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WERE ABOUT TO LEAVE  
AND BECAME VERY SAD.**

—CAROL RASHAWNNA WILLIAMS

ISSUE 36.2

# Seattle's Ethos

## CHANGES IN OUR SHARED SPACE

FEATURE EDITOR: NICK LICATA

END NOTE  
Visual Ink

BY KING KHAZM

INFO FEED

Local Focus: What Can We  
Do About Homelessness and  
Affordable Housing?

BY AL LEVINE

PERSPECTIVE

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BY DANIELLE MCCLUNE





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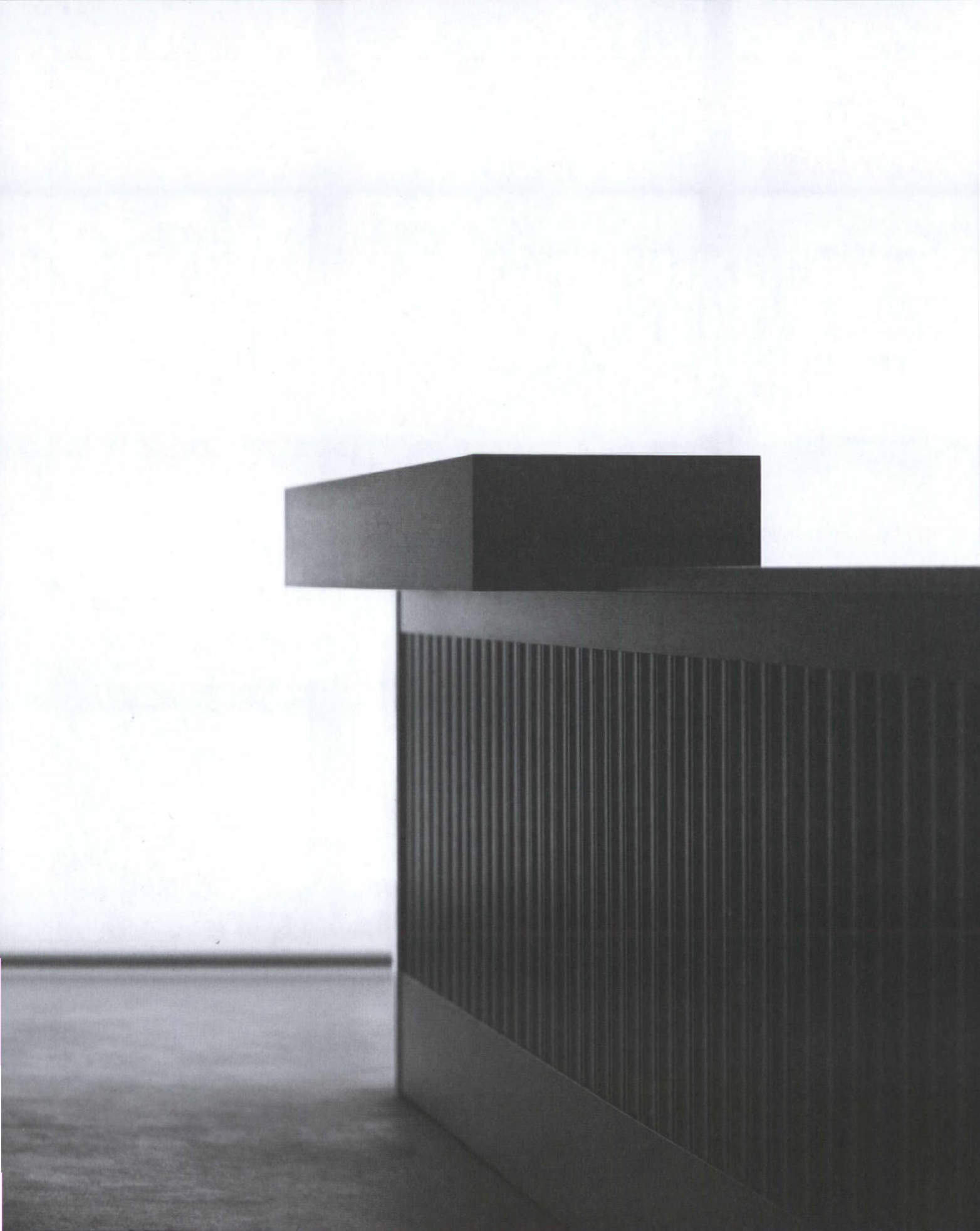
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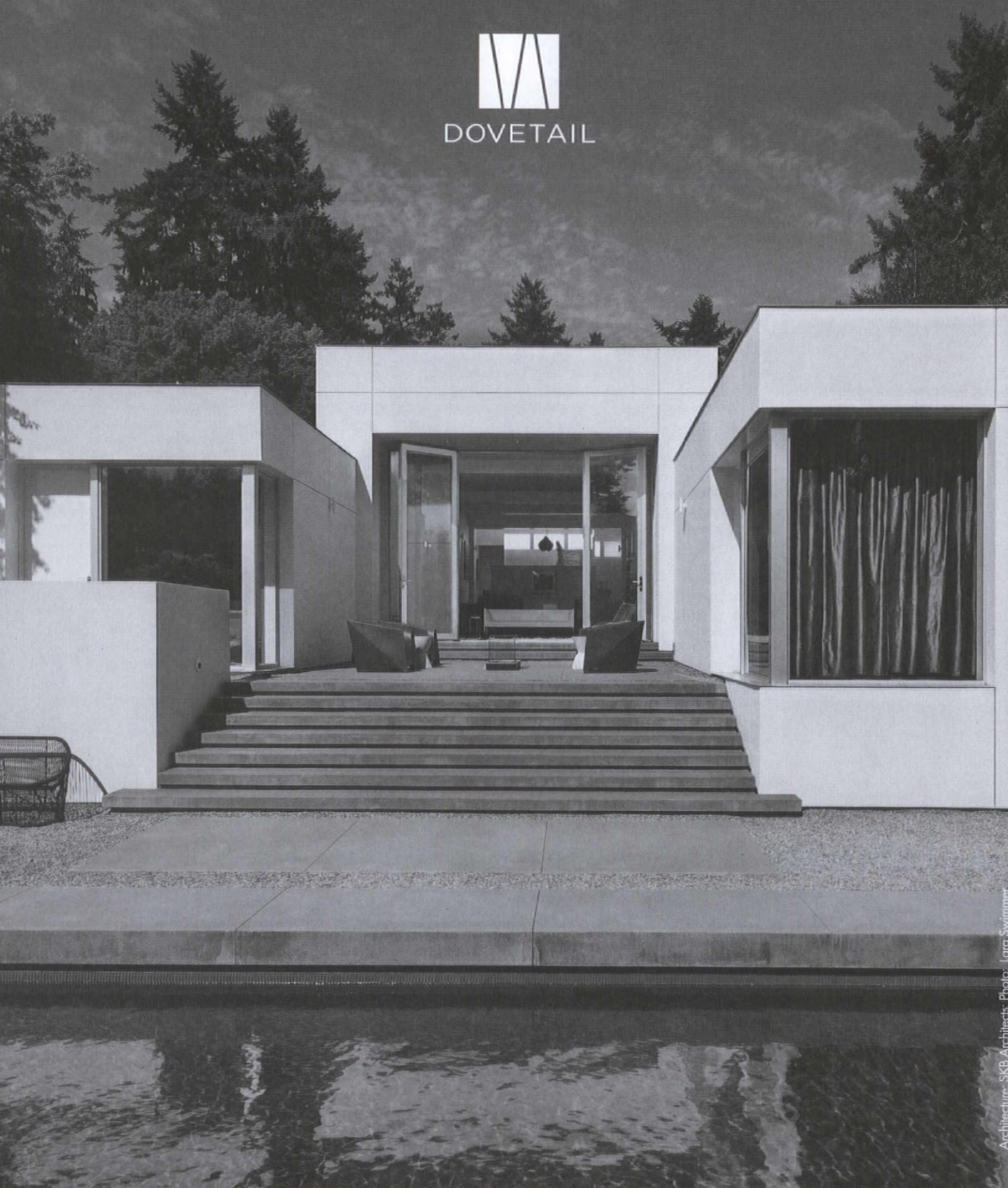
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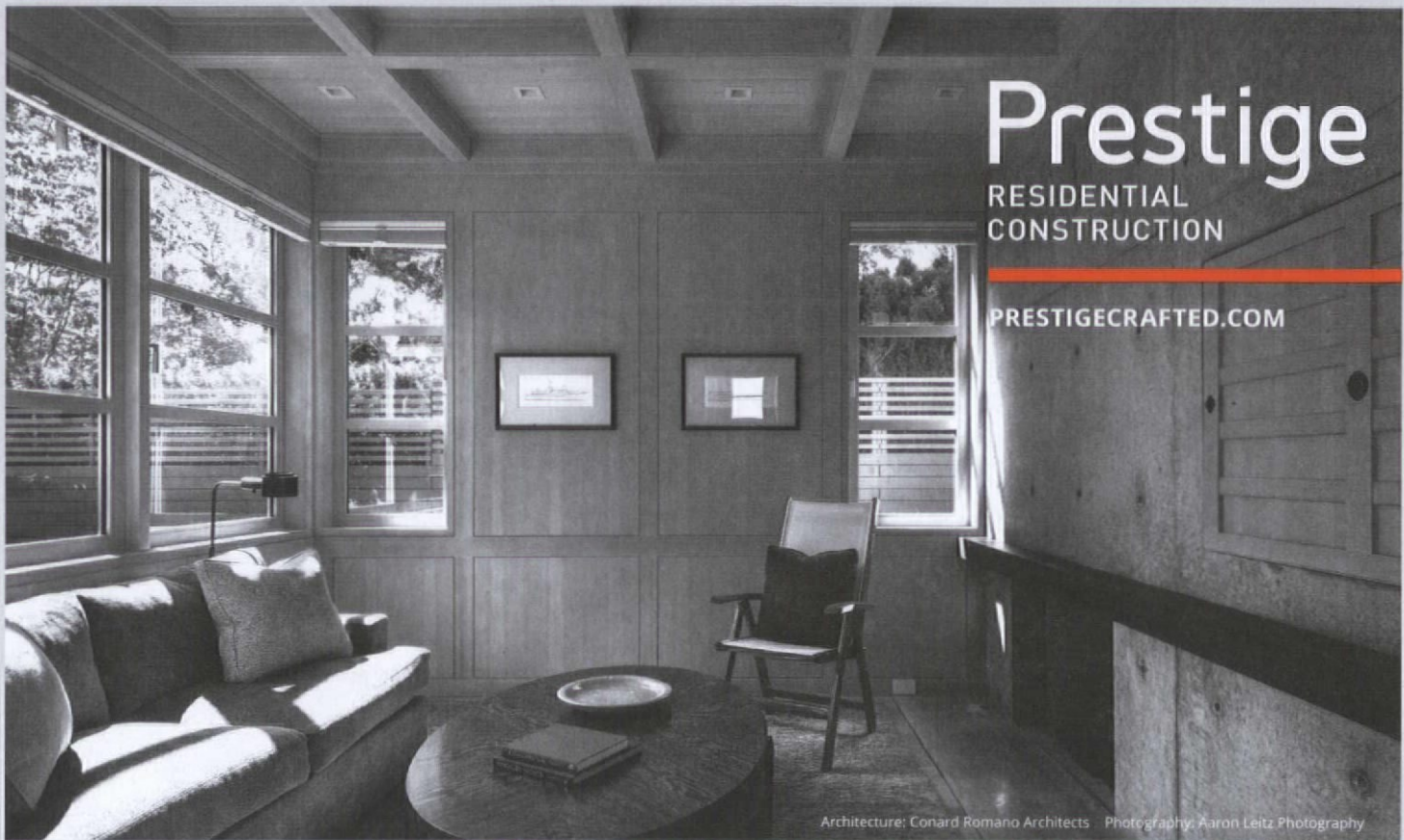
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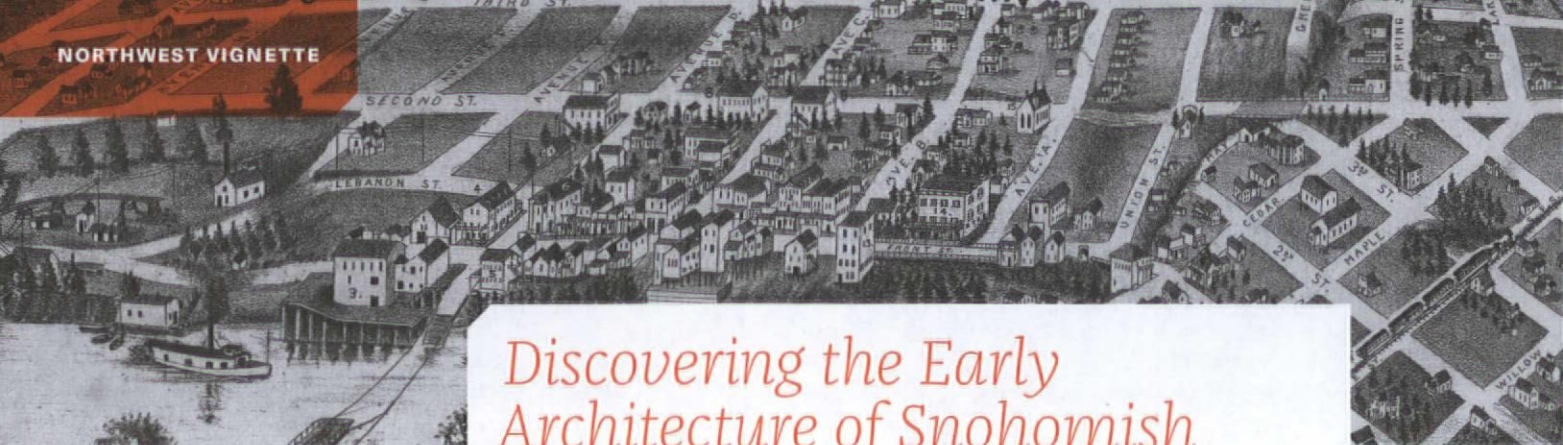


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ARGENT





## Discovering the Early Architecture of Snohomish

**A Look at J. S. White: Our First Architect; His Surviving Structures from 19th-Century Snohomish**

BY JEFFREY KARL OCHSNER

The conflict lasted about three years. When it was over in 1897, Everett had become the seat of Snohomish County. The upstart city had taken the title from the older town, Snohomish, which had been home to the county's government for more than three decades. Snohomish would go on, prospering as a railroad stop and mill town, but the county's center of investment, railroad activity, and population growth would thereafter be Everett. We need not mourn Snohomish's loss, however; stability

and slow growth meant preservation. In the late 1960s, residents formed a historical society, and in 1973 the town protected a 26-block historic district. The area was also listed on the National Register of Historic Places. Today, Snohomish is celebrated for its collection of late

19th- and early 20th-century buildings.

