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\$8 SPRING 2016

Issue 34.1

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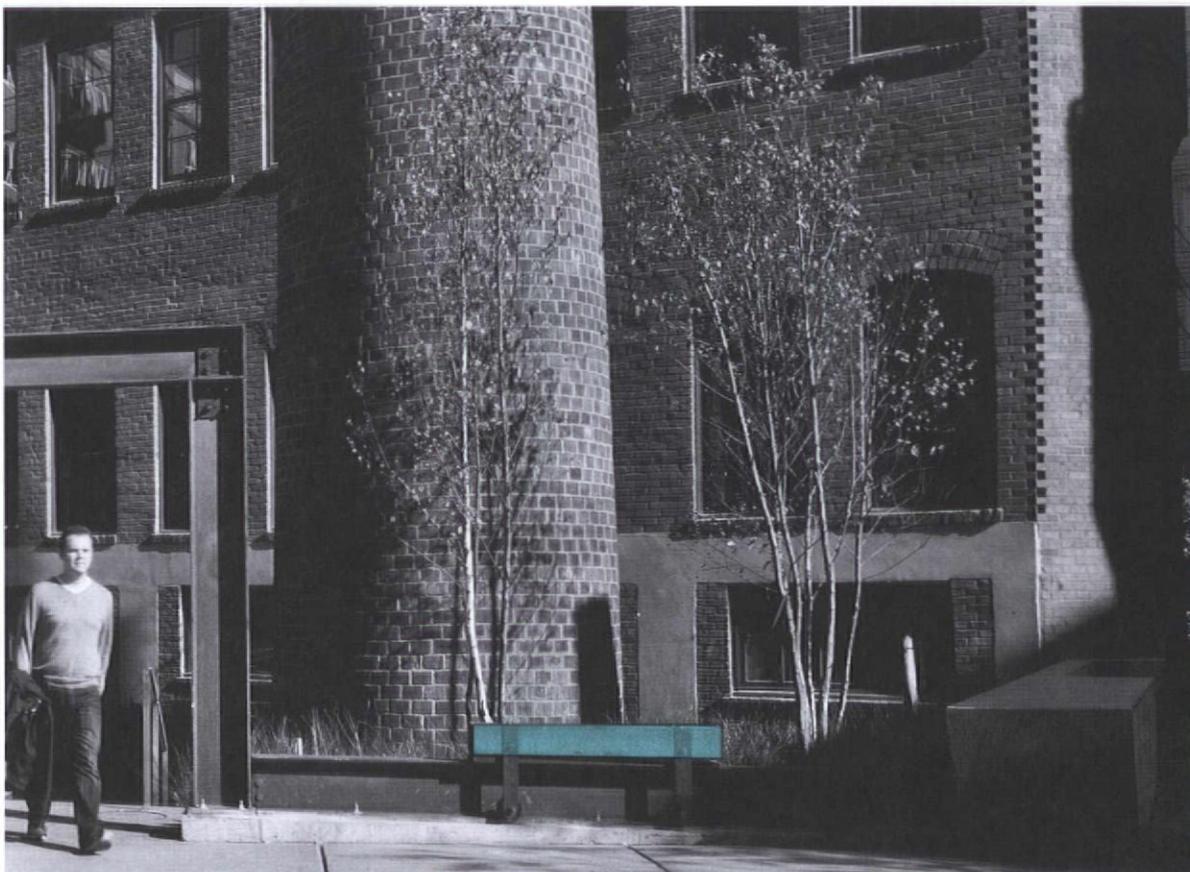
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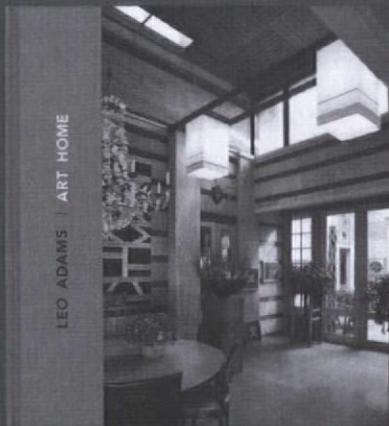


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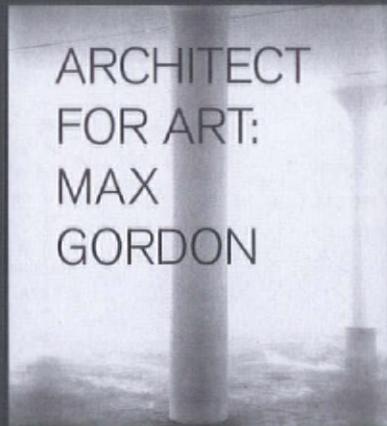
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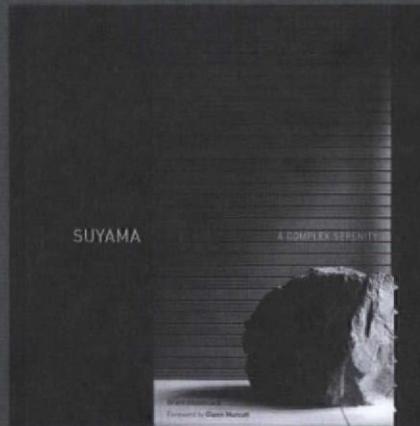
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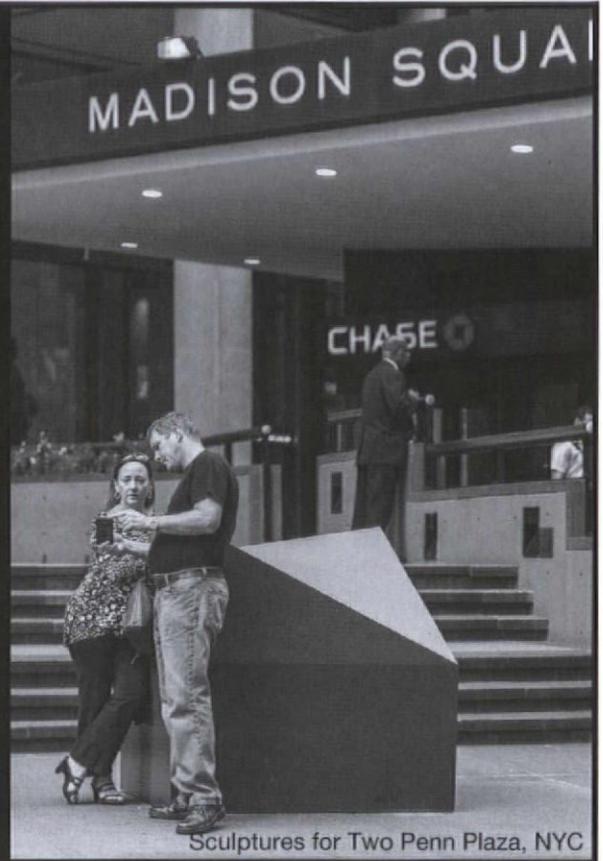
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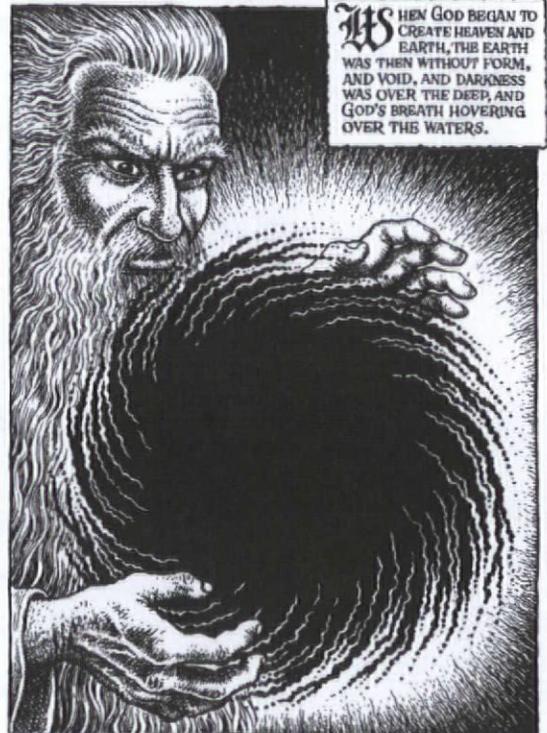
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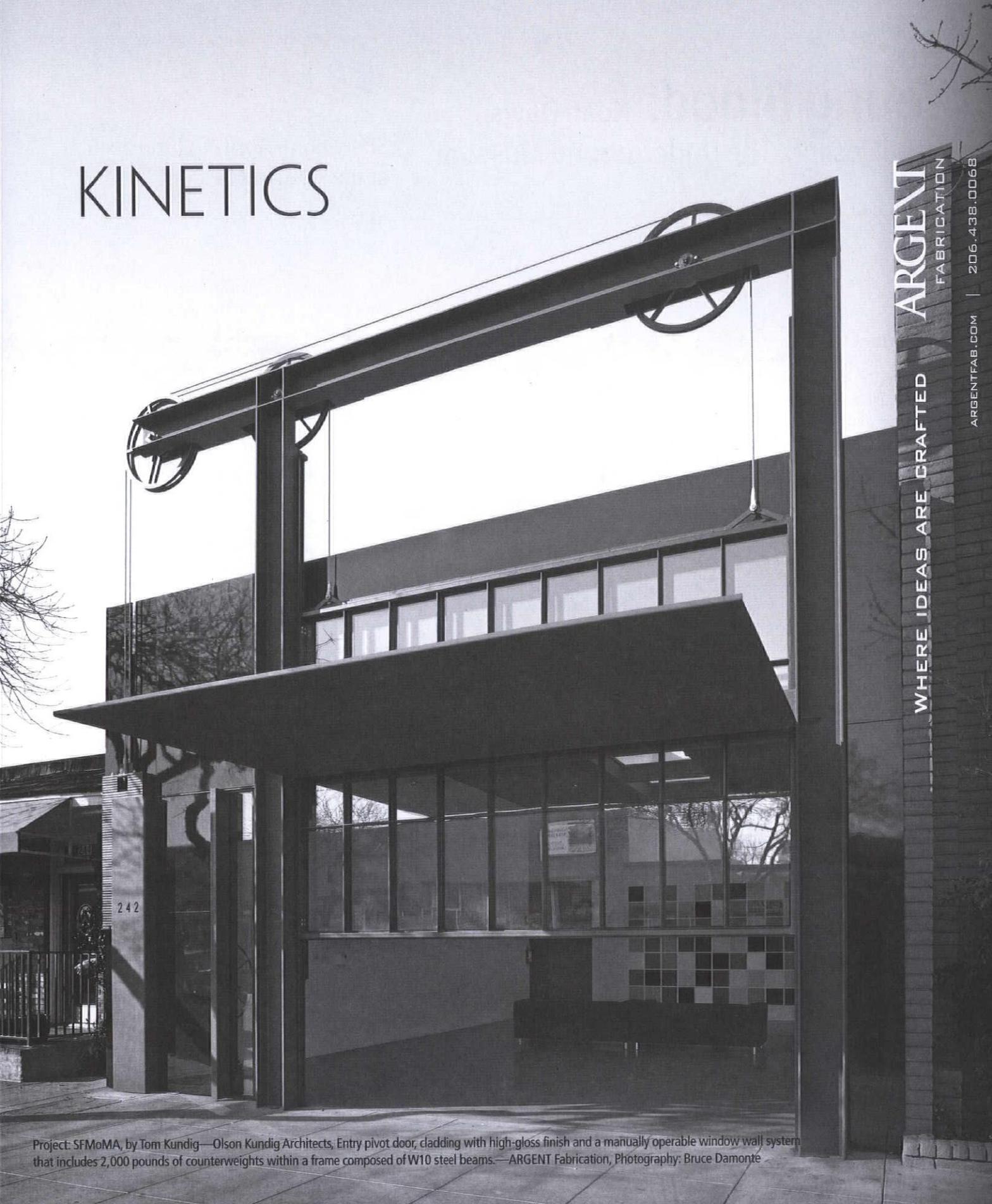
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Chapter 1



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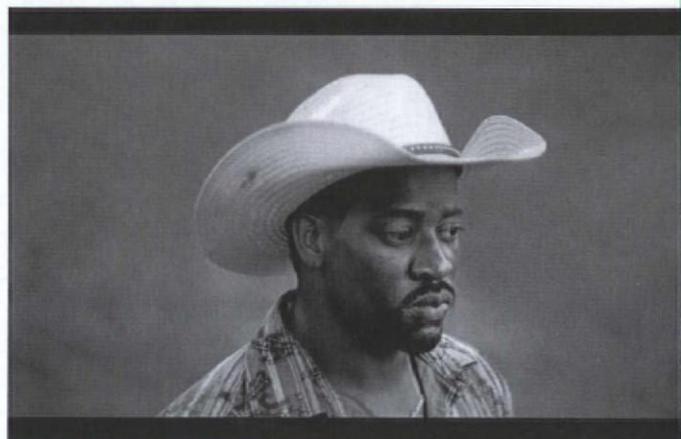
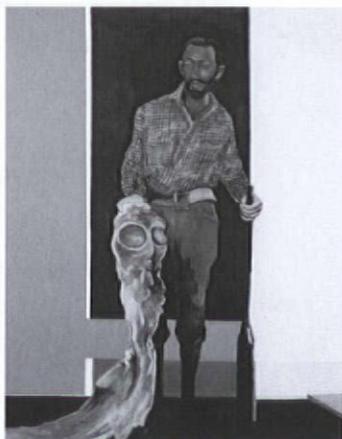
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Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum

Showing 16 April–19 June 2016
at the Frye Art Museum

MAIKOIYO ALLEY-BARNES

YOUNG BLOOD is an examination of the dynamic creative equilibrium between two brothers. It is a celebration of common DNA, individual and collaborative brilliance, and Black culture. There's something poetic about the first large-scale exhibition of Noah and Kahlil's work occurring at the Frye Art Museum, across the street from O'Dea, where we all went to school. It adds an additional layer to this visceral, emotive, sensory experience. Our acknowledgement of these two contemporary masters is a balancing act. It is another step towards changing the narrative about how Seattle nurtures and recognizes brilliance within its midst. *Young Blood* is a homecoming and a beacon. Anyone who seeks beauty and authenticity should spend time with this work.



Noah Davis. *Man with Shotgun and Alien*, 2008. Oil and acrylic on canvas. 54 × 42 in. Collection of Lynn and Craig Jacobson. © The Estate of Noah Davis. Photo: Mark Woods

Kahlil Joseph. Still from *Wildcat (Aunt Janet)*, 2016. Three-channel film work with audio. Courtesy of The Underground Museum.

Maikoio Alley-Barnes is the curator of *Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum*. His work has exhibited at the Whitney, MOCA (Los Angeles) and the Frye Art Museum. A member of the Black Constellation, he has directed music videos for Shabazz Palaces, THEESatisfaction and Porter Ray. He was cofounder and creative director of the prototypical, mixed-use space, pun(c)tuation. In 2014, Alley-Barnes received the Neddy Artist Award in Open Medium.

Noah Davis (1983–2015) has work in the permanent collections of the Hammer Museum, The Studio Museum in Harlem, Nasher Museum of Art, San Francisco Museum of Modern Art and Los

Angeles County Museum of Art. In 2012, Davis cofounded The Underground Museum with his wife, Karon Davis, in the working-class neighborhood of Arlington Heights, Los Angeles.

Kahlil Joseph has been awarded the Grand Jury Prize for Short Films at the 2013 Sundance Film Festival, the 2013 UK Music Video Awards Video of the Year, and the 2016 John Simon Guggenheim Memorial Foundation Fellowship. Artists he has worked with include Beyoncé, Kendrick Lamar, FKA twigs and Flying Lotus. Joseph has exhibited at MOCA (Los Angeles), Institute of Contemporary Art in Philadelphia and the Whitney.

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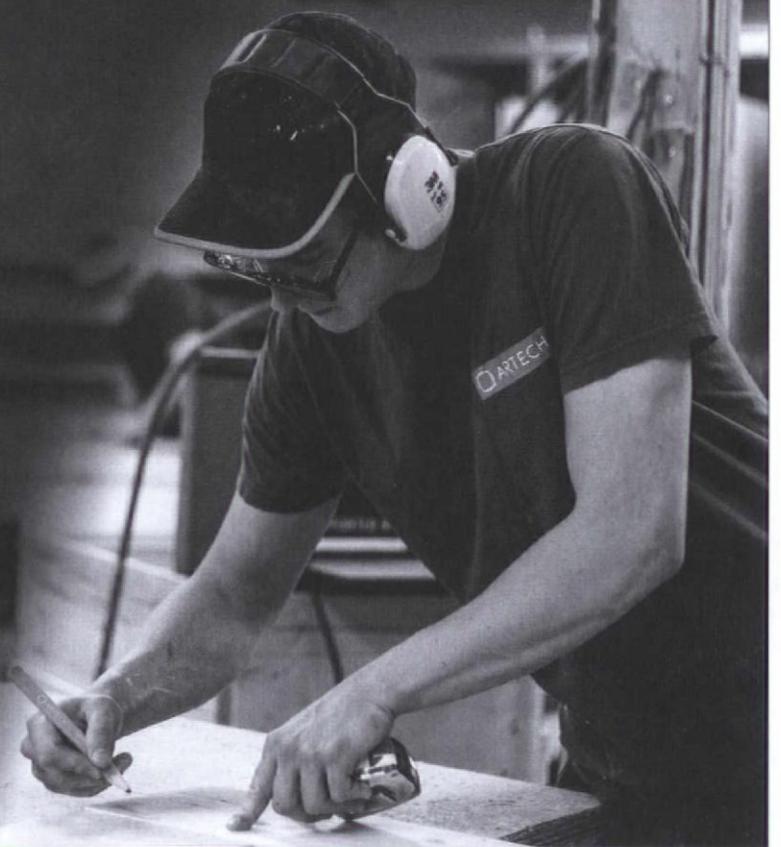


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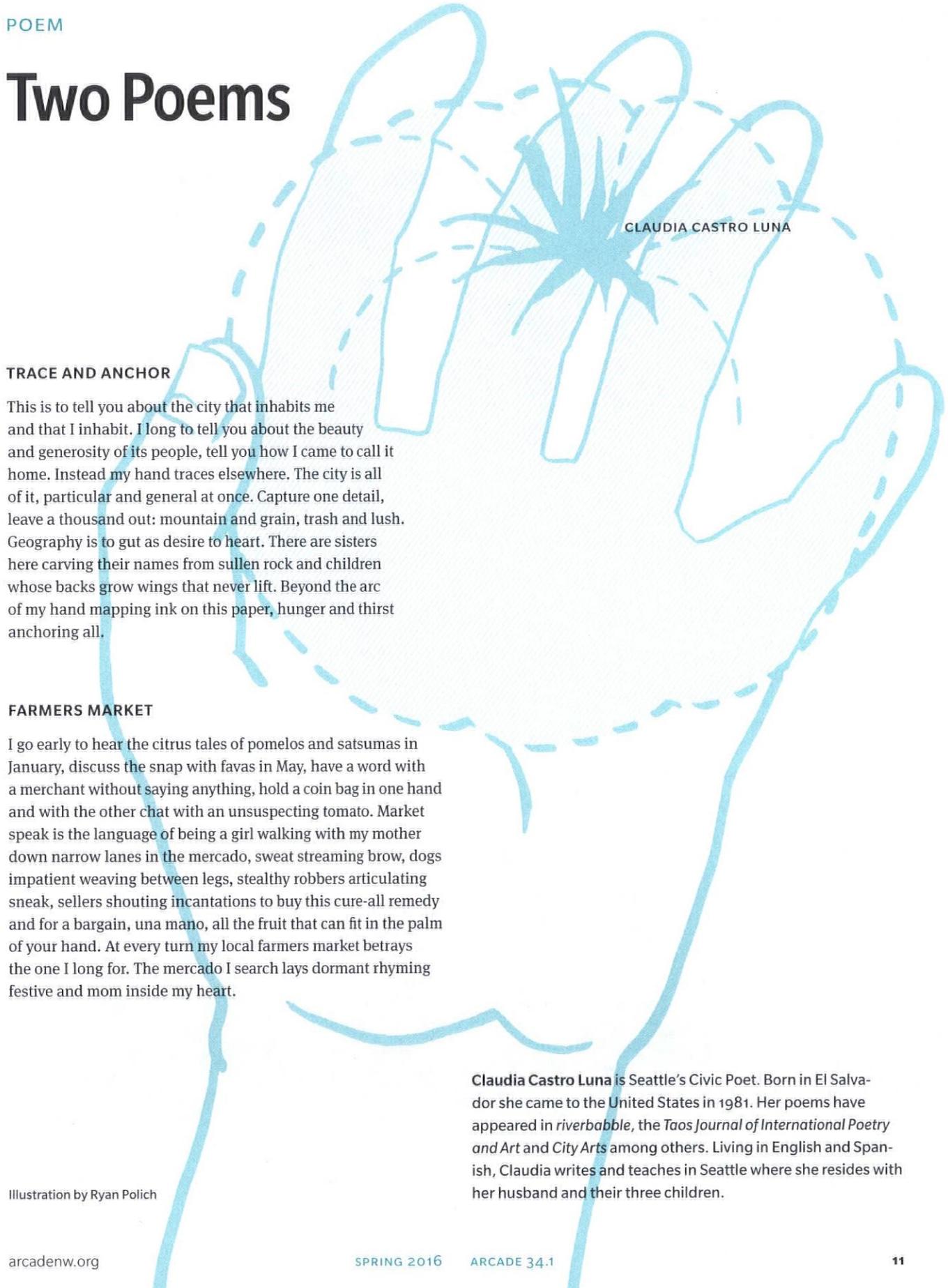


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Two Poems



CLAUDIA CASTRO LUNA

TRACE AND ANCHOR

This is to tell you about the city that inhabits me and that I inhabit. I long to tell you about the beauty and generosity of its people, tell you how I came to call it home. Instead my hand traces elsewhere. The city is all of it, particular and general at once. Capture one detail, leave a thousand out: mountain and grain, trash and lush. Geography is to gut as desire to heart. There are sisters here carving their names from sullen rock and children whose backs grow wings that never lift. Beyond the arc of my hand mapping ink on this paper, hunger and thirst anchoring all.

