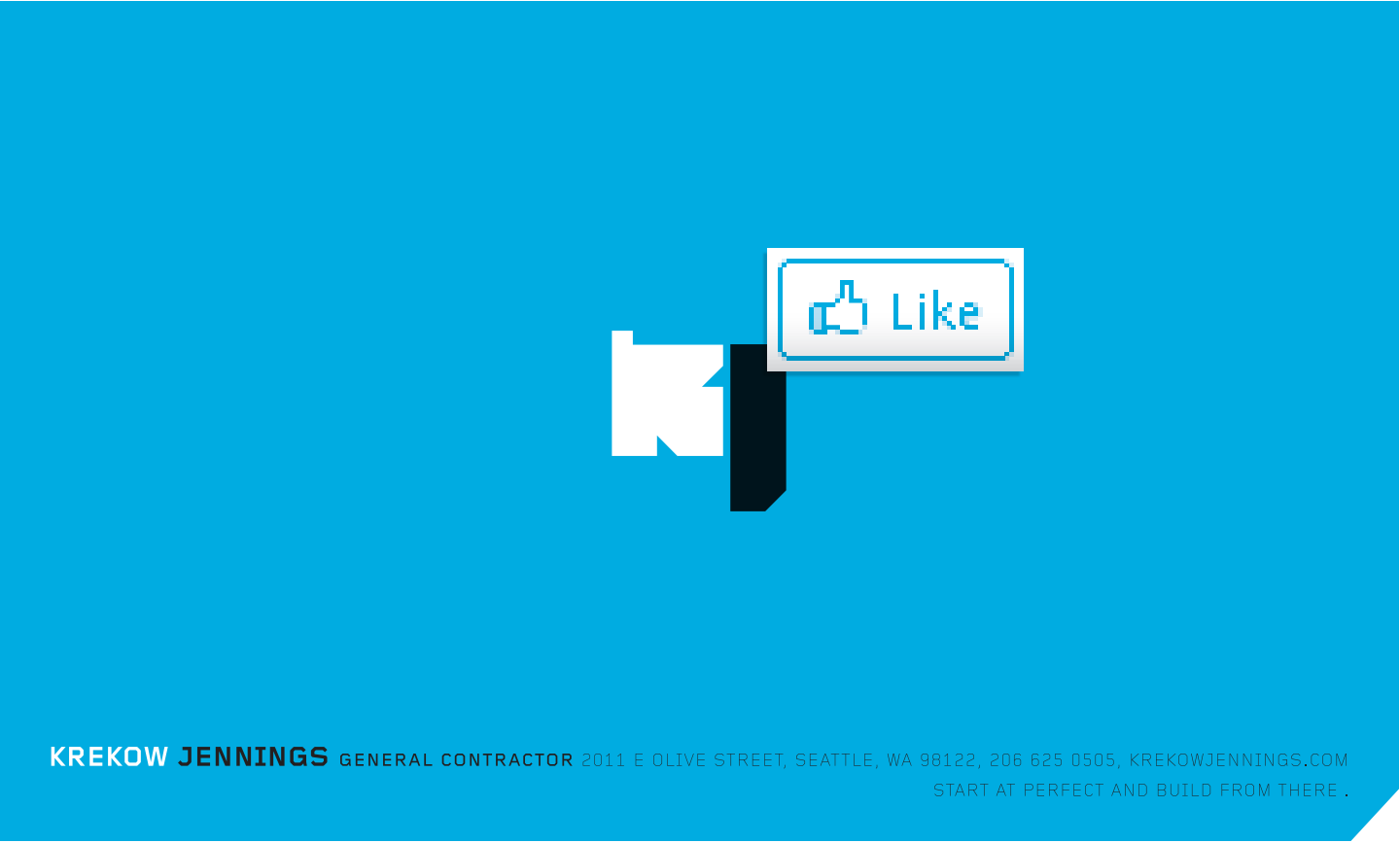
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Chase Jarvis is well known as a visionary photographer, director, and fine artist with a consistent ambition to break down the barriers between new and traditional media, fine and commercial art. chasejarvis.com.

CHASE JARVIS

You Are an Artist

Social Art and the New Economy of Creativity

Social art is a term I use to describe a type of fine art that I've been doing for the past three or four years. I've been asked by various curators to define it, but I can't. Ultimately, I suppose social art is hard to define intelligibly but not unlike what Supreme Court Justice Potter Stewart said about pornography—we know it when we see it.

At its core, social art is the intersection of art, social tools and technology. It's interdisciplinary, interactive, collaborative in part and usually ongoing. Most importantly, it leverages assets and resources beyond the creative or logistical abilities of any single artist.

