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Authenticity is rooted in our disciplines, histories and experiences. Understanding its meanings can help us grapple with change.

Authenticity: Navigating the Real in Cities, Design and Art

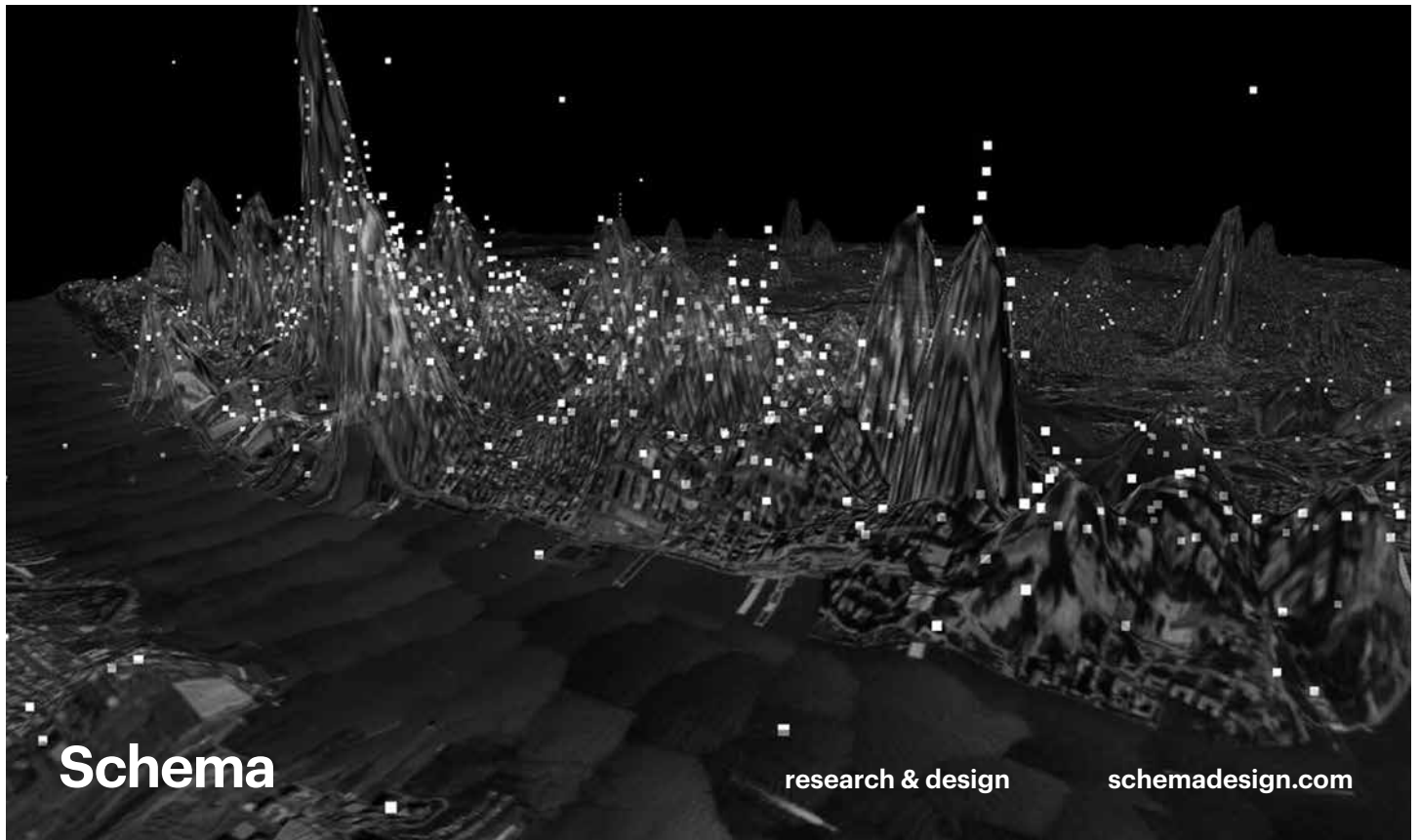


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Photo: Neenad Arul, Mumbai, India (see page 54)

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Created by Schema, the designers of this issue, this list depicts 392 frequently used terms in this edition of ARCADE. Ranked in order of frequency, the number of times each word occurs is shown below. In addition, lists throughout the issue show 10 of the most used terms on each page. The lists were created using Processing, an open source programming language (processing.org).

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ARGENT
FABRICATION

WHERE IDEAS ARE CRAFTED

Photography: Michael Stearns / Hybrid3 a design studio

This page: SVC cofounder Dick Brown, 1971. Opposite: Cherry Brown (center) with students in the early days at the School of Visual Concepts. All photos courtesy of SVC Archives



Hats, Hearts and an Art School

45 Years at the School of Visual Concepts
Callie Neylan

1971 was a good year for Seattle. Starbucks was founded, and so was The New School of Visual Concepts, as it was called back then. Located on the corner of Mercer and Highway 99, this school for commercial arts was built on the premise that designers, illustrators and advertising students learn best from working professionals in their industries.

Fast forward to 1998, a good year for me. I walked under the 99 overpass to the School of Visual Concepts (SVC) to meet with Linda Hunt, the school's codirector. There was no swanky South Lake Union back then, just empty warehouses, Bucca di Beppo and the old J. T. Hardeman

hat factory that housed the school. I was working in labor relations, my first job out of college, but was far more passionate about typography than workplace safety.

My artsy side drew me to SVC. I researched want ads for creative directors, planning my future: build a portfolio, then go to grad school. SVC made that possible. The school offers no degrees or certificates, avoiding academic bureaucracy and keeping the barrier to entry low. At SVC you come as you are but leave as you want to be.

Today, the school's original approach—students are taught by top industry professionals during hours that allow both to keep their day jobs—is



kept alive by SVC's codirectors, Linda Hunt and Larry Asher. Together, they're nicer than Mother Teresa and the Pope combined.

But to tell the story of Linda and Larry means telling the story of another couple first: Dick and Cherry Brown, SVC's founders. Cornish graduates, they were both popular illustrators, with clients including Boeing and Frederick & Nelson. Dick Brown inspired many in Seattle, including Ted Leonhardt of the design firm The Leonhardt Group. "Dick Brown drew and painted like Bernie Fuchs and Albert Dorne, masters of the magazine era," Ted explained. "Boy, did I want to paint like him. This was just as I imagined—art that persuaded, art that was sought after in the corporate world." Training students to create art like that

was why Dick and Cherry founded SVC and why Linda and Larry passionately carry on this vision. Linda Hunt, who studied psychology and sociology in college, met Dick and Cherry in 1982 when she moved from California to Edmonds, renting a house across the street from them; she and her husband had left behind a landscaping business to move to the Pacific Northwest. Dick had just fallen ill with a brain tumor. As Linda remembered:

Dick was already wheelchair bound by this time, and Cherry was single-handedly running SVC. They were amazing, down-to-earth people who lived quietly and courageously with Dick's many physical challenges. I vividly remember the first time I entered their multilevel home. It wasn't the spectacular view of the sound that took my breath away—it was Dick's amazing paintings.

Linda helped Cherry care for Dick, and after his death in 1985, she became Cherry's assistant, helping run the school and eventually assuming ownership in 1994. Eighteen months prior, Cherry had fallen ill with cancer, and she died shortly after Linda took over the school with new codirector Larry Asher, a lauded copywriter and longtime SVC instructor. "When Larry and I took over SVC in 1994, we really didn't know one another well," Linda explained. "However, we were both committed to the Browns' philosophy of providing customized learning taught by award-winning professionals. We were on the same page in wanting SVC to thrive."

And thrive it has. Now, almost 45 years later, the school is in a new location on 7th Avenue, but its mission is the same: educate students via the honest, exuberant, generous transfer of knowledge from one caring person to another, just as Dick and Cherry wanted. ■

Callie Neylan is a designer for Microsoft Office by day, specializing in data visualization. By night, she writes at nineteenthirtyfour.org and makes chocolate: bellflowerchocolate.com.

What has been one of your most memorable moments at SVC?

"The first time we hosted Jim Sherraden, the general manager of the historic Hatch Show Print of Nashville, Tennessee, in 2006. Jim put on a series of letterpress workshops ... lugging three gigantic suitcases of vintage Hatch woodblock engravings so artists here could print using these irreplaceable originals." —Larry Asher

"When the Seattle arsonist Paul Keller threw a Molotov cocktail through a studio window on the first floor of SVC and tried to burn down the school. It caused a lot of smoke damage and freaked out the school cat, Abby. Fortunately, our old hat factory building was made of cement and cinder blocks, and we only lost a couch." —Linda Hunt



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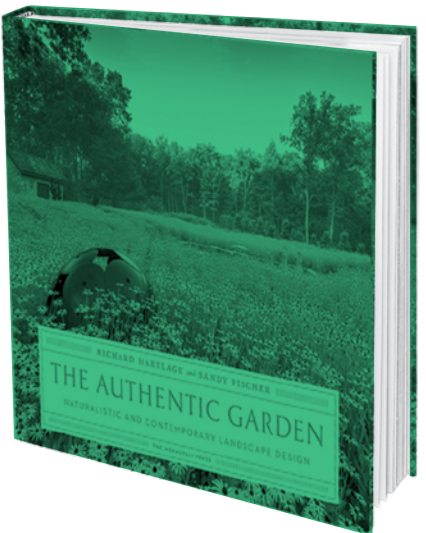
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In contemporary American garden design, plants are making a comeback. As innovative movements of planting design have been adopted by the High Line in New York and Citygarden in St. Louis, they have rekindled interest in using plants that suit a given site's ecology—and in letting plants lead design. The sixty gardens featured in this book are all united by an immediately perceptible, intelligent selection of plants that create an enthralling and fitting sense of place: this is what makes a garden truly authentic. Featuring the works of Allworth Design, Andrea Cochran, Gustafson Guthrie Nichol, Hoerr Schaudt, Ron Lutsko, Steve Martino, Nelson Byrd Woltz, Oehme van Sweden, Raymond Jungles and Michael Vergason.

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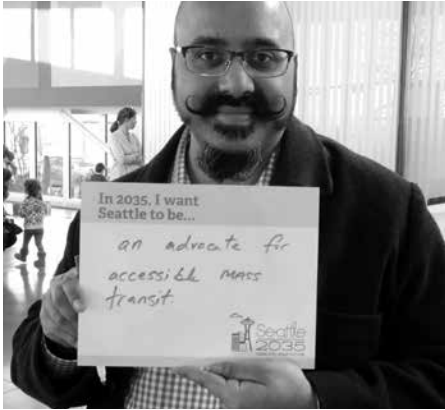
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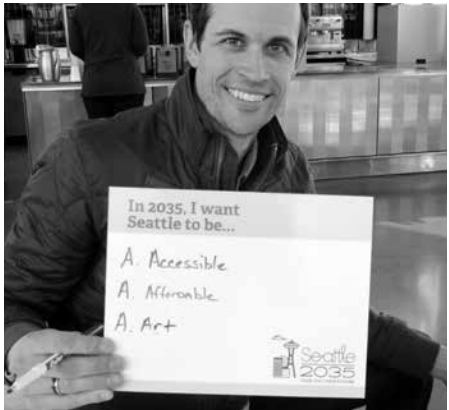


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Imagining Seattle 2035

Mayor Edward B. Murray



All photos: City of Seattle

I grew up in West Seattle in a mixed-income neighborhood, part of a large, working-class family. It was a great place to live. We were able to take the bus to school or work. We knew our neighbors. It was an authentically Seattle upbringing. Unfortunately, my family probably couldn't afford to live there today because of rising costs and a widening inequality gap. To ensure we have a Seattle that works for everyone now and in the future, we, as a city, must address the challenge of affordability and equity.

There is no doubt Seattle's future will continue to include newcomers attracted to our city by jobs, our spectacular natural setting, our progressive values and high quality of life. By 2035, it's expected that 120,000 more people and 115,000 more jobs will be added to our city. This level of growth certainly comes with its share of challenges, but it also presents a great opportunity—the opportunity to come together as a community to plan for the future we want. In doing so, we can balance growth while protecting the ideas and values that make an authentic Seattle—a city where people of all backgrounds live and work together.

That's why the Department of Planning and Development started the Seattle 2035 campaign, a citywide conversation about change—where we've been, where we are now and where we want to go over the next 20 years. We want this discussion to guide us in creating our city's new 20-year plan. This plan will guide how we grow and covers things like housing, land use, transportation, environment, utilities, capital facilities, parks and neighborhoods.

For me, Seattle in 2035 is a city where a high quality of life exists for all residents—one with access to living wages, quality education, a healthy environment, effective transportation options and, very importantly, affordable housing. I'm proud of the progress we've made on raising the minimum wage and expanding access to pre-K and transit options. And it's why I've set a goal to bring 20,000 new units of affordable housing to Seattle in the next 10 years.

An authentic Seattle is equitable—all families and individuals, those living here today and those coming tomorrow, should have access to the services and amenities that make Seattle so special. To get there, we need to continue to guide our policies for future growth and decisions in a manner that reflects the city's core values—values including race and social equity, environmental stewardship, economic opportunity and security for all, and a strong sense of community. Throughout Seattle's history, some communities and neighborhoods have prospered while others were left behind. We cannot repeat the mistakes of the past. We must do more to ensure that growth benefits *all* residents. This means ensuring we have inclusive, diverse and mixed-income neighborhoods as we grow.