FARMERS MARKET

I go early to hear the citrus tales of pomelos and satsumas in January, discuss the snap with favas in May, have a word with a merchant without saying anything, hold a coin bag in one hand and with the other chat with an unsuspecting tomato. Market speak is the language of being a girl walking with my mother down narrow lanes in the mercado, sweat streaming brow, dogs impatient weaving between legs, stealthy robbers articulating sneak, sellers shouting incantations to buy this cure-all remedy and for a bargain, una mano, all the fruit that can fit in the palm of your hand. At every turn my local farmers market betrays the one I long for. The mercado I search lays dormant rhyming festive and mom inside my heart.

Claudia Castro Luna is Seattle's Civic Poet. Born in El Salvador she came to the United States in 1981. Her poems have appeared in *riverbabble*, the *Taos Journal of International Poetry and Art* and *City Arts* among others. Living in English and Spanish, Claudia writes and teaches in Seattle where she resides with her husband and their three children.

Illustration by Ryan Polich

In the Footsteps of Frank Lloyd Wright

An Early Milton Stricker Design

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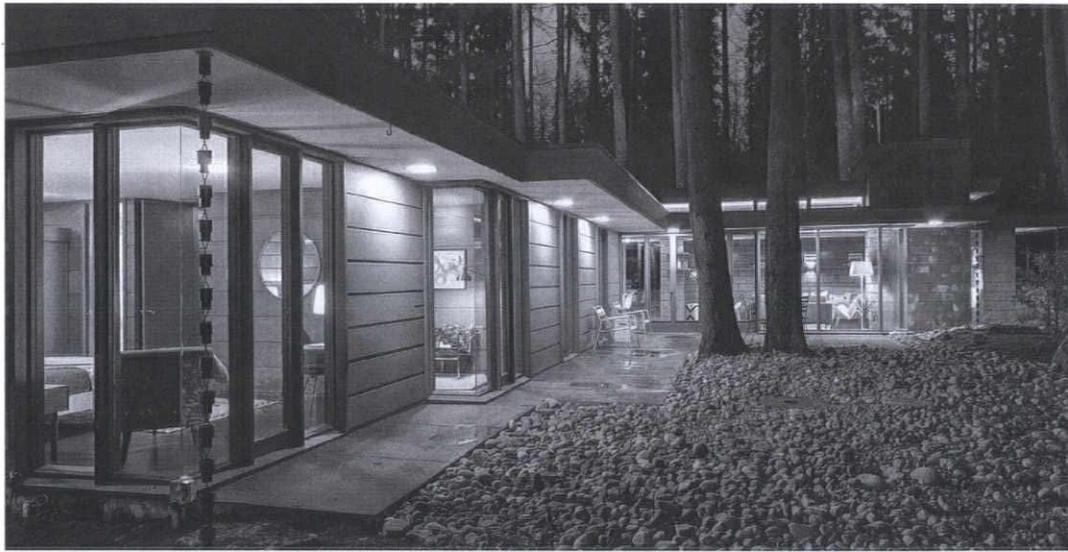
IN THE PUGET SOUND REGION, mid-century modern architecture may be caught in a losing battle. With an influx of new residents and new money increasing housing demand, mid-century modern homes, often modest in scale but occupying expansive lots, are increasingly vulnerable to replacement. Houses of the 1950s and 1960s may have extraordinary siting, strong views, indoor-outdoor relationships, and many similar elements that we celebrate as hallmarks of mid-century design, but they lack the entertainment centers, bonus rooms, master suites and storage spaces that many buyers now demand. Will these houses survive?

The James and Barbara Taylor residence in Sammamish, completed in 1965, presents just such a dilemma. It sits on a lot of over 50,000 square feet but offers just 1,500 square feet of living space. The house is a gem—one of the early projects by architect Milton Stricker (1926–2008), a Northwest designer who deserves to be much better known.

Characterized on the Docomomo WEWA website as an “outsider within the mainstream architectural community,” Stricker was profoundly influenced by his year as a Taliesin Fellow under Frank Lloyd Wright. Throughout his life he would produce designs reflecting his interpretation and extrapolation of Wright’s “organic architecture.”

Originally from northern Wisconsin, Stricker served briefly in Bremerton during World War II, and after the war, he studied architecture at Carnegie Tech. He dropped out in his final year at the school and traveled across the country to join Wright’s Taliesin Fellowship but could afford to stay only one year. In 1953, after brief apprenticeships in Minnesota and Colorado, he came back to the Northwest and worked at NBBJ and Goteland & Koczarski before opening his own office in February 1962. Seven months later his Hallie Mackeys residence in Burien was selected as a *Seattle Times*/AIA Home of the Month. His A. H. Phillips residence in Seattle received a similar honor





Photos courtesy of
LimeLite Development

in September 1963, and eight more Home of the Month selections would follow over the next several decades.

James and Barbara Taylor became Stricker's clients through the recommendation of Ray Brandes, from whom they had purchased their property. The Brandes residence was a 1952 design by Wright, and Ray Brandes had also served as the contractor on Wright's Tracy residence in Normandy Park from 1954 to 1955, a project that Stricker had supervised (see "Making Your Own House, One Block at a Time" in ARCADE Issue 30.4, Fall

Throughout his life Stricker would produce designs reflecting his interpretation and extrapolation of Wright's "organic architecture."

2012). Stricker's design for the Taylor house is similar to the Brandes residence, with modifications in plan and detail. The two primary wings of the house form an "L" with the living area, dining room, entry and kitchen along one side and four bedrooms along the other. The flat roof extends from the angle of the L to a separate shop; the space between is the carport.

The Wrightian planarity of the rectilinear forms is reinforced by the overhang of the roof, the coursing of the rose-colored block and the horizontal cedar siding. The living area, the primary interior space, is flooded with natural light from the clerestory above and the floor-to-ceiling glazing facing southwest to the outdoor terrace. The floors are red concrete, a material found in many late Wright designs.

In a career lasting nearly four decades, Stricker would produce approximately 150 projects, primarily residential and small institutional structures. Although the regionalist

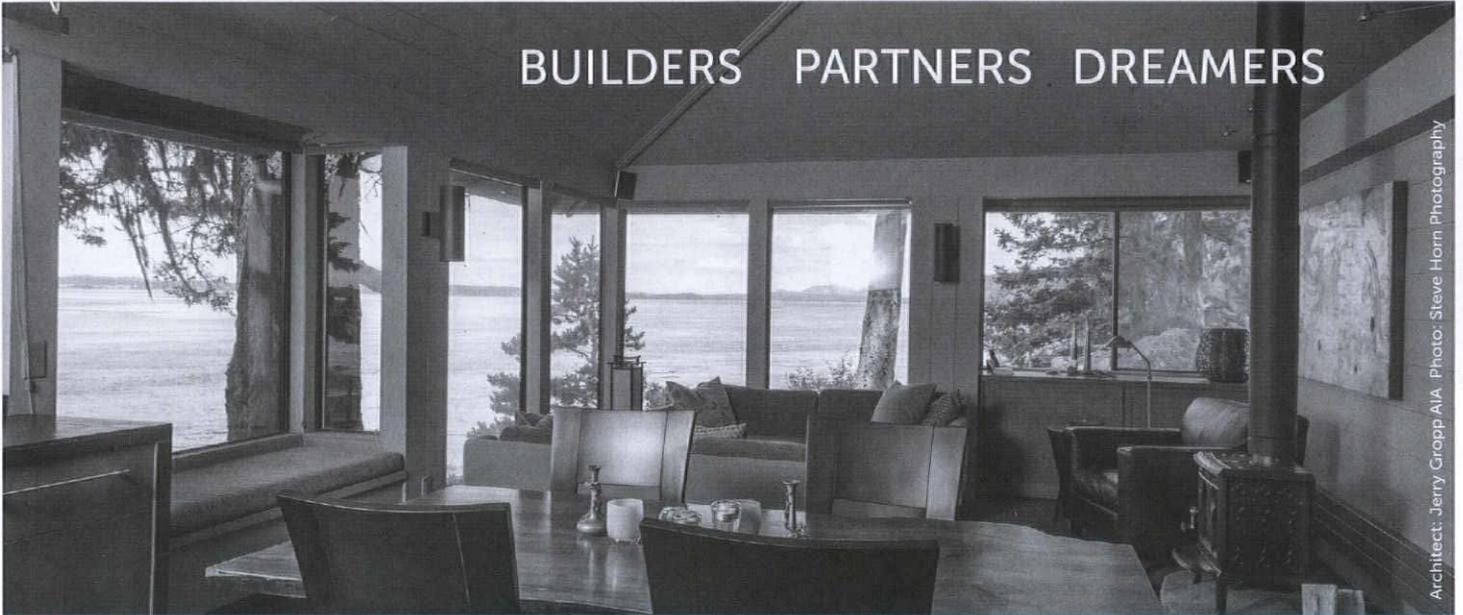
direction within Northwest modernism faded somewhat after the early 1970s, Stricker never abandoned his allegiance to Wrightian design. In the last years of his life, Stricker focused on sharing his understanding of the role of abstraction in organic design and Wright's work. Stricker's book, *Design Through Abstraction: The Wright Source to Art and Architecture*, is accessible online, and a perspective of the interior of the Taylor residence is included on page 107.

The Taylors raised their family in the house Stricker designed, and they remained there after their children grew up and moved out. After her husband died, Barbara Taylor continued to live in the house until she could no longer manage by herself. The residence remained uncared for and vacant for several years thereafter, and the site became overgrown.

Although LimeLite Development may have acquired the property from the Taylor children with the plan to remodel and expand the house, once they realized its quality and significance, they chose to pursue a restoration approach; the only major change has been to open up the kitchen to become an extension of the living and dining spaces. LimeLite's Todd Karam relates that during the project the firm received offers for the land which they refused given their decision to pursue preservation. Now they hope for a buyer who will appreciate the unique character of the house and protect it for the future.

Jeffrey Karl Ochsner is a professor in the Department of Architecture who currently serves as associate dean in the College of Built Environments at the University of Washington. He is the author of *Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture* (2007) and *Furniture Studio: Materials, Craft, and Architecture* (2012), and the editor of *Shaping Seattle Architecture: A Historical Guide to the Architects* (Second Edition, 2014).

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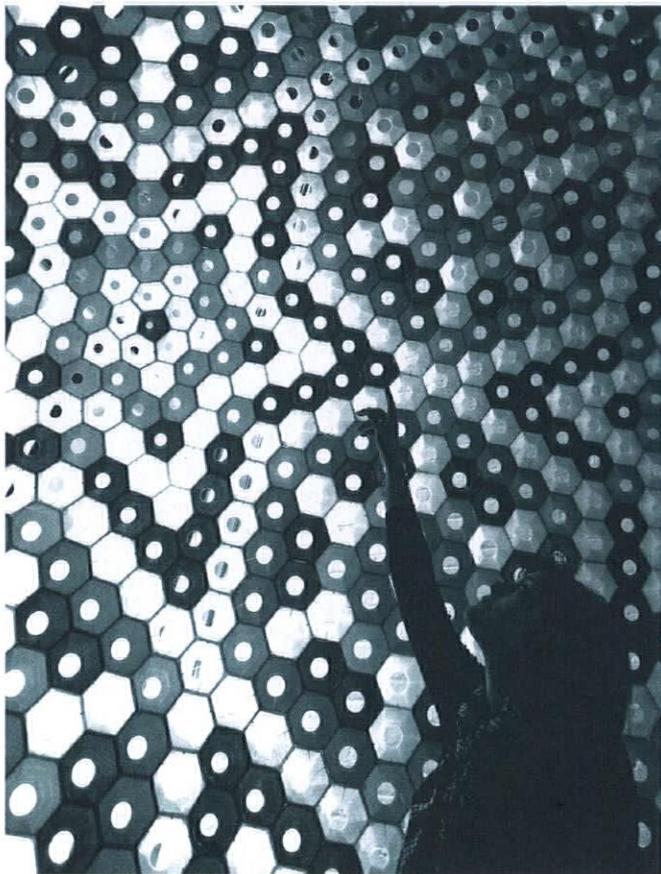


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... TO UNCONVENTIONAL THINKING ... TO NEW WAYS TO USE OLD TOOLS ... TO A DIVERSE TEAM ... TO CREATE BETTER OUTCOMES



iving Small

IN THE U. S., too often we focus on size when evaluating the dwellings we inhabit. Whether downsizing or upsizing, we regularly conceptualize homes in terms of price per square foot, thus linking size with the livability of a given location. How else could we compare dwellings in areas as varied as downtown San Francisco and suburban Atlanta? Yet in Japan, where *kyosho jutaku*, or micro-dwellings, are built on lots only slightly larger than a typical parking space, it's less about their size and more about the quality of the spaces they provide. According to Japanese architect Denso Sugiura, comfortable spaces are those in which a person is "surrounded by their favorite things and can feel nature appeal to their human senses—it is not simply about the size of the space."

Through interviews and tours of small housing projects in Tokyo, I witnessed the role micro-sized spaces play in enriching the lives of people in the world's most populous urban area. While it's easy to assume such a complex, dense city environment would result in cramped and uncomfortable conditions, Tokyo architects are leading the way in creating innovative, small dwellings which carefully attend to the ways people live. As urban areas like Seattle continue to grapple with increased population and density, there is much to learn from Tokyo's micro-sized dwellings.

A variety of sociocultural and geographic factors account for the prevalence of innovative and small dwellings in Tokyo. Declining birth rates reduce the necessity for larger homes, diverse lifestyles require individualized houses, and families increasingly inhabit the city to reduce commute times. Small

R · torso · C house by Atelier Tekuto

Photo: Jérémie Souteyrat

A sense of spaciousness is created by slicing away a corner of the continuous four-story space.

FACING PAGE

Sha-ko by Makoto Koizumi

Photo: Garrett Reynolds

A high level of craft and attention to detail typical to micro-sized Japanese structures.

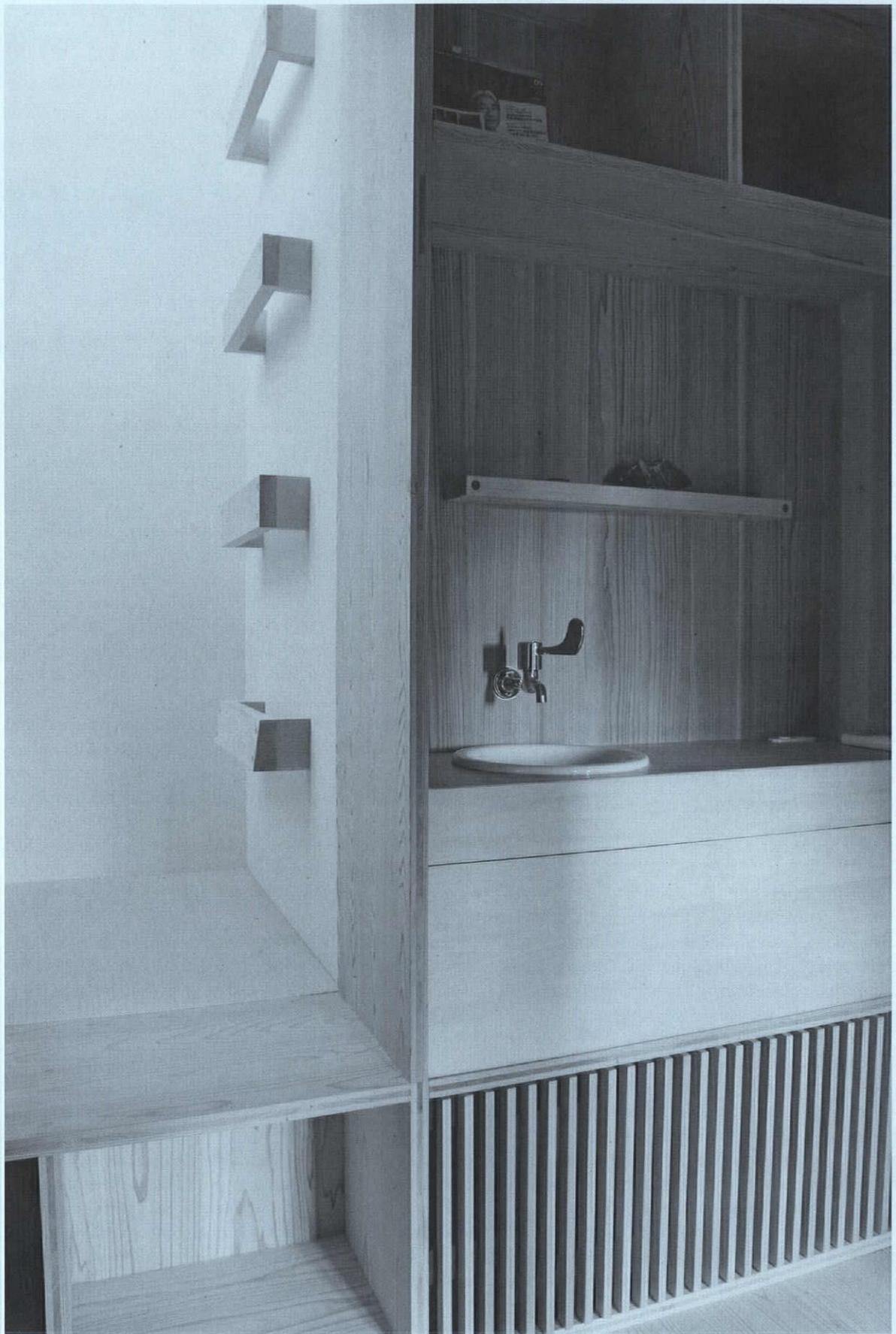
Lessons from Tokyo

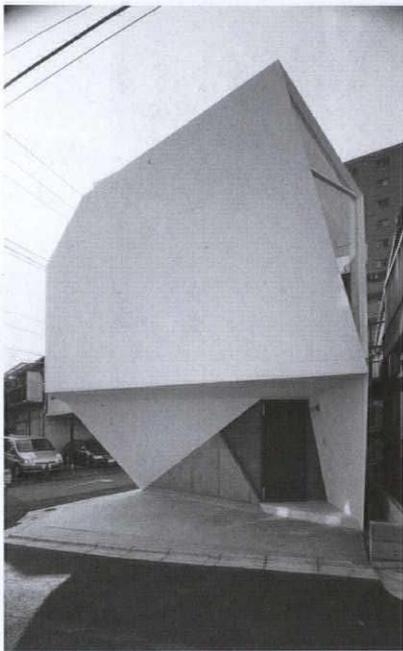
GARRETT REYNOLDS

lots, irregularly shaped from continual subdivision, are readily purchased by those who desire an urban lifestyle and embraced by architects as challenging opportunities to generate and test new ideas.

As architect Kengo Kuma says, "The small house is, in a real sense, an experimental laboratory that permits us to pursue the creation of a complementary relationship with our surroundings." When designing these small urban homes, innovative strategies that address space constraints often provide catalysts for project concepts, informing the designs of entire structures. For instance, when designing the R · torso · C house, architect Yasuhiro Yamashita of Atelier Tekuto addressed a site's space limitations by building upwards and carving away building corners. Both design moves not only provided a more expansive interior feel but also formed a strong connection with the sky and nature. The result was a house designed to







FAR LEFT

Reflection of Mineral by Atelier Tekuto
Photo: Makoto Yoshida
Strict building regulations and irregularly shaped lots inform the design of small Japanese dwellings.

LEFT

R-torso-C house by Atelier Tekuto
Photo: Toshihiro Sobajima
Sectional and volumetric design maximized space on a small urban site.

meet all the needs of its future residents on a lot of under 60 square meters.