In the following pages are a few of my recent projects—examples of social art. I will let them do the talking.

For video, additional photos, links and more, visit arcadenw.org.



The Best Camera

[Picture book and online community]

The Best Camera is an ongoing, five-year body of photographic work that began with the release of the original iPhone and my early fine art exploration of mobile phone photography. What would it mean if five billion people worldwide considered their phones primarily as cameras? With this in mind, I created the world's first mobile photography picture book (*The Best Camera Is The One That's With You*), an online community with more than a million participants and the first live feed of mobile phone images. This project – and community – continues to thrive. thebestcamera.com



[Interactive art installation at Ace Hotel
NYC]

The German word *Dasein* has been used by Heidegger and numerous other philosophers to refer to raw human existence—the fundamental mode of “being there.” When applied to photography, this everyday-ness is most revealed by the snapshot, which awakens us to the realization that we each have a limited number of these discrete, fleeting moments in our lives. From this idea I created a monthlong art installation at the Ace Hotel in New York celebrating the snapshot, integrating my work with thousands of photographers the world over in digital and printed photographs. More than 15,000 images from 190 countries became a part of the digital installation, and in the physical gallery space, I curated, printed and hung up to 200 images every day for 30 days.

invitationtohang.com



1968
[Large-format, photographic-print collage]

This large-format print is a collage comprised of portraits shot over the course of a three-day period in which open dinners were hosted by a collaborator, dining-provocateur and friend, Michael Hebb (see page 46). The images are an intimate reflection of a social experiment in which people unknown to one another have come together anonymously to share stories of the revolutionary year that was 1968. I photographed this project with an Olympus Pen camera, which in 1968 was taken by my uncle to Vietnam, where he was tragically killed. The camera was with him when he died, and these images were the first he taken with it since his death. The mosaic I assembled to highlight this sharing of stories and artifacts is itself both a signifier and a sign. When viewed at a distance or with a squint, a 1968 becomes visible in the patterned portraits.

blog.chasejarvis.com/blog/2009/01/life-death-and-dinner-in-1968/

Seattle 100: Portrait of a City

[Printed, photographic gallery show; limited-edition, hardback book and interactive website]

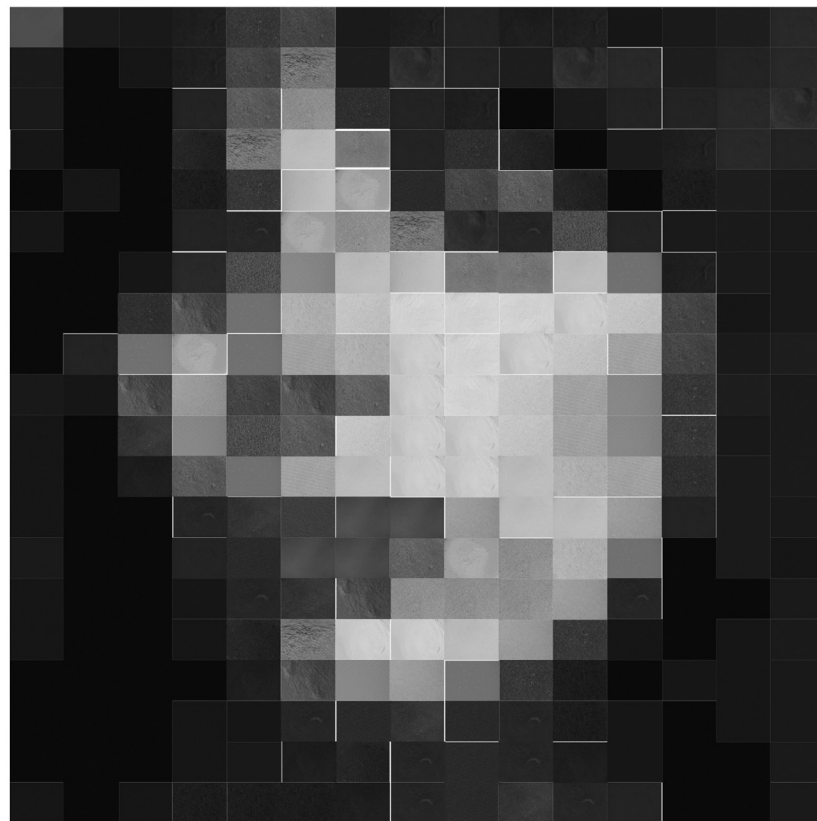
This project is from a three-year personal gallery, book and interactive project comprising portraits of more than 100 inspirational people and groups who are driving culture in Seattle. Part fine art project, part photographic record and part cultural ethnography, these portraits are of artists, philanthropists, dancers, restaurateurs, DJs, scientists, architects, environmentalists, musicians and more. What they have in common is the important work they do and how it affects our city. Each subject was photographed in a reductive manner to distill and simplify the image and minimize distraction. Individually, these images aim to capture the essence of the subject in a single moment; collectively, they create a portrait of a city through its people. Not a finite, canonical “best of” list, this collection of photographs is very clearly meant to be *a* Seattle 100, not *the* Seattle 100. And this is just a start. More than anything, *Seattle 100: Portrait of a City* is an idea that our people, our community and our city matter. chasejarvis.com/seattle100