I've always said Seattle works best when we work together, when we focus on the goals we share in common rather than the differences that too often divide us. Through collaboration we can realize our vision for Seattle 2035 and make Seattle a safe, affordable, vibrant, interconnected and authentic city, today and into the future. ■

Get involved in the conversation on the Seattle 2035 website (2035.seattle.gov), on Twitter (@Seattle2035) or on Facebook (SEA2035) using #Seattle2035.

Edward B. Murray became the 53rd mayor of Seattle in January 2014, after serving 18 years in the Washington State Legislature. He lives in Seattle's Capitol Hill neighborhood with his husband, Michael Shiosaki.

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Food Waste in America— Visualizing the Numbers

Essay by Jennifer J. Otten and Karen Cheng

Infographic by Khaito Gengo with Karen Cheng and Jennifer J. Otten

America—once a nation that valued thrift—wastes more food than any other country in the world: up to 40% of its food supply. While food is lost at several points as it journeys from its origins to our plates, by far the largest producers of waste are individual consumers. Designed by Khaito Gengo, the following information graphic, “Too Good to Waste,” analyzes the critical problem of food waste and, importantly, suggests potential solutions. In King County, Washington, food policy makers and food waste stewards who are driving discussions about what data is needed to understand local food waste have found this visualization to be of interest.

Understanding the Problem

According to a 2012 National Resources Defense Council (NRDC) paper by Dana Gunders, on average, individuals in the US waste 25% of the food they buy. Researchers Kevin Hall, Juen Guo, Michael Dore and Carson Chow translate this to approximately 1,400 calories wasted per person per day—enough to nourish a child and almost enough to feed an adult. As stated in the NRDC paper, if consumer food waste could be reduced by 15%, with good but uneaten food instead recovered and distributed to those in need, an additional 25 million people could be fed each year. This is a significant opportunity, given that 48 million individuals are currently receiving food assistance via the federal government’s Supplemental Nutrition Assistance Program (SNAP).

Importantly, food waste also represents squandered energy, water and land. The NRDC paper estimates that getting food to our tables each year requires 10% of the US energy budget, 50% of US land and 80% of US freshwater, as well as substantial chemical inputs (e.g., pesticides and fertilizers) and human labor. By wasting food, we are needlessly expending precious resources and exposing our human labor, land and waterways to unnecessary chemicals.

Additionally, wasted food contributes to climate change. Uneaten food placed in landfills generates almost 25% of the US’s emissions of methane, a greenhouse gas with a warming effect over 23

times as powerful as carbon dioxide. In addition, in 2012 the Consultative Group on International Agricultural Research found that the global food system produces one-third of all human-generated greenhouse gas emissions.

Looking for Solutions

Here in the Pacific Northwest, King County plans to decrease wholesome food loss by 25% over 10 years and develop a data-tracking mechanism for local food system waste in order to measure progress (see *King County’s Local Food Initiative*, a 2015 report). More data is also being collected by the City of Seattle, in collaboration with Seattle Public Utilities and the University of Washington, to better understand waste in the commercial food sector. The City’s goals (as stated in the *Seattle Food Action Plan*) are twofold: divert edible food from retailers and restaurants toward food banks to feed those in need and redirect inedible food waste from landfills into compost. This effort was prompted by Seattle Public Utilities data that found food and compostable food packaging to be the largest component (30%) of landfill-directed garbage.

While these policies and programs for food recovery and prevention are an important, inspiring part of ongoing efforts to overcome the problem of food waste, individuals must also make personal efforts. Everyone can help prevent food waste by buying only the amount of food that will be consumed. This might mean more meal planning, more frequent (but smaller) shopping trips, better food storage and eating leftovers. If everyone does their part to reduce and redirect food waste, the collective result will be saved resources, environmental protection and reduced hunger. ■

Jennifer J. Otten is an assistant professor in the Center for Public Health Nutrition at the University of Washington, where she teaches the courses “US Food and Nutrition Policy” and “Food Studies: Harvest to Health.” Karen Cheng is a professor of visual communication design at the University of Washington.

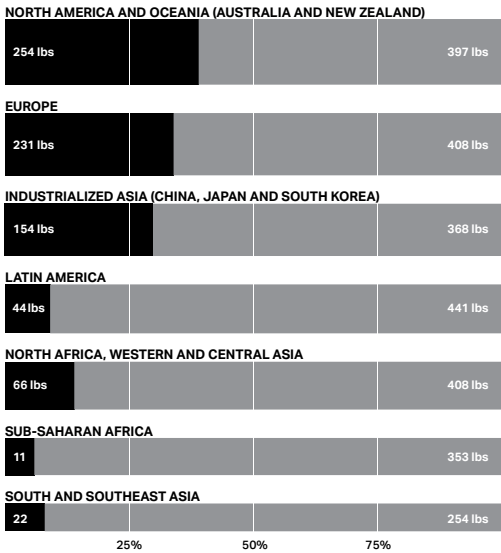
Khaito Gengo holds a B.Design from the University of Washington Visual Communication Design program; he is currently a design intern at Lippincott in New York City.

TOO GOOD TO WASTE

GLOBAL FOOD WASTE PER PERSON

Waste in Pounds per Person, 2011

- Food Wasted by Consumers After Purchase
- Food Wasted by Producers and Retailers (Pre-Consumer)

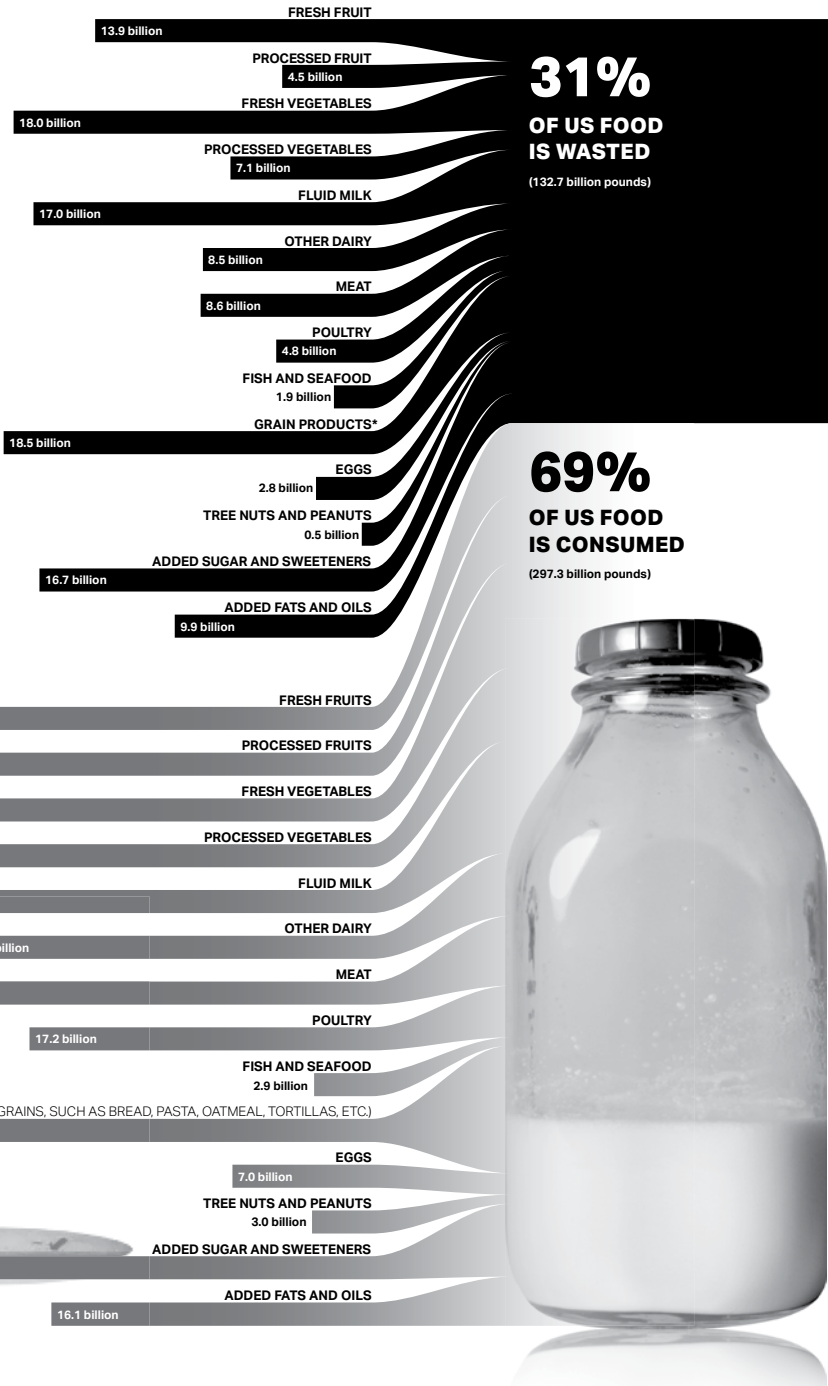


In developing countries, consumers waste very little food; most food is lost during harvesting and processing. In industrialized countries like the US, consumers are significantly more wasteful—31% of food is wasted after purchase.

FOOD WASTED AND CONSUMED IN THE US

US Food Waste and Consumption in Billions of Pounds, 2010

- Annual Food Waste by Consumers in the US
- Annual Food Consumption in the US

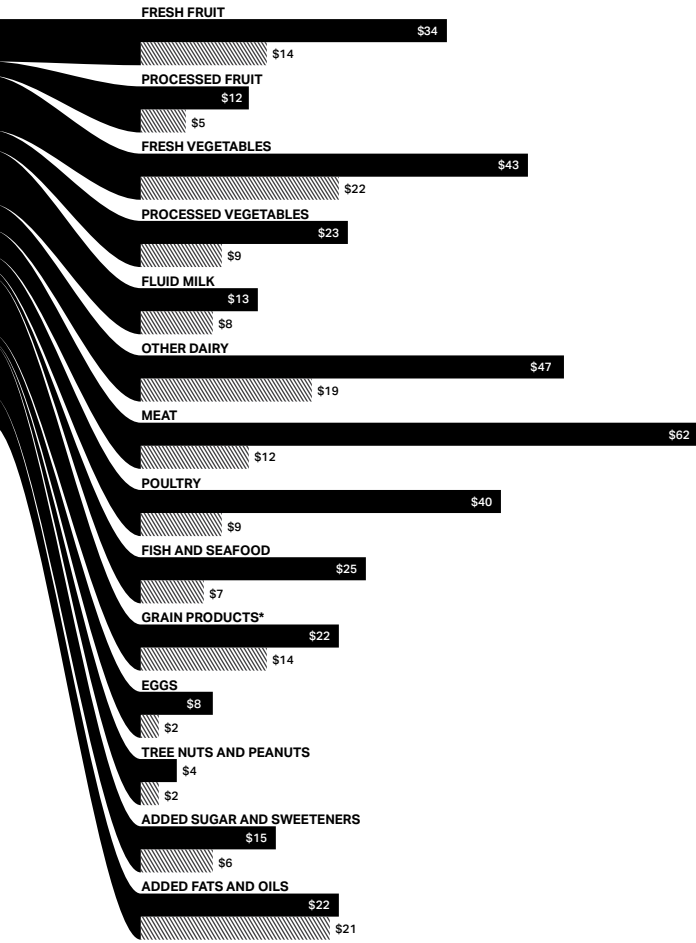


“The bad news is that we’re extremely wasteful. The positive side is that we have a real role to play here, and we can effect change. If we all reduce food waste in our homes, we’ll have a significant impact.” —Jonathan Bloom, food waste activist, quoted in the *New York Times*

THE VALUE OF FOOD WASTE IN THE US

Cost of US Food Waste in Dollars per Person, 2010

- Annual Cost per Person of Food Wasted by US Consumers (\$370)
- Annual Cost per Person of Food Wasted by US Retailers (\$150)



HOW FOOD WASTE HAPPENS

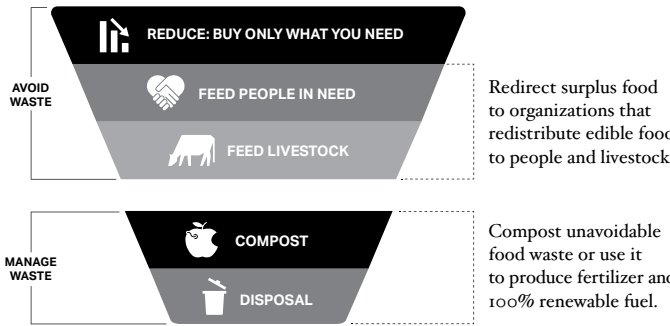
The Five Stages of Food Waste for Fruits and Vegetables in the US, 2011

More than half of all the fruit and vegetables we produce are wasted. The waste happens at:



HOW WE CAN STOP FOOD WASTE

The Food Waste Pyramid, designed by British activist Tristram Stuart for *Feeding the 5000*, a public campaign against food waste.



Sources: 2012 Census of Agriculture; Economic Research Service; Foreign Agriculture Service; National Agricultural Statistics Service; Food and Agricultural Organization of the United Nations and US Bureau of Labor Statistics.

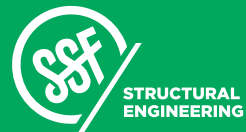
Designed by Khaito Gengo (khaito.com) with Professor Karen Cheng (Visual Communication Design) and Assistant Professor Jennifer J. Otten (Nutritional Sciences) at the University of Washington in Seattle.

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The Craft of Tropical Modernism

An Interview with Mark de Reus, de Reus Architects, Hawaii
BUILD IIc

Last winter, BUILD traveled to Hawaii's Big Island and visited with Mark de Reus of de Reus Architects. They discussed the design strategies of tropical modernism, the challenges of thatched roofs and why new construction in Hawaii should be blessed by a Hawaiian priest.