Rather than desiring bigger homes with more amenities, Tokyo residents view such excesses as burdens to their urban lifestyles. Accordingly, Japanese architects use a minimalist

Tokyo architects are leading the way in creating innovative, small dwellings which carefully attend to the ways people live.

approach, focusing on absolute necessities while subtracting noncritical elements. Makoto Koizumi describes this as the careful addition of essential materials and functions to create a form that is “just enough.” Similarly, Denso Sugiura employs his principle of omission to expand the feel of a space by removing nonessential sections of wall and floor.

Since people engage with more architectural elements when maneuvering through small spaces, when designing *kyosho jutaku*, Japanese architects greatly consider the human scale. This manifests in high levels of craft and detail. For example, within the R-torso-C house, Yamashita closely attended to the form and materials of door handles as well as how floor transitions feel to the naked foot, emphasizing the importance of how architectural components engage with the body.

Multifunctionality and a relationship with nature also play major roles in the livability of small Japanese dwellings. In traditional Japanese-style rooms, *tatami* mats cover the floor and

create multipurpose spaces for living and sleeping. Building on this cultural heritage, contemporary architects design spaces to perform several different functions, often with a focus on connecting inhabitants with nature. For instance, for one home Sugiura designed a structure’s entrance to also serve as a garden. Even on lots of less than 50 square meters, architects bring light, air and an association with the outside world into these spaces.

By embracing minimalism, considering the human scale, emphasizing multifunctionality, and connecting with nature, innovative dwellings in Tokyo create a level of comfort and spaciousness unquantifiable by square feet. Rather than focusing on the negatives of small spaces, many in Tokyo embrace the idea of living in *kyosho jutaku* because they provide “just enough.” Well designed spaces include areas for inhabitants to engage in their desired activities, and this, not size alone, leads to comfort.

Small, *kyosho jutaku*-like dwellings could be just the thing for US cities grappling with growth if we can recognize the design potential of small dwellings. Living small can be a positive experience that provides greater access to urban, amenity rich environments if we embrace it.

Garrett Reynolds is an architect at Bohlin Cywinski Jackson in Seattle, Washington. He is the 2015 recipient of the AIA Seattle Emerging Professionals Travel Scholarship for his proposal to study small dwellings in dense urban contexts. His research questions how to design tomorrow’s dwellings to match the evolving ways in which we’re living today.

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Creating Communities That Last

An Interview with Lake Union Partners

BUILD LLC

Last fall BUILD sat down with Joe Ferguson and Pat Foley of real estate development firm Lake Union Partners at their Wally project in Seattle. The discussion focused on conscientious development, anchoring neighborhoods, and the challenges of creating affordable urban housing.

Many of your projects are located in marginalized neighborhoods. What concerns have communities had about the potential gentrification produced by your developments?

Pat Foley: When it comes to community commentary, it's more often about social issues than actual development. The most frequent issue raised in neighborhoods is about access. For instance, with our East Union project, the community was worried we were going to put in a high-end grocery store that the average citizen cannot afford. That's challenging for us because we want to put in a store that's of good quality and well designed, and at the same time, we can't be the ones setting the store's prices. It's not really our role.

Joe Ferguson: I think we've identified a market of potential new residents and retail that not only cares about sustainability but also has a sense of social equity; we work to incorporate the neighborhoods' values and interests.

Your 19th & Mercer project includes in its prominent corner retail space Tallulah's restaurant, which is owned and operated by Linda Derschang (owner of Linda's Tavern, King's Hardware, Smith, Oddfellows and Bait Shop). How did your relationship with Derschang develop?

PF Linda is really cool, and she's become a friend since the conception of 19th & Mercer. When we were planning the project, we always came back to the idea that the corner retail space was the building's highest priority. We were working with a great architect, Weinstein A|U, so we weren't as con-



19th & Mercer, Capitol Hill neighborhood, Seattle, WA.
Photo: Lake Union Partners

cerned about the design of the apartments on the upper floors. The corner space had to be something special, so we set the building significantly back from the sidewalk to make room for a spacious patio, knowing that would be key to attracting the best tenant. We had Linda Derschang in mind from day one. In fact, we weren't really interested in any other business owners. We knew that if Linda opened a restaurant and bar there, it would give the location credibility; she has such great style and always seems to know the right thing to do with a space. We also knew that if Linda were in the corner space, other quality local business owners would come. It has been really fun getting to know Robin Wehl of Hello Robin and Molly Moon, as well as Tierney Salter of The Herbalist, and Dani Cone of Cone & Steiner, who are all terrific tenants in the building.

We immediately started working with Linda, getting her mentally invested in the project, and she helped us think



The Rooster, Roosevelt neighborhood, Seattle, WA.
Photo: BUILD llc

through the design of Tallulah's. Frankly, the overall look and feel of the building was something she played a key role in. While Linda isn't an architect, she has *really good instincts* as a place maker and is an amazing self-taught designer. In fact, she is now working with us on our East Union project, collaborating with our interior designer to create the common spaces and shape the design of the units.

JF When we first approached Linda, she said she didn't want to be part of a new construction project—she couldn't see herself in a new building. We asked: Why not? We weren't going to recreate a heritage brick building, but maybe we could incorporate some of the same warmth, natural materials and indoor-outdoor spaces that resonated with her. I think that was one of our biggest wins because we were successful in converting her thinking about new construction.

You recognize that bringing in the right establishments to ground floor retail spaces adds value to a project and benefits the living units and other shops. Why does it seem like most developers in town don't get this correlation?

JF It's difficult, and it's much more work. It's either an effort that many developers aren't interested in, or they don't feel like they have time to address it. The usual catchall approach is to just hire a broker who will check the boxes, as long as their capital partners are in agreement. It's not typical for most developers to think beyond the near term, in which case they miss out on how the project adds to the community and residents interact with it over time. The reality is that

short-term thinking drives the market and most capital operates on a three to five year timeline, which ultimately informs how the development community functions.

PF Whether we're holding or selling, a project is a reflection of our work; each time we try and do a little better, think deeper about design and bring in good neighborhood retail. We take pride in our work, and we plan to live in Seattle for the rest of our lives. We are concerned, however, that the City's new fees on commercial space in all new buildings is going to make it more challenging for us to source local retail shops, bars and restaurants in our projects.

Can you talk a bit about why you partially subsidize the retail spaces in your developments to secure the right businesses?

PF These places are legacies that we leave for neighborhoods. For example, at 19th & Mercer we had a verbal offer from a major coffee chain to take the space occupied by Tallulah's for nearly double the rate per square-foot of where we started at with Linda. Her rate was below market to start, and we increased it over the course of three or four years to get it closer to market, giving Linda the opportunity to establish Tallulah's and grow her customer base without having to incur a higher rent to begin with. With the coffee chain, we would have had a boring cookie-cutter business, and the neighborhood would have hated us for it.



JF It was an opportunity to enliven the entire street. It's about anchoring a neighborhood with something more special than a lobby with a coffee shop. We've had to pull many people though the mud on the importance of this type of thinking, and thankfully for our industry, we are starting to see other developers speak the same language.

Is this attitude of doing thoughtful work helpful in cultivating equity partners? Do they see the value in this?

JF They don't look at the quality of our work and decide to lower their investment returns in order to partner with us. There's no direct economic benefit to doing more thoughtful work. But at the same time, they're excited to do more business, the relationship becomes more programmatic and we get repeat investment. Our reputation in places like Seattle and Portland can also help us establish relationships and close deals (or not).

Given your research, how can developers create housing that is more accessible and affordable?

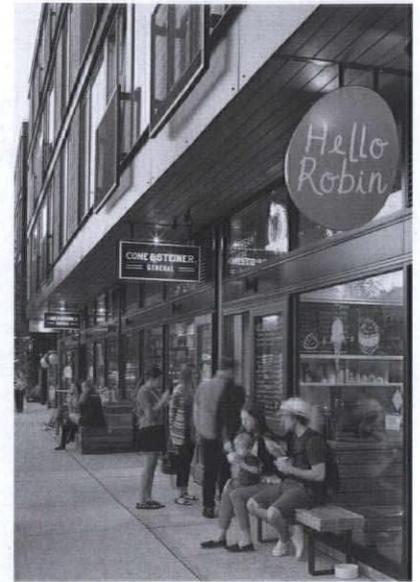
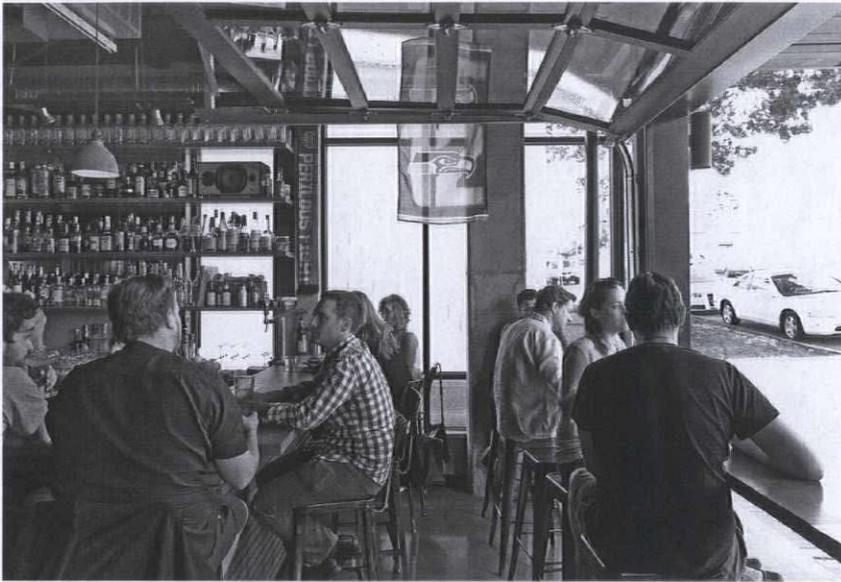
JF We're still brainstorming about how we can deliver mixed-income buildings. The system just isn't set up well for it. The way that the government grants dollars, whether it's at the

The Rooster, Roosevelt neighborhood, Seattle, WA.
Photo: BUILD Ilc

federal, state or city level, and the way that for-profit lenders require their collateral—the two ends don't seem to meet. So the first step for us has been to figure out how to bring those two together.

PF It's difficult to create affordable housing under the current system, especially given the high cost of building. Our Rooster project offers a good example of how municipal costs can get out of control and impact affordability. We had to temporarily move the power lines across the street to allow the construction crane clearance, and Seattle City Light charged us \$100,000 for six to eight hours of time to relocate the lines. We recognize that there are other costs outside of the time spent to move the power lines, but these fees are excessive. We are all for being reasonable, but this is just one small example of the costs incurred on a project, which ultimately leads to higher rent to some degree. We would love to be in a position to charge less rent and, yes, we're looking for modest returns to justify our projects, but if costs were lower, rents could be lower as well. Affordable housing developers are dealing with these same issues.

I recently got to know some of the people at Mercy Housing. They're trying to provide true low-income housing, and they don't get any sort of break from the City on fees such as power



CLOCKWISE FROM TOP LEFT

The Wally, Fremont neighborhood, Seattle, WA.
Photo: Lake Union Partners

19th & Mercer, Capitol Hill neighborhood, Seattle, WA.
Photo: Lake Union Partners

The Standard, downtown Seattle, WA.
Photo: Studio 216

line relocation. From my point of view, they ought to be eligible for streamlined design review. There needs to be some meaningful relief the City can offer developers, be they for-profit or nonprofit, for affordable housing.

JF I think the HALA (Housing Affordability and Livability Agenda) recommendations are fantastic. We should pursue them and not get distracted by any of the feel-good policy that is otherwise out there to thwart it.

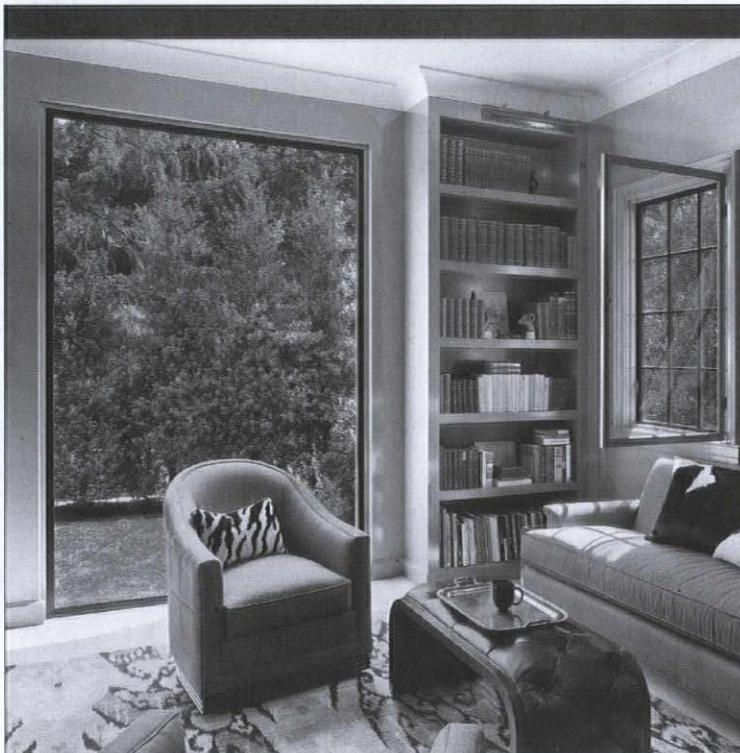
Joe Ferguson leads Lake Union Partners's acquisition and capital development efforts and guides the firm in creating effective real estate investment opportunities. Joe is an associate fellow of the Runstad Center for Real Estate Studies at the University of Washington and serves on the National Advisory Board for the University of Colorado Real Estate Center.

Pat Foley focuses on project vision and the execution of the development business plan for Lake Union Partners. He has an extensive background in preservation and adaptive reuse projects and urban infill development. Pat oversees the firm's development strategy from concept through underwriting and stabilization and leads project team selections. Pat is an instructor during the winter term in the University of Washington's Commercial Real Estate Certificate program.

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 blog: blog.buildllc.com.

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Visiting the Past, Designing the Future

Reflections on Influence

FEATURE EDITORS ERIN KENDIG AND KELLY RODRIGUEZ

Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

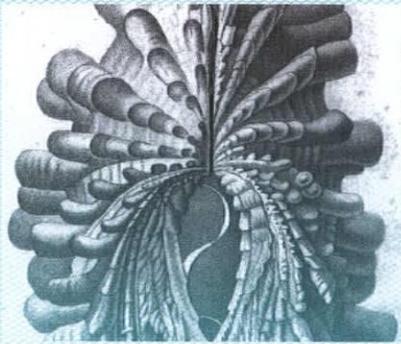
—Bruce Mau, *An Incomplete Manifesto for Growth*

Last fall, ARCADE's editorial committee met to discuss the year ahead. As we outlined our 34th volume, we wrestled with subjects to explore in 2016—what felt urgent and important? One concept that permeated the conversation was *change*—that a time of great transformation in our region, nation and planet is on the horizon. We touched on some specifics: the explosive growth in Pacific Northwest cities, global warming, issues around migration, and the imperative to act together with empathy and compassion.

From these looming subjects we settled on the topic of *influence* for this feature, the first in ARCADE volume 34. As we move into the future, what will we take with us—as we grow and change, what ideas and experiences will guide our choices? What influences from our pasts will help us understand and create our next chapters? In the following pages, contributors from a variety of design fields and more share thoughts on the cultural influences that have impacted their thinking, highlighting large ideas worth considering as we shape our world. The stories they tell and concepts they present are wide-ranging and insightful.

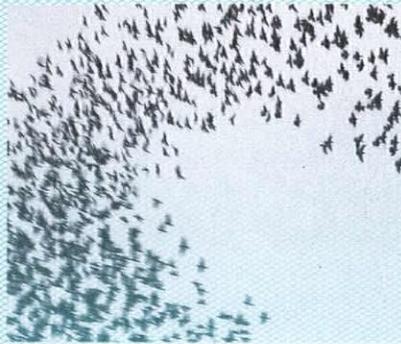
Though the topics and viewpoints in this feature differ, in many ways they seem to hint at the same timeless questions: What does it mean to be human, and how do we best relate to each other, our environment and our world? Let us know what you think.

Erin Kendig is the managing editor of ARCADE, and Kelly Rodriguez is the executive director/editor.



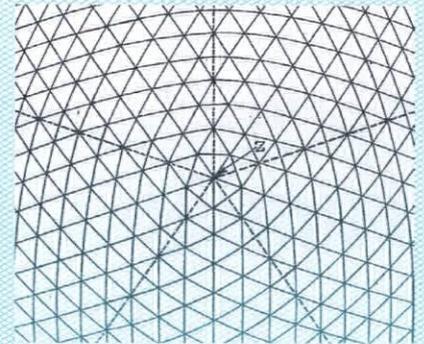
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Barry Katz, design professor (CCA and Stanford) and fellow at IDEO, on "form follows function"



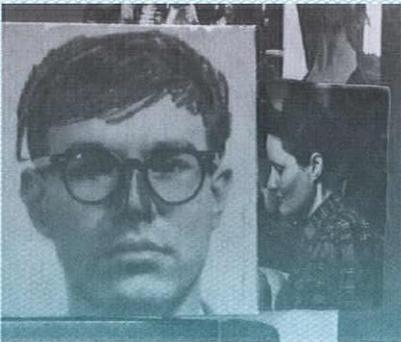
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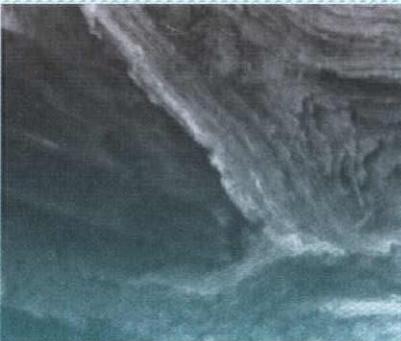
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Form Follows Function

An Idea Whose Time Has Come Back

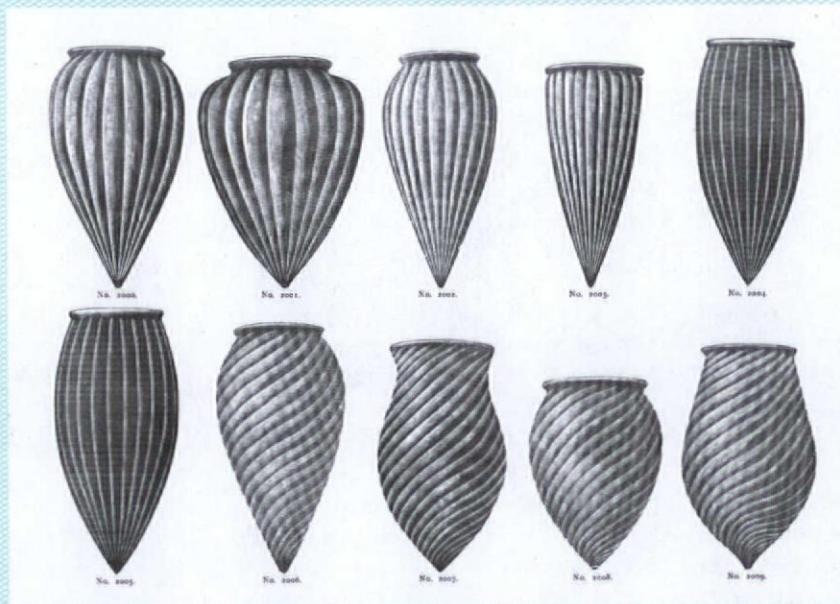
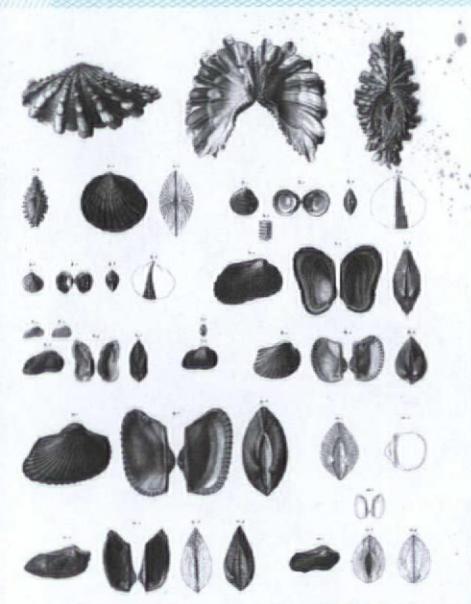
BARRY KATZ

I am almost embarrassed to confess that none other than the worst cliché in the history of design continues to haunt me. You've heard it before, and here it comes again:

Form follows function.

I do not resurrect this tired homily because it's true—in fact, hardly anyone has been able to give a cogent explanation of what it even means. But therein lies its power to perplex and provoke.