Celebrity #1

[Large-format, photographic-print collage]

There are images and there is image. What is a celebrity and what is baked into the concept, meaning and ethos of a recognizable personality? How does that juxtapose with an actual image? This large-format, photographic-print collage is the product of 300 smaller, macro images of dozens of shapes, colors and types of make-up that come together in a larger image of a fashionista celebrity. Up close the image is a mosaic of shape and color, almost indistinguishable from splotches of paint. At a distance the image is fully recognizable as a beautiful model. This piece is part of a larger collaborative show and collection of work I helped to organize where 50 artists – many celebrities in their own right, from a range of disciplines – used 50 Polaroid printers to create 50 pieces of work, all using the same medium: 3x4 inch photographic ZINK paper. The *50-50-50* show was recently on display and went to auction at Phillips de Pury & Company in New York. blog.chasejarvis.com/blog/2011/08/polaroid-50-50-50-art-exhibition-chase-jarvis/



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PAULA REES

Place or Media?

Paula Rees is principal of the multidisciplinary design firm Foreseer/ Maestri, which has been involved in designing places and communications in the built environment for three decades. Rees is also the director of KNOWEDGE (knowledge.org) a think-tank focused on communication changes in the public realm. Rees contributes to the blog Out-of-Home/Out-of-Control: oohooc.com.

“Media saturation changes...people’s experience of space so that it becomes abstract, dominated by signs and images that dispel meaning, history and presence.”

—Ackbar Abbas, author of *Hong Kong: Culture and the Politics of Disappearance*

While all of our senses may be engaged, generally it’s what we see that creates the most significant first impression and memory of a place. Visual communication is key to our mental mapping and distinguishes a place’s unique characteristics.

Few things are changing more quickly than communication tools, yet the laws to regulate communication in our physical environment are over a century old. Managed in the domain of planning and land-use, our regulations are oriented to cars and speed, when what we want to become is more pedestrian-oriented.

On / Off

In the simplest terms, sign codes break down into two categories: *signs* and *billboards*. In the US, the laws rely on the terminology of *on-premise* (signs) or *off-premise* (billboards).

On-premise means exactly that—signs that identify those businesses and institutions or their products and services that are *on* that property. Since local commerce is a community’s source for financial well-being and the life-blood of creating vibrant streets, the need for these establishments to clearly mark their locations, products and services is critical. By legal definition signs, which are locative, support the notion of place or pause.

On the other hand, off-premise or billboard advertising is not place-based; rather, these ads direct attention toward products and services in other locations or to no specific location at all. Historically, the scale and expense of billboards is intended to build national brand awareness. The most frequent ads are for beverages/alcohol, financial institutions and entertainment venues (casinos, theme parks, etc.). Mass communication of this scale is intended to dominate its environment and attract “eyeballs” (as defined by the industry) from vehicular traffic. This kind of ad buy was folded into land-use laws many decades ago for the basic cost of a sign permit, which is cheap. This bears little relationship to ad placement costs in other media (Internet, TV, print, etc.), and we suffer these forms of advertisement because we get something in return: free or inexpensive content. With off-premise advertising the community receives virtually nothing in exchange.



Photo illustration © James Porto 2010

Static to Dynamic

Right now our world is moving rapidly from static to dynamic communication and from private to public information. The phenomenal speed of change is challenging our sign codes nationwide. Amazing advancements are now possible; video can stream through glass or mesh materials, while cameras or heat sensors follow our movements. Whether you know it or not, face recognition or intelligent chips are being embedded in public spaces and ad kiosks, so data as to where you are, where you went and when and what you did can be tracked and sold for commercial purposes.

Signs and Media

This new media is called Out-of-Home (OOH) or Digital-Out-of-Home (DOOH). For relatively little cost, it’s possible to wrap or cover buildings and command any streetscape with what are essentially large TVs on sticks. Evolving from static billboards, these large, animated media screens scream to gain our immediate attention through movement, brightness and distraction. An old-style, static billboard sells about 12 images a year. In comparison, the DOOH industry is aggressively seeking to “trade” static billboards for digital to project over 3 million images a year, using the equivalent power needed for 30 homes.