Walking around Snohomish is enjoyable and educational. Because so much of its historical fabric remains, it is a place where one can experience (at least in moments of reverie) what our region's towns were like more than a century ago. Although there are other places that offer similar experiences, Snohomish is conveniently close to Seattle.

Researching the history of the architecture in small towns like Sno-

homish is often an impossible task. Early cities and towns had little or no requirements for building permits, early architects' records are typically nonexistent, and other information, if it exists, can be extremely difficult to dig up. Thus it is quite unusual that we have a new book that documents and illustrates the work of pioneer Snohomish architect and builder John S. White (1845–1920). Published in 2017, local historian Warner S. Blake's book, *J. S. White: Our First Architect; His Surviving Structures from 19th-Century Snohomish*, is an illustrated guide (with photography by Otto

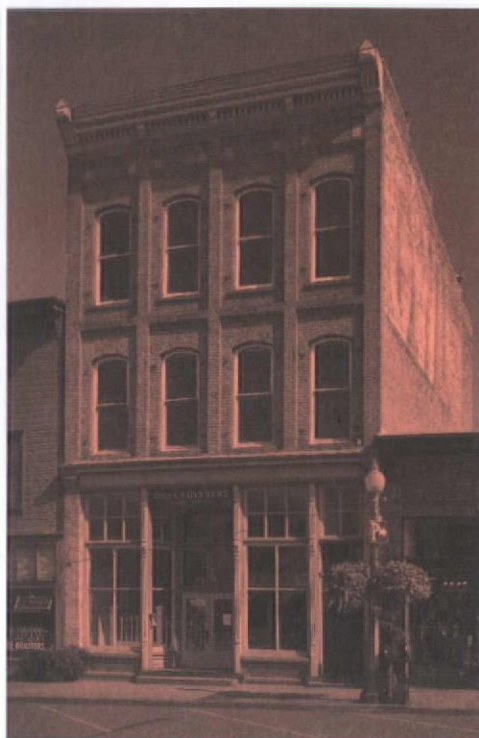
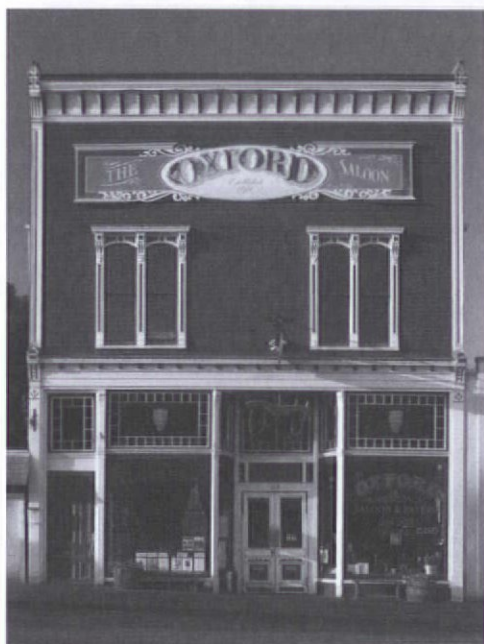
Today, Snohomish is celebrated for its collection of late 19th- and early 20th-century buildings.

Above: Bird's-eye view of Snohomish, Washington, 1890. From Library of Congress: [loc.gov/item/83691831](http://loc.gov/item/83691831) (Accessed Oct. 20, 2016)

Right: Oscar E. Crossman House, 1890. Photo by Otto Greule, 2011







Left: A. M. Blackman Store, 1889. Photo by Otto Greule, 2009

Right: Burns Block, 1890. Photo by Otto Greule, 2009

Greule) that tells the story of White's Snohomish career.

As Blake writes, little is known of J. S. White's early life and training. He was born in New Hampshire, but in 1884 he came to Snohomish from Kansas, with his wife and three children, to design and build a new Methodist church. At the time Snohomish was a growing community with about 700 residents. As the site of the county courthouse and a large sawmill, Snohomish was prospering—a good location for an architect and builder.

The Methodist church, a wood structure with simplified Gothic Revival details, was completed in 1885; it survives today with an altered entrance. Thereafter, White designed a series of wood buildings with Italianate details: the Odd Fellows Hall (1885–86), the Getchell House (1887), the Ewell House (1888, later separated into two houses), and his own house (1888). Next came several two-story business blocks, the first in wood and then two in brick. Additional houses followed, and by 1890 White had become a respected citizen. That June he was elected to city council, serving through November.

In 1888 White invested in a corner lot on First Street, the site for his White Building (1891–93), a two-story brick business block. For a time, he continued to do well; he was elected to council again in 1892, 1895, and 1896. However, Snohomish was hit hard by the Panic of 1893, and the county seat moved to Everett in 1897. In 1898, White lost his business block to foreclosure. Little is known of White's career thereafter. The only later project that Blake identifies is a cabin on Whidbey Island. White died in Snohomish in 1920.

Blake provides much more detail about J. S. White's Snohomish career and many tales of life in late 19th-century Snohomish. In turn, White's story reminds us of the vicissitudes of architectural practice during that period. Like White, most architects in the 19th-century American West emerged from the building trades. Many who moved to larger cities like Seattle made a full transition from builder to architect; those who remained in smaller towns often continued to practice both as designer and builder. But as architecture professionalized and as means of travel and communication improved, the older builder-

architects faced increasing competition from younger practitioners in nearby cities. J. S. White was thus not just the victim of the changing circumstances of Snohomish and the challenging economy of the 1890s—he also faced a changing profession.

What is truly remarkable is that so many of White's buildings survive and that his story has now been told. ♦

*J. S. White: Our First Architect; His Surviving Structures from 19th-Century Snohomish*  
By Warner Blake with photography by Otto Greule (Snohomish: People of Snohomish and Friends, 2017)

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.

Research regarding J. S. White and Snohomish is found in *J. S. White: Our First Architect; His Surviving Structures from 19th-Century Snohomish* by Warner Blake, who provided assistance and illustrations for this article. The photographs accompanying this article, just a sample of those in the book, were taken by Otto Greule.



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An aerial photograph of Riverfront Park in Spokane. The image shows a large, circular, white-roofed structure with a red interior, surrounded by a paved area and a river. A red path leads from the river to the building. The surrounding area includes trees, a parking lot, and a bridge.

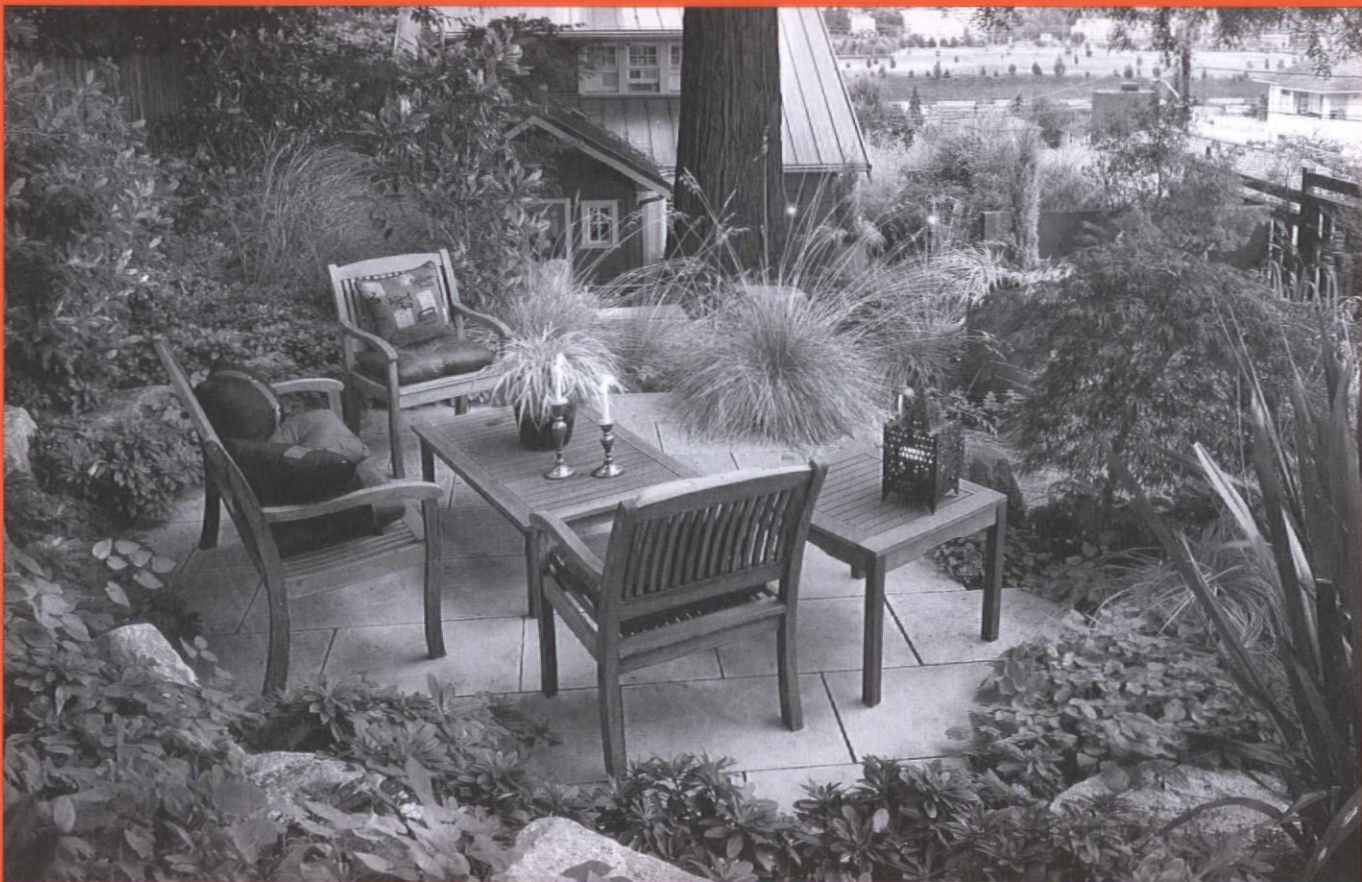
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BY ARCADE

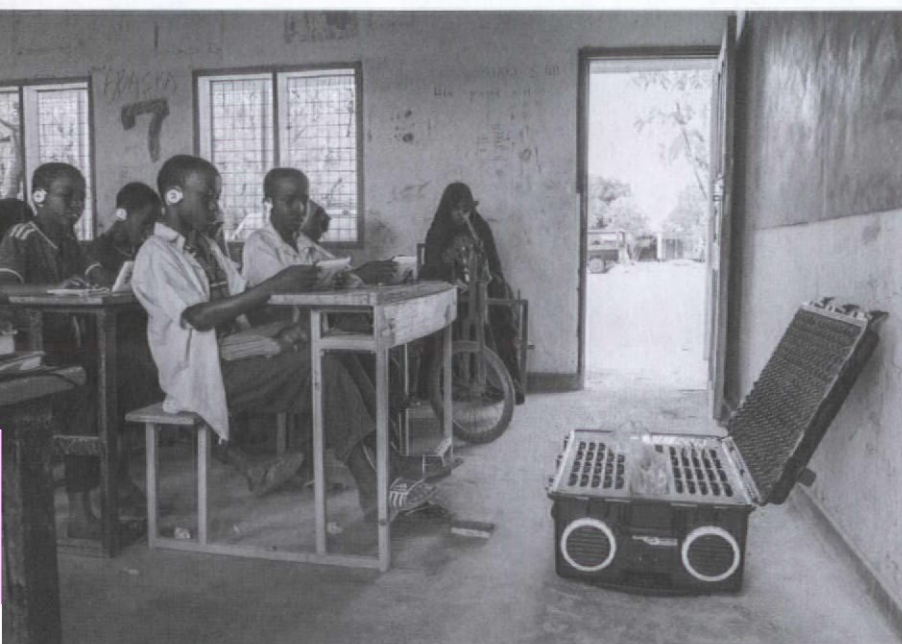
Through next spring, the Gates Foundation's Discovery Center is presenting *Design with the 90%*, an exhibition featuring design projects that address challenges faced by marginalized communities around the world. Curated by Cynthia E. Smith from Cooper Hewitt, Smithsonian Design Museum, and featuring innovative, low-cost design responses to the needs and input of underserved communities, *Design with the 90%* extends a series of exhibitions organized by the museum dedicated to socially responsible design. Over the last decade, these ground-

breaking exhibitions have sparked a global dialogue around design's significant role in addressing critical 21st-century challenges.