The phrase seems to have its origins in the fevered brain of Horatio Greenough who, in his intemperate 1843 essay, "American Architecture," called for "the adaptation of forms to function." It was picked up a generation later by Louis Sullivan in his famous treatise "The Tall Office Building Artistically Considered": "It is the pervading law of all things organic and inorganic," he thundered, "of all things physical and metaphysical, of all things human and all things superhuman ... that form ever follows function. *This is the law.*"



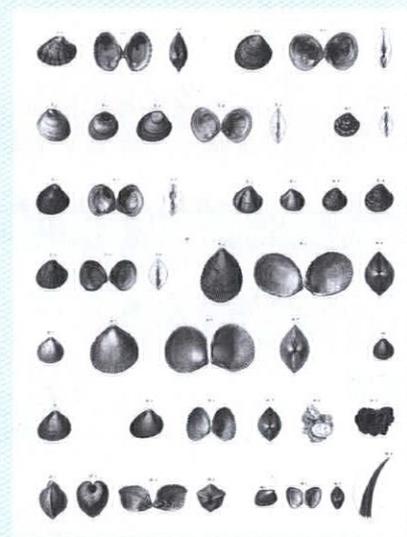
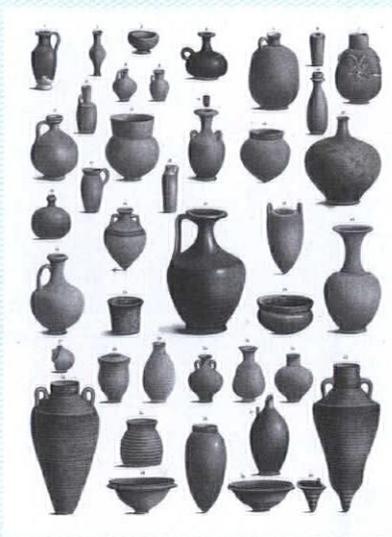
This irresistible catchphrase, with all its moral, spiritual and legal overtones (“*This is the law!*”), continued to rumble across the 20th century with barely a dissenting voice: It can be heard in Adolph Loos’s indictment of the criminality of ornament; in the Bauhaus campaign for a “rationalist” aesthetic; and in the modern movement’s insistence that—whether in architecture or typography or furniture—how a thing looks should be the “honest” expression of what a thing does. At some point, it was even sanctified with a name: functionalism.

Betraying my roots in ‘60s counter-culture, I am reminded of Abbie Hoffman’s dictum: “All isms should become wasms.” Is it time, finally, to put this one to rest? To dethrone the titans of functionalism, or at least add some substance to what Reyner Banham, in *Theory and Design in the First Machine Age*, impishly dismissed as “Louis Sullivan’s empty jingle”? “Functionalism,” as Banham wrote in 1960, “may have a certain austere nobility, but it is poverty-stricken symbolically.” Surely we are ready for a new set of symbols.

There is certainly a point to the functionalist ethos of legibility, simplicity and honesty. But the heresies of an earlier age can easily become the orthodoxies of a later one, and the notion that “form ever follows function” may be a case in point. Consider an electrical appliance, circa 1935: it likely consisted of a shell wrapped around an assemblage of heating coils, speakers or a motor. For all the infinite varieties that a table radio or an electric fan might take, at the end of the day these appliances tended to converge around common physical languages. Indeed, it can plausibly be argued that the profession of industrial design arose precisely to impart some formal variety to functionally interchangeable products.

But what happens, we might reasonably ask, when society submits to the regime of the microprocessor? When a device is bristling with sensors and arfids and QR codes and its power plant is no longer a bulky electric motor but a chip that can fit comfortably on the tip of one’s finger? What is the objective form that expresses the function of a smartphone or a dashcam or the Bluetooth-enabled fitness monitor embedded in your shoe? Form, it would seem, becomes subject to an entirely different set of determinants: The body? The soul? The state?

We are sailing into new and uncharted waters, and our analog past would seem to offer little guidance to our digital future. But still, it will not go away, that “empty jingle,” that mesmerizing mantra of modernism: form follows function. What it invites—what it demands—is a renewed introspection into the relationships between ourselves and our things.



What, really, are we expecting of our products? Our spaces? Our visual images? As objects find their way into ever more intimate zones of human experience, commanded by voice and gesture and even brain waves, as they disappear into a vaporous electronic cloud, does it still make sense for us to relate to them as objects at all? Or have we crossed the great divide separating person and product and entered fully into what Bruno Latour calls “the conjoined networks of human and nonhuman actants?”

If so, then the 19th century demand that form follow function may in fact take on a new relevance. We just need to figure out what that function is.

Barry Katz is professor of Industrial and Interaction Design at the California College of the Arts, consulting professor of Mechanical Engineering at Stanford, and a fellow at IDEO, Inc. His most recent book is *Make It New: The History of Silicon Valley Design* (MIT Press, 2015).

Algorithms, Emergence, and the Unexpected Movement of Triangles

SCOTT THIESSEN

The stubborn kinship of beauty and simplicity is something I'd never adequately appreciated before encountering one curious visualization: a stripped-down, 2-D computer animation simulating the movement of a flock of birds. Or at this level of visual abstraction—I was looking at a screen of roaming isosceles triangles, after all—it could have been a school of fish or a fleet of paper airplanes. With their pointiest vertices facing forward, I watched as the triangles coalesced into traveling groups that exhibited lifelike behavior. This was 2003, and as a design and computer science student, I'd seen plenty of animations more visually polished than this one. Nevertheless, there was something strange and wonderful about this particular display.

Just a few years before, I'd had a rather magical encounter with this visualization's real-life counterpart when I'd seen a massive flock of starlings take leave of a fir tree at the golf course I worked at in high school. Billowing out of the tree in unison and surging outward in undulating swells, they were a rolling fog and a weightless fabric and a crashing wave all at once. I didn't see the thousands of birds as individuals; they moved together as a single body. It was a brief but wholly spiritual experience. And somehow the artist behind the animation I'd seen had painstakingly arranged a surprisingly kindred display. It was delightful.

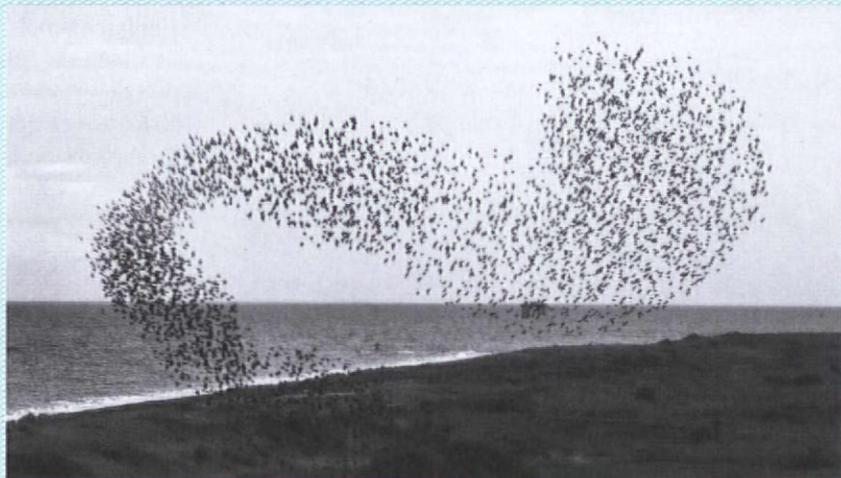
As a hobby programmer, I desperately needed to know how it had been done. So I peeked into the visualization's source code. What I found was surprising: there was no central coordination behind the formations or movements of the flocks, nor were there any preplanned designs for how the groups would collect, diverge, combine or change course. In fact, the code made no mention of a flock, swarm or group of any kind. The motion and flux of the migrating assembly was an intricate dance that had not been choreographed at all; each triangle was acting independently, improvising its moves based on its own simple set of rules. As I discovered later, the elegant rule set propelling these individuals was originally designed by computer graphics pioneer Craig Reynolds in his influential 1986 algorithm "Boids." In the algorithm, the only goals of each triangle—or "boid"—are to aim in a similar direction as its neighbors and move close, but not too close, to them. And by following just these simple rules, a critical mass of boids brings about the graceful, complex and unpredictable behavior of the flock.

Remarkably, this very phenomenon—termed *emergence*—is at work throughout the natural world in instances when large numbers of individuals interact. In a real-life flock, school or



A still frame from an implementation of Craig Reynolds's "Boids" algorithm simulating the flocking behavior of birds. A live visualization can be viewed at arcadenw.org when this article releases online. Image: Scott Thiessen

Photo: *Starling Murmuration - RSPB Minsmere*, by Airwolfhound (CC BY-SA 2.0: creativecommons.org/licenses/by-sa/2.0) via Flickr Commons: [flickr.com/photos/24874528@N04/21446738793](https://www.flickr.com/photos/24874528@N04/21446738793)



herd, no one individual calls the shots for the group; instead each acts independently according to its own perceptions and goals, and the group behavior emerges. Likewise, ant and termite colonies build and maintain massive, complex nests without any one individual having knowledge of the overall design or broadcasting orders. Emergence exercises a guiding hand in the structure of snowflakes, traffic patterns, the Internet, coral reefs, weather and cities. Life itself emerges from the interactions of molecules, which are not themselves living, much in the same way brain cells, which are not themselves conscious, interact to give rise to minds. In one way or another, the strange magic of emergence is at play in the most beautiful, compelling and profound phenomena around us.

As a designer, I deeply yearn to harness the mysterious power of emergence in my personal and professional work. Emergence carries an impressive portfolio of output, and the promise of producing something truly compelling and

beautiful by supplying only simple parts and rules is beyond tantalizing.

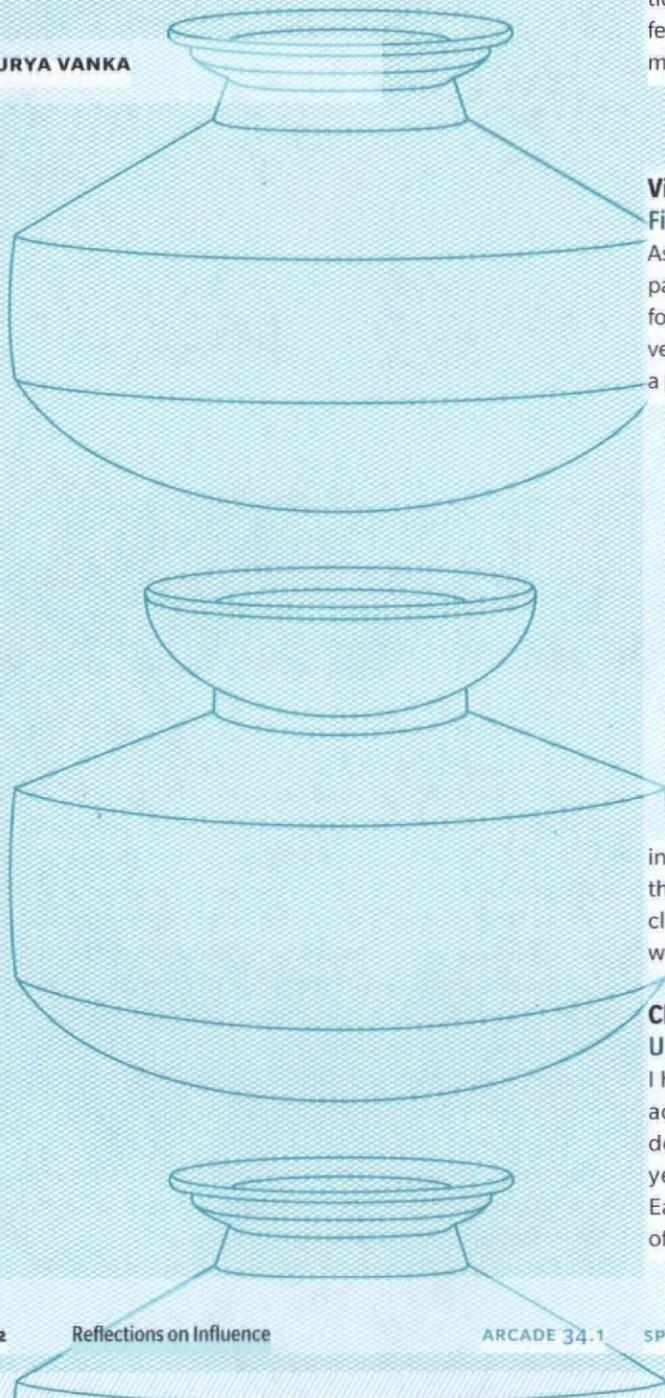
I can't say that I've found the perfect formula yet, but by reflecting on the ideas of emergence, I've gained some insight. Cultivating beautiful work sometimes requires that we designers take our hands off the wheel and let the systems at play unfold. Arranging an exhaustive grand vision and imposing it on a project can seem desirable and perhaps even necessary, but at best it yields what was expected. With a curious investigation into the properties and behaviors of the smallest components of a system, a light touch can give rise to profound, unexpectedly beautiful things.

Scott Thiessen develops multitouch interactive experiences for museums and public spaces at Belle & Wissell, Co. in Seattle and teaches coding to design students.

Being Authentic

Lessons from the Great Design Teachers of My Life

SURYA VANKA



Over the past couple of years, I've had the opportunity to lead hundreds of people around the world in "design swarms" that have crafted innovative responses to urgent social challenges. To take on wicked problems such as homelessness, climate change and the refugee crisis and come up with creative solutions, I've leaned on the guidance of many teachers I've had. A few individuals stand out who continue to influence and inspire me every day.

Victor Papanek Finding a Moral Compass

As an 18-year-old searching for a career that aligned with my passions, I was thrilled to discover industrial design and looked forward to a life of styling fast cars and luxury goods. But on my very first day at design school, I read these words, and they had a profound influence on me:

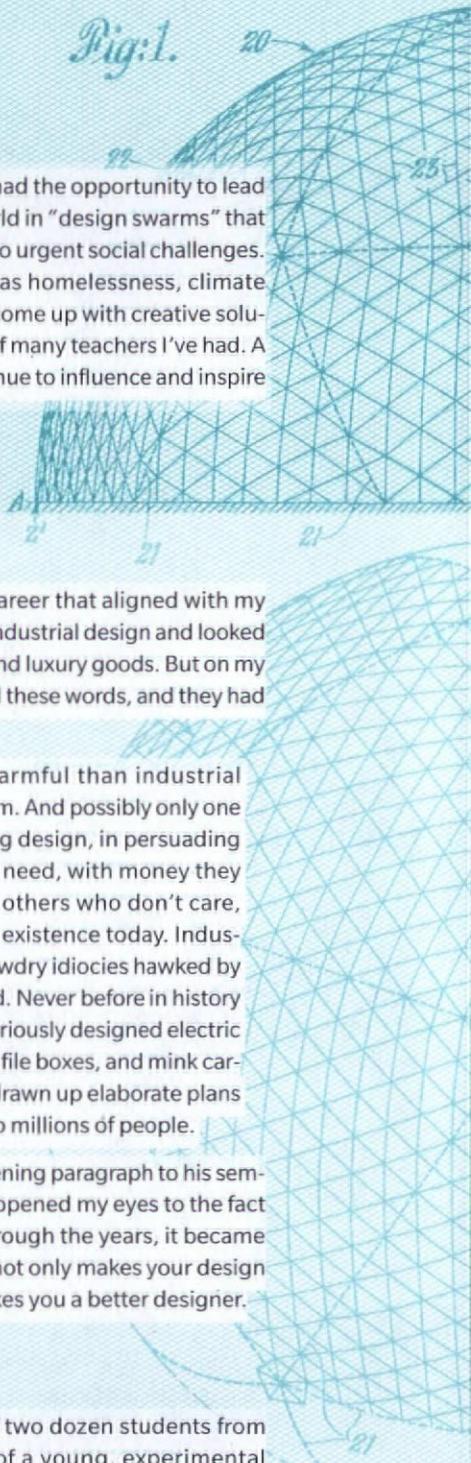
There are professions more harmful than industrial design, but only a very few of them. And possibly only one profession is phonier. Advertising design, in persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care, is probably the phoniest field in existence today. Industrial design, by concocting the tawdry idiocies hawked by advertisers, comes a close second. Never before in history have grown men sat down and seriously designed electric hairbrushes, rhinestone-covered file boxes, and mink carpeting for bathrooms, and then drawn up elaborate plans to make and sell these gadgets to millions of people.

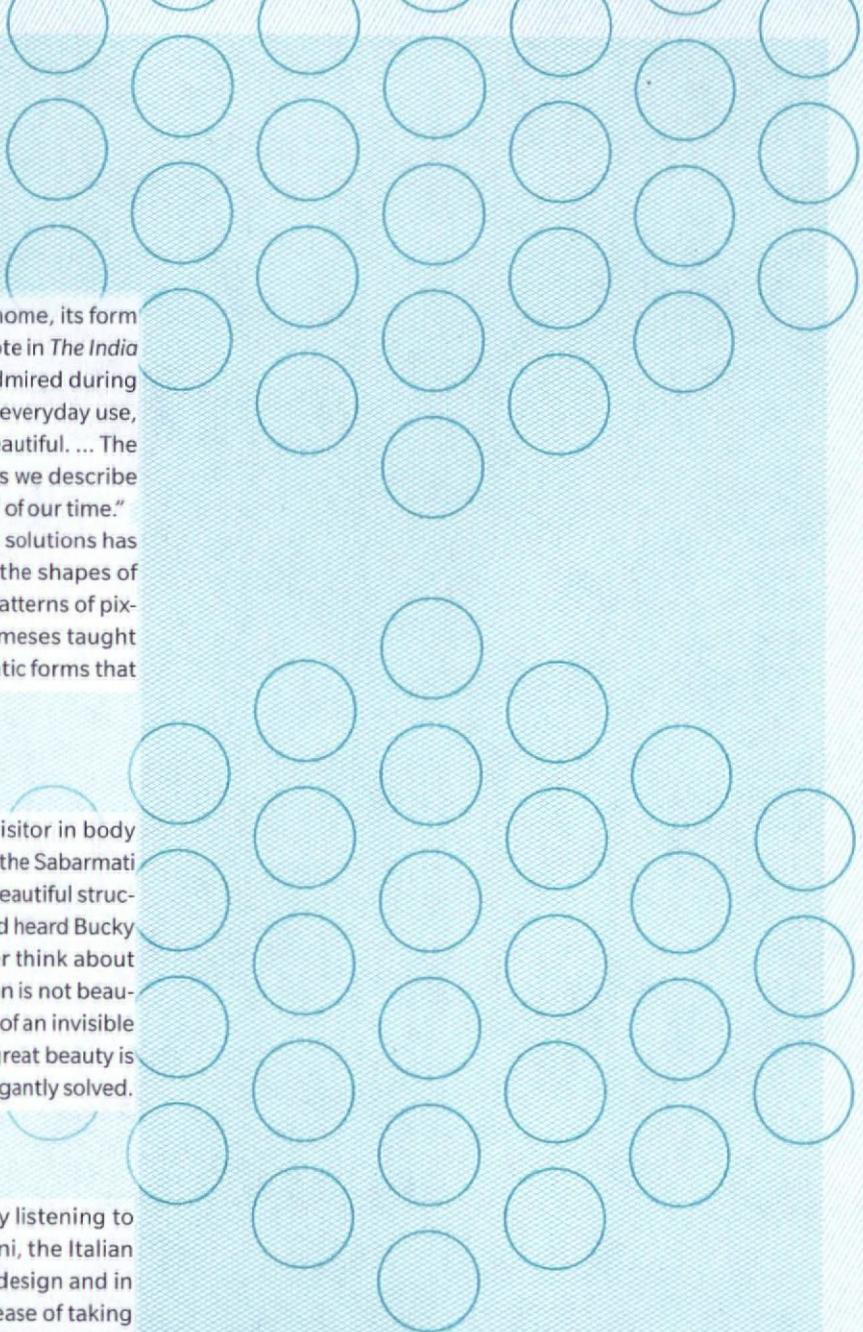
Victor Papanek's hard-hitting opening paragraph to his seminal book *Design for the Real World* opened my eyes to the fact that designing is a political act. Through the years, it became clear that a strong moral compass not only makes your design work more purposeful but also makes you a better designer.

Charles and Ray Eames Uncovering the Hidden

I had the privilege of being one of two dozen students from across India selected to be part of a young, experimental design institute initiated by Charles and Ray Eames. A few years before, at the request of Prime Minister Nehru, the Eameses had crisscrossed the country searching for the soul of Indian design. In the end, they discovered it in the humble,

Fig:1.





ubiquitous water vessel found in every Indian home, its form perfected through centuries of use. As they wrote in *The India Report*: “Of all the objects we have seen and admired during our visit to India, the Lota, that simple vessel of everyday use, stands out as perhaps the greatest, the most beautiful. ... The hope for and the reason for such an institute as we describe is that it will hasten the production of the ‘Lotas’ of our time.”

The quest for simple, essential and enduring solutions has guided me ever since, whether it’s designing the shapes of plastics and metals of physical objects or the patterns of pixels and algorithms of digital products. The Eameses taught me that design is about uncovering the authentic forms that lie waiting in each material and each context.