BUILD: The materials you work with as an architect in Hawaii include lava rock, ohia trees and thatch. How have these materials shaped you as an architect?

MARK DE REUS: I'm from Idaho and originally became familiar with the indigenous materials of the Northwest. Then in the 1990s, I lived in Indonesia for five years, and the experience lured me into the business of planning and design for tropical regions. During this time, some of the design work that was going on in Bali and Thailand, such as the Aman resorts, was on the cutting edge of tropical design. This new design work was more contextual, and its use of natural materials was in tune with the allure of beautiful tropical settings. So when I moved to Hawaii in 2000, I brought with me a range of tropical design sensibilities much wider than what was being offered in Hawaii at the time. Back then, it seemed there were only two or three different versions of what people considered to be Hawaiian design, and they had been drastically overused. We began designing with natural materials that supported a concept of island architecture that embraced a wider Polynesian region rather than just Hawaii specifically.

The use of traditional thatched roofs in your projects is striking. Tell us a bit about the craft of thatched roofs and the process of designing them. The palm frond, indigenous to Hawaii, does not actually make for long-lasting thatched roofs. The best thatch comes out of South Africa. The South African reed has a life span of about 30 years in an arid climate like that of the leeward side of the Big Island. These South African-style thatched roofs

are designed seven-inches thick, and they make for beautiful natural roofs.

Figuring out the aesthetics of designing thatched roofs was straightforward, but the engineering and permitting process was a challenge. The structural roof components consist of pole rafters (smaller, round purlins to which the seven inches of thatch is tied) and make for a fairly simple assembly. However, the structural calculations don't fit neatly into what building departments are used to, and it takes a savvy structural engineer to help nurture the process along. And even though the thatch is treated with fire retardant, the fire departments require sprinklering.

The roof forms you've seen in our work are derived from what the thatch requires. The roof needs to maintain a minimum slope of 10 units horizontal to 12 units vertical. This steepness automatically gives a strong presence to the roof. It's good to keep the roofs as simple structures without valleys—this creates a certain pavilion-like character.

Modernism is typically associated with thin horizontal roof planes intended to lightly float or even disappear. The heavy massing of the thatched roofs in projects like your Kūki'o Golf Club beautifully challenges this convention while still adhering to a modern aesthetic. What are the intentional design decisions you make with a modern thatched roof?

When you look at a building, one of the first things you identify with is the roof. The roof tends to give instant character to the building. These pavilions are really just simple shelters, so how you handle a select few components like the roof massing, the eave and the wall is important. You don't have to overwork the elements; the forms can be kept simple, and with contemporary detailing the overall effect can be powerful.

The edges and eaves of a roof are key to achieving pleasing architectural proportions. In Bali, thatched roofs will often flare out at the bottom



Kauhale Kai, South Kohala Coast, Big Island, Hawaii. Modern tropical pavilions and pools. Photo: Joe Fletcher

and create beautiful overall forms. This edge detail is integral to the craftsmanship of constructing the thatch. A crisp edge that is almost horizontal has a very different feel than upturning the thatch, which causes the roof to lose its elegance.

What other indigenous techniques do you like to incorporate into modern design?

Here in Hawaii, there is a strong tradition of using lava stone for site and building walls. There are only two different kinds of lava, a'a and pahoehoe, but they produce many different styles of stone walls. The a'a lava tends to be rough and jagged, occurring in thick flows, whereas the thinner flows of pahoehoe tend to be billowy and smooth. It's fun to explore the nuances of how to work with this type of natural, rugged material.

Figuring out the aesthetics of designing thatched roofs was straightforward, but the engineering and permitting process was a challenge.



Kauhale Kai, South Kohala Coast, Big Island, Hawaii. Modern tropical pavilions connected by outdoor garden space corridors. Photo: Joe Fletcher

Your work often includes a harmonious balance between the sleek, modern and the naturally rustic. The machined-glass walls that highlight the rustic stick trellises at the Kūki'o Golf Club are an excellent example. Where do these contrasts have the most significance in your designs?

It's about developing a sense of place. Carefully handling the composition is one of the ways to instill a soul into the building, rather than it just becoming an assembly of parts. The contrast builds drama and develops an experiential quality that has tangible benefits to the design.

How do you uphold the quality of timelessness in your work?

A good example on the topic of timelessness is in the hospitality sector. Usually hospitality developers are prone to be formulaic in their approach to design, and they like to work with trends. Most hospitality work is designed by analogy, just continually tweaking the model rather than designing to what I refer to as first principles, which include the program, what the clients need and what we want to do regarding an architectural direction. I'm sure they feel it's a safe way to design and minimizes risk. We prefer to go back to those first principles of design and ask what the user ultimately

wants or needs. We design from there rather than simply tweaking a conventional model.

There is a noticeable consistency in your work involving a heavy stone base, a transparent middle and a substantial thatched roof massing. Is there a danger that this method could become prescribed to the point of excluding the exploration of design?

I think if you look across the board at our work, you will find a variety of design responses. In terms of an influence that could hinder the "exploration of design" as you mention, I find that limitations imposed by community design guidelines or preconceived notions by developers have more potential to restrict creativity.

There is a Hawaiian phrase on your website, "*ka nohona lokahi*," which translates to "the way of living in connection and harmony, with the laws of spirit, nature and man." Tell us a bit about this concept.

A friend of mine on Hawaii is a *kahu*, a Hawaiian priest, and he does a lot of the blessings for our projects while they're under construction and also once they're finished. I asked him for a Hawaiian phrase that reflects our approach to design. We

discussed it several times, and as the subtleties of language are sometimes difficult to translate, it took a while for him to come up with this phrase.

As an aside and in a somewhat similar context, an ancient Hawaiian term, *ahupua'a*, translates to "ocean to mountain." Native Hawaiians organized their land in strips that run from the ocean to the mountains, and it was their traditional way of practicing sustainability. This organization takes into account everything you need for life, from the fish that are caught on the shore to the agriculture and livestock further up the hill.

What kinds of projects in Hawaii receive a blessing by a kahu?

Since most of our clients have moved here from somewhere else, or maybe the project is a second home for them, this ceremony encourages them to be stewards of the land and take a vested interest in the community. In the same ceremony, the kahu also asks the ancestors who may have ties to the land for their blessing and to accept this new family or owner. You hear stories from these kahus about how sometimes they feel the spirits of ancestors still lingering around. The kahu's role is to ask them to move on. Blessing rituals like this are also common in the folk belief systems of Indonesia.

The term "lifestyle expectations" is mentioned on your website in conjunction with the resort residence buyer. What does this mean in the context of a tropical paradise?

It runs the gamut of what you might call the luxuries of living. A home is more than a collection of spaces or an assembly of materials; it's a vessel for living and experiencing family and a location. This term helps orient clients to expand their input to us for design into the qualitative realm. ■


Mark de Reus is the founding design partner of de Reus Architects, an award-winning architecture firm based in Hawaii. He has been widely recognized for his designs of resorts and residences. His portfolio also includes clubhouses, spas, restaurants and mixed-use projects. He has been recognized as one of the world's top 100 architects and designers by *Architectural Digest*. Mark's first book, *Tropical Experience: Architecture + Design*, gives readers an in-depth look at a number of his most celebrated designs.

BUILD llc is an industrious design-build firm in Seattle run by Kevin Eckert and Andrew van Leeuwen. The firm's work focuses on permanence, sustainability and efficiency. BUILD llc maintains an architectural office and is most known for their cultural leadership on their *BUILDblog*, blog.buildllc.com.

Kūki'o Golf Club, North Kona Coast, Big Island, Hawaii. Ohia tree trellis and lava stone walls. Photo: John Sutton



GENIUS



Lead Pencil Studio, *Under the Surface*, 2008. Charcoal on heavy paper, 72 x 84 in. Courtesy of the artist.

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Authenticity

Navigating the Real in Cities, Design and Art

FEATURE EDITOR: PAUL L. FRANCO



Growth

Seattle is rapidly growing. As with any city undergoing growth, such changes can be exciting, bringing hopes of new jobs, better restaurants and more thoughtfully designed spaces (public and private). But residents of growing cities also face pressing moral, political and aesthetic questions about what is and isn't worth preserving in the face of change. We worry about the gentrification of neighborhoods and displacement of long-term residents, the benefits and drawbacks of density and new stresses on our transportation infrastructure. When tackling these issues, we take a variety of approaches. We focus on measurable indices of change that we judge important—median rent prices, changing demographics, high Walk Scores and decreased commute times. But we also look to more amorphous qualities within the built environment that matter to us just as much—the feel, character and history of neighborhoods.

Our claims about these nebulous sorts of aesthetic features, and even those about presumably quantifiable changes, seem to attempt to pin down what is and isn't *authentic* about our city. Given all the qualities we associate with the *real* character of a city and

cities, residents, meanings, authenticity, neighborhoods, qualities, face, character, aesthetic, Seattle

its residents, it's clear that "authenticity" has many potential meanings. Sorting through these meanings is a good thing. When debating what stays and what goes during periods of growth, at the very least we should have an idea of what genuinely counts as *our city, our neighborhood, our block*. With this in mind, this ARCADE feature investigates the concept of authenticity and the role it plays not only in arguments about development and growth, but also art, design and architecture.

To begin, judgments about authenticity appear just as rooted in our histories and experiences as in presumably objective and shareable features. Unlike some other aesthetic qualities, authenticity isn't something we can easily access with our five senses. If we have an experience of something beautiful, we might mention characteristics most of us can make out: the way Mount Rainier rises above its surroundings, the citrusy bitterness of a pale ale. But if someone hasn't already had a certain experience of the authentic—Grandma's tamales with Grandma's salsa—what property can we point to in order to help her understand it?

In the context of the effect of growth on a city's authenticity, the difficulty of singling out a definable set of features seems especially acute. Take Capitol Hill in Seattle, for instance. Residents worry that an increase in hate crimes across the neighborhood is attributable to an influx of people—not so much new residents but outsiders looking to party on the weekend—who aren't aware of or don't care about the neighborhood's history, and present, as an LGBTQ community. Newcomers may know Capitol Hill



Mount Rainier



Craft beer

only for its nightlife, which doesn't come close to capturing its full identity. Pointing out a vital aspect of the neighborhood's character by painting rainbow crosswalks at a few intersections (as was done in June of this year) certainly helps visitors better understand this area, but this can only gesture at some of the qualities that residents think make Capitol Hill the neighborhood that it is.



Tamales

The difficulty in conveying to someone—or even deciding for ourselves—what is and isn't *authentically* Capitol Hill or singling out the characteristics that make for an *authentic* tamale speaks to the elusiveness of authenticity. Yet, we certainly seem sure we know what we're talking about when we talk about it. Just consider that it

is invoked in contexts as diverse as the preservation of artworks and buildings, new developments in historically underserved communities, the effects of new city residents on existing neighborhoods and stories of personal experiences. Perhaps, then, our use of it appeals to different aesthetic, moral and political values depending on the situation.

Given its context sensitivity, the articles presented here don't aim for a unified account of authenticity but instead inquire into it from various perspectives. In the process, the pieces reveal different understandings of authenticity, some overlapping, some not. By relating preservation practices in art and architecture to modern ruins, Elizabeth Scarbrough points out how different disciplines embody divergent aesthetic attitudes about the authenticity of damaged creative works. In their respective essays, Eugenia Woo and Dominic Weilminster claim that authentic design and development pay attention to context, whether it's a building's history beyond its facade or the human ecosystems in which growth



Demolition



Rainbow crosswalks

occurs. And the maps by Schema Design of sites in Seattle with demolition permits contextualizes change by reminding us of those structures that are casualties in the push to create spaces for new developments. John Marx and Pierluigi Serraino argue we should move past early modernist design strictures about the authenticity of architectural materials, suggesting a more inclusive approach.

Robert Rhee asks us to remain open to the messiness of experiencing and recollecting in contrast to social media's demand that we constantly document and authenticate our experiences. Finally, in a skeptical spirit, Charles Tonderai Mudede cautions us to think twice about assuming we know what authenticity is by considering Heidegger's thoughts on van Gogh's *A Pair of Shoes*.

The feature speaks to the complexity of *authenticity* and the plurality of its meanings. For some, this open-endedness about what authenticity is or isn't may border on frustrating vagueness. For others, its resistance to definition reveals it to be a versatile and important concept encompassing a family of related value judgments. In my more pessimistic moments, I feel like a character in a Socratic dialogue who began his inquiry certain about the meaning of a term, only to find himself in a state of confusion by the end. However, more optimistically, I've come out thinking authenticity can help artistic, architectural and design disciplines grapple with the changing characteristics of cities and the built environment. ■



Socrates

Paul L. Franco is an acting assistant professor in the Department of Philosophy at the University of Washington. His academic research in the history of philosophy and philosophy of science has appeared in *HOPOS: The Journal of the International Society for the History of Philosophy of Science*. His popular writing on philosophy has appeared in the *Stranger* and *Arrested Development and Philosophy*. He is also a longtime ARCADE volunteer.



Martin Heidegger

AUTHENTICITY IN RUINS

Art Restoration, Architecture and Beautiful Decay

ELIZABETH SCARBROUGH

In 1972, Laszlo Toth, an unemployed geologist, climbed onto Michelangelo's *Pietà*, grabbed a hammer from underneath his coat and smashed the sculpture 15 times. This attack left the Madonna without a nose and left arm, and with a chipped eyelid and veil. What were the Vatican Museums to do? Restore the statue as nearly as possible to its original appearance? Merely reattach the larger bits that fell off, leaving the Madonna irrevocably scarred? Or just sweep away the rubble, keeping the

post-attack statue as is? Our answers to these questions tell us something important about our thoughts on authenticity in creative works and the best way to maintain it.