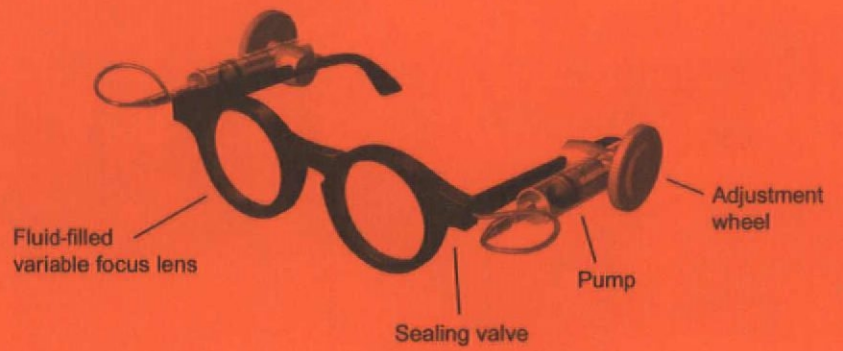
The 26 projects chosen for *Design with the 90%* highlight how design is improving access to life's essentials—clean water, health care, education, and shelter—as well as increasing economic opportunities and strengthening communities. Among designers from around the world, Seattle-based groups such as BURN Design Lab, PATH, and TEAGUE are also featured in the exhibition. Additionally, *Design with the 90%* will include a section exploring how design can help provide solutions to local challenges facing Seattle.

For more information, visit [discovergates.org](http://discovergates.org). *Design with the 90%* will be up September 13, 2018 through May 19, 2019. ♦

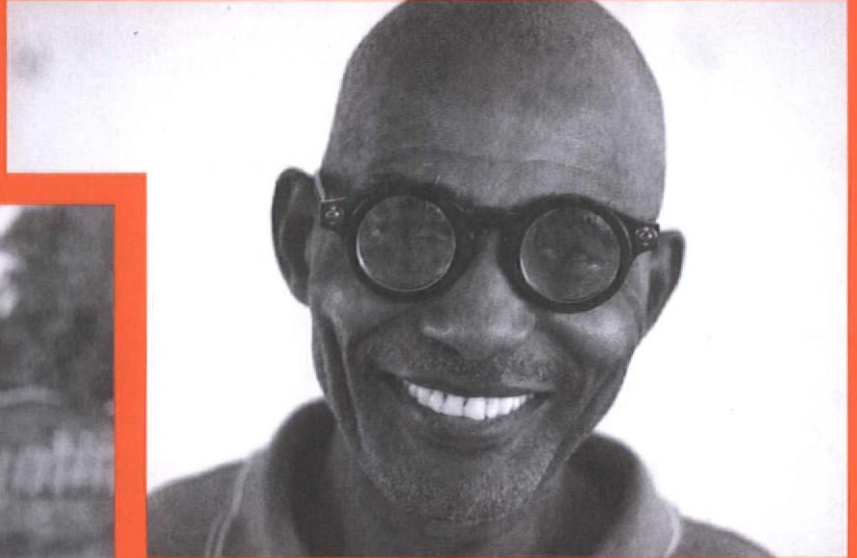
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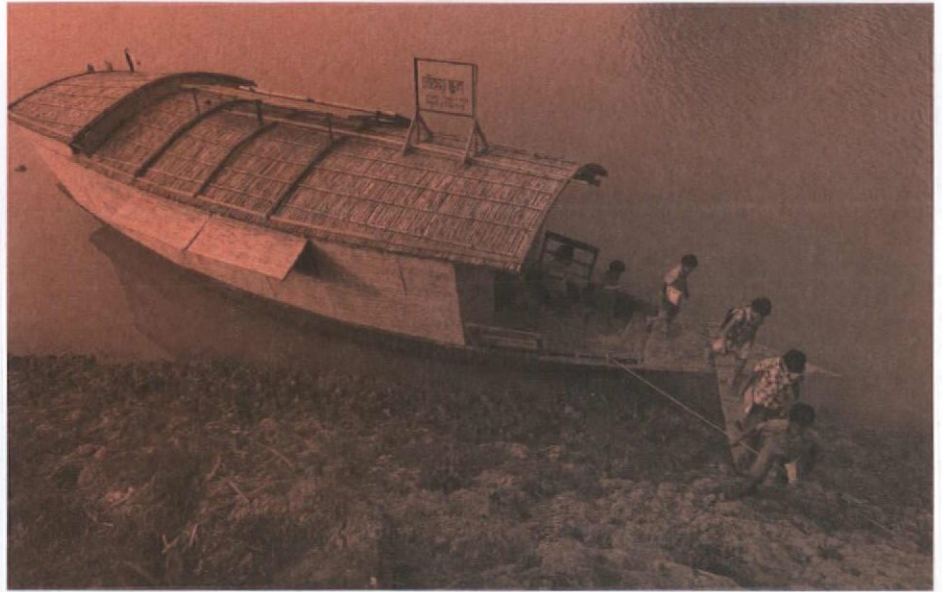
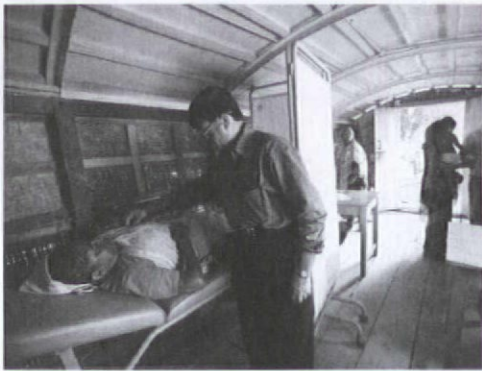


BURN Cookstoves. Photo courtesy of BURN Manufacturing



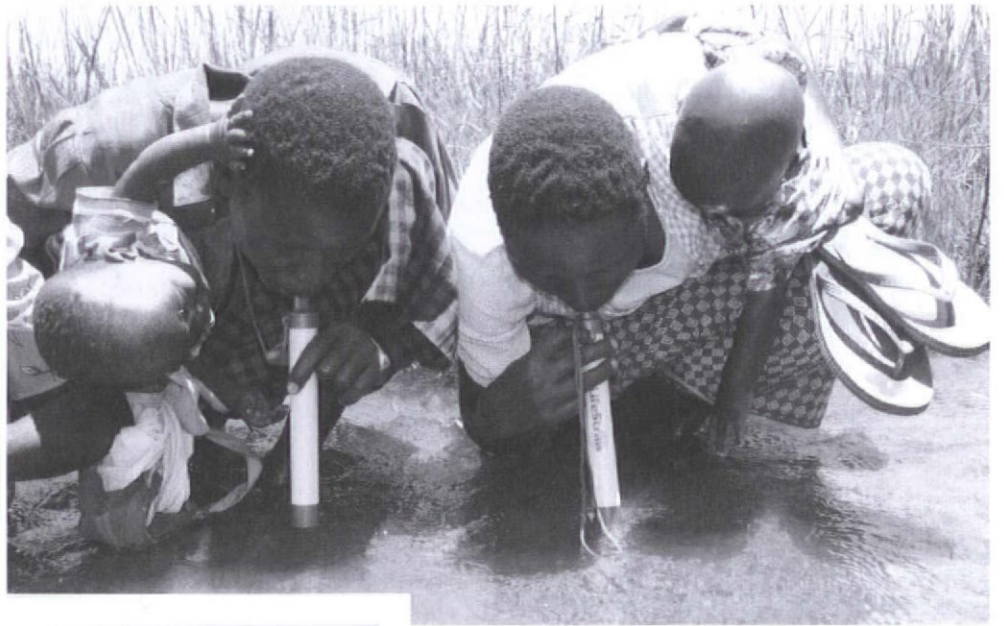
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# Designing Circular Economies and Delivering Disproportionate Impacts

An Interview with Jeremy Innes-Hopkins of IDEO

BY BUILD LLC

**Last summer**, BUILD visited with Jeremy Innes-Hopkins at IDEO's London office to discuss the company's trajectory from designing the first mouse for Apple to their current focuses on systematic design, longevity of experiences, and taking responsibility for the entire life span of a product.

**BUILD: IDEO originally became known for designing objects, but the firm's work has significantly evolved since then. What is IDEO currently up to?**

Jeremy Innes-Hopkins: IDEO started about 40 years ago and was very much grounded in product design. One of our first projects was to design the Apple mouse for Steve Jobs, and we got a lot of mileage out of projects like that. But our focus has always been on understanding human needs and designing products and services to

solve global challenges. You can only do so much if you stick with a product, and we've grown from product design all the way to systemic design at the level of regions and countries. Twenty years ago, we were asking ourselves what kind of an impact we could have on the world by designing objects, and now we're being brought in to rethink education, government, or banking. The challenges we're getting now are richer and more complicated, even in the way the teams are set up. Today we're aiming to deliver disproportionate impact.

**What are some examples of the projects that IDEO is currently working on at the level of regions and countries?**

Peru has been a big focus area for us in the past few years. We have been working with InterCorp in Peru where we are helping to design services for the emerging middle class. Our biggest project there has been to design a new education system, Innova Schools, encompassing everything from the design of the schools themselves, to the curriculum, to the food. We also recently redesigned the way people vote in Los Angeles County, including a more inclusive and accessible voting machine. We also have a

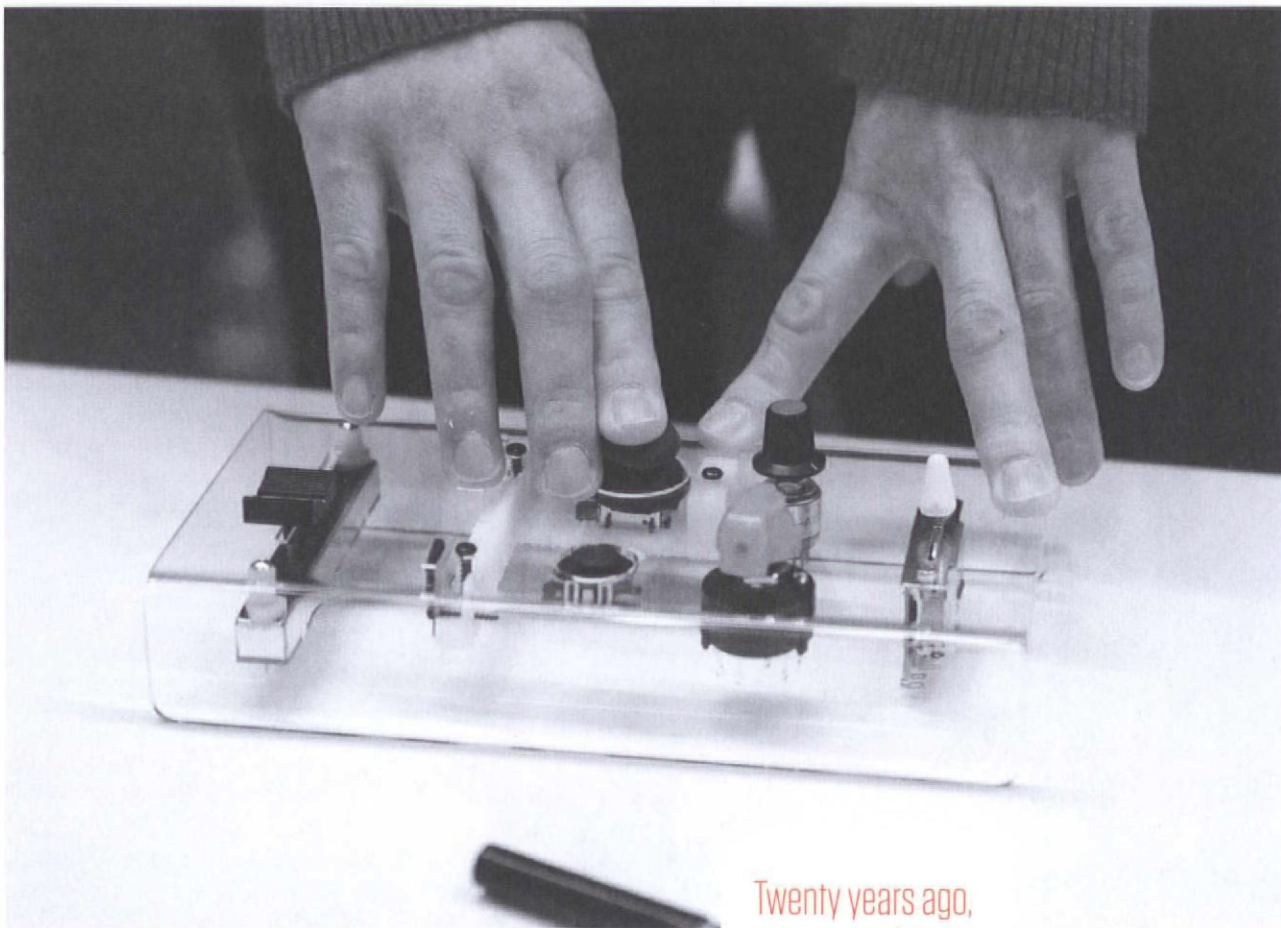
All images courtesy of IDEO

Above: Prototypes for Apple's first mouse.