Buckminster Fuller **Alchemy of Beauty**

The great Buckminster Fuller was a frequent visitor in body and spirit to that design institute on the banks of the Sabarmati River. We built geodesic domes—his magically beautiful structures that defied gravity and common sense—and heard Bucky say: “When I am working on a problem, I never think about beauty ... but when I have finished, if the solution is not beautiful, I know it is wrong.” Bucky’s firm conviction of an invisible geometry in the universe taught me that when great beauty is achieved, it is simply a reflection of a problem elegantly solved.

Achille Castiglioni **Lightening Up**

Once, in Aspen, Colorado, I spent a whole day listening to one of my greatest teachers, Achille Castiglioni, the Italian design master. “There has to be irony, both in design and in the objects. I see around me a professional disease of taking everything too seriously. One of my secrets is to joke all the time,” he said. I learned from Achille a most valuable lesson: design is less the quest for the one single, perfect solution to a problem and more a personal and human response that can be playful, whimsical and even mischievous.

INVENTOR
RICHARD BUCKMINSTER FULLER

After a quarter century of exploration and learning, what endures from the lessons of my teachers is that designing is ultimately an inquiry into what is authentic—as we design we learn not just what is authentic to the thing we create but, also, what is authentic to ourselves.

Surya Vanka is a designer, author, teacher and speaker. He is the principal and founder of AUTHENTIC, a design consultancy in Seattle. Prior to this he was director of user experience at Microsoft, a tenured professor of design at the University of Illinois, and a fellow at the prestigious Center for Advanced Study. **authentic.design**

Influences

Alan Maskin

Old paint on a canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called *pentimento* because the painter "repented," changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again... The paint has aged and I wanted to see what was there for me once, what is there for me now.

—Lillian Hellman, *Pentimento: A Book of Portraits*

In art school many years ago I was given an assignment: consider my "influences." For an 18-year-old, the notion that people, events, ideas or objects could inspire what I might make, think or become was an entirely new idea. Forty-three years later, ARCADE asked the same question.

I pulled out a pad of paper and made a list. I stopped writing at 100. Glancing over the list in its totality, I realized that the inspirations I included had changed how I understand things or look at the world, widening my perspective in either the past or present, altering my creative efforts as a consequence—and none were selected purely as a result of resonance.

Alan Maskin is a principal/owner at Olson Kundig. For over two decades he has focused primarily on the design of public cultural projects that include rooftop parks, museums, exhibits and installations. Currently, he is working on two museum planning projects in California, a park on top of a building in Korea, a food court inspired by Wong Kar-wai's *In the Mood for Love* and a graphic novel based on his winning submittal for the Fairy Tales 2016 Design Competition. His work has been published in the *New York Times*, *Metropolis*, the *Los Angeles Times*, *Architectural Record*, *Wired*, *Fast Company*, *Dezeen*, *Design Milk*, *CityLab/the Atlantic*, the *Wall Street Journal* and more.

Artwork courtesy of Olson Kundig.

About Alice by Calvin Trillin
 ACT UP
Anamorphosis, or De Artificiali Perspectiva by the Quay brothers
Andy Warhol's Heat, written and directed by Paul Morrissey
 Angel's Share bar, New York City
 Antonio Sant'Elia
 Aretha Franklin
 Astra Zarina
 Aunt Carol
 Axel Vervoordt
Bambi: A Life in the Woods by Felix Salten
 Brian McLaughlin
 Carlo Scarpa
 Casa Estudio Diego Rivera y Frida Kahlo, designed by Juan O'Gorman, Mexico City, Mexico
 Casa Luis Barragán, Mexico City, Mexico
 Casa Malaparte, designed by Adalberto Libera, Isle of Capri, Italy
Charlotte's Web by E. B. White
Cheap Thrills by Big Brother and the Holding Company
 Christo's drawings
 Citroën 2CV (Deux Chevaux)
Clouds Over Sidra by Vrse.works
Cruella de Vil from *101 Dalmatians* (original Disney animation)
Dancer in the Dark, directed by Lars von Trier
Dancing Machine by The Jackson 5
 David Bowie in the play *The Elephant Man*
 Derek Jarman
 Eva Hesse
Fellini Satyricon, directed by Federico Fellini
Franny and Zooey by J. D. Salinger
 Gay Pride March/Rally, Boston, 1977
 Georgia O'Keeffe's home in Abiquiu, New Mexico
 Gordon Matta-Clark
 Gran Fury, the AIDS activist art collective
Guernica by Pablo Picasso
Hair by Jerome Ragni, James Rado and Galt MacDermott
 Hanoi
 Heronswood
I Wanna Be Your Lover by Prince
Issey Miyake Making Things (exhibition), Fondation Cartier pour l'art contemporain
 Jim Olson
 Joseph Cornell
Kaddish by Allen Ginsberg
 Kevin Kudo-King
 Kirsten Murray
 Kurt Timmermeister
Las Meninas by Diego Velázquez
 Laura Nyro
 Laurette Tuckerman
 Lebbeus Woods's drawings
 Louise Bourgeois
 Louise Nevelson
 Maikooyo Alley-Barnes
 Maison de Verre, designed by Pierre Chareau, Paris, France
 Mark von Rosenstiel
 Mary Larson
 Maurice Sendak
 Nep Sidhu
Neukom Vivarium by Mark Dion
 Palazzo Fortuny, Venice, Italy
Pan's Labyrinth by Guillermo del Toro
 Patti Smith
 Paul Thiry
 Peter Voulkos
 Phil Ochs
 Phil Turner
 Phyllis Maskin
Project Row Houses by Rick Lowe
Real Change newspaper, founded by Timothy Harris
Reasons to Live by Amy Hempel
 Robert Mapplethorpe
Sad-Eyed Lady of the Lowlands by Bob Dylan
 Sally Mann
 Sandra Jackson-Dumont
Sex (book) by Madonna, Steven Meisel Studio and Fabien Baron
 Sheldon Maskin
 Siren, mobile app, cofounded by Susie Lee and Katrina Hess
 Syd Mead
The Art of Scent 1889-2012 (exhibition design) by Diller, Scofidio + Renfro at MAD
The Catcher in the Rye by J. D. Salinger
The Dorchester Projects by Theaster Gates
The Pollinator Pathway by Sarah Bergmann
 The Sher-e-Punjab Sports Academy
 The Urban Death Project by Katrina Spade
The Wizard of Oz (film), directed by Victor Fleming
 Tibor Kalman
 Tilda Swinton
 Tom Kundig
 Truman Capote
Unfinished Music No. 1: Two Virgins by John Lennon and Yoko Ono
 University of Washington's Architecture in Rome Program
 Venice Biennale 2014: *Fundamentals*
 Victor Steinbrueck
 Vija Celmins
 Vital 5 Productions/Greg Lundgren
 Vito Russo
When I Was a Boy by Jane Siberry
Wings of Desire, directed by Wim Wenders
 Woodstock
 @ksuharnoko (Instagram) by Krish Suharnoko
 @rypat (Instagram) by Ryan Patterson

From the Skate Park to the Darkroom

How Action Sports Taught Me the Power of Sharing Ideas

CHASE JARVIS

While I've been a professional photographer for nearly two decades, my biggest influence isn't another photographer: it's the skateboarding, skiing and snowboarding communities I grew up in here in Seattle.

Like most of us raised on the West Coast, I tried to spend every second outdoors. Skateboarding, BMX biking, skiing and snowboarding were my lifeblood. Anyone who has been part of one of these communities knows how strong their pull is: it was cohesive, communal—it felt like we were all working towards a greater purpose. It was also deeply formative in terms of the community-first worldview I would eventually develop. In action sports your work is your currency—period. Nothing else matters. You don't have to be the best; you just have to try your best. We watched so many people just absolutely eat it and fail, but they kept trying because that's how you get better. Those were the girls and guys we respected, and we were all interested in helping each other grow.

When I transitioned into photography—shooting professional skiers and snowboarders at first—I expected to find the same notion of support and belonging that I'd experienced at the skate park. I was dead wrong. The photography scene was fragmented, divisive and reluctant to share knowledge. I craved what I had before: a real sense of community. And I



Photography by Chase Jarvis



knew I wasn't alone—I knew that other people wanted a supportive community just like I did.

At the skate park, nobody hoarded ideas; there were no jealously guarded “secret techniques.” To that end, within my creative community, I wanted to recreate the dynamic we had skateboarding, where you could approach those better than you and pick their brains or even get a quick lesson on a trick. I started by organizing physical meetups in different cities and also online, bringing passionate photographers together to meet and share knowledge. I also started sharing as many industry insights, photo tips and tricks as I possibly could on my blog. And soon another similar project took shape: *Chase Jarvis Live*, my podcast and live Internet show. We began hosting renowned guests from the photography, music and tech industries at our studio, live-streaming the events and inviting the world to watch in real time and ask questions on Twitter—all in the name of engaging one another around what we loved. The reaction to this was overwhelmingly positive—people from all over the world told us that we made them feel connected to a community of like-minded people who wanted to help each other progress. This would lead to us building an even larger community, one for all artists and creatives. The company we created, CreativeLive, is today the world's largest live-streaming online education company. It allows anyone to not only learn from some of the best creators—photographers, designers, musicians, authors and entrepreneurs—but also

ask them questions from anywhere in the world. It is a global creative community of learners.

They say you can only connect the dots looking backwards. I see how at the core of each of these projects resides the timeless philosophy I've maintained from my days at the skate park: that community is a powerful influence in our lives. Not only are communities made up of people and ideas that may change us, but the very concept of community can be an influence in and of itself—it has been for me. No doubt my personal experiences with community may be different from yours, but it's not a stretch to see community can be a hugely powerful force, no matter what, no matter where.

Chase Jarvis is a renowned Seattle-based photographer and the founder/CEO of CreativeLive. creativelive.com

Important Cultural Influences

A Hair Story

SUSIE LEE

Mid-'80s Princess Diana.
Photo: Presseselect/Alamy



I grew up in North Dakota in the 1980s, where the dominant ethos was outwardly genial, quietly judgmental, cohesive—and very, very white. It never occurred to me that there was anything else outside this very middle-American way of being.

And nowadays, while some may think of pop culture as a specific lowbrow phenomenon, when I was growing up, it was simply what was popular. And everyone, including me, wanted to be popular.

Take my seventh-grade hairdo. At the time, images of Princess Di were everywhere—she who carried the feathered, big-hair look with such elegance and style—and I really, really wanted Princess Di hair. Our family mantra was: “If it can be done at home, it’s going to be done at home,” and so this was the result (see right). It never occurred to me that my hair could be an entirely different type than Princess Di’s; after all, there were exactly zero representations of Koreans, or any Asians, in the media. I would argue that given ‘80s perming technology, the nonexistence of YouTube tutorials, and the absence of any discourse on ethnic hair, this was a pretty damn good try.

I stayed with perms into my first year of college. However, the prevailing influence among East Coast Ivy League students was definitely *not* middle-American pop culture, and after trying so hard to achieve the Princess Di look, I was mocked for not having “natural” straight Asian hair. When asked, “Who’s your favorite ----,” I learned to say, “Hmmm, not sure. Who’s yours?” My peers would then passionately declare their top five whatever, which is how I acquired lists of Very Important Cultural Influences Worth Mentioning to Others.

I’ve gone through multiple rounds of being an outsider—a Korean American teen in North Dakota, a rural public-school kid at Yale, a science geek in art school, and most recently, an artist, and woman, in the world of tech startups. Ever since I launched the dating app Siren, I’ve been thinking about this.

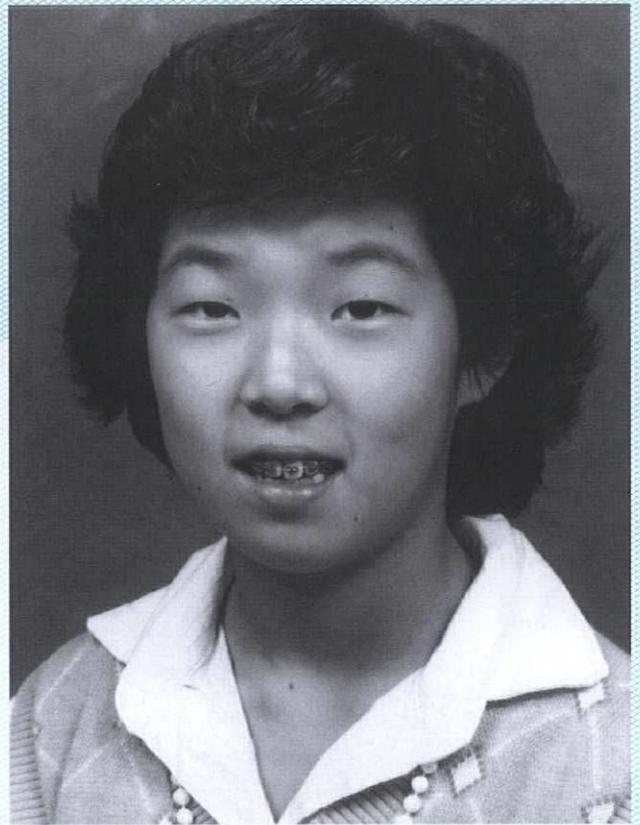
As far as dating apps go, Siren is different, focusing on empowering women and discouraging objectification. When looking at the “competition,” however, I’m yanked back to both those middle-America years and my time at college. The dominant influences on other apps are still genial, judgmental and very, very white. On these sites, what many straight men seem to find attractive is basically an updated version of Princess Di—something totally out of reach. Real women never look so perfect. And when I look at various dating profiles, the

stuff each person says he or she likes sounds a lot like those college declarations of cultural influences, carefully curated to show how sophisticated or exclusive a person is—and a lot of it, I imagine, probably has no basis in reality. But real connections can only start when people are ... real. So at Siren, we don't pressure people to sell themselves; we create the space for them to be a little more who they really are.

Learning how to be yourself doesn't come instantly. For me, it took being an outsider, many times, to discover the difference between what sounds inspiring and what actually is—and, at a broader level, to realize that mainstream influences aren't great fits for those of us who don't look like the ideals of the majority. And as we make our ways in the world, focusing too much on various cultural influences as points of inspiration can feel disingenuous as we realize our differences impede us as much as our efforts propel us towards what we aspire to.

Now, as I move into new spheres, what I bring forward each time is not so much a growing list of impressive influences but knowledge of the things I've let go. Of course, there are any number of major cultural figures and events that have had an impact on me, but the emptying process has been as equally profound.

What often inspires me now is not so much Big Important People, but a series of momentary, nonhierarchical, interstitial impressions. The way my foot touches a cold tiled floor, for instance. Or glancing at my dog lying in the sun, radiating pure relaxation. Or the nervous energy when I catch someone's eye. These moments are private, singular, even sometimes banal, but they feel enormously right. They pass without labels or significance, but these little touchstones of being inform how I make and shape things. I want to create a space in Siren that has the potential to feel like that jolt, that bliss, that strangeness. So this fluidness and nonstickiness suits me for now. It feels feminine, outsider-y, quiet and simple. It feels fleeting and honest. Real.



7th grade Susie Lee

Susie Lee is the CEO and cofounder of Siren (*siren.mobi*), a revolutionary dating app started in Seattle. With a background in science, education and art, she has worked to shape the humanistic potential in technology. susiejlee.com
Twitter: [@SusieLeeSeattle](https://twitter.com/SusieLeeSeattle)

A Story Told in Stone and Wood

Archaeology, the Coast Salish and Historic Seattle

PETER LAPE

Jadeite Adze in Wood, Catalog #8721, photo
courtesy of Burke Museum Archaeology.

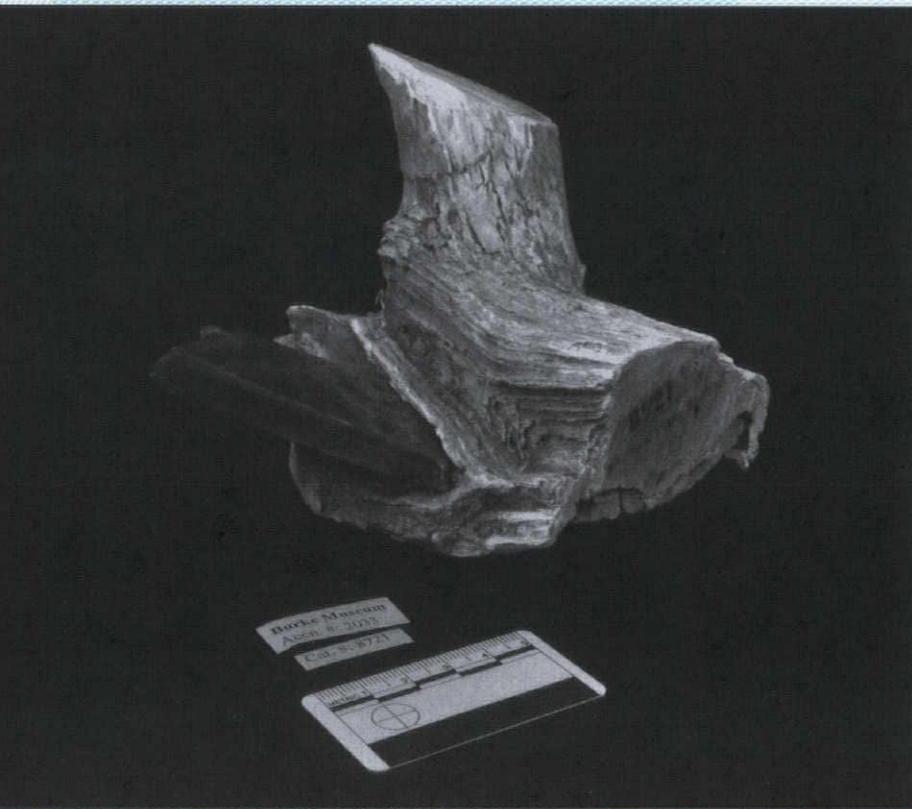
I moved to Seattle from Rhode Island in 2000 when I started my first academic job at the Burke Museum of Natural History and Culture. Of the millions of cultural items cared for by the Burke, one object immediately captured my imagination. This Coast Salish artifact remains a favorite of mine to this day. As an archaeologist, I found it first influenced my perspective on how ancient tools were used and lost, and later, knowing more about Seattle's history, my understanding of Coast Salish cultural displacement and revitalization.

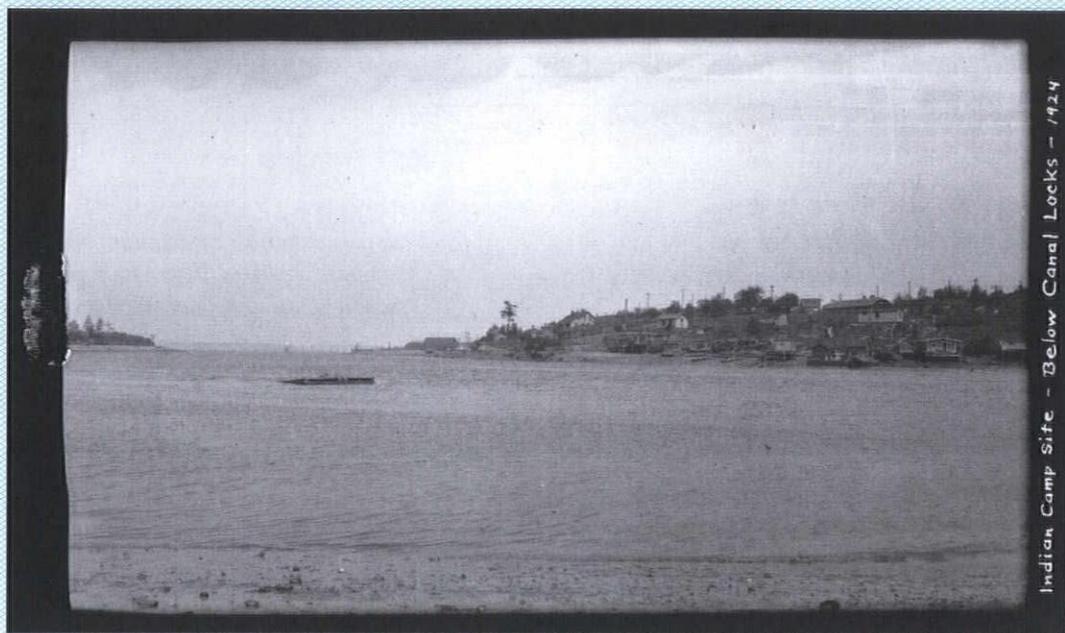
The object, a stone woodcarving adze broken and embedded in a piece of cedar, is unlike most items in our archaeological collections. The adze seems alive to me, stopped midchop by a recalcitrant cedar branch, abandoned by its user. Making adzes out of stone is a labor of love; Coast Salish people transformed large jadeite boulders, probably deposited on Puget Sound beaches by glaciers, into blades using other tools and sand as an abrasive. Whoever made and owned this adze would not have abandoned it easily. This artifact tells us about

the beauty of a well-made tool, the frustrations of woodworking and the nature of western red cedar.