The rollout of digital media is happening across the country, and only recently has the public begun to understand this transition. What might seem novel at first becomes telling with recent changes seen in places like LA, Phoenix and Detroit. This year, Oregon changed its laws to permit digital advertising on its highways. With that said, citizens are successfully engaging the process and stopping the presumption that this kind of media should be allowed to occur anywhere without question; however, it’s unfortunate that cash-strapped governments entertain such changes because the billboard industry is way ahead of protesting groups with well-funded political and legal strategies.

It’s time for new thinking. Today, legal challenges from citizens are proving that communities can decide if they want billboards at all, of any kind. If a community is to choose billboards or embrace their digital transformations, perhaps government could consider an entirely different communications category apart from land-use: *media in the public realm*. If specifically zoned districts are set up to embrace the idea, then this could allow for more equitable valuation (taxation or shared revenues).

In our homes or at work, on our TVs or computers, we can click off bothersome ads. If we visit a place that uses new media in an interior application, say a hotel lobby or coffee shop, it’s our choice to be there or not. However, with outdoor media, we have a medium that can unwelcomingly command our attention. It will be there for the rest of our lives, and we can’t turn it off. This transformation is happening by default, not by design.

🔗 For more resources about media in the public realm, visit arcadenw.org.

“For relatively little cost, it’s possible to wrap or cover buildings and command any streetscape with what are essentially large TVs on sticks. Evolving from static billboards, these large, animated media screens scream to gain our immediate attention.”

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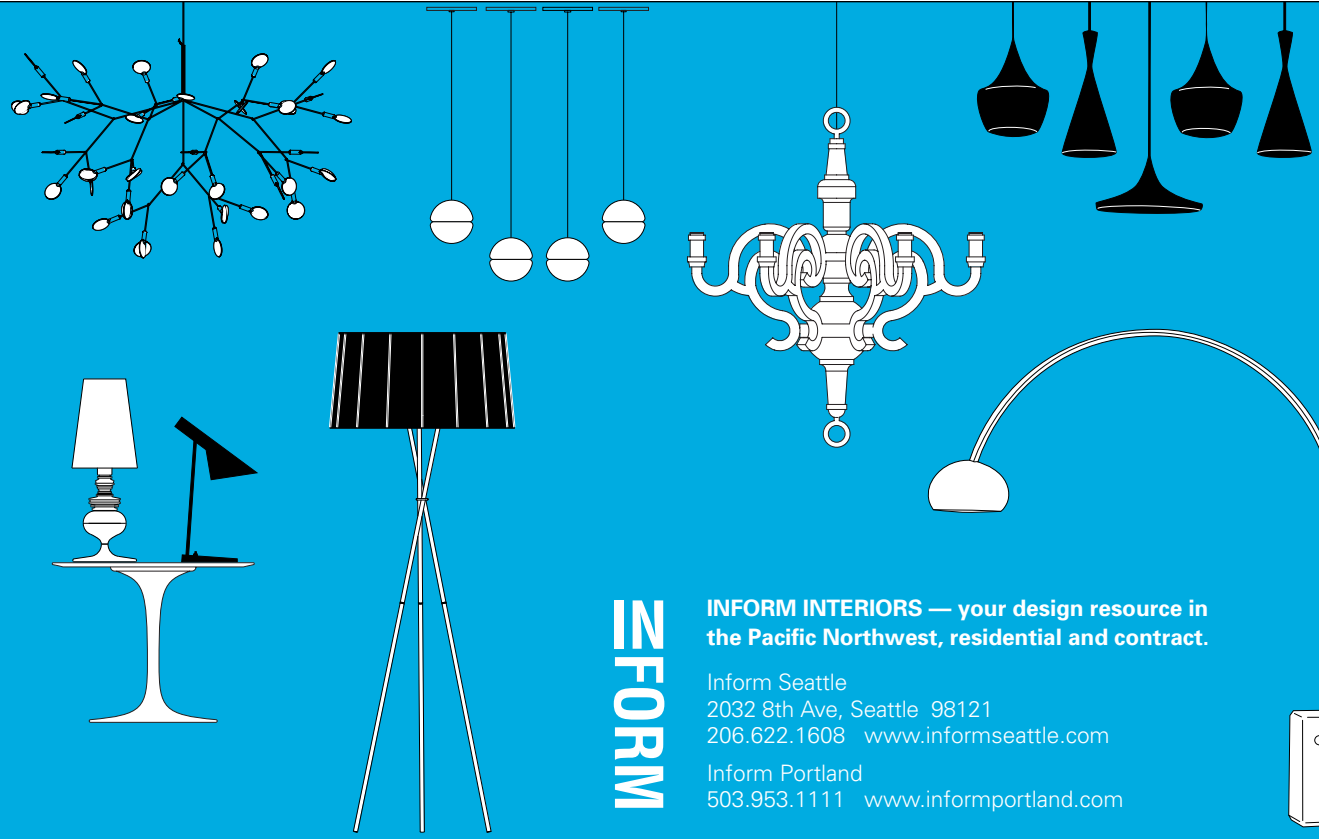
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BARBARA SWIFT