Below: Communal space at Innova Schools, Chimbote, Peru.







nonprofit sister organization, IDEO.org, which focuses most of its work in developing areas within Africa and the Middle East.

**What does a typical team look like at IDEO?**

We have everyone from design researchers, architects, product designers, and brand designers working on project teams. For our health-care projects, we have a brain surgeon working from the IDEO office in Palo Alto. We also have an astronaut working on another project. As the challenges widen, so do the teams.

**What makes a good client in your opinion?**

A great client is one who wants to partner with us to create impact in the world. Rather than feeling very removed from our clients, we work best with those who want to collaborate together with us as a team.

**How does a team at IDEO establish what a client needs?**

Clients often come to IDEO with a design challenge in mind that we will often question in order to ensure that it is a good fit for the organization as well as for us. Once the design challenge has been accurately defined, we'll assemble the appropriate team. Sometimes the challenge can be answered globally among our staff of 700 people around the world. Every project has a design research phase to best understand the needs of the people we're designing for. The design researchers are typically very good at speaking with people and picking up insights. Like a journalist, they're good at asking the right questions. The rest of the

Twenty years ago, we were asking ourselves what kind of an impact we could have on the world by designing objects, and now we're being brought in to rethink education, government, or banking.

Prototype of the voting mechanism in the Los Angeles County voting machine.



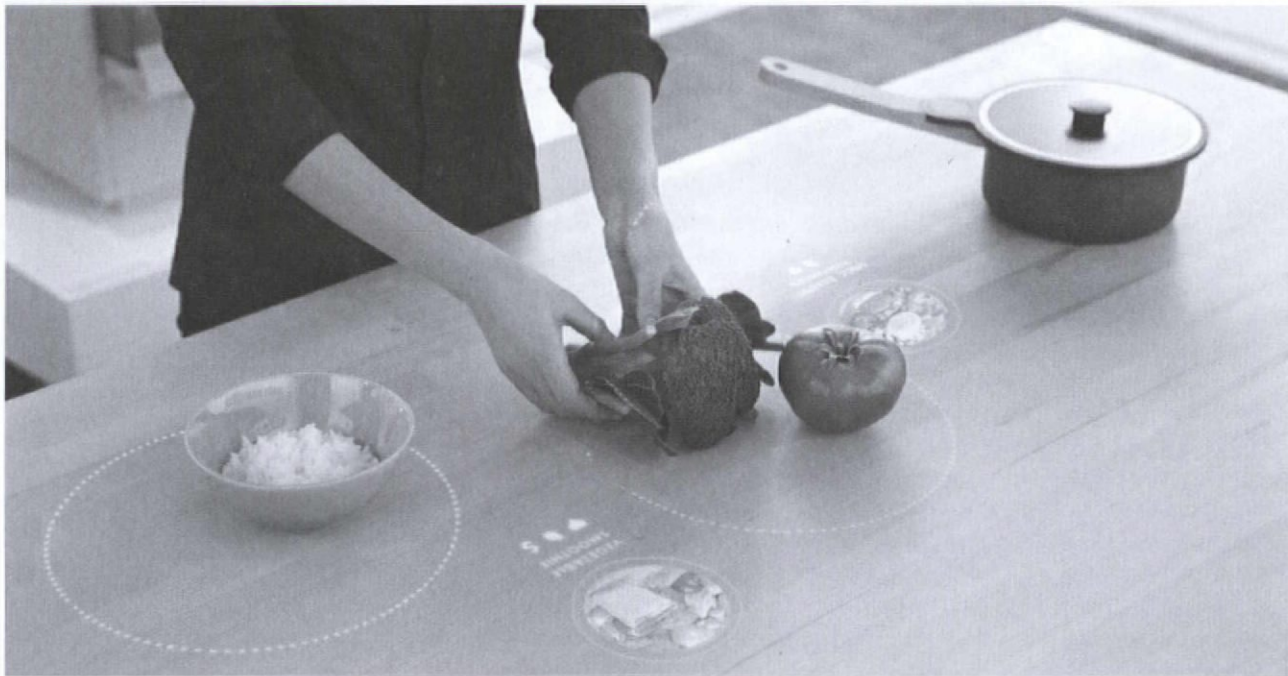
team will vary, including anyone from a product designer to a business designer depending on what the project calls for.

**What differentiates the IDEO research process?**

We always start by looking in and out. Looking out means going into the world and speaking to the people that you're going to be designing for. We try and interview people in their own homes. If we're just doing market research with a group of people in a blank white room, they're probably not going to share some of the intimate

emergency room for a hospital. Rather than just speaking to doctors, nurses, and patients, we studied NASCAR pit crews for their efficiency.

When we worked with the bike company Shimano, we sent them to Bloomingdale's to buy makeup. This helped them understand what it's like to approach a shopping experience when you don't have much knowledge about the subject matter. It informed the model of their "expert cyclist" salespeople at their stores and how to communicate with shoppers who may not have a commensurate knowledge of bicycles and equipment.



IKEA Concept Kitchen 2025 features a table-top that recognizes ingredients and suggests recipes.

details that we need to analyze for a proper design response. Looking in involves understanding the company we're working with and making sure that what we're designing is something they can deliver on. We need to understand their capabilities. If we're coming up with something entirely new to their business, we may take on a second phase that involves their organization and might include upscaling or creating new roles to see the work through.

On every project, we try to do analogous research and look to other areas for inspiration. A good example of this is when we redesigned an

While redesigning the food experience for an airline, we went and spoke to an arctic explorer about their needs for food because they're very conscious about the weight they're carrying and the efficiency of their utensils.

**IDEO is currently working with IKEA to design the kitchen of the future. What about the kitchen of the present needs improvement?**

We've been working with IKEA for about five years now, and they originally came to us with the challenge of envisioning what the kitchen is going to look like in 2020. What's really interesting about prefabricated kitch-





A concept for a new running shoe, whose fit and performance improves with use.

en design is that the first model was launched in Frankfurt in the 1940s. It had all the typical components and orientations of the kitchen you know today, with the appliances, countertop, and upper cabinets that no one has really questioned since then. Different materials have been explored along with updates to the appliances, but the basic nature hasn't been questioned. We worked alongside IKEA and a couple of universities to put together a case study and really understand the future behaviors and needs around food preparation. With homes getting smaller around the world, the results led more to surface and wall applications as opposed to an entire kitchen room. The refrigerator has also been deconstructed and reconfigured to accommodate the lifestyles of urbanites that may only store the food they intend on cooking that night.

**How is the design process different, knowing that a design will be reproduced thousands of times?**

As a product designer, I'm very conscious about creating more things in the world. Our latest thinking around this is the idea of the circular econo-

my. If we are putting products and services out into the world, how can we work with companies that can take responsibility for those things? For instance, if you're a sneaker company, what does it look like to take responsibility for the entire life span of a pair of shoes?

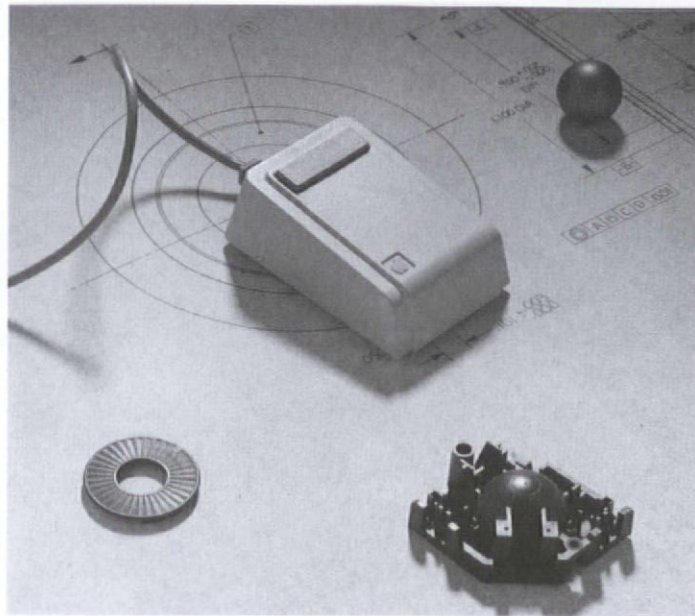
It's about more than just recycling products. A company would be responsible for taking the product back in, disassembling it, and reusing certain parts. The concept of the singular circular economy is not just about a product that doesn't get thrown in the landfill, it's also about helping to design the process of taking responsibility for the product.

**Are companies up to the challenge of taking full responsibility for the life span of their products, or does this conversation scare them off?**

Enrolling companies in the single circular economy is our job at the moment. We've been working with the Ellen MacArthur Foundation, and they have signed up 12 corporations from

The concept of the singular circular economy is not just about a product that doesn't get thrown in the landfill, it's also about helping to design the process of taking responsibility for the product.





The first Apple mouse.

around the world to work with us on this. We're six months into the program now, and it includes companies like Nike and H&M.

**Is there such a thing as "timeless design" in your work?**

Because we're more focused on services and experiences, we talk more about longevity than timelessness. While timelessness relates more to the object, longevity relates more to the interactions between people. Behavior can also be modified to have more longevity just as an object's design can be changed to be more timeless. These interactions could relate to the way in which you're served in a retail environment or a hotel. Much of our work with governments around the world is focused on longevity.

**How do you stay considerate to other cultures when designing a single product that could be sold internationally?**

We embed ourselves in those cultures to understand them. While I'm based here in the UK, I'm only at the London office for three months out of the year. The other nine months are spent traveling for work. I spent five months in Dubai for a recent project there and another five months in Peru for a health-care project. The time spent in other places includes the gathering

phase where we're interviewing people in their homes and also the testing phase where we're taking prototypes into these cultures. In order to design for a culture, you need to get embedded in that culture. In Dubai we hired a culture guide to help us understand the culture and protocols. This allows us to hit the ground running. I tend to embed myself in these cultures during the stays.

**Is there a particular book that you consider required reading for all students and professionals of design?**

*The Laws of Simplicity* by John Maeda and *Less But Better* by Dieter Rams. ♦

Jeremy Innes-Hopkins holds a first class degree in product design from Central Saint Martins College of Arts and Design in London. He has lived in North Africa, Europe, the Middle East, Southeast Asia, and South America, and he is currently based in New York. At IDEO, Jeremy is a senior design lead working at the intersection of physical and digital design, helping companies around the world to innovate within their markets.

BUILD llc is a multidisciplinary architectural design firm in Seattle run by Kevin Eckert, Andrew van Leeuwen, Sandy Ha, and Bart Gibson. The firm's diverse portfolio demonstrates elegance, integrity, and simplification of the complex. BUILD llc operates an architectural office, contributes to ARCADE with an ongoing interview series, and is most known for their cultural leadership on the *BUILD Blog*. [blog.buildllc.com](http://blog.buildllc.com).



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# Universal Design for Wellness in Space

## Linking Interprofessional Collaboration and Public Health

BY MELANIE CONCORDIA AND JESCELLE MAJOR

**Take a moment** to reflect on the most recent new place you entered. It could be a public space like a museum or garden, a business, or a home. What did you do when you first approached? What caught your attention?

Naomi Abrams proposed similar questions during her talk at the 2018 American Occupational Therapy Association Annual Conference. She inquired, "What did you do when you entered this room, and how did you know what to do?" The audience hesitated, until someone finally shouted, "I sat down!" "And why did you sit down?" Abrams continued, "Because past experience tells us to sit down when we enter a room full of chairs."

### UNIVERSAL DESIGN

Like the conference attendees who immediately sat down upon entering the room, how we approach our surroundings is influenced by our experiences in the world, our abilities, and our individuality, and it is important to remember that no two people are going to interact with a space in the same way. According to the National Disability Authority, the term *universal design* is used to describe spaces that "can be accessed, understood, and used to the greatest extent possible by all people regardless of their age, size, ability, or disability." At best, when approached with universal use in mind, environmental design can address health disparities and ensure that no one is left behind. At their worst, our designed environments can create barriers, often invisible, to access. Because of this, advocating for universal

design is an environmental justice movement. Good space design should matter to all of us, since a universally designed public space serves everyone equally and fosters better health.