While concepts of authenticity are difficult to define regarding art, they become further complicated with works of architecture. If forced to choose, does a building's authenticity lie most in the architect's design or in the physical structure once erected, exposed to the world and changed over time? Our fascination with modern architectural ruins seems quite different from our aesthetic appreciation of the *Pietà*, throwing this question into sharp relief. "Ruin porn" is increasingly popular, but those ruins neither conform to the plans of the architect nor the final building once constructed. This leads us to the following question: Can the same concept of authenticity be applied to artworks, buildings and ruins?

According to philosopher Mark Sagoff, there are two major theories about art restoration, which in turn inform different conceptions of authenticity (see "On Restoring and Reproducing Art," *The Journal of Philosophy*). The first is integral restoration, in which the restorer adheres to the sculptor's plan rather than the strict preservation of original materials. Those who favor integral restoration believe authenticity lies in the intent of the artist. The real work of art is what it "looks like" as soon as the artist lifts her brush/chisel/etc. Under integral restoration, the post-attack *Pietà* would be repaired to be visually identical to the pre-attack *Pietà*. The second is pure restoration, in which the restorationist reattaches to the art any bits that may have fallen off and cleans off grime but does not add any nonoriginal materials. The



pure restorationist believes that authenticity lies in the art's original materials, which exist throughout time, and that adding new materials papers over the object's history. A pure restoration would leave the *Pietà* partially fixed, but the sculpture would show its scars. (The Vatican Museums did restore the *Pietà*, and it is now virtually impossible to see the past damage with the naked eye. But in order to achieve this, the restorationists introduced materials that Michelangelo never touched, sacrificing a piece of the object's history.)

Applied to fine art, a restoration approach that prioritizes the original look of the art over its original materials may feel intuitive. Are art restoration practices and concepts also germane to architecture and its ruins, and modern ruins in particular?

In recent years, photographers, photojournalists and tourists have flocked to “modern” or “industrial” ruins, such as those in Detroit. The resulting photographs have been labeled “ruin



porn,” a moniker that describes both the allure of the decaying building and the moral repugnance of possible exploitation. One such ruin is the United Artist Theater, the once grand “movie palace” turned ruin porn darling. The puzzle ruins present—and modern ruins in particular—is that the structures seem more aesthetically valued in their ruined state. This seems at odds with our intuitions about fine art, which tend toward a desire to preserve the art's original visual form.

With this in mind, the question remains: How would one “restore” a

ruin? How might it differ from preserving other types of historic architecture, and what effect would restoration efforts have on a ruin's authenticity?

I would suggest that an architectural ruin is a discrete object from its former life as a building. Consequently, for example, the United Artist Theater and the United Artist Theater–*Ruin* are distinct objects. For the theater, it might be appropriate to employ integral restoration, focusing on upholding the architect's original intent for the design over the original materials. We want buildings to be functional; if a chandelier falls down,

We enjoy seeing nature encroach on the man-made; it reveals important insights about our culture and ourselves.

we might replace it with one that is identical in look but made from nonoriginal materials.

On the other hand, in the case of the United Artist Theater–*Ruin*, we are attracted not to its functionality as a theater but its beautiful decay as a ruin. We enjoy seeing nature encroach on the man-made; it reveals important insights about our culture and ourselves. As objects that are in the process of disintegration, ruins give us a window into the past, present and future. We reimagine their former glory, engage with the decay before us and project what the ruin will look like as time continues. Ruins provide us with powerful experiences of memento mori and the sublime; American modern ruins incite our worries about the flaws of capitalism and the impermanence of our exalted status in the world.

If we see decay as a defining characteristic of ruins, and we have good reasons to respect their aesthetic integrity, we ought to allow a ruin to ruinate. Paradoxically then, perhaps in order to “preserve” the special aesthetic value of a ruin and uphold its authenticity, we must allow it to continue to break down. Maybe the authenticity of ruins lies in neither integral nor pure restoration solutions, which stipulate action be taken, in varying degrees, to bring an object back to an earlier state. Rather, to preserve a ruin's authenticity, we might not be able to do anything, because to

interrupt or stop the ongoing action of decay would be to destroy something central to the ruin itself.

I acknowledge that this may be unrealistic (and perhaps undesirable): city planners must balance aesthetic concerns with historic preservation, economic development and ethical concerns that arise from tourism. Ruin appreciation (of the ancient sort) has been inextricably wed to tourism since the days of the grand tour. Similarly, Detroit's modern ruins have attracted photographers and photojournalists; as a consequence, unofficial and official ruin tours, which aim to provide opportunities for photographs, have become increasingly popular. Historic preservation has obvious implications for tourism. How, and when, do we limit access to the site to prevent damage? Should historic buildings be preserved as something static or as part of a living culture? As with historic buildings, incorporating ruins into landscape design and city planning is nothing new, from the use of follies in 18th-century English garden design to modern-day public spaces, such as Richard Haag's Gas Works Park in Seattle.

What can we take away from this brief discussion of art restoration, architecture and ruins? Perhaps that authenticity is not a static concept that can be applied universally to all objects but one that is bound to reflect the shifting practices of different creative disciplines. ■

Elizabeth Scarbrough recently received her PhD in philosophy at the University of Washington in Seattle, where she wrote a dissertation on the aesthetic appreciation of ruins. Her broader research focuses on the intersection of aesthetics and ethics. Elizabeth earned a BA in history from Oberlin College and an MA in philosophy from the University of Wisconsin–Milwaukee, where she wrote her MA thesis on the art critic Clement Greenberg. elizabethscarbrough.com



WHAT PRICE FACADISM?

Authenticity and Integrity in Historic Preservation

EUGENIA WOO

If you were to visit Seattle's South Lake Union and Pike/Pine neighborhoods these days, chances are you'd encounter several development projects, completed or under construction, that are odd juxtapositions of design—the Transformers of architecture. For these projects, developers and their architects retain only the primary facades of smaller, historic buildings originally on a site while erecting new, larger structures behind them. Dubbed “facadism” by its critics, this strange meshing of old and new is often motivated by requirements to save the facades of older buildings for regulatory reasons—a building is a designated landmark so permission for full demolition is difficult to obtain, or a building is in a conservation overlay district that incentivizes this sort of design in an attempt to maintain neighborhood character while increasing density through building height.

In rapidly growing Seattle, development pressure in recent years has resulted in a rash of facadectomies,

in which only an older building's main facades are saved during redevelopment. Despite what seem to be good intentions, if you are disturbed by acts of facadism, you are not alone. Urban planning and design can effectively manage the evolution of older neighborhoods, but facadism gives in to market-driven development, failing to promote authenticity.

Stripped of everything but its facade, a building loses its integrity and significance, rendering it an architectural ornament with no relation to its history, function, use, construction method or cultural heritage. With only its primary facades saved, the original structure is gone, including the roof, interior features and volume of space. Everything is new inside—nothing is reused. Instead, a new structure is added on, which may be set back and sometimes cantilevered over what was the roof level of the mostly demolished older building. When its defining features are mostly removed and no longer part of an

integrated whole, a building no longer demonstrates its authentic self. Further, the scale and massing of the new building change the rhythm and feel of a block and neighborhood.

We all know Seattle's population is increasing and will only continue to grow. Smart planning accommodates this growth, but it must do so without destroying the authentic fabric and community character that make this a desirable, livable city.

One might argue that at least facade “preservation” is better than nothing. But is it? Wouldn't it be better to see new projects that are well designed, perhaps the landmarks of tomorrow, cohesively knitted into the streetscape? Instead, we get the illusion of preservation with the pastiche of the old unsuccessfully jumbled with the new. While not outright demolition, facadism is less preservation and more a begrudging compromise between the past and the future. Walk through the Capitol Hill neighborhood (particularly East Pike Street between Belmont and Harvard or East Union Street between 10th and 11th) to experience the impact and absurdity of facadism.

ADAPTIVE REUSE VERSUS FACADISM

Many of the solidly constructed buildings that have fallen prey to facadism were for decades adaptively reused structures, retaining the patina of time while providing flexible spaces for renovation.

In contrast to facadism, adaptive reuse projects rehabilitate historic structures, a widely

accepted, good preservation practice. As defined by the National Park Service in its guidelines for the treatment of historic properties, rehabilitation is “the act or process of making possible a compatible use for a property

through repair, alterations and additions while preserving those portions or features which convey its historical, cultural or architectural values.” Guided by the Secretary of the Interior's Standards for Rehabilitation, this approach upholds a building's integrity as it evolves.

Often, rehabilitating an older, existing building involves changing its original use to accommodate current needs. In Seattle, a typical building might have started out as a 1920s auto showroom that turned into a print shop and is now a restaurant or store. This is a practical preservation solution to achieve economic impact and contribute to community vitality. In this way, adaptive reuse also promotes environmental stewardship and sustainability—it's the ultimate in recycling. For example, Melrose Market, the Starbucks Reserve Roastery & Tasting Room and the Elliott Bay Book Company, all in Pike/Pine, and the Terry Avenue and Supply Laundry Buildings, both in South Lake Union, are successful adaptive reuse projects that promote preservation and bring new life into old buildings for their respective communities.

In contrast, we have facadism: slap a 15-story LEED Platinum building onto a 1910s, one-story brick or terra-cotta facade and we get an odd amalgam of design. No amount of greenwashing will mitigate the demolition of the original building.

HISTORIC DISTRICTS AND ZONING

Among the most authentic historic communities in Seattle today are designated historic districts, such as Pioneer Square, Ballard and Columbia City, which are protected by a preservation ordinance, design guidelines and review processes. There is more to these districts than just facades; they've experienced revitalization through rehabilitation and the adaptive reuse of spaces. In addition, new construction in these built-up districts is more sensitive infill (the development of vacant or underused parcels), adding to the evolution of the neighborhoods while becoming part of the community's historic narrative.

Opposite and below: New project incorporating facades of a former auto-row era building at E Union Street between 10th and 11th Avenues, Pike/Pine. Photos: Eugenia Woo



While not outright demolition, facadism is less preservation and more a begrudging compromise between the past and the future.

buildings, preservation, facadism, older, landmarks, city, character, project, neighborhoods, historic

Remains of the south and east facades of the former Phil Smart Mercedes-Benz dealership building and the new project incorporating them, 600 E Pike Street, Pike/Pine. Photo: Eugenia Woo



In most other areas of Seattle, existing zoning, land use regulations and planning goals do not protect neighborhood character. Instead, they support increased density at the cost of community character, which modestly sized historic buildings embody, without recognizing that density doesn't always equal height. Density is better achieved through more human-scale urbanism by varying height, scale and massing and integrating existing neighborhood elements. For example, take South Lake Union, one of the oldest neighborhoods in the city, where facadism is especially jarring. The area is seen by developers and the City as nothing more than a wasteland of low industrial and commercial buildings on big sites prime for large-scale development rather than creative adaptive reuse. The City's recent rezone to raise allowable heights has increased the pressure to further redevelop not only older character buildings but also designated Seattle landmarks.

But even before the rezone, facadecotomies were occurring. Now under construction in South Lake Union is one of the most blatant examples of facadism: the project incorporating the former Troy Laundry and Boren Investment Company buildings. They've been demolished—except, naturally, for their primary facades—and replaced by two 12- and 13-story towers, set back and hovering over remnants of these historic buildings. That the original buildings are designated landmarks makes this even more of a head-scratcher because landmarks have added protection; this facadism implies that we're only interested in the outward character of these buildings, and even then, only a very



small part. But why facadism happened in this case is more complex. Project proponents asserted that the city-block site was two-thirds contaminated from the Troy Laundry Building, necessitating remediation through extensive site excavation and that only the primary facades of the two landmarks be saved. The Landmarks Preservation Board approved the project after considerable review. Facadism is not always so black-and-white, but it elicits strong reactions because only the end result is visible. These two landmarks took up a fraction of the overall lot area; preservation advocates supported adaptive reuse of the buildings, which could have anchored the new project. Another developer may have approached the project differently, proposing a preservation solution.

PRESERVATION IS ABOUT LIVABILITY AND CREATING COMMUNITY

Many existing, older neighborhoods are already dense and contain a mixture of uses. They are already pedestrian friendly and located near public transportation. Older neighborhoods with lower-scale buildings are not impediments to “progress” but places with creative potential. Preservationists understand that not every older building should be saved and that well-designed new construction (often taller and larger) can contribute positively to a neighborhood's character. The City of Seattle is currently updating its comprehensive plan and has an opportunity to better plan for growth that's more balanced and enhances the livability of our city. Preservation planning should be an integral part of this discussion.

The National Trust's Preservation Green Lab study *Older, Smaller, Better: Measuring How the Character of Buildings and Blocks Influences Urban Vitality* demonstrates the value of historic neighborhoods and older buildings. According to the Green Lab:

All across America, blocks of older, smaller buildings are quietly contributing to robust local economies and distinctive



Top: South facade of the Seattle Landmark Troy Laundry Block, Fairview Avenue N and Thomas Street, South Lake Union. Photo: Eugenia Woo. Bottom: Troy Laundry Building, 1937. Photo: Washington State Archives, Puget Sound Region Branch

livable communities. Buildings of diverse vintage and small scale provide flexible, affordable space for entrepreneurs launching new businesses and serve as attractive settings for new restaurants and locally owned shops. They offer diverse housing choices that attract younger residents and create human-scaled places for walking, shopping and social interaction. These modest, often-overlooked buildings are irreplaceable assets for America's new urban age.