Punta della Dogana Contemporary Art Centre

Barbara Swift is the founding member of Swift Company LLC and writes and lectures on issues of urban design and the environment.

The early morning October sunlight cuts through the mist over the Laguna, and the cream-colored silhouette of Santa Maria Della Salute breaks the skyline above Dorsoduro. Cats’ paws dance across the calm water and brush against the bare skin of Charles Ray’s *Boy with Frog* at the island’s eastern promontory. The sculpture marks the point inhabited by the renovated Punta della Dogana, Venice’s 17th century customs house.

Boy with Frog has become the icon of Francois Pinault’s new museum, housed in the low, triangular brick building. Located at the intersection of the Giudecca and Grand Canals, the customs house is crowned with a gold globe and weather vane and guards access to the heart of Venice.

Punta della Dogana is a 38,000 square-foot tour de force. The renovated building – put back together brick by brick using the traditional “scuci-cuci” method – is a raw, aged container for the younger museum, a powerful insertion of glass, concrete and artwork subtly orchestrated by Tadao Ando in a sequence of rectangular day-lit spaces. The preexisting building of wood, brick and stone feels as if it were lovingly touched and restored with integrity and care. The silky, smooth Tadao concrete yields to the meter-thick brick walls, holding clear of their surfaces.* The two-story, central cube-room defined by concrete planes creates the building’s inward-focused center of gravity. The double-layered shell foundation creates a waterproof bowl three-feet higher than the typical *aqua alta*. Twenty glazed water-gates, located uniformly along the two long facades, are covered with new, woven-metal grills, a reference to Carlo Scarpa’s Olivetti showroom on San Marco Square. Old and new float separately with a sense of deference, permanence and weight in a city that is more like a mirage on the Laguna than a physical place.

*Tadao Ando sees concrete as this era’s stone, and your hand automatically lifts to touch and stroke the crisp satiny surfaces. Here, rigor of craftsmanship takes the liquid mix of cement, aggregate and water to create stone’s solid equal. This is not the sloppy solid that looks like a cube of partially melted cheese pushed back into line with a knife. If Ando’s is the stone of our time, we need to do better—have tighter forms that limit the water bleed, limit the vibration to avoid stratification of material, use low slump mixes and value the craft. Lovers of good concrete debate the differences between Ando and Kahn. In an age focusing on smart long-term resource use, either is better than the poorly crafted walls and slabs found everywhere today and accepted as good enough. We devalue ourselves when we devalue our materials.

The François Pinault Foundation’s Punta della Dogana Contemporary Art Centre, Venice, Italy, sits at the entry to the Grand Canal. Tadao Ando architect.

Photo: Thomas Mayer



It is rare for architecture to express emotion, but this building conveys a deep caring for time, past and future. The sequence of rooms with their height, proportion and materials demands study. You move through the space, constantly aware of the artwork, its juxtaposition with the rich, simple materials of the building, the contrast of an introspective meditative space with framed views of a city once the gateway between East and West. The sense of an old, valued landmark laden with history, protected and renewed, brings tears to the eyes. It is a building of great humanity.

“It is rare for architecture to express emotion, but this building conveys a deep caring for time, past and future.”



Interior gallery at Punta della Dogana with windows looking out over Venice.

Photo: Thomas Mayer



Charles Ray, *Boy with Frog*, 2005-2007. Painted steel, cm 247 x 91 x 96.5. © Charles Ray, Courtesy Matthew Marks Gallery; © Palazzo Grassi.