For example, the World Health Organization's 2011 report *Global Health and Aging* emphasizes the need for seniors to "age-in-place"—to be able to live in their homes and communities safely and independently as long as possible. Aging-in-place is necessary for individual well-being and reduces the physical and financial impacts on health-care systems and communities. Pertaining specifically to how aging-in-place relates to public designed spaces, the report states that the economic strain and health impacts associated with disability "can be reinforced or alleviated by environmental characteristics that can determine whether an older person can remain independent despite physical limitations." Though the report does not mention universal design explicitly, design for aging-in-place comfortably falls under this distinction.

### INTERPROFESSIONAL AND CREATIVE PROBLEM SOLVING

When people enter a space, what do they do, and why? These are questions occupational therapists (OTs) and landscape architects (LAs) ask themselves every day, and though this professional pairing may not seem obvious, OTs and LAs are well suited to work together towards a goal of universally designed spaces. Among other benefits, LAs bring environmental design skills to the table, while OTs offer

Cross-disciplinary collaboration for universal design: This landscape drawing, modified from Alki Beach Park, includes OT and LA design notes for diverse users. Image courtesy of the authors

#### CHILDREN & FAMILIES:

- Design for multisensory play on grass, sand, or patterned surfaces within caregiver's sight.
- Support gross and fine motor play.
- Provide private areas for families away from crowds.

#### SAFETY!

If someone falls or is sitting on the ground, can environmental structures help them stand?



medical knowledge regarding the abilities of a broad range of users. Currently, few OTs and LAs have bridged this professional gap, but the healing gardens at the VA Puget Sound Fisher House is one successful example of such a collaboration (for details on this interesting project, see the *OT Practice* article "Universal Design for a Lifetime: Interprofessional Collaboration and the Role of Occupational Therapy in Environmental Modifications" by Debra Young, Tracy Van Oss, and Amy Wagenfeld).

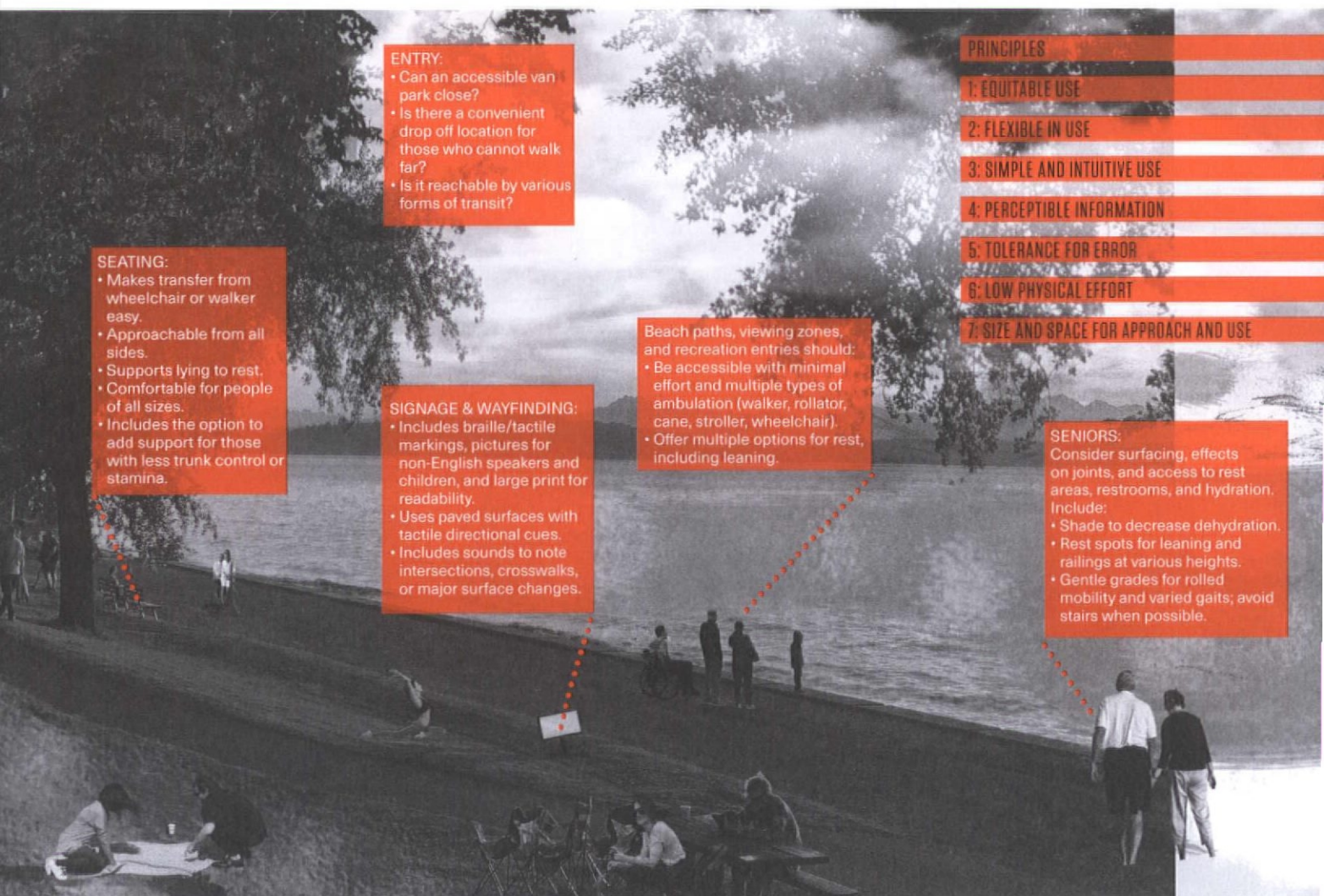
In general, interprofessional design teams are ideal for creating public spaces for diverse uses. As described by Professor Katherine Phillips in her comprehensive *Scientific American* article "How Diversity Makes Us Smarter," unconventional collaborations inspire creative problem-

solving when compared to the work of homogeneous teams. Phillips's analysis also indicates a strong link between diverse working groups and deeper discourse. This results in improved quality of work, increased open-mindedness and empathy, and a greater ability to resolve disagreements, and all of these factors are precursors to understanding the value of and prioritizing universal space design. Cross-disciplinary and cross-cultural work of this kind can elevate the practice of universal design from a specialty consideration to a normal part of everyday life. The Gehl Institute's 2018 report *Inclusive Healthy Places* offers a framework that details powerful ways interprofessional teams can deliberately design universal spaces, including recommendations for collaboration and feedback.

We encourage everyone, regardless of background, to think more holistically about the spaces we occupy and how they serve our collective health needs. The next time you enter a new space, indoors or out, take a moment to consider all the possible uses and users, not just the first one that comes to mind. ♦

Melanie Concordia is an occupational therapist with an interest in universal design, aging-in-place, and environmental modifications. She is currently based out of Denver, Colorado.

Jescelle Major is a landscape and urban designer in Seattle. She moved to the Pacific Northwest after finishing sustainability and landscape architecture studies in Florida and Louisiana.



#### ENTRY:

- Can an accessible van park close?
- Is there a convenient drop off location for those who cannot walk far?
- Is it reachable by various forms of transit?

#### SEATING:

- Makes transfer from wheelchair or walker easy.
- Approachable from all sides.
- Supports lying to rest.
- Comfortable for people of all sizes.
- Includes the option to add support for those with less trunk control or stamina.

#### SIGNAGE & WAYFINDING:

- Includes braille/tactile markings, pictures for non-English speakers and children, and large print for readability.
- Uses paved surfaces with tactile directional cues.
- Includes sounds to note intersections, crosswalks, or major surface changes.

#### Beach paths, viewing zones, and recreation entries should:

- Be accessible with minimal effort and multiple types of ambulation (walker, rollator, cane, stroller, wheelchair).
- Offer multiple options for rest, including leaning.

#### PRINCIPLES

##### 1: EQUITABLE USE

##### 2: FLEXIBLE IN USE

##### 3: SIMPLE AND INTUITIVE USE

##### 4: PERCEPTIBLE INFORMATION

##### 5: TOLERANCE FOR ERROR

##### 6: LOW PHYSICAL EFFORT

##### 7: SIZE AND SPACE FOR APPROACH AND USE

#### SENIORS:

- Consider surfacing, effects on joints, and access to rest areas, restrooms, and hydration. Include:
  - Shade to decrease dehydration.
  - Rest spots for leaning and railings at various heights.
  - Gentle grades for rolled mobility and varied gaits; avoid stairs when possible.





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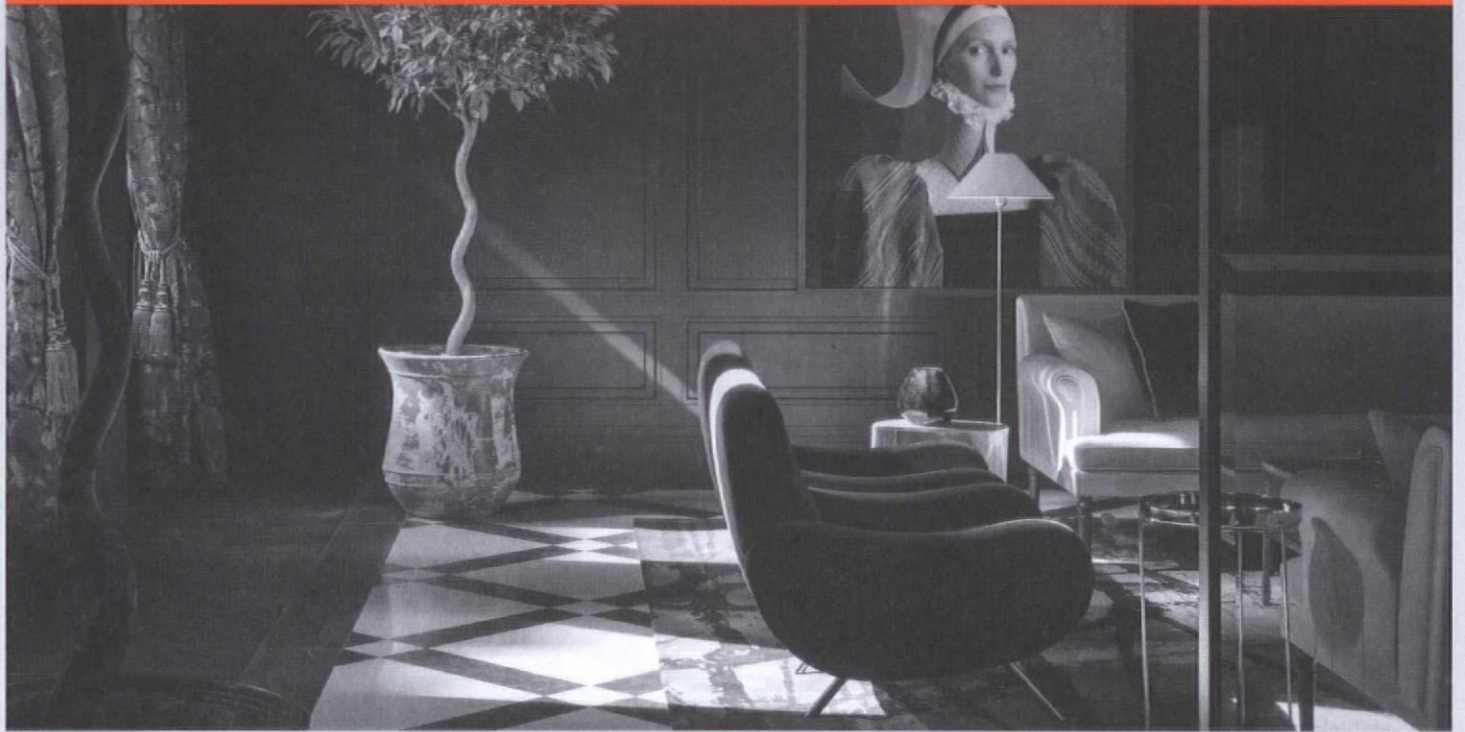


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# Seattle's Ethos

## CHANGES IN OUR SHARED SPACE

Feature Editor: Nick Licata

**AS A WHOLE,  
DOES SEATTLE  
HAVE A SET OF  
GUIDING MORAL  
BELIEFS—A  
COLLECTIVE  
ETHOS—THAT  
SUPPORTS  
AND ENABLES  
EQUITABLE  
CHANGE?**



The other community discussed in these pages is the Central Area, a neighborhood which has been home to Black residents for over a half-century.



Seattle has one of the fastest growing populations in the US. A number of other large American cities have attracted significant inward migrations because of their expanding local economies as well. In all of these places, including Seattle, new residents introduce both benefits and challenges for maintaining the health of the urban community. New residents bring ideas and energy to tackle shared community problems. But when change is very rapid, local public resources can be strained when trying to accommodate the newcomers' impact on existing physical and social infrastructure, resulting in our most vulnerable residents' needs being ignored.

When assessing the impact of this dramatic growth in population and business, we should consider if Seattle has been able to sustain a stable, equitable, growing urban community given these challenges. Is Seattle adequately addressing the problems it's facing? As a whole, does Seattle have a set of guiding moral beliefs—a collective ethos—that supports and enables equitable change?

For this ARCADE feature, I asked members of two communities to address this issue on a personal level and share their thoughts in the following pages on what they've seen happening around them.