Development pressure in Seattle's neighborhoods in the last 10 to 15 years has greatly changed the urban landscape, whether facadism is involved or not. Around the world, preservationists, developers, architects, city leaders, planners and communities all struggle with issues of preservation and facadism, particularly in older cities experiencing population and economic

growth. Building a vital city does not mean only looking to the future but also considering how preservation contributes to an authenticity of place and enhances livability. ■

Eugenia Woo is an advocate for historic preservation; she develops and implements preservation policies and initiatives, provides technical assistance to the public, engages in community outreach and coordinates advocacy efforts in Seattle. Eugenia has a BA in political science from the University of California at Berkeley and a Master of Urban Planning and Preservation Planning certificate from the University of Washington. She is the director of preservation services at Historic Seattle (historicseattle.org) and is a cofounder and board member of Docomomo WEWA (docomomo-wewa.org).

preservation, Seattle, buildings, new, urban, communities, diverse, historic, city, Washington



BUILDING RELEVANCY

Creating Space for Underserved Areas

DOMINIC WEILMINSTER

I had never before seen this man who was shaking my hand and, in fact, he was only speculating about who I may have been as well. But since I was dressed like an office worker and walking around with a bunch of grizzled contractor-types, my role was maybe given away.

“Excuse me, are you the architect?” he said. “I just want to shake your hand, man ... thank you for giving us this place.”

To me, this was perhaps the most genuine accolade an architect could receive. It came shortly after the opening of the Denver Human Services Eastside facility, which houses a full spectrum of social and family services, from adult food assistance to family Medicaid to child welfare, for more than 80,000 Denver residents. The firm I work for, RNL, completed the project, and it held special significance for me not just because I was the project designer but also because it had the potential to play a significant positive role in Clayton, one of my home city’s poorer neighborhoods.

As it turned out, the man I met that day had just finished talking with his caseworker. Prior to this facility opening, he would have driven across town to do the same thing in a building with obvious security measures, few windows and even fewer engaging public spaces. He told me this new building made him feel dignified about helping himself.

A long time before meeting that man, I stood dumbfounded in front of a group of Clayton residents during the early stages of our work on the facility. I had

just finished talking through a series of slides about functional adjacencies, site orientation and design ideas when I was stopped.

“Don’t you think what you’re doing is a little too fancy for this area?” someone asked. “Shouldn’t we have just a regular building?”

Clayton, an inner-ring suburb of Denver, is comparatively poorer, less educated and less connected than the rest of the city. It was understandable to hear that residents felt skeptical about change in their neighborhood, but it was a surprise to hear that they didn’t think they deserved it. The introduction of a progressive new building was an alien concept at that early design presentation, and, making the topic murkier, here I was—an outsider—presenting what I thought the neighborhood needed.

It’s one thing to assume that new developments in underserved neighborhoods will bring about positive change, but they can also quickly lead to gentrification. Making a positive, relevant impact in such places takes extra listening and thoughtful translation. Contexts like these speak to authenticity in design that is not merely academic or compositional, and not just about meeting our expectations, as designers, of a final product. Instead, it focuses on highlighting features of the neighborhood that make it what it is. Rather than slamming expressions of ego into the landscape, attending to the human ecosystems that we designers work within helps us avoid gentrification and remain true to a place’s character.

Photo: Mark Kempf

building, man, neighborhood, Clayton, Denver, new, facility, meeting, residents, design

design, work, building, project, community, neighborhood, Clayton, firm, international, nearby



Photos: RNL Design

Rather than slamming expressions of ego into the landscape, attending to the human ecosystems that we designers work within helps us avoid gentrification and remain true to a place's character.

At that initial community meeting, I realized that for our design to bring about positive change in Clayton, it needed to start as a dialogue with residents. The design process for Eastside became more than articulating a nice piece of architecture. Instead, it became a translation of community-centric design decisions: for instance, orienting the building's long dimension away from the street and partially burying the first floor to minimize the structure's scale; creating a cantilevered roof that, at the entry, reaches out to the neighborhood in a welcoming gesture that recalls nearby front porches; and designing the parking area to accommodate a bus loop, providing space to drop riders at the entry, as research showed that half of the building's users took public transit.

Promoting a sense of pride and dignity was critical inside the building as well. Bright, transparent public spaces are filled with local art honoring notable everyday institutions of the neighborhood; Denver Human Services staff

work with clients in calm spaces bathed in daylight; and, though DHS needed a highly secure facility, most of those security measures are hidden in plain sight.

In the end, Eastside did, in fact, become a "fancy" building, but it did so by highlighting its community. To get there, the design team had to stop leading from the outside and start listening. By the time the project was under construction, we had held several more meetings, hosted a barbecue and were regular visitors to the nearby high school, giving construction tours. Now that the project is complete, there is a rotating display of art from neighborhood students and a space for community gatherings. This fancy building is now as much a part of Clayton's fabric as any of the humbler structures surrounding it.

Neighborhoods are like ecosystems, and it's sometimes easy to ignore what makes a system work by introducing something alien. Designing in a way that dovetails with and even improves an existing system is much more delicate work, but the effect in places like Clayton can be considerable. This kind of socially conscious, authentic architecture starts and ends with the community it serves. ■

Dominic Weilminster, AIA, is a senior associate and member of the Board of Directors at RNL, an international, full-service design firm specializing in sustainable, multidisciplinary architectural, urban, interior and landscape design with offices in Denver, Los Angeles, Washington, DC, and Abu Dhabi. Since joining the firm in 2008, Dominic has established himself as one of the firm's strongest young design leaders, working as a project designer for a number of project types and scales, including domestic higher education, civic, corporate and international urban design work. His leadership abilities led to his election to the RNL Board of Directors in 2014, where he provides strategic insight to enhance the connection between RNL leadership and emerging professionals and practice trends.

CHANGING SEATTLE

Tracking Demolition Permits

SCHEMA DESIGN

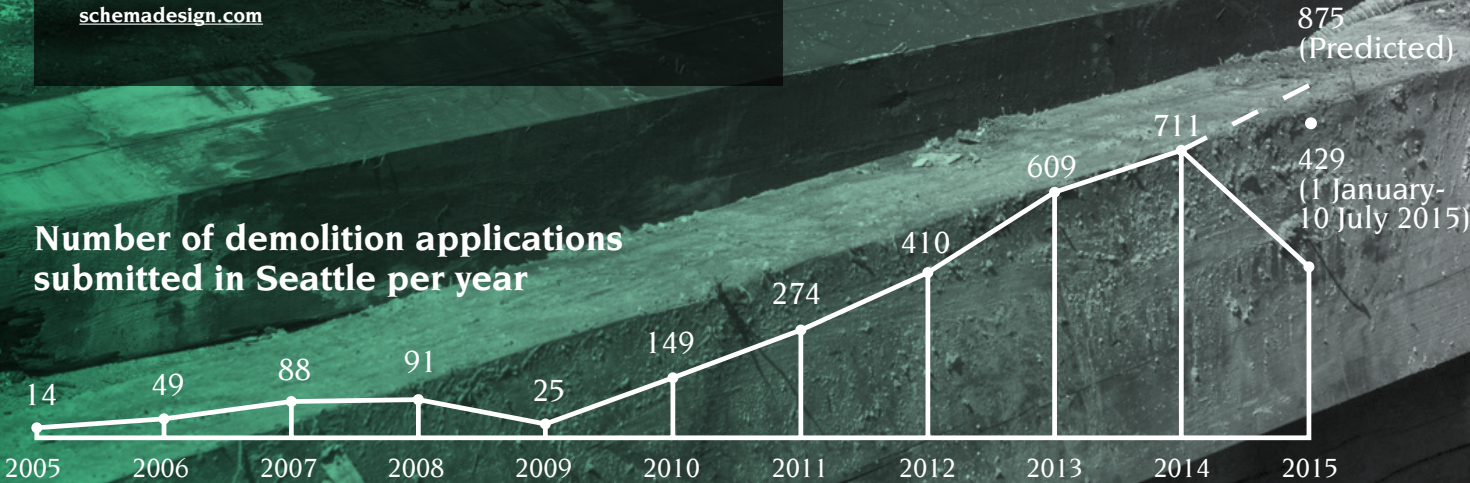
At the time of this writing, Seattle's skyline is populated with cranes. It is rare to walk down a block in the Capitol Hill or South Lake Union neighborhoods without passing a construction site. With every building that is demolished to make way for a new development, the urban fabric changes irrevocably—the old making way for the new. While much is being made of Seattle's growth, what about its related casualties? What of all the torn down buildings and the aspects of Seattle's culture they may have represented? Is all the new development changing Seattle's culture, and if so, how?

Rather than focusing on the city's growth, the map on the following pages highlights demolitions in Seattle based on submitted demolition permits. The number of permits has increased dramatically over the last five years, and the map reflects their corresponding demolition locations throughout the city. The map represents a version of Seattle now destined to become history. But it also indicates potential. Whatever fills these voids will shape the Seattle of tomorrow.

As the saying goes, the only thing that is constant in life is change. While change is certainly inevitable, it should also be intentional. In relation to our cities, we have a collective responsibility as designers, developers and citizens to promote meaningful growth. By embracing a sense of purpose that springs not only from private interests but consideration of the city as a whole, we may preserve and also create something resembling authenticity. ■

Schema is a research and design firm based in Seattle.
schemadesign.com

Number of demolition applications submitted in Seattle per year



Source: Data.Seattle.Gov, data.seattle.gov/Permitting/Building-Permits-Current/mags-97de

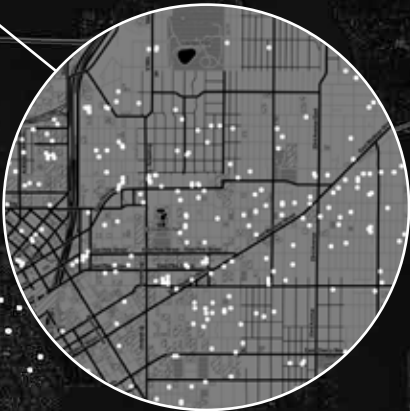
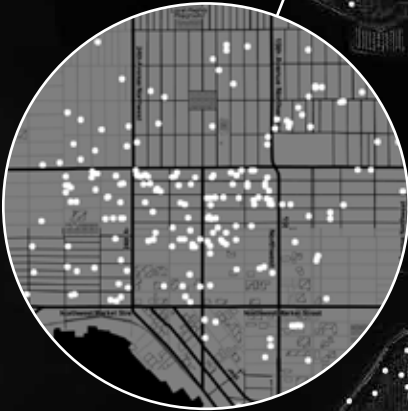
2005–2009
Demolition applications
submitted in Seattle

Each dot represents one submitted application for demolition of an existing structure. Some of the most common building types within these applications are:

- Single family residence
- Multifamily residence
- Commercial (includes warehouses and complexes)
- Commercial building (facade to remain)
- Apartment building
- School (includes grade schools, university classrooms and facilities)



2010–2015
Demolition applications
submitted in Seattle



IN THE SPIRIT OF OUR TIME

Authenticity Within Architecture

JOHN MARX AND PIERLUIGI SERRAINO

“As far as building materials are concerned, you name it—and you can have it. If not the real thing, at least a substitute that resembles it. The result is a hash of countless combinations of materials in varying degrees of inappropriateness.”

—Charles Eames, “Design: Its Freedoms and Its Restraints,” 1963



Photos: John Marx

The topic of authenticity underpinned the work of the modern architects of the 1920s. “Honesty of materials” and “form follows function” were two commandments rising from a militant, monolithic understanding of authenticity founded on reclaiming a closer connection between what the building hosts and its translation in built form without extraneous formal references. We are now at a different place. Expressing function through form might be more allegorical than literal now because through that lens the object collapses the story of the process of its making with the narrative of its function.

While children of modern architecture were reared with an understanding of a clear divide between authenticity and its nemesis—namely, that tight fit between matter and its image—we now bump into blurred boundaries between the authentic and inauthentic. Today, a parade of mixed messages regarding authenticity surrounds us, delivered by design that trades original materials for those that resemble them, which stands in contrast to early modern architecture, with its strict doctrine about what was or was not proper design. Following the implosion of design languages in 19th-century eclecticism, changes in cultural context, design approach, taste and technological solutions, we’re seeing a broadening of that definition: inclusiveness, variety and diversity are the building blocks of our design zeitgeist. Now, each of us deals with the authentic/inauthentic antinomy with a personal, qualitative judgment. Our intuitive compass endows us with the capacity to discern between the

authentic and the inauthentic, and we act accordingly.

Due to recent advances in modern material technologies and shifting attitudes toward design, the fake now replaces the original to the satisfaction of many, architects and nonarchitects alike. To illustrate our point: stone is found in nature; its appearance and matter are the same, and it is therefore authentic. As a building material, stone can be expensive and not always feasible. On the other hand, porcelain tile with a high-definition image of stone printed on it is now commercially available as “porcelain stone,” meeting numerous practical requirements and affordability. Its appearance (stone) and matter (porcelain) are fundamentally different, and hence, it is an inauthentic material according to modernist standards.

Weathering and material behavior are two devices that let us discriminate the truthful from the deceitful. But claddings, veneers, computerized imagery and virtual environments have hijacked our senses. Stone facades with no load-bearing capacity, GRFC hollowed columns, ornamental plaster crown molding and picture-perfect renderings in high-end real estate brochures point to a reality they represent without owning any of their apparent material properties. Further examples of this phenomenological confusion abound.