Photo: ORCH orsenigo_chemollo

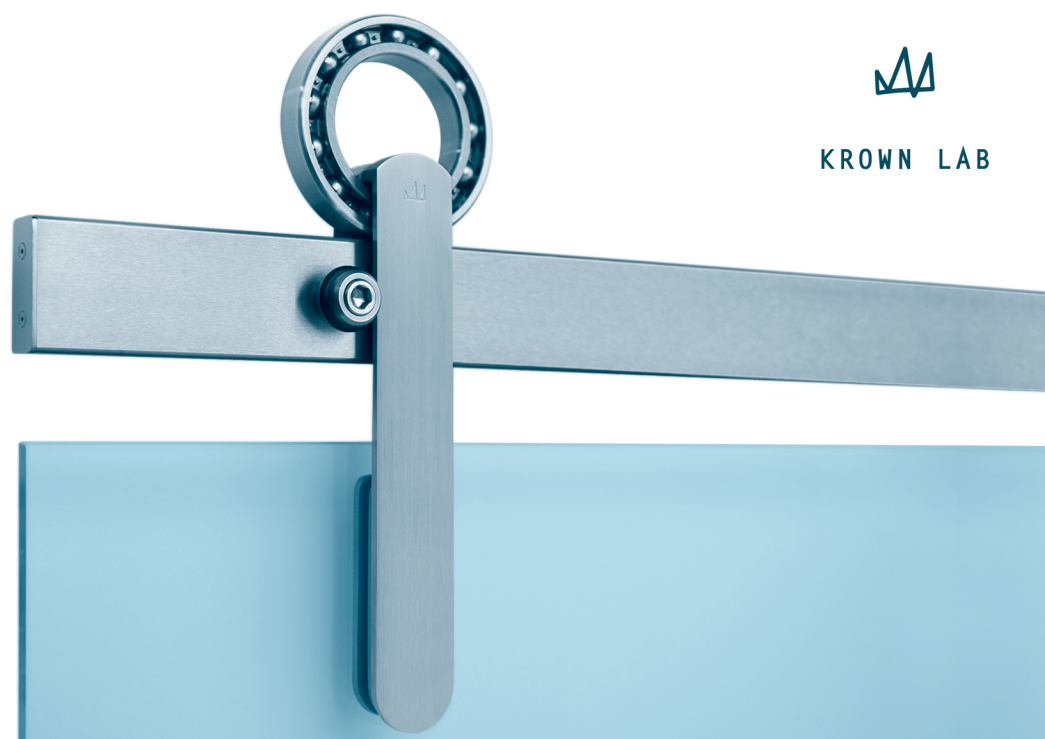
Boy with Frog is considered by some to be Francois Pinault's view of France and the bureaucracy that caused the Art Centre to move to Venice.

The museum's inaugural exhibit, *Mapping the Studio*, curated by Francesco Bonami and Alison Gingeras, is profoundly demanding and in many cases deeply disturbing. The first gallery includes Maurizio Cattelan's headless stuffed horse (*Untitled*, 2007) leaping through the wall and Rachel Whiteread's *One Hundred Spaces*, 1995, multi-hued cast structures that create a grid across the gallery floor. This is quickly followed by the mind-blowing *Fucking Hell*, 2008, by Jake and Dinos Chapman, and Paul McCarthy's *Train, Pig, Island*, 2007, among the work of 60 artists from the Francois Pinault collection. Described by some as the "usual suspects" and a showing of "greatest hits," the collection includes works by Cy Twombly, Mike Kelley, Takashi Murakami, Cindy Sherman, Richard Price and emerging artists such as Matthew Day Jackson, Adel Abdessemed, Wilhelm Sasnal, Rob Pruitt, Richard Hughes, Nate Lowman, Mark Bradford and Kai Althoff. The exhibit has an impact, holds its own with the building and leaves you with visions of the sublime, surreal and horrifying. This is not a tourist experience, easy in its message. This is a complex cultural experience.

There are places in the world to be seen and experienced. Some are relatively straightforward and separated from their context. The Punta della Dogana Contemporary Art Centre is the opposite. This space encompasses complexity, integration, elegance and serene simplicity at its most elevated. When the art collection is added, the layers of contrast become stunning. It is good to experience places that leave you challenged, that still resonate two years later. 🟩

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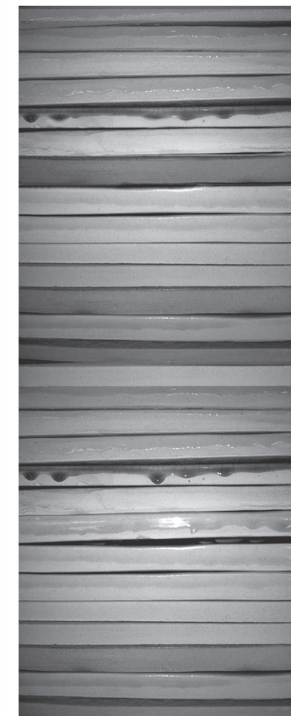
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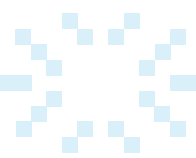
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RON VAN DER VEEN

1981

What I Was Doing the Year ARCADE Launched Its First Publication



Ron van der Veen is our esteemed Side Yard columnist and a Principal at DLR Group. Send him your memories and ideas at rvanderveen@dlrgroup.com.