One community is centered around and within Warren G. Magnuson Park, which was created by transforming a military base with large paved runways and 55 aging buildings into one of Seattle's largest parks at 350 acres. It now hosts 11 sport fields, acres of trailed wetlands, and the only shoreline-accessible off-leash dog area in the city. It is also home to various cultural groups as well as over a hundred low-income working families or individuals.







# Place, People, and Persistence Make a Vision Come True

By Julianna Ross

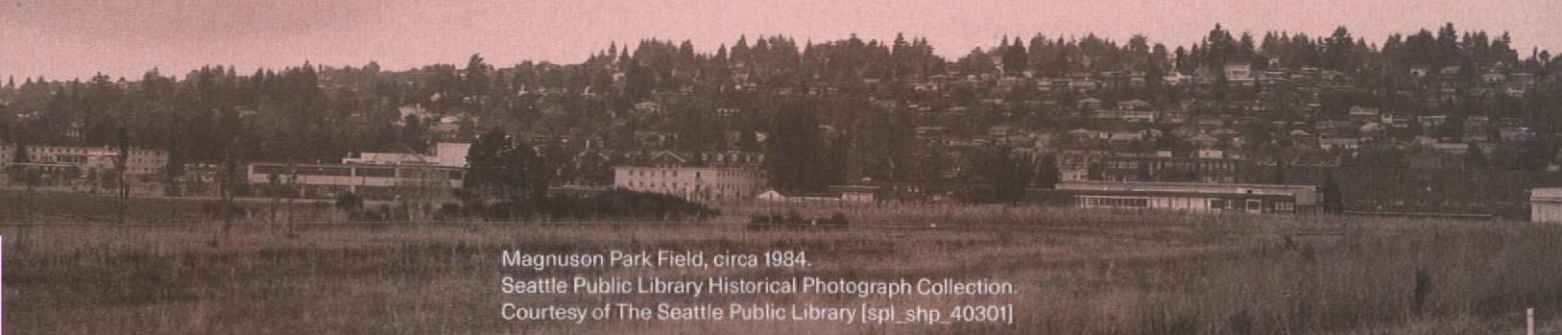
**E**ncompassing about 350 acres, today Magnuson Park can seem like its own little city; it includes a mile of shoreline, restored natural areas, a historic district, roads, transit, businesses, housing, and the headquarters of 24 nonprofits. That is why, despite decades of ongoing public funding challenges and ugly political scuffles, there is reason to remain energized by a promising future for Magnuson Park that will benefit generations.

The potential of Magnuson Park hooked me at first sight. In 2000 I had recently returned from the Bay Area and was delighted to learn of Sand Point Arts and Cultural Exchange, a nonprofit formed to ensure the arts had a place in the park. I joined as a board member, intending to help preserve buildings and enliven the park with diverse arts offerings. The opportunity to bring an entire district of publicly owned buildings into service for the community seemed like important work, particularly in ever-growing Seattle and especially using the arts as a catalyst.

Though it's owned by the city, much of Magnuson Park's current amenities, programs, and services have come to be as a direct result of citizen involvement. From an arts perspective, I categorize the park's recent development process into four stages, beginning with a fun and rollicking introduction (1994–2000). Anything and everything was possible from a creative standpoint—until the city's permitting department read what was in the stacks of

grant-funded feasibility studies for the various historic buildings. That's when stark reality and disillusionment set in (2001–2006), along with the displacement of arts organizations when buildings were determined to not meet code. A turning point occurred in 2010 when the parks department formed the Magnuson Park Advisory Committee (MPAC), bringing representatives from the park's various stakeholders together to problem solve and advise. I was appointed to a leadership position representing arts and cultural interests; serving on MPAC transformed my understanding of the park's complexity and how leveraging assets with community input makes things work, even as it means pushing hard against governmental inertia and commercial interests. In this way, persistence and political advocacy (2007–2010) led to our current breakthroughs and accomplishments (2011–present).

We have seen the park in its most bedraggled condition, including dilapidated buildings populating the core of the park, serving no one and slowly demolishing in place. We persevered when the parks department and city hall seemed too willing to give up on the whole thing. Now, through what seems like sheer will on the part of various organizations and community members, there is much to laud, including continued progress on rehabilitating and activating the buildings, resulting in amenities



Magnuson Park Field, circa 1984.  
Seattle Public Library Historical Photograph Collection.  
Courtesy of The Seattle Public Library [spl\_shp\_40301]



Photo by Denise Shaffer



Julianna Ross served on the Magnuson Park Advisory Committee for seven years and is executive director of Sand Point Arts and Cultural Exchange (SPACE), an arts nonprofit formed to develop and activate facilities and the park with arts for the public. SPACE has successfully advocated for the preservation of several buildings in the park and has built and manages two public spaces: the Magnuson Park Gallery and a new low-power FM radio station, SPACE 101.1. Ross also works as senior community program developer for Seattle City Light on the Georgetown Steam Plant, a National Historic Landmark built in 1906.

like a high school, an art gallery, a theater stage, a radio station, and now a brewpub right out on the lake.

We've gotten where we are now collectively, in fits and starts, following no real comprehensive plan for development from the city. We have new sidewalks that don't really lead anywhere because they only serve the buildings for which they were constructed. In 2019, there will be approximately 1,000 people living in the park, though there is no grocery within walking distance other than a 7-Eleven. The community center sits next door to housing for formerly homeless families, yet the gym is rarely open except on a pay-to-play basis, and the art gallery is cloistered in a nearly invisible location. Without funded buy-in from the city regarding its own property, visionary strategic plans have gathered dust, and long-term lease agreements have been committed to without public benefits adequately defined. No funded maintenance plan is in place, resulting in the delayed restoration of the remaining historic buildings,

which sit in eternal limbo, while costs increase exponentially.

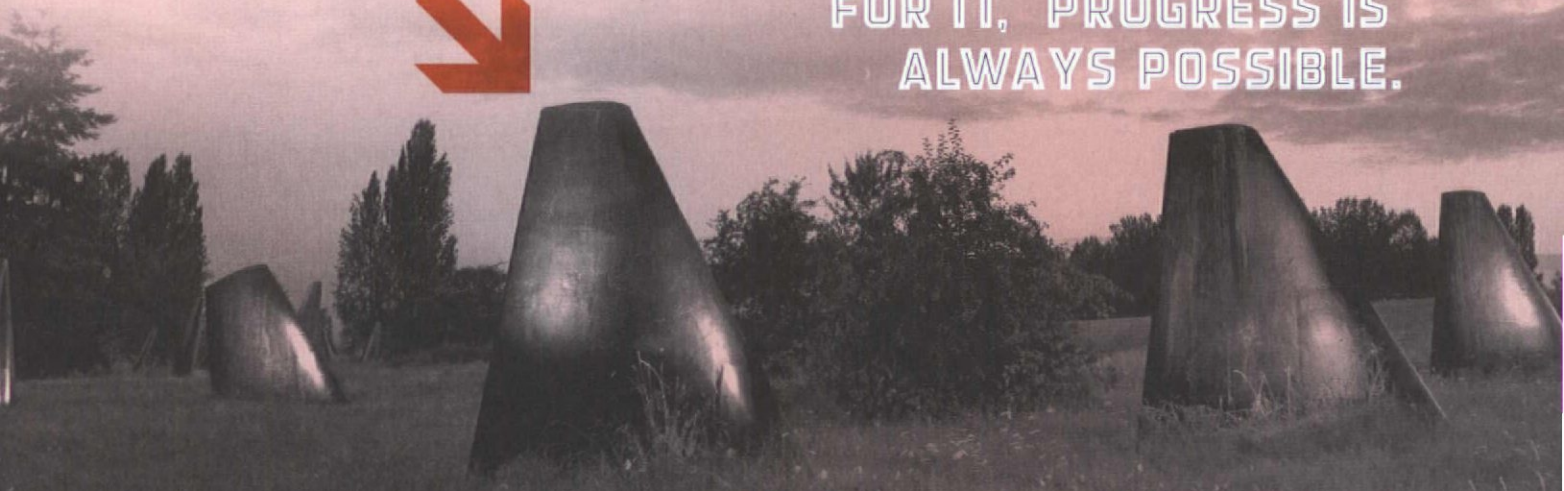
Thanks to the community who watches and pushes for it, progress is always possible. Victory belongs to those who can partner, collaborate, and leverage on behalf of the public good. As we face our current challenges, my fervent hope and intention is that the city and its citizens will see Magnuson Park for what it truly is: a shining urban asset designed for and built by diverse groups whose combined strengths provide healthful recreation and effectively address difficult issues like poverty, the environment, and access.

The park is already a place to work, live, and play. With better and more coordinated efforts between the parks department, park tenants, city government, philanthropy, and business, it will become a highly functional environment where the core values espoused by Seattle are on full display. ➤

*The Fin Project: From Swords Into Plowshares, sculpture by John T. Young, 1998. Photo by Otto Greule*



THANKS TO THE  
COMMUNITY WHO  
WATCHES AND PUSHES  
FOR IT, PROGRESS IS  
ALWAYS POSSIBLE.





# The Battle for a Great Urban Park

By Lynn Ferguson

**I**n the early 1900s, the US Navy acquired park and farming property on Sand Point for Seattle's first airport and naval air station. The Navy closed the base in the early 1970s, returning 350 acres of land, with a mile of Lake Washington waterfront, to the city and county.

This was a priceless gift to the people. But which people and with what development ideas? Would the area become a small airport or a park? Ball fields or wetlands? Would it include lit fields or dark skies? Would it support homeless or market-rate housing; off-leash dogs or bird-watchers; for profit or nonprofit businesses; pay-for-play or free public programming; historic structures or new buildings on old footprints?

## PEOPLE WITH VISION AND THE SEATTLE ETHOS HELPED MAKE THIS GREAT URBAN PARK.

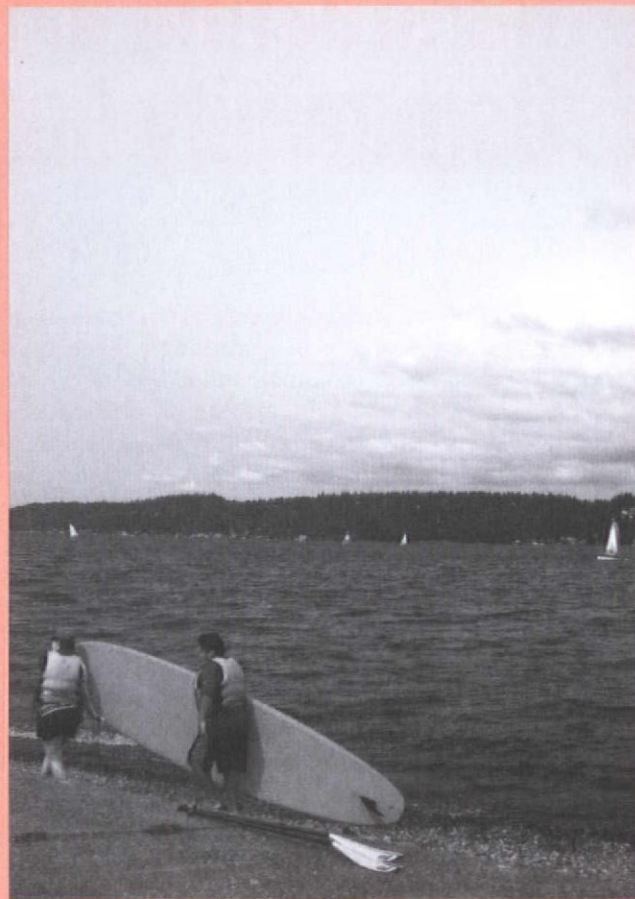
Over the last four decades, the area—now known as Magnuson Park—has been developing into the great urban park many hoped for, but not without angst and battles between many special interest groups. The Seattle ethos of sensitivity to our environment and liberal championing of an integrated, livable park campus has been sorely challenged.

I have lived for 40 years within a block of Magnuson Park and participated in its planning process. The park is evolving in a balanced, Seattle-centric way because of a few outstanding community advocates, politicians, designers, preservationists, and environmentalists who had the Seattle ethos deep in their souls.

First, former Senator Warren G. Magnuson and City Councilmember Jeanette Williams led the battle opposing the airfield, thus creating the park. Bob Hull, Michael Sullivan, and Eugenia Woo led the architectural assessment of the historic district. Ilze Jones, Rich Haag, and later, Guy Michaelsen, designed master plans. Mayor Charles Royer led a planning group that provided the vision to put the land and restored wetlands first. Ann Lennartz, a quiet urban-nature lover, began the renovation using her own wealth to promote the inclusion of native plants and good design. I remember standing with Ann on an open field at Sand Point when we were trying to get the parks department to recognize the area's existing wetlands. I said, "If I had a million dollars, I would hire someone to do a wetlands assessment." Ann said, "I do, and I will." That is the Seattle ethos. Cindy Brettler showed it, too, giving not only money but time to support low-income families. Carol Valdrighi, a newcomer to Seattle, reminded us of issues of







inequality and the needs of the small community center and its low-income users.