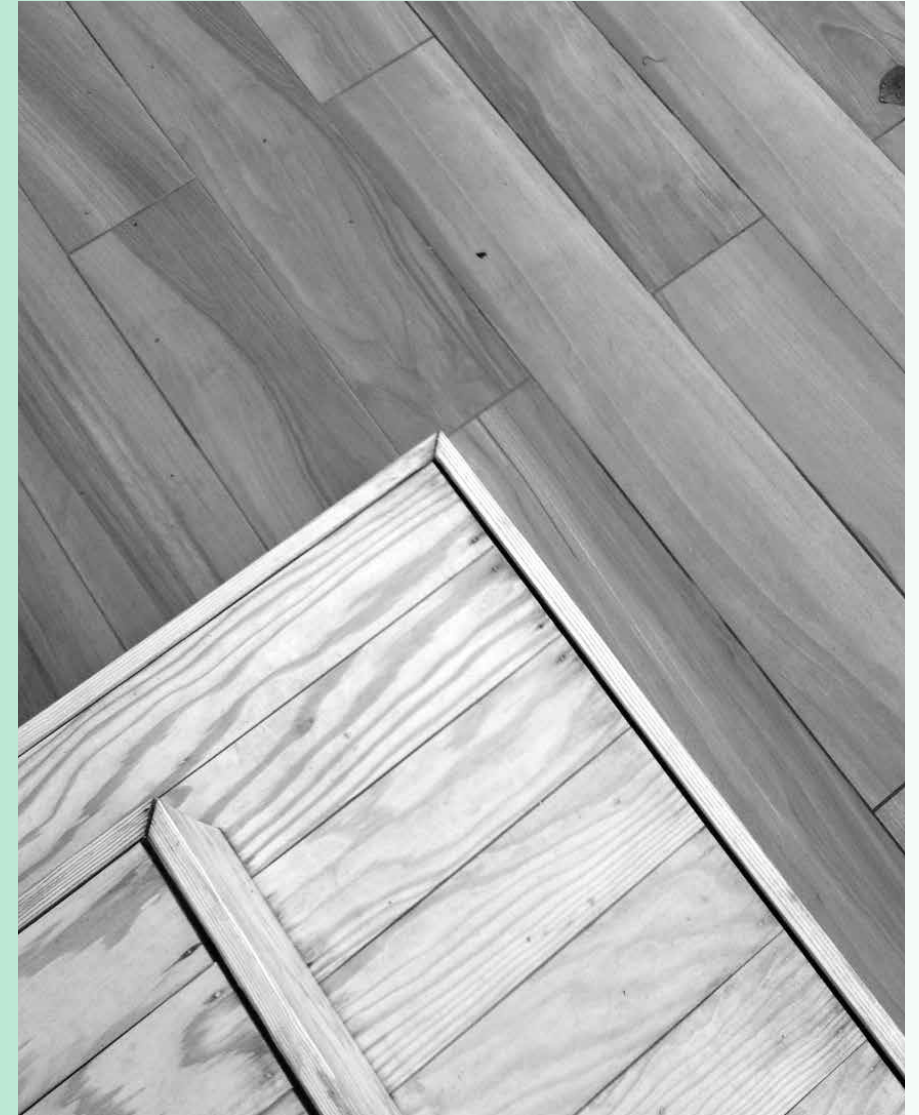
There are alternative materials that are entirely new in both form and substance, which borrow concepts from that which is familiar and yet do not pretend to be something they are not—for example, a material with a

Inclusiveness, variety and diversity are the building blocks of our design zeitgeist.

computer programmable texture that has stone-like characteristics but does not copy any stone found in nature, having its own unique look and feel. This new product classifies as authentic because it does not imitate an original source but, rather, embodies a new form, recognizable in type (it is rough like a stone, it is hard like a stone) but unique to anything in nature. This demonstrates authenticity rooted in the process of creating rather than referencing.

To embrace current technological advances in building materials and economic limitations while maintaining authenticity, we suggest invoking an aesthetic “suspension of disbelief” when encountering the new, synthetic materials described above, which vary in quality from those from the natural world but are designed in a creatively honest manner. Then, when looking at this man-made object with no specific referent found in nature, our emotional response to its occurrence in the world wins out over its natural implausibility. Because this new product is both comparable to a natural material in quality and has crossed the “emotional threshold of credibility/desirability,” we might embrace it in the built environment.

When we ask ourselves if something is authentic, and if it matters to us whether it is or not, our responses speak to the value we assign to authenticity. Failing the test of how the instance and the original relate to each other appears less compromising for an artifact’s integrity when we consider its overall acceptance within the built environment. In architecture, authenticity is rooted



in adaption. Function is a quintessential prerequisite in the art of building: adaption is by default a structural condition of architecture, argued as an art in constant transformation. Freezing that element of change might be argued as inauthentic to the very task of architecture. Our response to the final result is tied to the “spirit of our time”: to be authentic is to work, and to maybe oppose, not just reflect that spirit; it is to operate in relationship to that set of cultural priorities—inclusiveness, variety and diversity—unfettered by physical determinism—the need to reference actually existent objects in design. This

package of external conditions and internal beliefs is something emotionally meaningful to us. ■

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Pierluigi Serraino, AIA, is principal of his own design practice and author of numerous articles and books. He has lectured widely on midcentury modern architecture, architectural photography and digital design. pierluigiserraino.com

image, experience, pics, proof, happen, form, postcards, view, authentic, real

PICS AND IT DIDN'T HAPPEN

Authenticity as Rendezvous

ROBERT RHEE

Proof, like other man-made intoxicants, has a way of bringing out the compulsiveness in people. Take the expression “pics or it didn’t happen,” a strangely poignant punchline that I’ve heard bouncing around the art school where I teach. Used facetiously, it parodies the habit of constant personal documentation now deemed prosocial, perhaps even presocial, by social media platforms like Facebook and Instagram.

A: Burgers were better than usual today.
B: Pics or it didn’t happen.

The joke is in the blurring of a thin but meaningful border between how we act online and in person at a moment when these categories are constantly merging with each other. The punchline, however, seems both a lament and an acknowledgement of how this incessant filtering (of the 4-D world through the 2-D image) makes itself necessary, or at least, how we default.

Like the ubiquitous “selfie,” the “pics” meme is a by-product of the age-old need to authenticate our experiences and the recently broadened social mandate to do it in public view. Though the platforms have shifted from physical to digital, the basic methodology for authenticating photographs still applies: To quote McCormick’s legal hornbook on evidence: “Unscripted video and film recordings may be authenticated by testimony that the recording fairly and accurately reproduces events perceived by the witness.”

The fact that a photograph can’t be argued with is both its strength and its weakness as a form of proof, for no matter how in “real time” a flow of photographic documentation is, it is always a constructed view and not a transparent version of reality. Thus, for a process of

authentication to be anything more than a compulsion, it must bear the potential discomfort of “pics *and* it didn’t happen,” even if tasked with locating a clarity akin to “pics *or* it didn’t happen.” To get to what actually occurred, the context of a photograph, you have to be able to ask what is outside of its frame.

The other day, for example, I was working in my studio. Through an open-ended process, I made something, and it certainly looked like a sculpture. Out of insecurity or boredom, I found myself trying to corroborate its existence—typing oracle-like bundles of language into a Google image search and hoping to be told if what I made was already “a thing.” In that moment I wanted something conspicuous, either presence or absence, whereas my inquiry into the sculpture’s authenticity had only just begun.

A process of verification is made precise by its boundaries but also less complete. In framing the world with our search parameters, we gain a kind of control that is rarely present in remembering, an even older form of authentication. The act of looking back is unpredictable in its uncovering. *You see I am here after all*, a contemporary artwork by Zoe Leonard comprised of several thousand vintage postcards from Niagara Falls, illustrates this point. Spanning 1900 to 1950, these postcards seen together form an index that is as idiosyncratic as its constituent parts. They yield a conjured Niagara, simultaneously indefinite and instantly recognizable.

Like the selfies of a bygone era, the postcards were made to give iconic status to a swath of customary tourist experiences. They were their day’s compulsory proof of existence, albeit a proof, which, like the photographic

technology they paralleled, tended to keep the image and its human witness on opposite sides of some material divide. Along these lines, the presence of the self in the selfie today is not integrated into the image but a watermark, or testament, placed centrally in the image’s foreground.

The meaningful separation between the experience and the experience-ee, which Leonard’s project accentuates and which selfies paste together, is that of recollection. In zealously tracking down and recasting the postcards (originally meant to be dispersed) as a collective, Leonard’s monumental “recollection” rebuilds an image of a Niagara that is everyone’s and no one’s.

Of the once iconic Niagara Falls, visitors encountered an integrated scroll of sensation, image, propaganda and myth. Describing on the back how much or how little their view of Niagara looked like the image on the front, these witnesses had an experience of the “virtual” (postcard photos, taken by others) through the “real” (seeing the falls in person) that is instantly recognizable to us now.

In this way, the title of Leonard’s work *You see I am here after all* is spoken by both the falls and its visitors. It is also perhaps a bluff, for when it comes to the “authentic” experience, we are never guaranteed an actual encounter. We may certainly visit the physical site, be captured in front of it and fall deeply into its dispersal into the world. But the authentic experience is something different, a nonappearing measure no postcard or selfie can capture; it’s an experience that can be as centerless as the falls themselves.

Which is to say that authenticity may be a useful term precisely for the confusion, not the clarity, that it names: every



Horseshoe Falls by Flickr user Nicholas Schooley ([flickr.com/photos/nickschooley/7022801407/](https://www.flickr.com/photos/nickschooley/7022801407/)). Available under a Creative Commons Attribution-ShareAlike 2.0 Generic license (creativecommons.org/licenses/by-sa/2.0/). Photo color has been changed.

notion of it is a trespass upon every other and this is a form of merriment. For if we could agree on what was real, or true, or authentic and just see it, it would only blind us from each other and ourselves. ■

Robert Rhee is a Seattle-based artist and writer and a professor at Cornish College of the Arts. He has exhibited both nationally and internationally, including at White Columns, the Hunterdon Art Museum, the

Ilmin Museum of Art in Seoul, the Changwon 2010 Biennale and the Ferdinand van Dieten Gallery in the Netherlands. He has two upcoming solo exhibitions: one at Seattle’s Glassbox Gallery in November and another at Portland’s Melanie Flood Projects in January 2016.

THE PERILS OF AUTHENTICITY

The Strange Case of van Gogh’s Shoes and Heidegger

CHARLES TONDERAI MUDEDE



The 20th century’s leading German philosopher, Martin Heidegger, entered a gallery in 1930 Amsterdam and saw a famous painting of shoes by Vincent van Gogh that would later be featured in his essay “The Origin of the Work of Art” (“Der Ursprung des Kunstwerkes”). The goal of this essay is to explain, or “disclose,” the essence of a work of art. To Heidegger, “disclosing” something is to reveal its everyday functions and relationships to us and other things. Such “disclosure” is at the core of Heidegger’s philosophy: to understand existence is to understand how the world we find ourselves thrown into shapes our experiences. For Heidegger, there are things that are closed or lost in their operation (and usually this means that they work well or are doing the thing they were made to do and therefore are “ready-at-hand”), and things that are disclosed (things that are not working or are simply broken and therefore “present-at-hand”). To get at the essence of art, in the aforementioned essay he establishes three categories of things: equipment, nature and art. To explain art, he begins by getting at the essence of the first category: equipment. But Heidegger complicates matters by not referring to equipment that is real but equipment in a painting by van Gogh.

The shoes in this composition are very worn and, according to the philosopher, owned by a peasant woman. This piece of equipment “discloses” her world: she is poor, she makes a living from the land and she has anxieties about her poverty. Will the crops fail? Will there be enough to eat? Will the day end well?

Though the point of this description concerns “disclosing” what Heidegger imagines is the *equipmentness* of equipment (later in the essay he shows the *natureness* of nature and the *artness* of art), the philosopher’s mood is one of a person on the hunt for authenticity. And in this hunt, I think Heidegger reveals the ultimate source of all the species of authenticity that we find with us today.

Heidegger admires the shoes because they “vibrate with the silent call of the earth.” They represent for him a way of life that is real and honest. Living as a

peasant is not like living as a city person (a mode of existence he despises); peasants cannot hide from hard work, long winters, the harsh earth, the mud of nature. They must live with it and within it, not by theorizing their existence, but by grappling with the physical world—the *real*. There are no distractions for the peasant because there is no distance between her self and her place. This authentic way of existing is “disclosed” by the shoes: “In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls.” Around the time Heidegger was writing these lines, he became a Nazi.

Those familiar with this philosopher’s work know that he described inauthenticity as *verfallen*, a state of not being open to one’s self and what he described as the *thingness* of things. Authenticity is “disclosure” of the self as it is in and as it is shaped by the world; inauthenticity is not.

But as sophisticated as Heidegger’s philosophical thinking may be, he never really stepped beyond what I think is the founding feeling of what is and is not authentic. This fact is made clear by the way he saw and read van Gogh’s shoes. His reading is useful because it points to what I believe is primordial “authenticity,” a concept we establish when we recognize the split between what we perceive as human (artifice) and nature (original). Whatever is closer to the latter is authentic. “Heidegger’s preference for the rural over the urban is clearly visible in his writings and in his own life,” writes the leading American Heideggerian, Graham Harman, in *Heidegger Explained*.