Lately, I've taken a fresh look at our collections in preparation for the Burke's new building and exhibits. In the process, I've come to learn more about the adze and how its story relates to Seattle's.

Museum records give hints about the object's rediscovery in 1923 near the Ballard Locks on the banks of Salmon Bay, listing the donor as an engineer named Christenson. More clues come from handwritten notes in the Burke archives titled *Report of field service man, A. G. Colley: Dec. 1923, On result of 18 days wk. at site of ancient camp at near Chisholm Bay and US Gov. Locks*. A. G. Colley excavated sites around the Puget Sound region and beyond from the 1920s through the 1940s, and Christenson's rediscovery of the adze likely led Colley to dig up several more artifacts from near the adze find-site, which are also now in the Burke's collections. Colley speculates that erosion from the wakes of ships





and efforts to widen the channel between the locks and Puget Sound exposed the remains of the Coast Salish settlement where the adze was found.

As detailed in Coll Thrush's 2007 book *Native Seattle*, prior to the 1850s, the village of Shilshole (Lushootseed for "tucked away inside") was situated a bit further east of where the adze was rediscovered and had two to three longhouses. Beginning in the mid-19th century, throughout the Puget Sound region, non-Native settlers forcibly (often violently) moved Coast Salish people out of traditional villages and denied them access to traditional territories. In 1913, the building of the Ballard Locks gave US government Indian agents a reason to forcibly evict two of the last Shilshole people living on the shores of Salmon Bay, Hwelchteed and Cheethluleetsa, an older married couple. Cheethluleetsa died at home around the time of the eviction, and Hwelchteed moved to the Port Madison Reservation, repeating a story of displacement that has taken place in the region over and over.

The Ballard Locks dramatically altered the natural flow of water, fish and people in and around Seattle. In 1923, just 10 years after Cheethluleetsa and Hwelchteed were evicted, the adze that I've admired was rediscovered in the eroding banks of the busy Ship Canal. Seattle had been utterly changed in that decade—Salmon Bay had been transformed from one of the last Coast Salish settlements in the city to a ship highway. Although Coast Salish people continued to live in the city, they could no longer occupy and protect ancestral places like Shilshole. Instead, those sites became places of academic interest—"camps" where "field service men" like A. G. Colley could dig with impunity and engineers like Christenson could happen upon Native artifacts exposed by the work of his peers.

Salmon Bay and Shilshole, looking northwest, 1924, A. G. Colley Archives, Accn 2032, courtesy of Burke Museum Archaeology.

Today, my discipline of archaeology is finally coming to terms with this history of excluding indigenous people. Archaeological excavations of Coast Salish sites in the Puget Sound area are now monitored (and often managed) by tribal archaeological staff. I would argue that Seattle still has a ways to go in recognizing its indigenous history and the continuing presence of indigenous people in the city, which is all the more apparent as we witness another era of profound and rapid urban transformation. For me, this cultural artifact is now more than a mini tableau of adze-in-wood, stuck in the past. Though the artifact is ancient, it now signifies for me an ongoing story, one in which Coast Salish ancestors may have paused in their work to witness engineers construct locks and ship canals, waiting for the right moment to reassert their claims to land and history.

Peter Lape is the curator of Archaeology at the Burke Museum and a professor in the Department of Anthropology at the University of Washington, Seattle (faculty.washington.edu/plape). His research and teaching interests include Southeast Asia tropical island archaeology, warfare, waste, navigation and boatbuilding, and Seattle's changing landscapes (see the *Waterlines Project* at burkemuseum.org/waterlines).

Building with Joy

ANDREW WONG

BELOW

Egg missing its partner, bacon, at the intersection of Trafalgar Street and Fifth Avenue, Vancouver, BC.

FACING PAGE, CLOCKWISE FROM TOP

Graffiti mural on the artists collective building at 1000 Parker Street in Vancouver. The rear of the building is an ever-changing canvas for the artists who have studios there.

Decades went by before the cherry blossom experience reached its full pink potential on this residential Vancouver street. Since the 1960s, the Vancouver Park Board and city staff have been planting flowering trees along city streets.

Gnome and valuable frontage property at the base of a curbside tree, in Vancouver's West End neighbourhood.

Photography by Andrew Wong

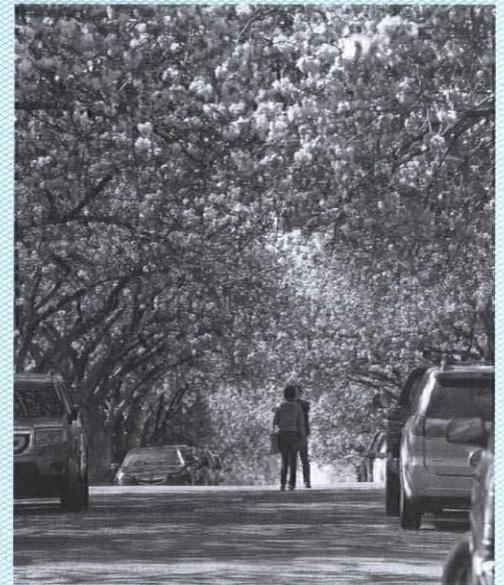


To paraphrase Monty Python, “Nobody expects [joy and] the Spanish Inquisition [in the built environment].” But while confusion may ensue when meeting a trio of English comedians dressed in period garb, when we experience joy in the city, our communities grow closer in subtle yet profound ways. The presence or absence of joy in a place reflects the strength of its people and culture. Joy is, in short, a force for building an engaged and caring community.

When you find something in the streetscape that unexpectedly gives you joy, a link is formed between you and its creator. Unconsciously you know that someone—a group or individual—took time and energy to build something that they hoped would give you a reason to pause and smile. In that instant, the relationship that is forged is both indirect and personal—you may not know the creator, but you are experiencing exactly what was hoped for in that place and moment. That they cared enough about you, a stranger, to make the effort is an amazing gift.

Joy is a powerful emotion that connects people to their environment and each other. As you move about the city and encounter something that gives you joy, not only do you connect with its creator; you are likely to recount the moment to family, friends and even strangers. This helps create the shared experience that a community needs.

Projects incorporating joy are often conceptually simple, honest and genuine. Many times they feel simultaneously slightly out of place yet completely appropriate, and they are accessible and democratic in order to be enjoyed by as many people as possible. While some works may be regarded as kitschy, folksy or too clever by half, their only intent is to make people smile—and you can't fault anyone for that. In Vancouver, BC, works which aim to create joy range from formal and complex projects like public art installations and community parks, to small and partially hidden guerilla gardens—bits of City land that have been planted and tended by enthusiastic community gardeners and subsequently ignored by municipal crews. Large works like *Giant*—a massive street mural painted on industrial silos at Ocean Concrete's Granville Island plant—and Douglas Coupland's *Gum-head*—a statue that kids were encour-



aged to stick chewing gum on—have brought smiles to thousands of people. Balancing-rock statues often spring up along the Stanley Park Seawall to the delight of locals and tourists, while cherry trees form a pink canopy over city streets to thrill photographers during the annual Vancouver Cherry Blossom Festival. Elsewhere, a fried egg painted in the middle of an intersection doesn't raise anyone's cholesterol level during their morning commute, while walkers can get reading material from street-side book exchanges. Regarding architecture, unannounced features can surprise and delight—for instance, responsive lighting or acoustic sweet spots. And fun and memorable iconography and signage aren't just for children's care facilities—they can be used in a parkade to guide lost drivers back to their cars. The possibilities for creating positive, memorable experiences are limited only by imagination.

When joy is encouraged through civic policies and programs, or included in public and private projects, the result is a more personable, friendly and livable city. Joy inspires and encourages people to be participatory, not passive. The outcome of creating and experiencing joy is a strong sense of place and a stronger community. Given the pace of societal and technological change, when it's hard to comprehend the constant upheaval of life, it says a great deal about a community when its members strive to improve the lives of everyone in it.

Andrew Wong is an information technology worker in Vancouver, BC. He's obsessed with moments of light and shadow, thinks everyone should shoot a roll of slide film once in their life and appreciates good pizza.

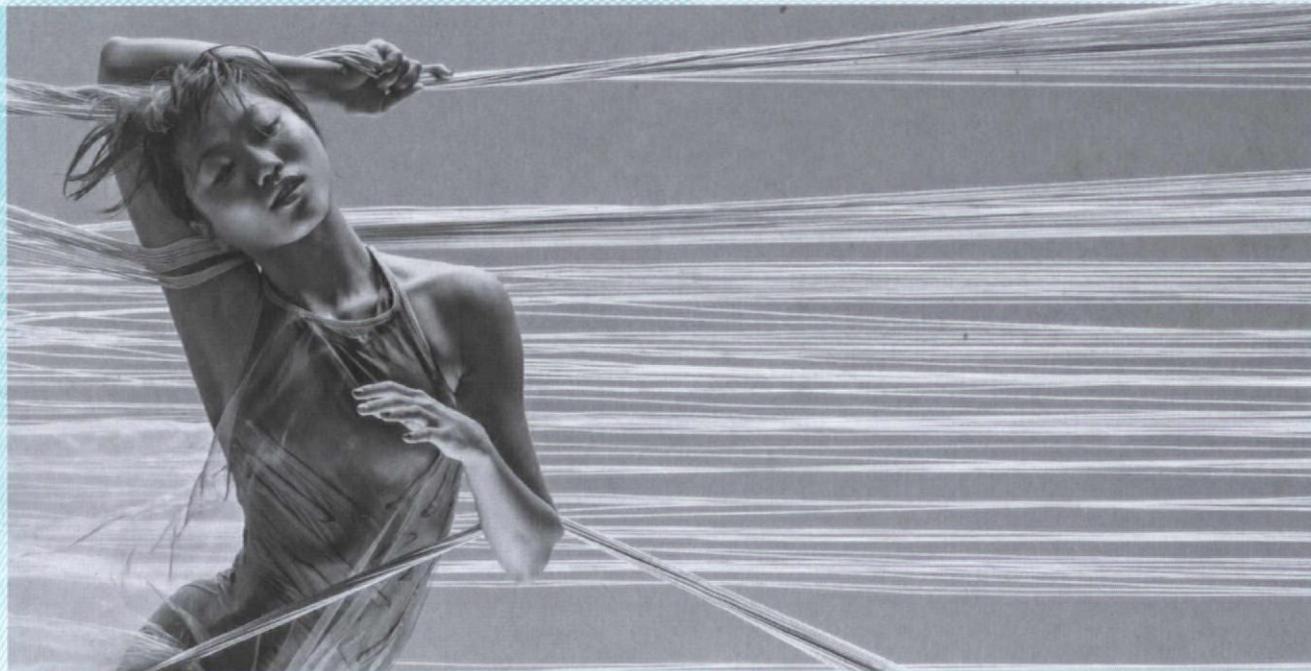
The Memory of Nature

ALONZO KING

In what we call primordial cultures there was no driving roar of cacophonous city clamor, no skyscrapers that blocked the horizon's view, nor bright lights that obliterated the starry dome of night's awe-provoking, mathematical sky. Plainly put, our ancestors were not removed from nature and its continuous outpouring of information. When you have the opportunity to experience the vastness of nature, you become aware of the loudness of silence and its ever-speaking profundity. You gain the liberating perspective of your own smallness and become aware of rhythms and cycles. Not just the obvious change of seasons or climate, but a subtle perception of nature as a living and communicating presence. Plants, animals, stones, sky, metals, water—everything in life is whispering meaning, and with great listening, everything may be understood. That is what a true education is, when that which is being conveyed behind all things is known.

This can't happen from books alone—there's not enough time. But knowledge can come from a developed intuition; human beings have access to intuition, but like anything, if not cultivated, it remains unknown.

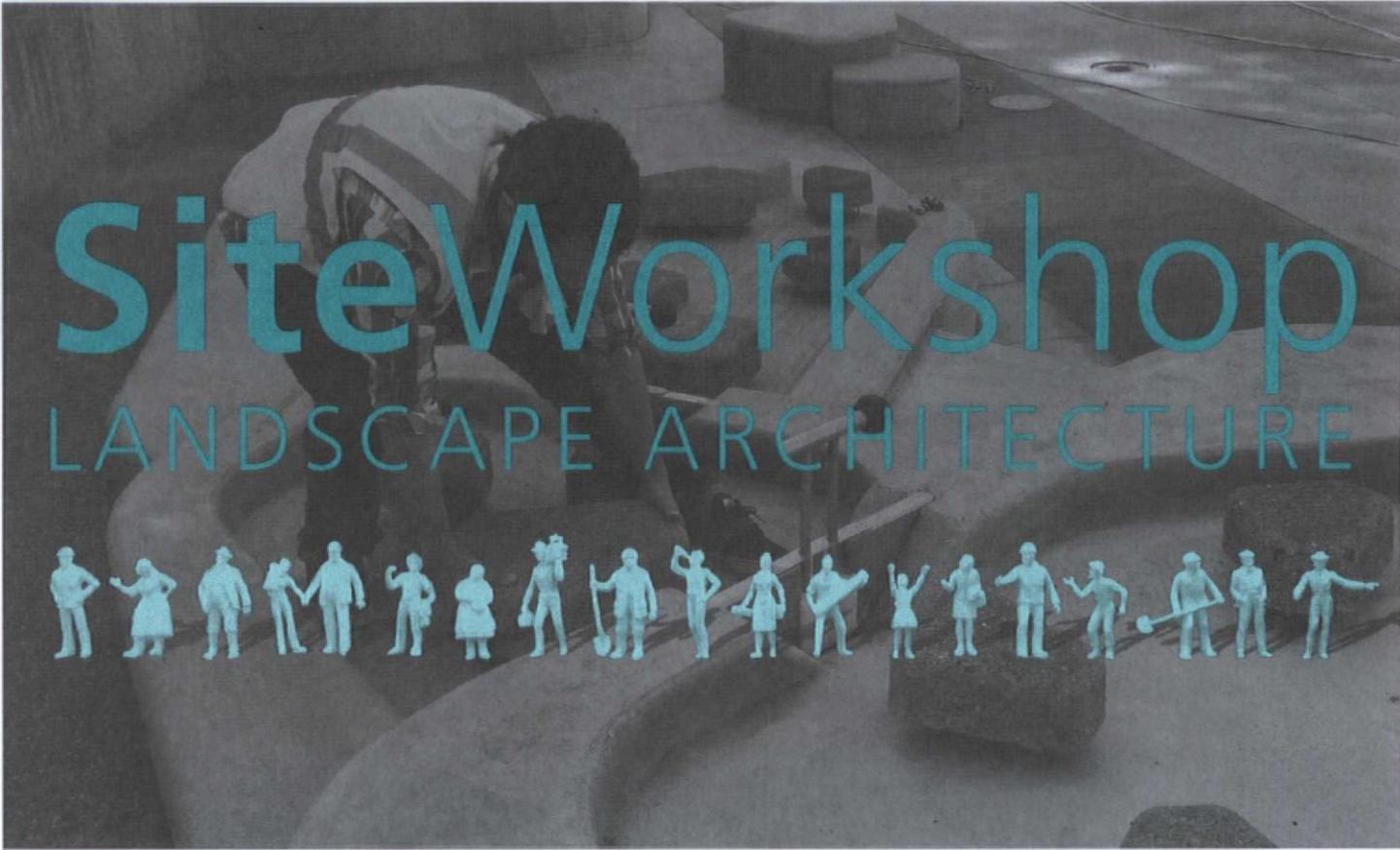
Art is a way of "knowing," an intellectual virtue, and intuition and nature are the elder sisters of art. Art doesn't seek to imitate the look of nature but represent its essence.





Photography by RJ Muna

Alonzo King has been called an American treasure and visionary choreographer who is altering the way we view ballet. King calls his works "thought structures," which are created by the manipulation of energies that exist in matter through laws that govern the shapes and movement directions of all that exists. More information at linesballet.org.



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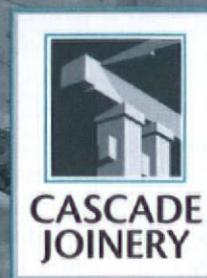
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Manifesting Wood

Michael Green Architecture

TREVOR BODDY

NO CANADIAN ARCHITECT since Moshe Safdie has risen to global prominence as fast as Vancouver's Michael Green. He has become respected across the continent as the apostle of wood, a charismatic Moses bringing forth tablets of CLT, MTP and LSL as the carbon-sealing solutions to the crisis of climate change. His powerful 2013 TED talk *Why We Should Build Wooden Skyscrapers** has been viewed an astonishing 1,108,728 times—more views, without doubt, than those garnered by videos from all other Canadian architects combined.

When Green arrived in Vancouver in 1997 after studying at Cornell and working eight years for César Pelli, an advanced wood-design scene was emerging in the city, centered around architects Bing Thom, Peter Busby, Larry McFarland, Florian Maurer and the Patkaus; engineers Paul Fast, Gerry Epp, Robert Malczyk and Eric Karsh; and manufacturers StructureCraft of Delta and Structurlam of Penticton. While at MGB, Green became intrigued by the possibilities of mass timber high-rise construction—buildings of 20 storeys and more. In 2012 he coauthored the resulting report *The Case for Tall Wood Buildings* with engineer and frequent collaborator Eric Karsh of Equilibrium Consulting. With this, the lecture invitations poured in and his career took off.

And since Green's status as an advocate of wood is secure, it is time to look at one of his firm's key finished constructions, as this polemicist is also very much a builder.

WOOD INNOVATION DESIGN CENTRE, PRINCE GEORGE

Gathering together several wood-industry promotional organizations, plus the University of Northern British Columbia

as a prospective tenant, in 2013 the British Columbia government announced a design-build competition for a project that would demonstrate high-rise wood construction in downtown Prince George. Michael Green Architecture (MGA), engineers Equilibrium Consulting and PCL Construction won the \$25.1 million Public Private Partnership contract. However, the commission came with some onerous conditions: rigorous testing and documentation of the proposed emerging building technologies, and more, a timeframe of only 15 months for design and construction, with penalties for delays.

If there is another Canadian building so technically innovative, so powerful in its built arguments to the construction industry, achieved with such architectural finesse and com-





The Wood Innovation and Design Centre, University of Northern British Columbia, Prince George, BC. Photos: (L) Ed White, (R) Ema Peter

pleted as quickly as the Wood Innovation Design Centre, I do not know it. Topping out at 30 meters (from concrete foundation to roof), at the time of its construction the WIDC was the tallest mass timber tower in the world at eight storeys (officially six, with a mezzanine and penthouse). The architects and engineers designed components for functionality in a tower at least twice that tall, but this was the height limit set by funding availability and program space needs. That taller all-wood towers are soon to open is no criticism, because this is also one of the more handsome office buildings constructed in Western Canada in years. The building's program was improvised and evolving, mainly devoted to a new UNBC wood engineering program, some wood-oriented design programs for Emily Carr University of Art and Design, and some provincial forestry-industry-related offices.