ARCADE’S 30th anniversary has got me feeling a bit nostalgic. Over the last few days, I have been fooling around with my old Kroy machine, reflecting on where I was in 1981 when this magazine was launched. Remembering anything past a few weeks is a stretch for me, but 1981 is different. That was the year I graduated from architecture school and started my career as a young, idealistic, visionary designer...and landed in the dumps.

When I left the University of Oregon in 1981, the US was mired in a recession not unlike what we are experiencing today. In some ways it was worse because we had both double-digit inflation *and* unemployment. My big mistake after school was deciding to stay in Eugene. Flint, Michigan and Eugene, Oregon had the highest unemployment rates in the country, both over 15%. Much to the astonishment of my colleagues, I actually landed a drafting job in no time flat. It wasn’t Richard Meier, but it was work... but it wasn’t work for long. I was laid off within three weeks. After that I couldn’t even get work at McDonalds! Stubbornly deciding to stay and eke out a living in Grateful Dead’s ground zero, desperation finally drove me to become a door-to-door salesman, offering to paint or draw peoples’ homes. I barely made enough to fill my Pinto with gas, and worse, I was introduced to two new video sensations sweeping the nation and quickly became addicted to PAC-MAN and Space Invaders, which further exacerbated my finances. After several months of degradation, I humbly called it quits, gave up architecture and traveled the globe. When the recession eased, my travels landed me in Seattle around 1985 to take up my craft again for good.

The world of architecture is a very different place since those days of the early 80s. Take communication for example. Just think, not only had personal computers and email not yet been invented, we didn’t even have fax machines. Architects actually had to communicate by talking to each other and writing letters—how archaic!!! And having Twitter would be considered a nervous habit, being “linked in” was some kind of weird hippy un-game, texting was done with rub on letters and social networking was just simply picking up chicks from the interior design program. And smart phones? Man, we all used the pay phone down the hall.

And talk about primordial, remember the tools of our trade: the squeaky sound of the Mayline that needed oil, electric erasers that sometimes acted as portable helicopters, burned-out nostrils from breathing in ammonia while making endless blueprints, Rapidograph pens that constantly clogged and drooled black ink on finished drawings, White-Out and drafting dust (not to be snorted!!!). How about coloring with markers until you had what was the equivalent of a meth high or working with grizzled veterans who smoked at their drafting desks during working hours? And women, where were the women????

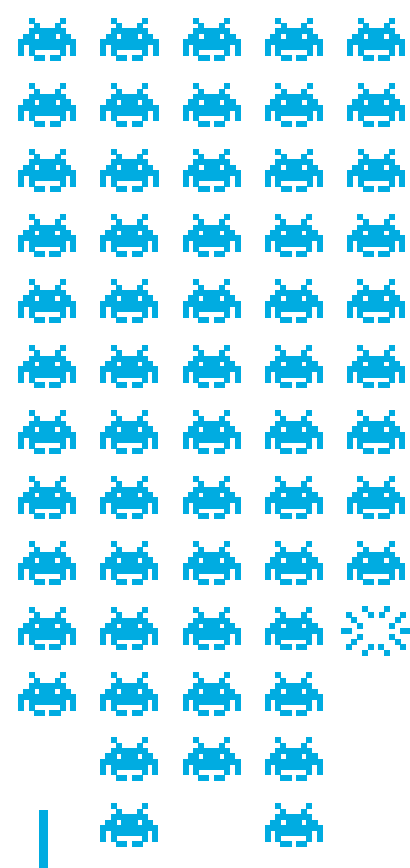
In 1981 “gals” were still vastly outnumbered and looked at very differently. I still remember a female architecture colleague getting flowers from our boss (that’s what we called them in those days) on National Secretary Day. He also had her pick the wallpaper, carpet and furniture for his house. Men were expected to come to work with a tie and jacket, and women were expected to look, well, you know...I should point out that “french curve” was actually a drafting tool, not a term for a foreign exchange intern.

I laugh at kids now who complain about REVIT and CADD and being computer jockies. You might think hand drafting is somehow more dignified until you spend all day drawing a 2x4 reflected ceiling plan. Your boss comes by at 4:30 in the afternoon and decides to move the whole ceiling over a half a tile! Erase or start over?