This split is as old as the city itself. We find it in the *Bible* (between cosmopolitan Paul and pastoral Jesus) and Plato’s *Phaedrus* (a Socratic dialogue about ideas and love set in the countryside outside of the walls of the city). We in the city have not and may never escape the raw power

His reading is useful because it points to what I believe is primordial “authenticity,” a concept we establish when we recognize the split between what we perceive as human (artifice) and nature (original). Whatever is closer to the latter is authentic.

of this primary feeling; we want our food fresh off the farm, we praise the virtues of farmers’ markets, we have a religion of home cooking, we want vegetables grown and animals raised as naturally, as authentically, as possible—and indeed, by someone who wears muddy peasant boots.

Speaking of those shoes: they were not owned by a woman but a man, who was not a peasant at all but an artist living in Paris. Van Gogh bought those shoes at a flea market and purposefully muddied them for the painting Heidegger would admire in the Dutch gallery. ■

Charles Tonderai Mudede is a Zimbabwean-born cultural critic, filmmaker and film editor for the *Stranger*. Mudede collaborated with the director Robinson Devor on two films, *Police Beat* and *Zoo*, both of which premiered at Sundance—*Zoo* was screened at Cannes. Mudede has contributed to the *New York Times*, *LA Weekly*, *Village Voice*, *Black Souls Journal*, *C Theory* and *Cinema Scope* and is on the editorial committee of *ARCADE* and editorial board of *Black Scholar*.

Illustration: Lacey Verhalen

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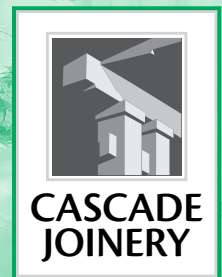
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No One Gets a VIP Pass Just to Visit the Greenroom

A Photo-Essay of Seattle’s Backstage Lounges
Madeline Reddington

Artists work to build an audience, then withdraw to places where they can simply be human. Backstage, greenrooms are the hideaways that bear their wildest celebrations, embrace their failures and hide their flaws. The rooms shift in character through a range of human interactions, from the pulse of connection with artists and friends, to an interview, to the sanctuary of quiet moments before going onstage. Maybe performers still think about that one evening when everything that went wrong came together perfectly with everything that went right, and they came back to the greenroom sweating, glowing, shouting, drinking, hugging—touching the walls and writing their dreams on the ceiling. Greenrooms see so many things, and then they are left alone: someone’s empty living room, a strange hotel suite in the back of a building, cleaned after every guest but acquiring a buildup of indelible marks from each. ■



TOWN HALL
Town Hall, a multidisciplinary venue housed in a former church, hosts an unbelievable variety of musicians, speakers, authors and politicians. Its greenrooms have accommodated Polish pop stars, Mongolian fusion musicians, Barack Obama, Margaret Atwood, The Magnetic Fields and *Hustler* publisher Larry Flynt, to name a few. One greenroom holds what the staff lovingly calls the “Nora Ephron Memorial Couch”; when the late writer spoke at Town Hall in 2007, she was so vocal about its ugliness that the staff mentioned it to her sister Delia, when she came to speak some years later, who found it hilarious.

Seattle, Nectar Lounge, stage, greenroom, Neumos, feels, Crocodile, musicians, couches, artist



NEUMOS
Neumos has long been a launching place and stomping ground for young Seattle musicians. A well-worn stairway goes from the stage and load-in doors to the greenroom hallway. “Viking Tom” is usually at the top; Tom is the gracious gatekeeper between the artists’ space, the stage and the outside world, and has been for years. Neumos still prides itself on the same artist hospitality that once inspired an owner, having lost his keys, to get a boost over a wall to a walk-in fridge to get more whiskey for the band.

Madeline Reddington is a freelance writer and multidisciplinary artist who explores the intersections between art, science and human behavior. madelinejo.com



THE CROCODILE
The Crocodile (a.k.a. the Croc) has been remodeled since its days as a landmark of the Seattle grunge era, but the bared ceilings of the greenrooms show an extensive lineage of local and touring musicians who have come through since the venue reopened in 2009. Just a few steps from stage left, these petite, warmly lit cubbyholes inherit so much audience roar that the backstage experience feels viscerally connected to being onstage.



NECTAR LOUNGE
Nectar Lounge, Seattle’s largest indoor/outdoor venue, draws an eager crowd on sticky summer nights. Nectar’s greenroom used to be a portable—essentially a windowless shed. Now it’s a one-room add-on that feels much like a clubhouse, with exactly the type of decor you’d expect to find in one. Even the couches (which, like many greenroom couches, will sink nearly to the floor when sat upon), are covered in names and notes.

The Accessible City

Winning Selections from the Urban Land Institute Northwest Photo-Essay Contest

Julia Levitt

For whom and for what is a city? Can any design be truly universal? Seattle's current construction boom and strong economy beget many questions for citizens and elected officials—about what types of public infrastructure to build, what types of development to encourage (or discourage) and what kinds of programming to introduce into the public sphere. The phenomenon is certainly not exclusive to the Emerald City.

Last July, Urban Land Institute (ULI) Northwest hosted a photo-essay contest as part of the seventh annual Cascadia Regional Conference in Seattle, inviting entrants from around the world to share collections that speak to the theme of "access" in our era of rapid urbanization. Contestants were encouraged to interpret the subject liberally, training their lenses on critical issues such as mobility, affordability, technological bandwidth and natural resource capacity.

Submissions arrived from nearly 20 different countries. An expert panel of local judges representing various professions connected to photography, the built environment and design awarded top honors to the following selections, reproduced here with excerpts from the original essays.

For more information about ULI Northwest, visit northwest.uli.org, and view additional winning submissions at uliphotocontest.org. ■

Julia Levitt is a development manager at Skanska and a member of the ULI Northwest Young Leaders Board.



First Place
Sujan Sarkar
West Bengal, India

Darjeeling, the most popular hill station in West Bengal, India, is a favorite tourist destination. As such, it is rapidly being urbanized, which has forced this community to sacrifice its treasured greenery. Deforestation is now common in Darjeeling as its population increases and more people settle there and visit for its scenic beauty and fresh air. However, the increasing population and vehicle exhaust are polluting the city, while deforestation is severing the conduit to clean oxygen. To overcome this crisis, the people of Darjeeling have started planting trees in innovative ways with the hope of rebuilding a healthy life in an urban setting.





Second Place
Pranab Basak
Kolkata, India
(top left)

Public bathing is a civil and social imperative in the urban areas of India; the public bathhouse movement was the largest civic effort to meet the growing concerns of squalor in the county.

Third Place
Neenad Arul
Mumbai, India
(below left)

Pulsating, alive, vibrant—this is Mumbai, the largest, most diverse, cosmopolitan, westernized and modern city in India. This photo-essay is dedicated to several unnoticed people in Mumbai known for their warmth, love, anger, boldness, determination and courage. The project shows life around Marine Drive, a 4.3-kilometer-long boulevard in South Mumbai. It's the ultimate seaside promenade, where Mumbaikars come for a few moments of freedom from the stresses of commuting, the high cost of living and cramped homes. It's a place that breathes possibility.

Honorable Mention
Yew Kiat Soh
Selangor, Malaysia
(below)

The world is rapidly aging; according to a recent Pew Research Center report, *Attitudes About Aging*, "...the global share of the population that is 65 and older will double, from 8% in 2010 to 16% in 2050. And, more countries will find that they have more adults ages 65 and older than they have children younger than 15." Healthy older adults are a resource for their families, their communities and the economy. Making cities more age friendly is necessary to promote the well-being and contributions of older urban residents; policies, services, settings and structures should support and enable people to age actively, anticipating and responding to aging-related needs and respecting lifestyle choices.





Leo Saul Berk. *Heat Signature* (installation view), 2012. Tibetan wool. 120 x 108 in. Private collection. Photo: Mark Woods

Warm Rug for a Black Night

Leo Saul Berk’s Storied Structures and Ornaments
Erin Langner

Artist Leo Saul Berk’s radiating, orange carpet looked like the coldest night I can remember. Growing up in Chicago’s suburbs, where school was frequently cancelled due to windchill, I was used to feeling the bite of a black winter night through our double-paned windows. Berk’s rug, titled *Heat Signature*, transported me back to an evening when I was 11 years old and our heater went out. When my father woke me, I could see a faint cloud at the end of his breath as he spoke. I wasn’t cold for very long because he dropped my sister and me off at an aunt’s for the night. Meanwhile, he stayed with the house, sleeping beside the fireplace as if it couldn’t be left alone.

I thought of that night as Berk told the story behind *Heat Signature* during a press preview for his exhibition *Structure and Ornament* at the Frye Art Museum, a show that comprised works exploring memories of his childhood home. Berk recounted how, when his family moved into the house in Aurora, Illinois, during a similarly harsh Chicago winter, they found the heating system inadequate. They slept on rugs, in sleeping bags, curling into the radiant heat that collected on the floors. Inspired by that memory and a return to the house as an adult, the artist mapped the floor’s warmth with a thermal imaging camera. The resulting orange and yellow pattern became *Heat Signature*’s surface of coils that blaze against its plush, black border. This collision of vibrancy and darkness pulsated between the rug’s fibers as I gazed into it, evoking the intense warmth we can only know after experiencing an unbearable kind of cold.

What Berk’s home lacked in heating it made up for in artistry. He grew up inside the semispherical glass and coal walls of a residence called the Ford

House, designed by midcentury architect Bruce Goff. Upon realizing the effect that experience had on his life, Berk sought to re-envision it through the 13 works in *Structure and Ornament* that, at their best, question the human need to reconstruct the physical things of our past lives.

An undeniable nostalgia permeated the exhibition, much of which referenced architectural details Berk found in place at the Ford House just as he remembered them. Green glass marbles he recalled pulling from a canal-coal wall are left as voids in *Mortar and Marbles*, a sculptural model of the feature he built to scale. In *Specular Reflections*, enlarged versions of the marbles floated atop the Frye’s outdoor reflecting pool, shiny and sweet in the sun, like the stories from our childhoods that parents never grow tired of telling. In isolation, such moments of the exhibition secreted an image of the Ford House as a permanent remnant of the artist’s youth that



Leo Saul Berk. *Specular Reflections* (installation view), 2015. 45 glass spheres, black pond dye. 12 x 900 x 180 in. Courtesy of the artist. Photo: Mark Woods

house, night, black, artist, heat, rug, marbles, glass, exhibition, warmth

house, structure, home, ornament, piece, view, plywood, Seattle, walls, new



The Ford House by Bruce Goff. Photo courtesy of Leo Saul Berk.



Leo Saul Berk. *Structure and Ornament* (installation view), 2014. Plywood and acrylic. 120 x 213 x 59 in. Courtesy of the artist. Photo: Mark Woods

Berk grew up inside the semispherical glass and coal walls of a residence called the Ford House, designed by midcentury architect Bruce Goff.

remained the way it was left, simply waiting to be found.

But the artist also darkened the pool’s water with a muddy pond-dye and rebuilt the house’s wall as an ominous, jet-black skeleton. He shared how at one point he considered creating a domed urn in the house’s shape for current owner Syndey Robinson’s future ashes, but Robinson declined. Berk used coal to sculpt a Ford House–like saltcellar instead, but standing before the piece, I couldn’t stop seeing it as the urn. I had become unable to untangle the owner’s mortality from this aging architectural wonder.

Maybe this is because I know our relationships with architecture to be as mortal as the people living inside it. My father recently left behind our childhood home, with the fireplace, with much resistance. A young couple planning a family moved in, while he downsized to a condo across town. Ever since he has been repainting his new home’s walls, retiling its floors, embarking on his own restoration process, trying to recreate the home that still exists but he could no longer keep.

The title of Berk’s exhibition, *Structure and Ornament*, came from a sunburst-like sculpture with the same name that filled an entire gallery. Constructed from plywood without any fasteners, the piece at first appeared strong and eternal. Standing beside it, however, you could see the tenuous angle at which it balanced. Like a cloud of breath, it seemed to hang in the air, its existence as subject to the test of time as the human hands and memories that brought it into being. ■

Leo Saul Berk: *Structure and Ornament* was on view at the Frye Art Museum in Seattle from 30 May through 6 September 2015.

Erin Langner is a program associate at Seattle Arts & Lectures. She contributes to the *New American Paintings* blog and the *Stranger*.



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Covering Scholarship

The Evolution of Book Design at University Presses

Thomas Eykemans

Books occupy an ancient niche in the world of graphic design. Often misunderstood and occasionally maligned, the design of books at university presses holds an important place within the field. With a mission to find, develop and publish worthy scholarship through a rigorous peer-review process, university presses may not create books as glamorous or profitable as those from their commercial counterparts, but they remain reliable beacons in the ever-deepening pool of human knowledge.

The core of scholarly publishing is the monograph, a long-form argument intended for a specialized audience. As a result, these books present their designers with a unique set of challenges. Designers must determine how best to visually convey often esoteric subject matter to both scholars and, increasingly, the general public. Book interiors with dense, complex content must be carefully typeset for optimal comprehension; typographic nuance and variety is welcome, but clarity is paramount. Also, concessions must frequently be made to accommodate tight schedules and lean budgets. However, despite these constraints, scholarly book design has adapted, evolved and thrived, often in parallel with the design work of commercial publishers.

In the first half of the 20th century, book design was often an afterthought due to the complexities of production methods. Dust jackets were still

uncommon and considered disposable. However, production artists at commercial presses began to explore new ways to attract the attention of potential readers. Modernists such as Paul Rand and Alvin Lustig explored forms of artistic self-expression previously absent from book cover design, while traditionalists such as William Addison Dwiggins advocated high standards for typography. In particular, the decades following World War II saw an explosion of influential creative output. Thanks to advances in printing techniques, visually rich cover designs became increasingly common, while the countercultural influences of the '60s and '70s presented opportunities for designers to experiment with new graphic styles.