By virtue of its occupation and construction, the WIDC is very much a demonstration project. As such, many of its design details exist to show possibilities—there is a strong rhetorical dimension to this tower. For example, Green decided against the skiff of concrete that is typical for the upper floors of mass timber buildings, in his words, “for purity and buildability reasons—mainly to avoid a ‘wet trade.’” By limiting concrete forming trades to the foundation, the design would demonstrate the rapidity of erecting mass timber structures using drop-in dry elements, many of them milled off-site. As well, a concrete floor was not needed for structural reasons, and the flexibility of CLT floor plates of varying thicknesses made for easy in-floor provision of sprinkler, electrical and computer connections. Duct space was minimized through use of perimeter heating and air movement via Jager units with micro-fins. However, MGA's chosen all-wood construction created significant acoustic challenges, especially since many of the

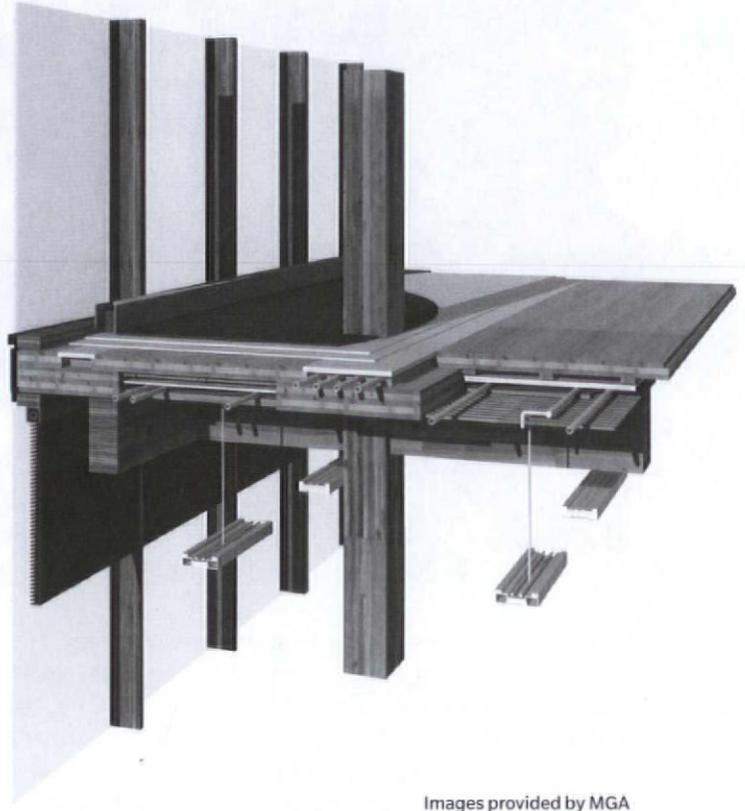
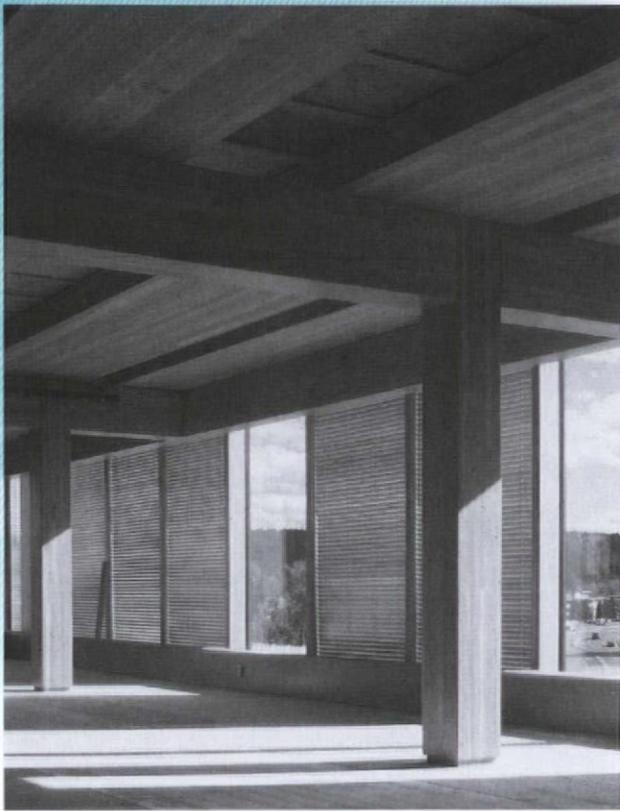
spaces are classrooms that are required to meet UNBC's high sound-isolation standards, and there is a noisy wood shop off the main lobby, to boot. MGA had to work closely with engineers and builders to meet the standards, developing new details and establishing their worth in testing while under the regimen of a tight and inflexible construction schedule.

A similar set of issues informed the structural connections between columns, beams and CLT floor plates on the high-rise floors. While some high-rise wood towers use standard platform framing, MGA elected for wood-on-wood connections, capitalizing on wood's vertical dimensional stability. Engineer

That taller all-wood towers are soon to open is no criticism, because this is also one of the more handsome office buildings constructed in Western Canada in years.

Eric Karsh has a colourfully apt phrase for the metal connectors, seats and braces often used in North American mass timber construction: “Pots and Pans Connections.” Codes require these metal wood-to-wood connectors be fire-separated, meaning many of these visually interesting building elements have to be bulked up and hidden within enclosures. A key virtue of mass timber construction is the time-tested principle of “charring” as an equivalency to wrapping connections to ensure structural integrity during fires; during a fire the outside layer of wood may burn away, but enough residual structural strength is retained in the remainder to ensure stability.

*See the talk at ted.com/talks/michael_green_why_we_should_build_wooden_skyscrapers



Images provided by MGA

The WIDC's metal connections—blades, seats, braces—are set within the columns and beams.

This means a clean wood-on-wood aesthetic with most of the structural connections located out of sight. The glowing all-wood clarity of the column and beam connections in the lobby and higher floors are one of WIDC's finest interior features. "Our design solutions are driven by technical reasons, but we are interested in the aesthetic, the beauty that emerges out of that kind of thinking," says Green. Similarly, the exposed all-wood sets of exit stairs are an unexpected delight, and here's hoping that manufacturers soon follow Green's lead to bulk produce these banal necessities, making more sensuous spaces that render those healthy flights more enjoyable.

Charred surfaces are a design element on the tower's exterior. MGA alternates panels of naturally aging cedar with charred surfaces of the same using the traditional Japanese technique of *shou sugi ban*, which in theory creates a low maintenance surface with some flame resistance. A common sense strategy regarding fenestration sets the highest ratio of glazing on the south and east elevations (for light and early heating), and the least on the north (to reduce radiant heat loss) and west (where late day heat gain is an issue).

The variability of the curtain-wall glass and alternation of charred and natural wood create a crisply dynamic presence in downtown Prince George. Prior attempts over the past two decades to architecturally galvanize one of British Columbia's most troubled downtowns with a postmodern law-courts

building or a mastodon-inspired art gallery have failed. WIDC is more transforming of its surroundings because unlike that previous pair, it builds on Prince George's forestry-based economy and manifests a sheer range of invention balanced with artfulness. This is a demonstration project presenting a collection of arguments on the possibilities of mass timber structure and cladding. It should become a pilgrimage point for every Pacific Northwest architect interested in wood's new possibilities. When it comes to truly appreciating the substance of architecture, one site visit is worth 1,108,728 page views. However, a bit like the most brilliant but least known of Le Corbusier's villas—the Maison Curutchet in La Plata, Argentina—WIDC's geographic isolation may conspire against such in-person encounters.

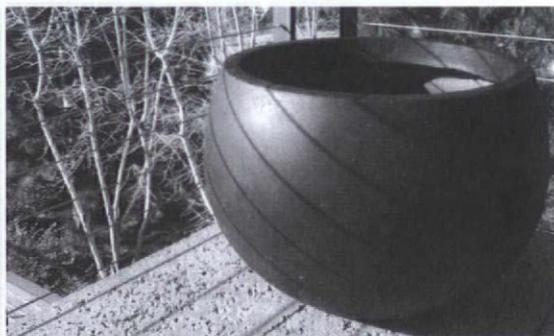
With this return of "City Building Vancouver" to ARCADE's pages, BC-based historian and critic **Trevor Boddy** strengthens his West Coast links—his exhibition *Rethink Downtown: Behind San Diego's Skyline* showed there in fall 2015. His text for the monograph *City-Builder: The Architecture of James K. M. Cheng* will be published in summer 2016.

please note that projects may include positive drainage, ashlar, strakes, carvel planking, toughened glass, eccentric dead and applied loads, blind nailing, raggles, saddles, selvage, pig-iron, mineral wool, firewalls, vitreous screens, shag shingles, closure strips, and other positive materials, assemblies and attributes.

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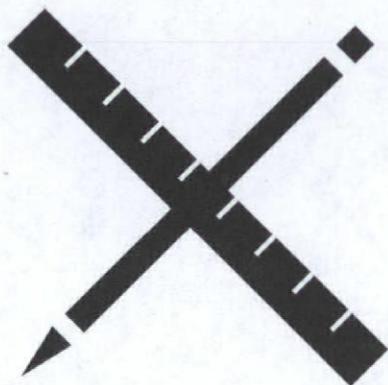


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 **HAMMER & HAND**

Visualizing the Great Seattle Fire of 1889

TATE STRICKLAND

A **CABINET SHOP** at Front Street and Madison caught fire on the afternoon of 6 June 1889, starting what grew into the largest fire in Seattle's history. One hundred twenty acres—essentially all of the city's business district—had burned to the ground by sunrise the next day. Catastrophic though it was, contemporaries viewed the Great Seattle Fire optimistically and set out immediately to elevate the streets and rebuild the city's downtown with fire-resistant materials. Historians today view the fire as the beginning of modern-day Seattle.

Much has been written about the Great Seattle Fire, but aside from a few hand-drawn maps of the burned area, very little has been depicted visually. Through visits to the Seattle Municipal Archives and the University of Washington libraries, and with essential help from historians and architecture experts, I pieced together what is known about the fire and created a series of visualizations, a selection of which are shown on the following spread.

Detailed accounts of which structures burned and when paint an interesting picture of how the fire spread southward through the business district. While some buildings were rebuilt after the fire (such as the Occidental Hotel at James and Yesler), records show that many more were not, including Frye's Opera House at First and Marion.

In addition, other data show that the fire in Seattle was not a unique occurrence—in fact, fires were a common danger in 19th and early 20th century urban areas. Because fires were shared threats, donations poured into the city after the Great Seattle Fire; meticulously recorded, these donations reveal the generosity of other city governments, some of whom had no doubt faced similar crises.

At times I reached dead ends in my research. For instance, despite mentions of its existence, I could not locate a map of the city's water system, whose catastrophic failure during the fire left hydrants inoperable. But overall, what I did find through this project is a story not only of burned buildings and displaced residents but resilience in the face of existential threat and the famous "pioneer spirit" put to the test.

This project was completed with invaluable assistance from Joe Bopp at the Seattle Public Library, Anne Frantilla at the Seattle Municipal Archives, Rob Ketcherside, Jeffrey Karl Ochsner, and librarians at the Houston Public Library. It was created with the assistance of Professor Karen Cheng in her information design course in the Division of Design at the University of Washington.

Tate Strickland is a graduate student in the Master of Design program at the University of Washington. He was previously an instructor of graphic design at American University in Washington, DC.

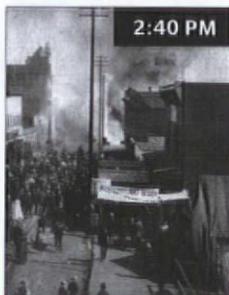
Image courtesy of the Museum of History and Industry (MOHAI)



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THE HYDRANTS FAIL

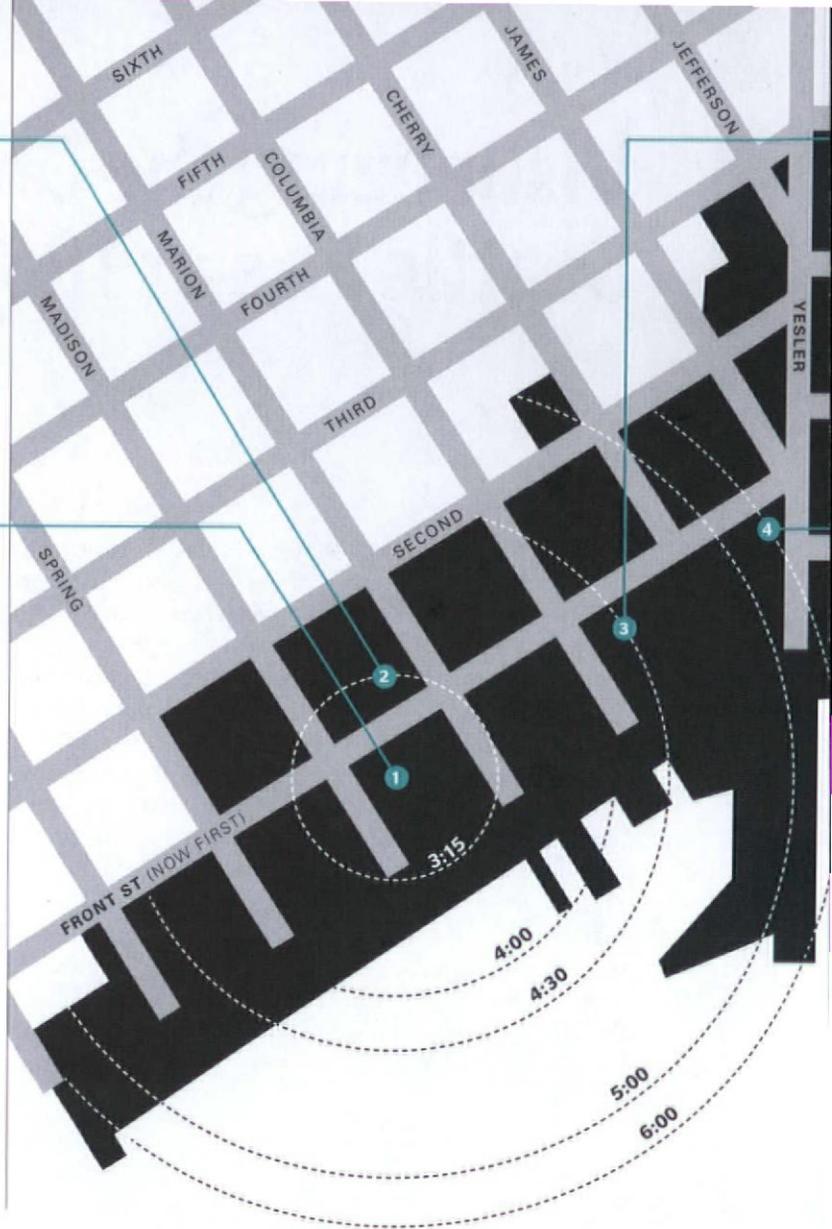
As Frye's Opera House (pictured) catches fire to the east, tragedy strikes—firemen connect to another hydrant, and the water pressure in all of the hoses falls considerably. Without sufficient water to fight the blaze, the possibility of a major disaster becomes clear.



2:40 PM

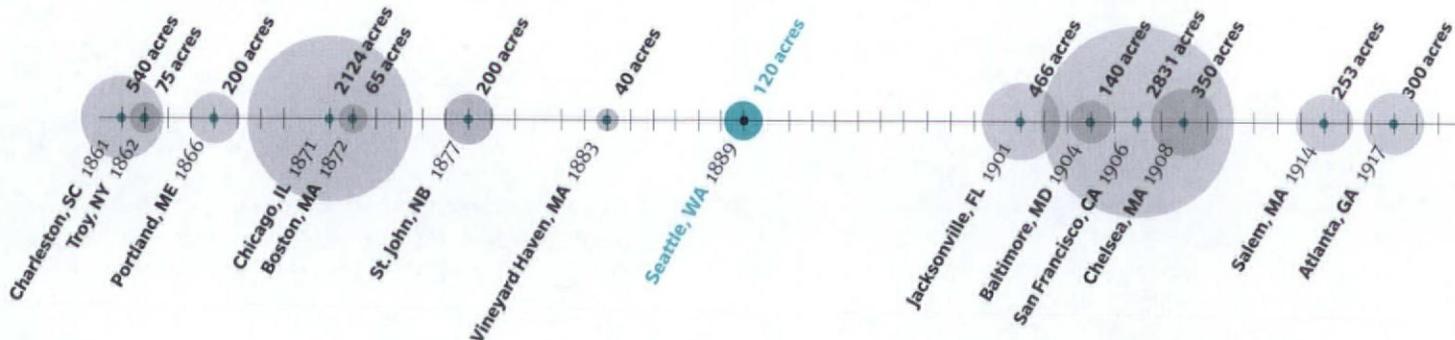
FIRE IN THE CABINET SHOP

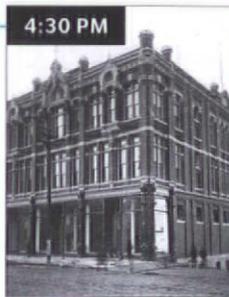
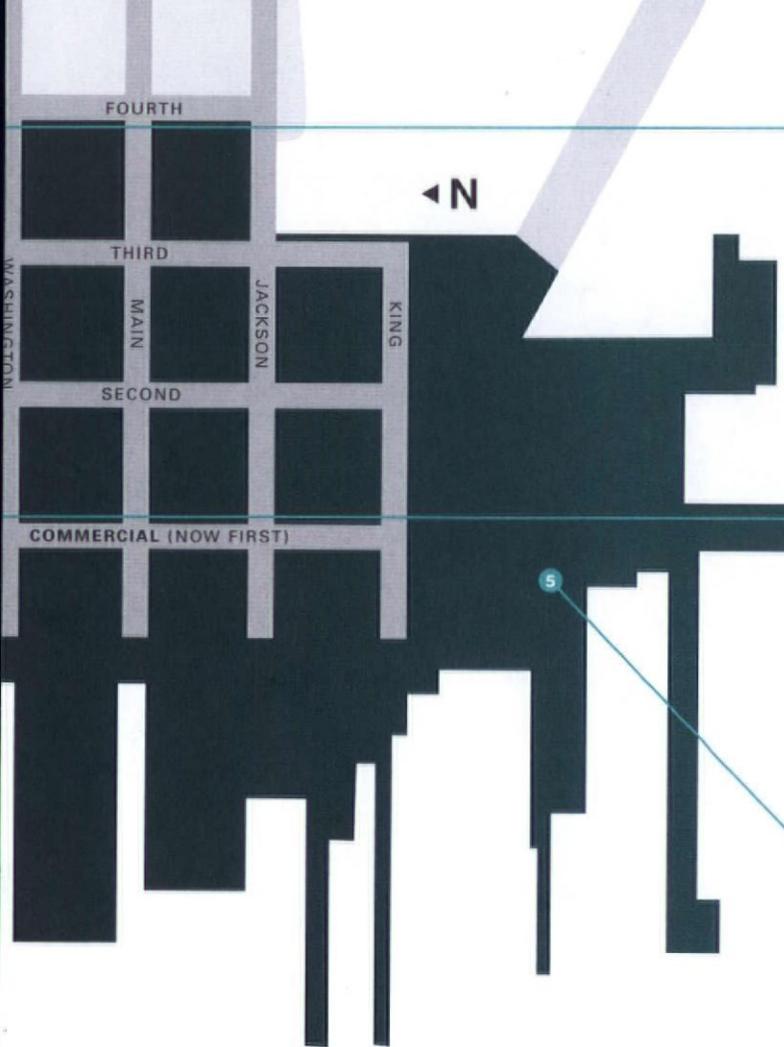
On the afternoon of the 6th, a glue pot boils over onto wood shavings in the cabinet shop at Madison and Front (now First Avenue). A carpenter douses it with water—and the fire explodes. The blaze seems small at first, but when firemen pry up the wooden sidewalks, they discover that the fire is spreading south through the basement.



The Path of the Fire

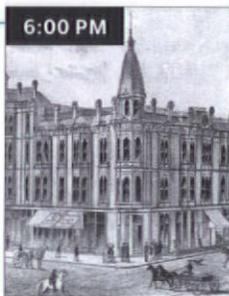
Seattle's business district had been built almost entirely out of wood, which fueled the fire to disastrous proportions. The main efforts to stop the blaze occurred as the wind propelled it south down Front Street (now First Avenue). Written accounts describe the growing realization of a major disaster as the fire approached the city core—"a little blaze at Madison Street becomes a giant of destruction," announced the *Seattle Post-Intelligencer* the morning after.





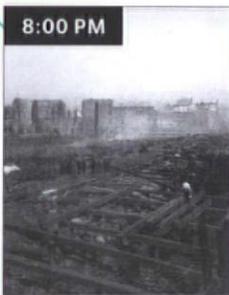
THE FIRE CROSSES COLUMBIA

The fire reaches the core of the business district in just two hours. Firemen try to destroy the **San Francisco Store** (pictured) and the White Building to deprive the fire of fuel. The attempt fails, and the store burns with all of its wares inside.



THE FIRE REACHES YESLER

Sparks ignite the roof of the magnificent **Yesler-Leary Building** (pictured) at around 6:00. Thirty minutes later, the Occidental Hotel—the grandest in Seattle, believed to be fireproof — is also on fire. By 7:00, the most expensive buildings in Seattle have been destroyed.



THE FIRE REACHES THE SOUTHERN WATERFRONT

Once the fire destroys the opulent brick structures north of Yesler, there is little hope for the rest of the business district, which is mostly constructed of more flammable wood frame. The fire reaches a natural limit at the southern waterfront by 8:00, and burns itself out by morning. In all, 120 acres were destroyed.

A Common Occurrence

The ubiquity of wood as a building material and lack of modern-day firefighting equipment made fires a common danger in the 19th and early 20th centuries. Though the Great Seattle Fire of 1889 was a critical event in the city's history, a [timeline](#) of significant fires to the left shows that it was not a unique occurrence in the United States and Canada. This chart does not include even more destructive wildfires, such as the Great Peshtigo Fire of 1871 (on the same day as the Great Chicago Fire) that burned 1.5 million acres and killed up to 2,500 people.

See the interactive Seattle Fire walkthrough at: www.tatestrickland.com/seattle-fire

SOURCES: *The Great Seattle Fire of June 6, 1889* by C. W. Austin and H. S. Scott; *Sons of the Profits, or, There's No Business like Grow Business: The Seattle Story, 1851–1901* (inner cover map) by William C. Speidel; *Distant Corner: Seattle Architects and the Legacy of H. H. Richardson* by Jeffrey Karl Ochsner and Dennis Alan Andersen; "Meeting the Danger of Fire: Design and Construction in Seattle After 1889," by Jeffrey Karl Ochsner and Dennis Alan Andersen, *The Pacific Northwest Quarterly*; *The Day Seattle Burned: June 6, 1889* by James R. Warren.

IMAGES (CLOCKWISE FROM LEFT): University of Washington Libraries, Special Collections UW1735, UW5322, UW4213, UW4222; Image courtesy of the Museum of History and Industry (MOHAI).