Probably the worst thing about those days was really the architecture. It was during this period of time that the profession was beginning to embrace Postmodernism. The movement went on to create probably the most hideous and cartoonish body of buildings in the history of American architecture. This leads me to a final incriminating reflection on where I was in my architecture career when ARCADE was launched: In 1981 I actually believed that the Michael Graves Portland Building was cutting edge!

Happy anniversary, ARCADE! (I can’t wait until pastel sweaters, big hair and thin ties come back into style—wait, they already have!!!) 🍷

“I barely made enough to fill my Pinto with gas, and worse, I was introduced to two new video sensations sweeping the nation and quickly became addicted to PAC-MAN and Space Invaders, which further exacerbated my finances.”

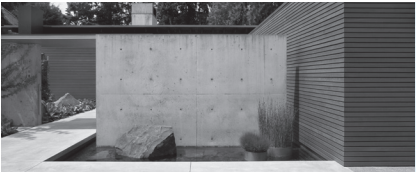


Happenings

Design-minded events in the Northwest



Holiday Party / Space.City / 15 December, 5-8 p.m.
Space.City is having a Holiday Party to thank and recognize all those who made this past year's lecture series a success. A \$20 suggested donation at the door brings complimentary beverages, light appetizers, a silent auction and raffle. Come celebrate! (Suyama Space, 2324 2nd Ave., Seattle)
spacecityseattle.org



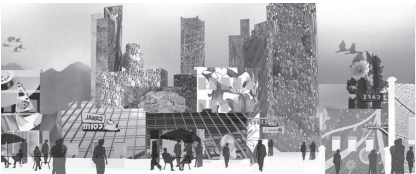
Broadmoor Residence | Photo: Michael Burns

George Suyama: Inspirations and Place / UW CBE / 2012 Dean's Distinguished Lecture / 9 January, 6:30 p.m.
George Suyama, principal of Seattle-based architecture firm Suyama Peterson Deguchi, has devoted his 40-year career to exploring how nature defines architecture. In this lecture George will speak about his inspirations and place making, telling the story of a continuous search for truth. (Kane Hall 120, UW Seattle Campus)
be.washington.edu/events/belectures



Photo: Brad Feinknopf

Studio H: Design. Build. Transform. / MOCC / Through 25 Feb
Emily Pilloton (Project H Design) exemplifies an emerging generation that believes new strategies are needed for design to effect positive change. Studio H, a project in rural North Carolina where Emily Pilloton and partner Matthew Miller teach design-thinking to high-school students, provides a bold example of design-led community transformation. (724 Northwest Davis Street, Portland)
mocc.pnca.edu



Nan Ellin: Good Urbanism / UW CBE / 27 February, 6:30 p.m.
Nan Ellin, Professor and Chair of the Department of City & Metropolitan Planning at the University of Utah, will advance a basic strategy for clearing the path toward good urbanism, enriching the conventional approach with an envisioning process that cultivates good ideas while leveraging the resources to realize them. (Kane Hall 120, UW Seattle Campus)
be.washington.edu/events/belectures



Photo: Sophead Pich

Sopheap Pich, Compound / Henry Art Gallery / Through 1 April
Made primarily from traditional materials of rattan and bamboo, Sopheap Pich's *Compound* is a reflection on the cycle of creation, destruction, urban development and natural resource depletion seen in recent construction projects undertaken by Cambodian officials and commercial interests as the country struggles with modernization. (15th Ave. NE & 41st St., Seattle)
henryart.org

MORE UPCOMING EVENTS:

Theaster Gates: The Listening Room
SAM
[9 December – 1 April](#)

Hospital Design: Design that Cures
SAF
[10 January](#)

Theaster Gates: To Play a People's Music
UW CBE + SAM
[2 February](#)

Restaurant Design: Restaurateurs & Their Spaces : How Design Affects the Dining Experience
SAF
[7 February](#)

Gauguin and Polynesia : An Elusive Paradise
SAM
[9 Feb – 29 April](#)

George Nelson: Architect, Writer, Designer, Teacher
BAM
[Through 12 February](#)

To see a complete calendar and submit an event, visit arcadenw.org.

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Artist Jim Blashfield's *Circulator* is a main attraction at the Brightwater wastewater treatment facility's Environmental Education Community Center. An interactive and poetic exploration of the processes of the plant, *Circulator* combines the ancient artform of storytelling with contemporary media.

© Jim Blashfield, *Circulator*, 2011, video installation, Photo courtesy of Elizabeth Stewart



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