As university presses introduced affordable paperback editions and tentatively approached the world of general readership, like their commercial peers, they began to prioritize design. Though the primary markets for most scholarly books were libraries, a compelling cover was becoming increasingly critical to a book's success in other outlets. In 1965, the Association of American University Presses (AAUP) recognized the creative advances taking place in scholarly publishing and initiated a book-design competition, now in its 50th year, judged by respected and established designers.

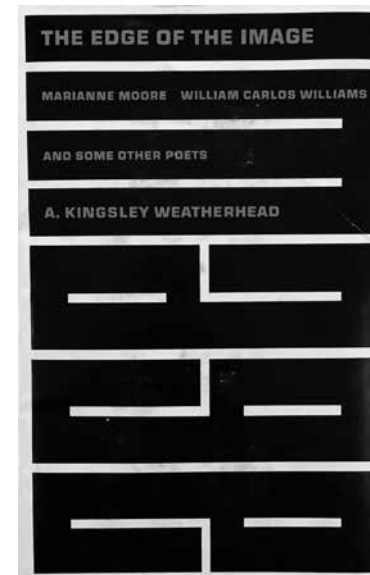
However, a bias continued to persist that university press

book design was somehow inferior to that of commercial publishers. Though scholarly presses often lacked the resources and talent of larger trade houses, many AAUP judges were dismissive of their efforts. In the 1980 AAUP book show catalog, for example, Massimo Vignelli vented, "I find [university press books] extremely depressing and irritating. ... Most university presses are cranking out books stereotyped in a range of wacky-sentimental typefaces floating through the pages in a disorderly magma of design styles."

In the following decades, scholarly presses oscillated stylistically as designers struggled to navigate trends and influences. By the early '80s, book design took a conservative tack, and as university presses grew and turned increasingly corporate in structure, scholarly covers became particularly staid. Orderly grids and Swiss-style typography percolated throughout, and publishers with an eye on budgets and an ear to author demands were less likely to approve "risky" designs. Then, in the mid-'80s, the proliferation of personal computers enabled a fresh expansion of graphic styles. Suddenly patterns, gradients and textures could be made with the click of a button. Type was stretched and distorted, images were layered and collaged. By the late '90s, design had become fragmented by possibility, triggering another conservative contraction as computer-fueled trends ran their course.

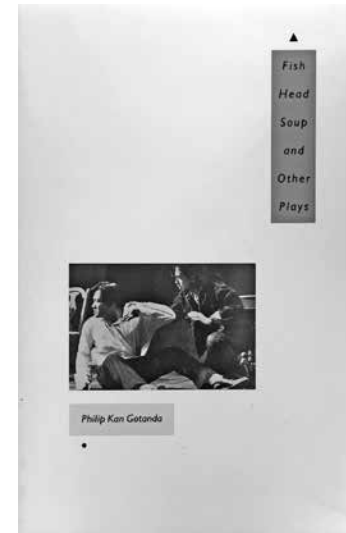


1958

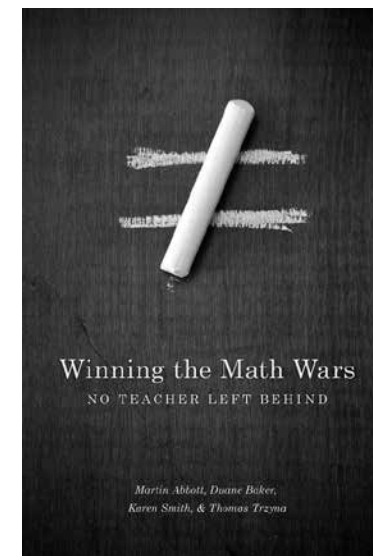


1967

A sampling of University of Washington Press book covers over time. All book cover images courtesy of the University of Washington Press.



1991

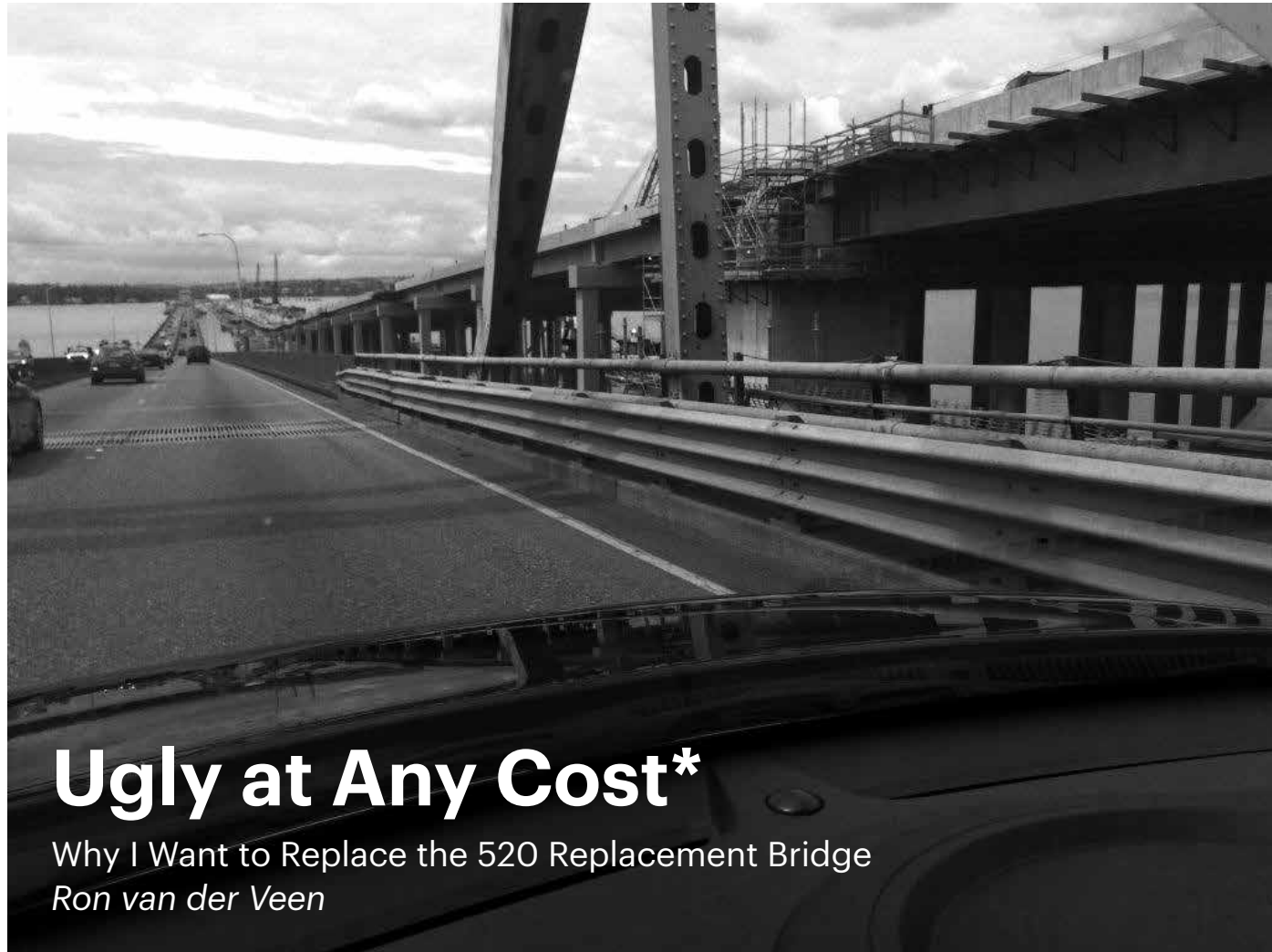


2010

At the turn of the 21st century, scholarly cover designs again became more formal and literal, relying heavily on photography and stock imagery. In response to an increasingly competitive publishing landscape, designers were pulled in many directions as they balanced the input of well-intentioned authors, editors hoping to attract new writers and marketers with ambitious sales goals.

Recent years have seen a remarkable shift in scholarly book design, as forces affecting the publishing industry and graphic design in general have impacted this fragile field. Economic crises and an unreliable sales market have forced presses to become even more resourceful. The Internet has introduced new ways to share knowledge and creative ideas while gradually improving the visual awareness of the general public. Free and open-source fonts, imagery and software are democratizing access to media and tools while fostering a DIY attitude. Though the times and circumstances continue to change, designers at university presses continue to find ways to effectively connect readers to challenging academic topics through conceptual, innovative and occasionally humorous design solutions. In scholarly publishing, the place of design seems covered. ■

Thomas Eykemans is senior designer at the University of Washington Press. The first book published under the University of Washington Press imprint was Frederick Padelford's *The Poems of Henry Howard, Earl of Surrey* in 1920. The press will celebrate its centennial in 2020. washington.edu/uwpressdesign.eykemans.com



Ugly at Any Cost*

Why I Want to Replace the 520 Replacement Bridge
Ron van der Veen

Photo: Ron van der Veen

I ride my bike to work almost every day, and frankly, sometimes it gets old—especially in the winter. I live and work in Seattle, and my normal route is from Columbia City, along Lake Washington Boulevard, through the bike tunnel to downtown. On those days that I start feeling a bit grumpy about pedaling, I look out over picturesque Lake Washington and remind myself that 99 percent of the human race would die to have a commute like mine. Part of the view includes a pencil-thin line hovering just above the water in the far distance: the 520 bridge.

Anyone who has experienced gateways into great cities around the world and taken a long look at the 520 replacement bridge will be compelled

to agree that it is among the least *designed* in human history. Long, straight, utilitarian and boring! And this for one of the richest, most dynamic, smartest, greenest, most sustainable, geographically blessed, politically enlightened, creative, hip cities in the WORLD? Seattle's smaller siblings to the south have more imagination and vision. Have you driven over the new *Tacoma Narrows Bridge* toward the city? Have you seen the delightful new pedestrian/light-rail bridge that *Portland* just constructed over the Willamette River? How about the design for the elegant Sellwood replacement bridge just to the south? And consider the graceful I-5 Whilamut Passage Bridge in *Eugene*! All of the above celebrate the spectacle of moving over

water between structural pylons. They seem, well, designed ...

This is why I want to replace the 520 replacement bridge.

Now, granted, I haven't exactly used the new bridge yet, since it's still under construction, but I've studied it, and here are three reasons why I want to replace the replacement:

1. It looks like a freeway, not a bridge. Yes, it floats on water, so it lacks the structural opportunities to celebrate long spans. But as one leaves the Eastside and encounters the view towards the city, there is no sense of choreographed drama, no celebration of the lake. And with the elevated roadway, the sense of floating is greatly diminished. It's really just a freeway that happens to be traveling over water.
2. Have you ever noticed on the current 520 and I-90 bridges that you can't actually see the water while driving? Bridges over water that block the view of the water ... The vistas are obstructed by those hideous, solid concrete guardrails. The new bridge appears to be similar.
3. The whole project is a massive, unrelenting sea of engineered concrete. I scoured WSDOT's website trying desperately to find some design rationale and discovered this on a page titled "SR 520 – Practical Design":

"Practical design is an approach to making project decisions that focuses on the need for the project and looks for cost-effective solutions ... The result is smarter, more effective designs that maximize results with limited funding."

Now I ask, would Tokyo, San Francisco or Amsterdam take a *practical design* approach to its new city bridges? Would Barcelona tell its population that its new gateway to the city "maximizes results with limited funding?" Would Shanghai boast that its new bridge was cost effective? Name another city with world-class aspirations that

Anyone who has experienced gateways into great cities around the world and taken a long look at the 520 replacement bridge will be compelled to agree that it is among the least *designed* in human history.

would take such a maddeningly timid approach to something with so much iconic civic potential.

Imagine your company was just awarded the commission to design a brand-spanking-new connection across magnificent Lake Washington, a stunning entry to Seattle for tens of thousands of commuters daily. Sure, you need to allow for a shitload of traffic (or not**) to flow safely and smoothly, you have to think about copious amounts of practical issues, and you have to build it while the ugly old bridge is still in place. It's very hard, meticulous work. But at the end of the day, you get to design one of the most breathtaking entry points to a city in the whole world! Calatrava would salivate!!!!

This is why I want to replace the 520 replacement bridge. ■

Our esteemed Side Yard writer Ron van der Veen is a principal at NAC|Architecture and an astute observer of the design ironies in our region. Email rvanderveen@nacarchitecture.com with comments and suggestions.

*A quote by John Hren of the Sellwood Neighborhood Advisory Committee at an early design review of the Sellwood replacement bridge in Portland. He was responding to a less expensive utilitarian design proposed for the project.

**It might be noted that I failed to mention that this concrete megaproject represents an unsustainable 20th-century notion of

car-centric transportation that is literally going to choke us to a standstill. In the new design there is currently no room for light-rail! That would require adding substantial width to the already 116-foot cross-section of the bridge (the old 520 bridge is 60 feet wide, for comparison). The gargantuan size of this project suggests that at the end of the day, for all its enlightenment and sophistication, Seattle is just as subjugated to the

automobile and the global future-balmness it promises to bring as any other major US city.

This is another reason why I want to replace the 520 replacement bridge ...

Abstract green shapes and patterns, including a stylized figure, a circular shape with internal details, and a cluster of circles.

SYNTHETIC TURF (sometimes)
AUTHENTIC PLAY (always)

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A circular logo with a black border and a black center. The text "TACOMA" is in large, bold, white capital letters, and "ARTS MONTH" is in smaller, bold, white capital letters below it. The logo is surrounded by a burst of green and black lines radiating outwards.

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