'The Rogue Element

A Review of Richard Fernau's *Improvisations on the Land: Houses of Fernau+Hartman*

JOHN PARMAN

The willingness to take a chance and depart from the script is the quality we most admire in vernacular architecture.

—Richard Fernau

AS I READ a New York architect's review of *Improvisations on the Land*, the iconic *New Yorker* cover "View of the World from 9th Avenue" came to mind. I pictured the map's solipsistic, Manhattan-centered geography as the architect breezily dismissed Richard Fernau's book and the design it discusses. There's a long history of East Coast critics getting the West Coast wrong, trusting an internal map that's lamentably at odds with reality. The Los Angeles-based writer Alissa Walker uses the hashtag #lahaters to call out such distortions. Except for its cuisine, which East Coast critics generally praise, the Bay Area has it even worse than LA.

The term *regional*, first invoked by Lewis Mumford and then reinforced by Kenneth Frampton, attaches to Bay Area architecture. In *Improvisations on the Land*, Fernau rejects the word's implications of provinciality, quoting Eudora Welty's contention that *regional* is an outsider's term. Far from being provincial, the tradition in which F+H is situated is wide-eyed about the world around it. To live in the Bay Area is to be immersed in a place that gathers up the senses, encourages openness and flow, and discourages anything that seems too predetermined.

Fernau's lead essay is the heart of this book on F+H's houses. It could be read as a tutorial on how to practice architec-

ture as he and Laura Hartman see it, in which place and improvisation provide valid, potent bases for design. While he isn't cited in the book, the pioneering, Berkeley-based wine dealer Kermit Lynch shares a similar view about the role of place in creative practice. According to Lynch, author of *Adventures on the Wine Route*, viniculture and winemaking combine art, craft and science with nature; the grapes, soil and climate matter, but the rest is human and improvisational—skill, experience,



Cookhouse, Park County, MT.
Photo: Richard Barnes

nose and luck. F+H's design process resembles this. Place is the starting point, the context, but the client is also present.

Fernau compares the process to modern dance, another improvisational and collaborative art. He compares F+H's houses to collage in their use of materials, their fabrication and the way they incorporate "rogue elements" that place itself provides. And he points to the vernacular as evidence of how people confront their environments. This reminded me of William Morris's Anti-Scrape Movement, which saw places of human habitation as evolving records to which dwellers contribute. Bay Area architect Joseph Esherick's *ordinary* is mentioned—an ordinary that values straightforwardness, the way William Wurster would punch a window randomly in a façade to frame a view. Wharton Esherick, the architect's sculptor uncle, is quoted: "What would a farmer do?" Perhaps emulate a hedgerow windbreak or a coastal barn to make a Sea Ranch house?

F+H is part of a lineage that includes Esherick and his contemporaries Donald Olsen, Louis Kahn, William Wurster, Bernard Maybeck and others. F+H started out in a garage near Bernard Maybeck's studio in the Berkeley hills, and Fernau notes his influence. What struck him is the way Maybeck played with spaces to achieve what Peter Buchanan calls a "loose fit" suited to a casual, open, unfolding existence that's set in a place, not against it. When the weather was good, Maybeck worked outdoors under a canvas canopy and slept on a porch. Many of F+H's houses allow such a life.

F+H's houses exhibit the variety and maturation you'd expect given their range of places, owners and jurisdictions. There's no "regional style" here but a commitment to take place seriously. Fernau describes living with a site to understand it. He means living with the clients, too, using their shared experience of a place to inform the design.

F+H is a teaching office, another Bay Area tradition. The elaborate list of design teams at the end of the book speaks to how many young designers benefited from working on these houses. Architects are often hazy on who did what, and more than a few of them hog the limelight. F+H avoids the all-cats-are-gray demeanor of too many team practices, while sharing the credit generously.



Fernau/Cunniff House, Berkeley, CA.
Photo: Richard Barnes

Big House/Garage House, Nonquitt, MA.
Photo: Peter Vanderwarker

Improvisations on the Land: Houses of Fernau+Hartman

By Richard Fernau

The Monacelli Press, 2015

John Parman is a writer, editor and West Coast adviser to the *Architect's Newspaper*.

A Dance in Stone

A Review of Robert Lamb Hart's *A New Look at Humanism in Architecture, Landscapes and Urban Design*

JM CAVA

A role of a new look at humanism is to challenge conventional technical and operating standards at the core of a team's design criteria and open them to a broader, coordinated vision of "what it's like to be there."

—Robert Lamb Hart, 2015

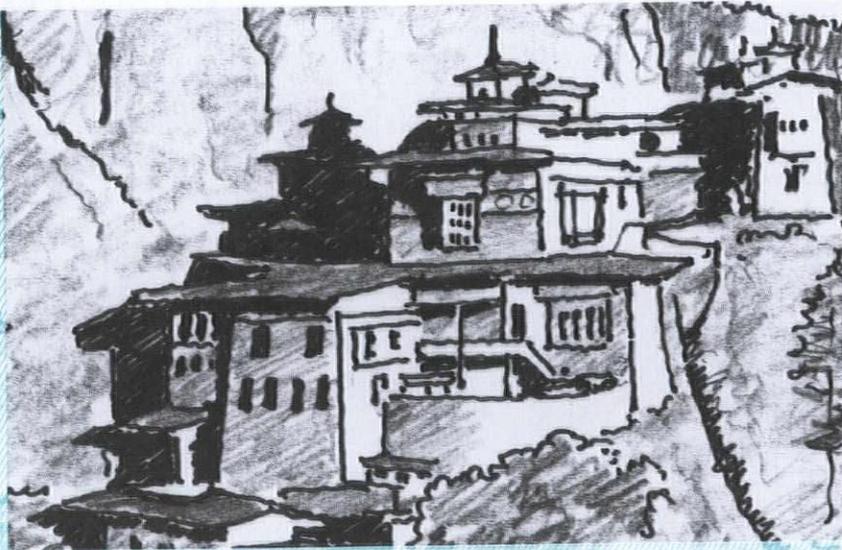
We have transcribed ourselves into terms of architecture ... We transcribe architecture into terms of ourselves ... the language of Humanism ... speaks by mass, space, line, coherence ... It makes them echo to the body's music ... And the mind that is responsive to that harmony, it leads enchantingly among the measures of a dance in stone.

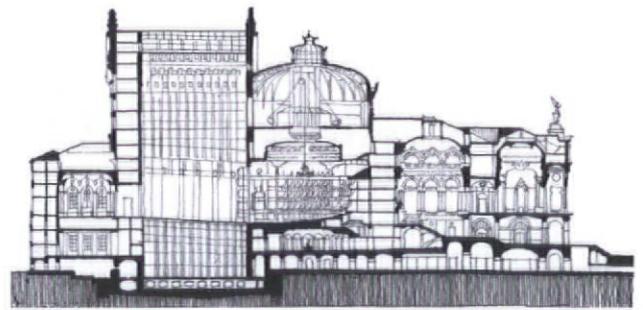
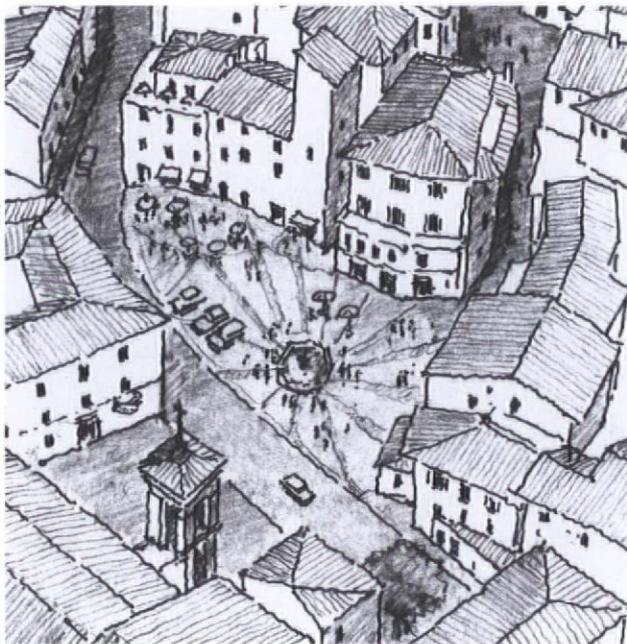
—Geoffrey Scott, 1914

Taktsang Palphug Monastery, "Tigers Lair," Bhutan: Transcending the material world—the intensely focused drama of a mountain monastery in Bhutan.

BACK IN THE UTOPIAN DREAMLAND of my architecture school, there were two dueling camps of design faculty: the pragmatic "humanists" teaching great buildings through human experiential qualities, and the intellectual "artists" flying the banner of historic and aesthetic composition. The truth, of course, is

that any masterwork scores high marks in both. But within that simplified debate sits the great question: What makes a bad, good or great edifice? And even if, against all odds, one found some precipitous ledge of thought that could hold the weight of a credible answer, how can outstanding architecture be consistently achieved, and from what perennial (i.e., teachable) principles is it derived? One could fill a bookshelf with architects' collected theories over the centuries. Yet no one from Vitruvius to Venturi—despite deep scholarship and critical observation—has succeeded. It might be, to the chagrin of professors everywhere, that like the elusive Zen kōan, its nature is impossible to grasp with rational thought.





LEFT

Village Piazza: Water, food, trade, gathering, gossip and spiritual security—the working and symbolic crossroads for a cluster of alliances.

ABOVE

The Garnier Opera House in Paris—a society expressing its dreams of grandeur—dramatizing human stories in the arts of staging and sound.

Drawings by Albrecht Pichler

But it is this beguiling quality of architectural design—artistic exploration tempered by the gravitas of construction—that entices neophytes into its fold year after year.

That said, there are reliable characteristics of good architectural composition that stand the test of time. They can be transformed to reveal new possibilities, but only if subject to continuous critique and review. Into this distinguished literary space Robert Lamb Hart has fearlessly entered his own contribution, *A New Look at Humanism in Architecture, Landscapes and Urban Design*, referencing in title and content Geoffrey Scott's classic 1914 publication, *The Architecture of Humanism: A Study in the History of Taste*.

Hart's book—a collection of ordered essays—is a wide-ranging perambulation through nearly every conceivable aspect of building or "place" design. Yet there is, as the title suggests, a consistent underlying theme of holistic "humanist" design. Architecture, he posits, is only meaningful when experienced by the complete human organism, from cell to psyche to "inter-being" with planet earth. Using new scientific information on how we as *Homo sapiens* are part of greater ecologies, Hart revisits the concept of "humanism" in architecture and design. Picking up where Scott left off—architecture's true language can only be accessed through the body's kinesthesia—Hart suggests

a greatly enlarged definition. Humanism today means acknowledging our inextricable "inter-being" within a global ecology far larger than ourselves, relinquishing our previously destructive and narcissistic role as collective boss of the planet.

Hart's perspective is closely aligned with the philosopher Maurice Merleau-Ponty's phenomenology, in which the human body and its surroundings are considered one and the same; thus, the center of knowledge cannot be within human consciousness, as was historically assumed. In addition, Hart has many fellow architects who have traveled this route in writing and practice—Dimitris Pikionis in Greece, Juhani Pallasmaa in Finland, and the great Danish educator Steen Eiler Rasmussen, to name a few.

Although somewhat undistilled—Hart includes well over a hundred themes and variations—the level of discourse and reflection he presents has never been more needed in architecture. Today, there is a remarkable dearth of serious architectural debate, either in print, in lecture halls or online. This is reflected in so many contemporary buildings that, devoid of any substantive content, are focused on pure sculptural form, suitable for imagery but experientially destitute.

This book is both ambitious and timely. Passionately written and tempered by years of practice, it stands nearly alone in what should be a larger, continuous field of discussion and reevaluation of design principles in light of today's rapid transformations in technology, science and world culture. We can only hope that Hart's extensive contribution will challenge the rest of us to action.

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

***A New Look at Humanism in Architecture,
Landscapes and Urban Design***

By Robert Lamb Hart, with drawings by Albrecht Pichler
Meadowlark Publishing, 2015

What If We Try This?

Becoming FAIA

RON VAN DER VEEN

I GOT THE EMAIL on a recent Friday morning:

Congratulations! It is our sincere pleasure to inform you that you have been elected to the College of Fellows of the American Institute of Architects ...

I impulsively jumped up and yelled to the whole office, “I got it!!!” then ran back to my computer, in a panicked instant of extreme self-doubt, to make sure that I hadn’t overrepresented myself in my application. I have to confess that for a guy who never wanted to conform to the AIA status quo, getting my “F” has been surprisingly gratifying. And since decompressing I’ve had a good amount of time to reflect on the significance of this accolade and the journey in getting there.

It’s a bit difficult to explain what FAIA is to people not in the architecture profession. I say it’s sort of like the Rock and Roll Hall of Fame, which celebrates the lifetime achievements of musicians who are good and not dead, yet. Applicants must demonstrate how their professional contributions have made a national impact, which is pretty hard to measure, so it comes down to counting awards, publications and lectures.

Applying to become FAIA is rather arduous and inspires the question along the way: “Why go through the hassle?” If a person is nostalgic at all, it’s a great excuse to do a retrospective of one’s life. For me the process started with an unexpected nomination by AIA Seattle. It ultimately became very cumbersome, because of course, I waited until the literal last minute to submit my application. Trying to recollect a body of work and influence with the second hand ticking was exceptionally nerve-wracking. The most awkward aspect of the submission was writing about how important I am as though I were someone else—bragging in the third person! And then there was the long five-month wait ...

So what does it mean to add an F to AIA? This might sound disingenuous, but I recognize that the most important thing I’ve done in my career is surround myself with really talented, relentless (and nice!) people. These are team members who just want to do better work for the sake of better work.

I graduated from architecture school believing the typical 20th-century myth about the architect as the lone genius, which was (and still is) propagated by grumpy looking 20th-century architects with huge egos and really great teams around them. In my career I’ve often envied the ability of star architects to provoke and turn the world upside down with their work. I’ve wondered if I’ve been too timid or not creative enough. I also have a theory that the best Northwest architecture falls under the category of really great background buildings. We don’t really do “splash!” and the reason is simple: the weather. We have to keep the rain out and that tends to make our structures more like flannel shirts and Gore-Tex jackets than flashy runway ensembles.

Over the years I’ve hesitantly become comfortable with the idea that I’m a background-building designer, and I’ll probably never create an icon. But maybe my path has ultimately been more rewarding. Though I’ve rarely gotten to ask myself how I would approach a renowned commission, I’ve surrounded myself with people who have continued to pose the less stunning and more incremental question of “*What if we try this?*” When budgets, clients, codes, schedules and design review committees leave me disheartened, I’ve had innumerable (I can use that term because I’m old!) colleagues who have said things like “*Have you thought about this?*” “*It’s just not quite right yet.*” “*We AREN’T doing that!*” “*Take one more look at it.*” “*They might not like it, but what the hell!*”

I’ve always had teams that have taken mundane challenges and pushed me toward discomfort. And for that reason I get to add an F to my AIA.

Before I accept this honor, I’d like to thank Kerry, Scott, Roger, Vinny, Brodie, Lisa, Curtis, The Guge!, Andrew, Stevie, Mike, Bob, Kelly, Kim, Matthew, Dude!, Wild Style, Lee, Lizzy, Ken, Mark, Deb, Kaveh, Dana, Aaron, Tom, Dave, Kev, Jen-wah, Gordon, Michael, Xiaochen, Deisel, Julia, Man Who Stares at Goats, Boris, Bossman ...

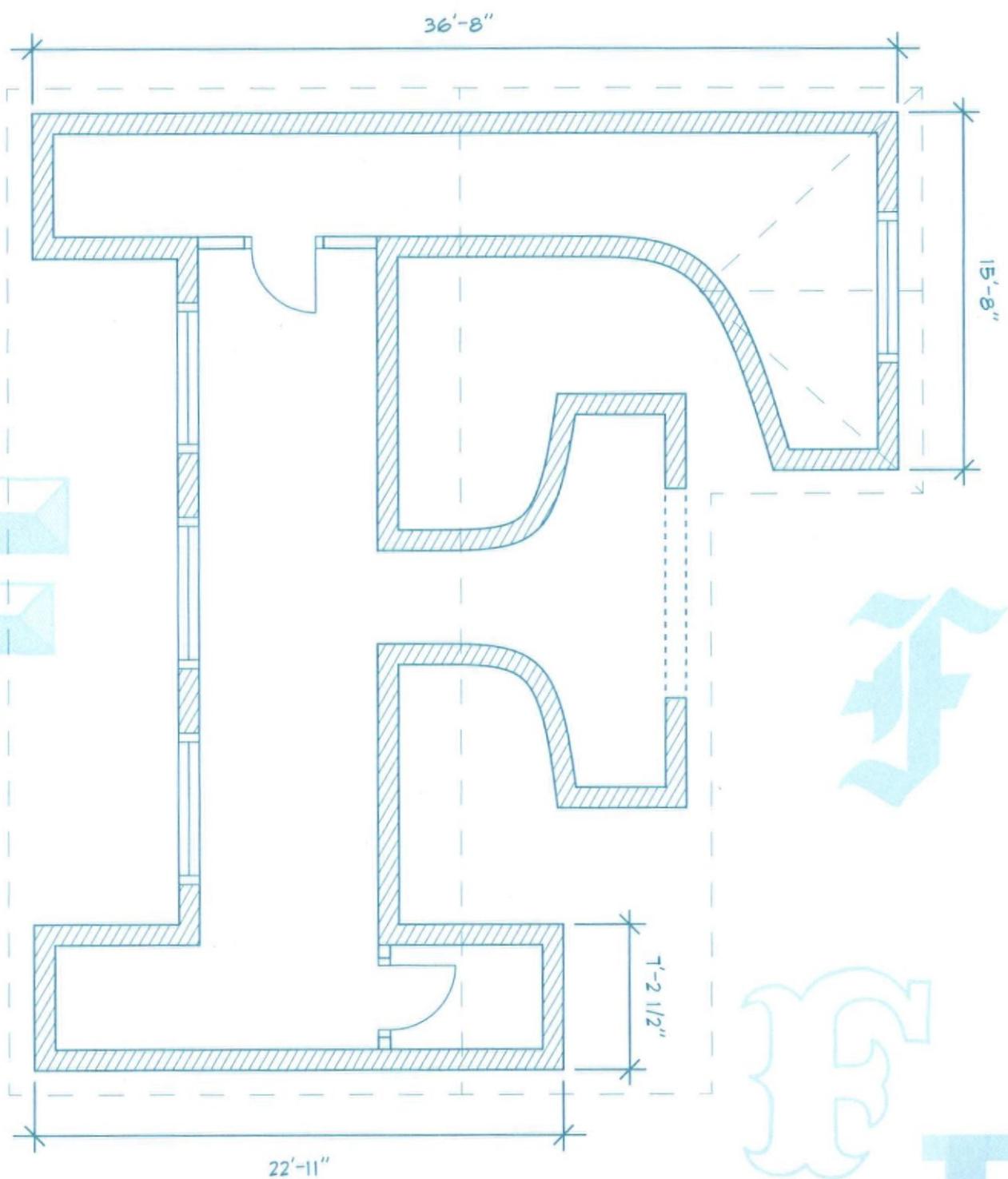


Illustration by Ryan Polich

Ron van der Veen, FAIA, is ARCADE's cherished Side Yard columnist and a principal at NAC Architecture. Email rvanderveen@nacarchitecture.com with comments.

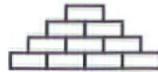
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Living Here Now

Martha Rosler's Evocations at the New Foundation

ERIN LANGNER

*On behalf of the homeless, the people of NY invite
Donald & Ivana Trump to brunch at the Plaza*
—Flyer from *If You Lived Here Still* by Martha Rosler

I FOUND A SMALL CROWD gathered around the decades-old invitation when I visited *If You Lived Here Still* by Brooklyn artist Martha Rosler last January. In part, Rosler's exhibition at the New Foundation in Seattle serves as an archive of the artist's traveling show on homelessness that began in 1989, and although there was much to see—photographs, newspaper articles, letters, protest invitations, infographics and statistical analyses—that small flyer posted on the wall appeared to resonate most with visitors that day. Maybe it was the backhandedness of its creation by protesters who could never afford to live in Trump's luxury towers, or the unlikely image it conjured of the 2016 presidential candidate eating pancakes in a homeless encampment. Most certainly it demonstrates how loudly a show from over 20 years ago still echoes today. After experiencing the exhibit within our own local context, perhaps we will better hear a phrase Rosler first plastered across Times Square in 1989, now the title of her citywide project for Seattle: *Housing Is a Human Right*.



Home Front, installation detail, Dia Art Foundation, New York, NY, 1989.

If You Lived Here Still by Martha Rosler is on view at the New Foundation through 28 May. thenewest.org

Erin Langner is program and events manager at the Simpson Center for the Humanities at the University of Washington and a writer. Her work has been published by *Hyperallergic*, *ARTnews*, *the Stranger*, and on the *New American Paintings* blog.



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