The parks department's Christopher Williams listened when mowers cut up ground on which baby pheasants were nesting, and Magnuson became the first park to ban mowing during bird-nesting season. Tom Kelly, a neighborhood volunteer, planted hundreds of trees. Soccer promoters wanted to make Magnuson the "best all-year sports complex west of the Mississippi." Fortunately, neighbors were concerned about traffic and lights, and the Starfire group ended

up at Fort Dent. City Councilmembers Tom Rasmussen and Sally Bagshaw curbed the commercial development push for the reuse of historic structures; the Friends of Sand Point Magnuson Park Historic District made the Sand Point Naval Air Station Historic District a reality, bringing the buildings under city historic preservation laws and public process, and Frank Chopp insisted that the housing be low-income, not market rate.

People with vision and the Seattle ethos helped make this great urban park. >

Previous page: Warren G. Magnuson at Pacific Science Center, circa October 21, 1962. Photographer: George Gulacsik, 1923–2010. Collection: George Gulacsik Space Needle Photograph. Courtesy of The Seattle Public Library [spl\_gg\_72290013]

Above left: Aerial of Sand Point Housing Project site looking east, Seattle, 1940. Photographer: *Seattle Post-Intelligencer* staff photographer. *Seattle Post-Intelligencer* Collection, Museum of History & Industry, Seattle; All Rights Reserved.

Above right: Paddleboarders at Magnuson Park, August 2018. Photo by Zach Hooker

Photo by Jackie Lowe



Lynn Ferguson is a neighborhood advocate for the "great urban park" envisioned by Warren G. Magnuson in the early 1970s. She is the recipient of the Seattle parks department's Denny Award, Audubon's Conservation Award, and Historic Seattle's Community Advocacy Award and is the current president of Friends of Sand Point Magnuson Park Historic District.



# Re-creation at Magnuson Community Center

By Carol Valdrighi

**H**ow well is Seattle's progressive ethos working towards equity and social justice at Magnuson Park? In an effort to manage the homelessness crisis, the city has repurposed the 1940s Sand Point Naval Air Station within the park into subsidized permanent housing for almost 500 people who were formerly homeless—families and their 250 youngsters, singles, vets, disabled folks, and those with active addictions—and is preparing for 400 work force residents when Mercy Magnuson Place opens in 2019.

There is no doubt that providing this permanent housing is positive. But is it enough? Though it is less obvious than the need for housing and health care, access to recreational space is crucial for

mental and physical health. However, most of the facilities within the park are pay-to-play and out of reach of park residents with limited means. Instead, low-income residents must depend on the only no-fee recreational facility in the park—and neighborhood—Magnuson Community Center. Originally built for the military and never fully completed, the center lacks appropriate space for recreation, except for its gym. Yet resident access to the gym is also severely limited due to the fact that the city rents it out to private interest groups, leaving few hours for those who live at the park. Why? Seattle Parks and Recreation reports the need for revenue to cover expenses. And while the city, county, and state recently stepped up to fund renovation at the center, there's

not enough money to do what's needed, leaving low-income residents dependent on the vagaries of charitable donations in order to access programs with fees.

Without fair economic opportunity, it is impossible to build a just and equitable community. The question is just how to achieve that when, for every \$100 in wealth held by a white family, an African American family has \$5.04. In the meantime, what should be done to provide low-income residents at Magnuson Park—who are largely people of color—access to safe, healthy no-fee activities? At the moment, Seattle's experiment with equity at Magnuson Park has run aground on financial shoals after decades of economic neglect. ➤

**THOUGH IT IS LESS OBVIOUS  
THAN THE NEED FOR HOUSING  
AND HEALTH CARE, ACCESS  
TO RECREATIONAL SPACE IS  
CRUCIAL FOR MENTAL AND  
PHYSICAL HEALTH.**



Carol Valdrighi grew up on Chicago's south side, attended college in Milwaukee, and spent many years in Omaha. She's seen various US cities struggle with equity and justice, and she's hoping Seattle will finally be the one to get it right. Magnuson Community Center is a microscopic version of the macro equity test challenging America.

A cricket game in progress at Magnuson Park, August 2018. Photo by Zach Hooker



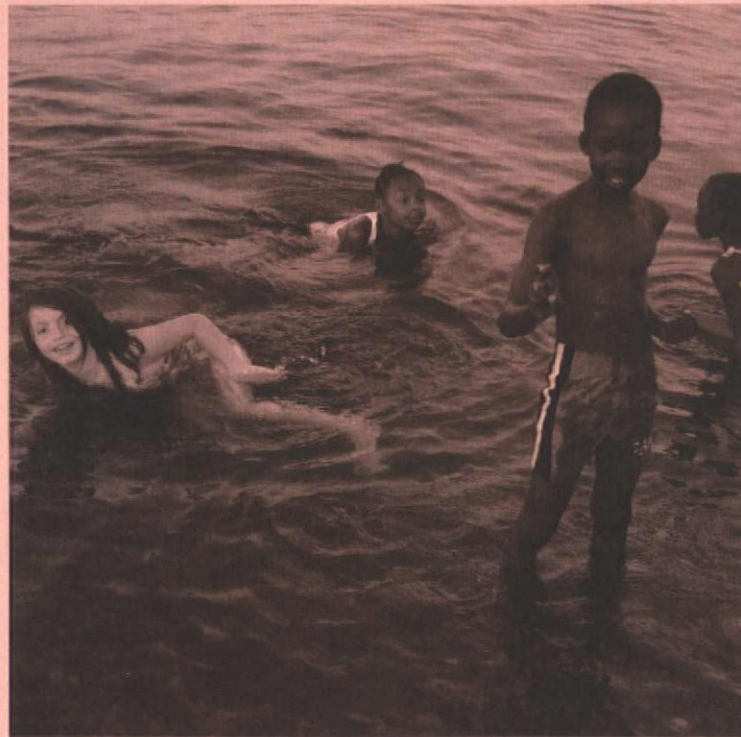
# Building Community at Magnuson Park

By Lhorna Murray

I often tell people that Magnuson Park is my all-time favorite place to live and for good reason. It is the most diverse place I have ever lived. Our community members have come here from many different countries and a variety of continents; they are many different races and ethnicities. We speak a number of languages, cook foods new to each other. We play music that many of our neighbors might not have otherwise heard and wear clothing most of us started out not fully understanding. We worship a variety of Gods, but many of us are praying for the same things.

When most of us moved to Magnuson Park in 2014, the absence of the cultural bedrocks—like churches, multicultural centers, and large groups of immigrants—that are normally characteristic of African American, Latino, refugee, and immigrant communities left many people feeling disconnected and out of their element. Invisible borders formed around the park that we are still trying to rid ourselves of today. We lacked the usual pillars of community and had to create them ourselves.

Building our community started with our children making friends. Acts of kindness that transcend language were used as communication: freshly cut fruit, a plate of foods you'd never eaten, or insisting your child take another child's toy as a gift. Recognizing the value of our diverse cultural histories has helped us bond with those different from ourselves. We are still striving to integrate into our neighborhood beyond the park and look forward to a time when housing tenure no longer defines who we count among our community. >



Magnuson Park residents cooling off in Lake Washington.  
Photo by Carter Sylvia



Photo by Charles Webster

Lhorna Murray is an artist, community organizer, and activist who lives in Magnuson Park affordable housing. She is the vice president of the Magnuson Community Center and also on the board of directors for the Sand Point Arts & Cultural Exchange (SPACE) and SPACE 101.1 FM, a community radio station. She is a member of the Magnuson Park Advisory Committee (MPAC), and the co-community engagement chair for the Sand Point Elementary PTA. She is the executive director of HOME, a King County nonprofit focused on community building, advocacy, and self-sufficiency.



# Seattle Progressiveness

## AN OIL SLICK THAT DENIES ITS ORIGIN

By Chandra Hampson

**C**oll Thrush starts his book *Native Seattle: Histories from the Crossing-Over Place*: “Every American city is built on Indian land, but few advertise it like Seattle.” To wit, Seattle hasn’t so much developed an ethos of its own as mastered the avoidance of doing so. In lieu, we nominally borrow one from the Duwamish—now Muckleshoot and Suquamish, if you know your treaties (99 percent of Seattleites don’t)—and inappropriately celebrate it with imagery from Northwest Coastal Peoples from farther north. (I acknowledge there is effort to remedy this in some spheres, but it remains marginal.)

Indigenous Seattleites blinked and trees became buildings, gathering places became airfields, and plentiful salmon became slicks of oil and car wash runoff. “Longtime” and recent Seattleites wave their Native history and progressive flags with characteristically tepid exuberance, as if endogenous to their own personal stories and sense of place. Yet, a gentle cat’s scratch of the surface and it’s clear such notions of local pride are not just unmoored but contradictory to the primary values that actually gov-

ern most Seattleites’ lives: American exceptionalism, independence, and unchecked capitalism.

The socialist leanings of this area’s Scandinavian immigrants have certainly left their mark on the city’s political face and cultural attitudes. However, we lack the national social safety-nets and labor unions that underpin the strong markets and private ownership in modern Nordic countries. So, Seattleites spin their wheels in reiterative ideation so as to create the former, without desire to relinquish any part of the latter, in ahistorical, hyperlocal flair. This is a long way of describing our characteristic NIMBYism, and we thus could have skipped the history. But it is, in fact, important to understand the trails of Manifest Destiny and settler colonialism that got us here.

Seattleites mean well. More than any place I’ve lived, Seattle is paved with purported good intention. But the road does, in fact, lead to hell, as is apparent in Magnuson Park. It is part of an area originally known in Whulshootseet as “Digging in the Water”: 4,000 acres of wetlands teeming with nutritious wapato. Now a former naval station, it is home to housing projects

Map of the City of Seattle, Washington Territory showing its additions and the Walla Walla railroad, 1875. Author: S. C. Harris. Collection: Seattle Public Library Maps and Atlases. Courtesy of The Seattle Public Library [spl\_maps\_2467399]



SARAH BYESLER  
CLAIM



disproportionately lived in by people of color, particularly Native people. Denizens of expensive homes, with mountain- and lake-view windows gleaming in the sun, sit apart and reflect on the housing integration experiment below and wonder how such good intentions resulted in isolation, segregation, and ultimately the recent death of a Black pregnant mother at the hands of police.

It's a tragic story heard the country over, and yet it happened in progressive Seattle in one of the wealthiest, whitest ZIP codes. How does one explain that this happened because Seattle doesn't know its own story? That in a progressive city, a pregnant Black mother died at the hands of police because we don't know her story, or the story of the people who have been here for millennia from whom we've borrowed a bastard of a story to fashion an identity?

Seattle's ethos is really none other than that of wild westward expansion with a tech boom to highlight it. And while there is a vestige of social policy living under the earth as Indigenous knowledge or in the hearts of our Nordic immigrants, the city is so quickly changing it's un-

## CAN A CITY EVOLVE FROM ESTABLISHED NIMBYISM TO ONE OF TRUTH AND RECONCILIATION WITH ITS COLONIAL PAST TO CREATE AN EQUITABLE FUTURE?

likely that those notions will ever really be put to the test. Can a city evolve from established NIMBYism to one of truth and reconciliation with its colonial past to create an equitable future? Or will we once again be advertising a cool notion that we barely understand but call our identity? >



Photo by Meredith Parvaz Malah

Chandra Hampson is a Winnebago/Ojibwe broker of financial and community capital masquerading as a "stay at home mom"—aka a country girl with a rock 'n' roll heart causing waves in a big pond.



# The CD's Rich History and Uncertain Future

By Larry Gossett

I have had close relatives living in Seattle's Central Area for 73 years, and for 62 years I have lived in the neighborhood. The Central Area is often referred to as the Central District (CD) by many of its longtime African American residents. This beloved community has been the historic and cultural hub for Black people in this city since about 1952. The boundaries of the CD are, south to north, Judkins Street to Madison, and, west to east, 14th to 34th Avenue.

When I graduated from the 6th grade at Horace Mann School in 1957, the school's student body was 97.6% Black. When I was a sophomore at Garfield High School in 1961, Martin Luther King Jr. came to Seattle to speak on the topic of open housing, a concept that most of us Black students had never heard of. But when we learned that the already great Martin Luther King Jr. was not being allowed to speak anywhere else but at Garfield, we students of color became very upset. And we listened to him very intently.

Martin Luther King Jr. told us that the Central Area was the home community of about 88% of Black Seattle residents and that there was nothing innately wrong with living in an all Black neighborhood, but every family ought to have a choice about where they lived. Because of neighborhood covenants, many communities in Seattle prohibited whites from selling homes to Black people. Redline covenants kept Black people confined to certain neighborhoods. I mark Dr. King's speech that day as the beginning of the civil rights and Black empowerment movement in Seattle.

Throughout the 1960s and 1970s, Black music and educational, social, and civil rights groups flourished in the Central Area. Jimi Hendrix was an 11th-grader when I was at Garfield. He and Sammy Drain were already recognized music stars. Tiny Tony, the Brown brothers, Ronnie

and Gary Hammon, and a myriad of other great entertainers were blowing up the music scene all over our community. Quincy Jones and Ray Charles had already moved from Seattle to greener pastures, like Los Angeles.

Black churches sprouted up all over the CD. Reverend McKinney of Mount Zion Baptist Church and Edwin Pratt of the Seattle Urban League organized the Central Area Civil Rights Committee in 1963 and led demonstrations advocating for housing and school integration in Seattle. They led boycotts of stores, like Safeway, that would not hire Black workers. Many people came together as members of several neighborhood community councils, like those of Mann, Minor, and Madrona, and that union featured the creation of the first strong multiracial coalition of community activists. In the early '60s, they put together the first proposal for funding of an antipoverty program west of the Mississippi River: the Central Area Motivation Program (CAMP). It hired and trained many very successful community organizers and provided CAMP-funded employment as well as health, housing, weatherization, and youth programs that dramatically reduced poverty among Black Central Area residents. Between 1964 and 1980, poverty in the CD was cut in half—50% to 25%.

The 1960s and 1970s also saw the coming of the Black Power organizations, like the Congress of Racial Equality, the Black Student Union, and the Black Panther Party. All of these groups played important roles in improving the economic, social, educational, and political fortunes of Black folks living in the CD.

Then in the 1980s and 1990s, a new unstoppable threat to the Black community in Seattle occurred: hundreds of white families started moving onto the valuable real estate in the Central District. Why? They found the area ideally located close to downtown, and the homes, because they had been lived in by Black families for 30



# THROUGHOUT THE 1960S AND 1970S, BLACK MUSIC AND EDUCATIONAL, SOCIAL, AND CIVIL RIGHTS GROUPS FLOURISHED IN THE CENTRAL AREA.

Photo courtesy of the Metropolitan King County Council



Larry Gossett represents the Central District of Seattle and other inner-city communities. He is the longest standing member of the King County Council, representing District 2.



years, were cheaper. In the past, Central District residents, like my pops, could never get a home improvement loan to fix up our big ghetto house because as a Black man in a predominantly white city he, and all other Blacks, were redlined by banks. When whites moved in, the property values went up—again, a scenario made possible because of the traditional denial of loans to all Black borrowers. Blacks were then forced to move out of their own neighborhood because they could not afford to stay due to rising property taxes or for the need of other basic services.

This process is called gentrification. And it has happened in large urban communities across the country.

Today, the Central Area is 70% white and less than 20% Black. The neighborhood's Black population is projected to continue decreasing, and by 2025, the average home in the "hood" will cost between \$650,000 and \$1,000,000. Without significant government intervention, this is not a solvable problem. ➤

Above left: Ethel Mitchell announcing the formation of the Black Alliance of Educators, Seattle, March 4, 1972 [Larry Gossett at right]. Photographer: Phil H. Webber, *Seattle Post-Intelligencer*. MOHAI, Seattle Post-Intelligencer Collection [image # 2000.107.185.38.01].

Above right: Windows at Horace Mann School, August 2018. Photo by Zach Hooker



# Developing the Heart and Soul of Seattle in Its Central Area

By Andrea Caupain Sanderson

**S**eattle is an incredibly beautiful, scenic city of high-tech innovation, enormous business growth, high-wage jobs, and rising property values. Yet, within its geographical heart resides the chronic problem of a gentrifying core, otherwise known as the economically depressed Central Area.

Situated between a touristy downtown waterfront on one side and Lake Washington on the other, the Central Area is a community of roughly 30,000 residing in the shadow of nearby Seattle University. Despite its prime location in the center of the city, and that it boasts its own higher education footprint, the Central Area is economically depressed because it was the target of public segregationist policies for generations. Previous laws authorized the private sector to redline the neighborhood into a racially profiled region, and the city channeled most all of its Black residents into the area, including those arriving during the Great Migration era. By the 1970s, Black residents made up 70% of the Central Area's population.

Today, the City of Seattle is more cognizant of its notorious past treatment of Black and other minority groups. Unfortunately, one critical component absent in the past remains missing today: investment in a community-led Central Area Strategic Plan for economic stability and urban sustainability. Instead, current public policies that acquiesce to market demands now compete with the ideals of longtime residents, activist leaders, stakeholders, and influencers and have led to gentrification. As a result, a 70% Black population—which established the cultural soul of the Central Area—has been drastically reduced; the *Seattle Times* reports the neighborhood's Black population is roughly 14% today, with trends projecting toward single digits in the next decade.

Developers have successfully made the case to city council that they are considering inclusive strategies in their designs for developing parcels of land in the three main commercial corridors of the Central Area. However, what appears positive in the eyes of developers doesn't necessarily align with what's best for community cohesion and sustainability. For example, Lake Union Partners is working on a new development at 23rd and E. Union that will result in a seven-story mixed-use high-end residential building with retail space on the first floor. This development will join three others also owned by Lake Union Partners on nearby parcels that complete the four corners of the high-traffic intersection. In accordance with city policies, 20% of that development will be managed as affordable housing units by Capitol Hill Housing and Africatown (a local nonprofit group). The result still culminates in 80% of the externally owned development benefiting market-driven gentrification. The Lake Union Partners developments represent a continuation, rather than a disruption, of the current displacement of neighborhood residents.

I'm the chief executive officer of Byrd Barr Place, an umbrella agency in the Central Area for groups like Africatown, the Central Area Collaborative, and the Historic Central Area Arts & Cultural District (HCAACD), and we oppose these gentrification trends. The ideals of the Central Area are clear, as are its priorities: upholding cultural integrity; slowing gentrification trends; managing economic development; encouraging urban sustainability; supporting affordable home ownership as well as rental options; facilitating business ownership, providing access to capital and other resources for growth; providing equitable access to opportunities and pathways to prosperity for returning



**THE SOLUTION IS A  
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CENTRAL AREA STRATEGIC  
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AROUND ITS OWN  
PRIORITIES AND IDEALS.**

citizens; engaging in strategic economic planning led by community stakeholders; sharing a common vision of the Central Area; and making Opportunity Zone long-term investments with measurable impacts and outcomes. These top 10 priorities were from among more than 30 developed by community residents.

The Central Area could be a dynamic, economically thriving, sustainable, multicultural residential area with a high quality of life. It could boast an economic vitality centered on a Cultural EcoDistrict strategy with strong local ownership and community benefits, and the city has expressed strong interest in such an approach.

The solution is a Seattle-supported Central Area Strategic Plan that empowers the community to manage its own economic development around its own priorities and ideals.

Without a formal strategic plan enforced through public policy, the designed, market-driven winds of gentrification will continue to blow through the Central Area, uprooting the Black residents who are the community's heart. >



Andrea Caupain Sanderson has been Byrd Barr Place's chief executive officer since 2008, and she has built a strong foundation for future growth by effectively leading the organization through critical change and innovation. She has an MPA and a BA from Evergreen State College.

Photo by Lucien Kruterson Portraits



Ethiopian street fair, August 2018.  
Photo by Zach Hooker



# Gentrification and Displacement in Seattle Neighborhoods

By Carol Rashawanna Williams

In the 1980s, I came to Seattle every summer as a child. My mother's church had its sister church on 16th and Fir in the Central District. My next experience of the Central District was when I moved to Seattle in 1990. I lived in a six-bedroom house where I was renting a room with my one-year-old son for \$300 a month.

In 2008, my mother became homebound, and doctor's orders were that she no longer live alone. We made the decision to rent a house together. That year the economy crashed in the US. Car lots in Seattle were closing down faster than the current cranes climb the skies.

In Seattle, landowners were having a hard time renting houses, so costs plummeted. My mother and I scored a five-bedroom house in Greenwood. It was so good during those years. Life was affordable, doable, and hopeful. In 2012, I noticed a shift. My landlord raised my rent \$100. I was shocked at first.

That year I also had an art exhibit at EMP. The theme was gentrification in the CD. At the time, I understood what it meant theoretically, but looking back, I had no idea about the impact that was to come. In 2015, I severed my Achilles tendon, I lost my job, my mother went into a nursing home, and I had to figure out what I was going to do. I survived for about five months until my landlord raised the rent \$150, after consistently raising it \$100 for several years.

My daughter grew up here, was born here, all her friends and family are here. I started looking at housing outside of Washington. Then I got a phone call. My name had come up on the waitlist for artist housing. I had forgotten that I had even signed up—after all, it had been six-and-

a-half years since I placed my name on that list, and I had done it as a bucket list kind of thing. I was so lucky and blessed to have been offered that opportunity.

Last year, I was on 16th and Fir working on an art project. It took me about an hour before I realized we were where a corner store owned by an African family had been when I was a child. I used to take breaks from my church across the street and run in to buy candy. It took me another two hours to realize that in the entire time we had been working, not once did I see an African American person walk by. Then I noticed in the same building, right next door, a young white couple was moving in. They looked at me as if I didn't belong there. I was shocked.

Then my dearest friends began leaving Seattle. I started counting how many of my friends left or were about to leave and became very sad. It's funny—you don't realize how important your community is until it's gone. Sometimes it's hard to stay here because so much has shifted. Being able to drive from the north end of downtown Seattle to the south end in 10 minutes, eating a meal for under \$10, and knowing where you're at without strange buildings popping up out of nowhere are all things of the past. Some would say this about the Central District.

Now I work for the HCAACD (Historic Central Area Arts & Cultural District), and the only reason I am there is because artist housing saved my family from being gentrified right out of Seattle. The best part about being at the HCAACD is that I get to advocate for African/African American artists, and that means helping to preserve African/African American legacy, place, and vitality. >



**IT'S FUNNY—YOU DON'T  
REALIZE HOW IMPORTANT  
YOUR COMMUNITY IS  
UNTIL IT'S GONE.**



Carol Rashawnna Williams is a visual artist and executive director-program administrator for the Historic Central Area Arts & Cultural District (HCAACD).



The historic God's Pentacostal Temple on the northeast corner of 16th Avenue and E. Fir Street, August 2018. Photo by Zach Hooker



# The Central

By King Khazm

**W**hat happens when an entire segment of a community is systematically confined by invisible redlines and efforts to access everything from health-care, education, loans, home ownership, insurance, and virtually all liberties are challenged by immeasurable odds? From this bleakness comes strength, innovation, culture, perseverance, and resiliency unlike anything known. Generations of pain, poverty, and inequality shift towards hope and optimism.

Seattle is among the fastest growing cities in America, with thousands of people moving here each year. It is both a sight to marvel at, with dozens of cranes towering over the changing skyline, and a solemn reminder that we are amidst a housing crisis with over 10,000

homeless people. And now, in Seattle's Central District (or the CD, as it's affectionately known), as with urban neighborhoods across the country, an area once ostracized and neglected by the city has become a hotspot destination for incoming residents. Meanwhile, lifelong community members are being priced out of their own homes and forced to relocate in the farther reaches of King County, places such as Federal Way, Tukwila, Kent, and Auburn. It's just one aspect of the polarization we're facing today.

In these times, it is important to remember our core values: life, liberty, and the pursuit of happiness. This is a free nation, a land of opportunity, a place to practice our religious beliefs, exercise freedom of speech, and be our true selves. And we have made great strides toward this collective vision over the years.

It is essential that we take time to meet and greet our neighbors, learn about each other, our histories, cultures, traditions, and build on a foundation of respect and understanding. May we strengthen our support of each other and invest in our local businesses. Success is not a destination but a journey. Let our moral compass be guided by love and commonality in each other, for we are all of one race—the human race. >

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King Khazm is a multifaceted artist and community organizer who has become a prominent figure in the hip-hop community within Seattle and around the world. He serves as executive director of 206 Zulu, steward of the historic Washington Hall, and is a member of the Seattle Disability Commission. Also read his piece "Visual Ink" on page 63.

Photo by Ian Phares



# My Town

By Kibibi Monié

I'm Kibibi Monié, daughter of Thomas and Hattie Porter Jr., and I'm an African American who was born in Seattle on October 8, 1948. I was raised in Yesler Terrace, 731 Yesler Way, apartment #250, and I've seen many, many changes to the Seattle Central Area, and our city, over the past 69-plus years.

I saw Bailey Gatzert Elementary School's relocation in 1953 from 12th and Weller to 12th and Yesler. I remember riding up and down Yesler on the cable-car line in the '50s and waiting in line to ride the elephant at the Woodland Park Zoo.

My, my, my, how things have changed. The Central Area, aka the Central District, was recognized as the area where the black community lived. I remember performing at the Black & Tan, 410 Supper Club, Neighborhood House, St. James Cathedral, Mack's Island, and countless other venues here in Seattle.

But alas, gone are the days. I now long for those times before gentrification dismantled my community; I feel so disjointed and strongly out of place. In a way, it reminds me of the massacre in Tulsa, Oklahoma; Rosewood, Jackson Ward, Parrish Street, Seneca Village, and Greenwood, when what we had built was destroyed. When we were bombed, killed, and left with nothing. Being herded from one place to another is, in my opinion, just a covert and slower death than those mentioned above.

Black Americans have played a vital role in building this nation. Eager to live and prosper as free people, we have established our own towns since colonial times. Many of these communities were destroyed by racial violence from angry white mobs or injustice, while some just died out, with gentrification playing a major role in the history of our lost towns and neighborhoods.

When you treat a people as if they don't deserve a place that is truly their own, they're left with a hopelessness that causes (in the long run) illness and death. This rings true for all people.


I believe Seattle is making a huge mistake by displacing so many people in the various ways it is being done. >



An accomplished actor, singer, and director, Kibibi Monié is the executive director of Nu Black Arts West Theatre, the oldest African American theater company in Washington State, and she is the first African American to be president of the American Federation of Television and Radio Artists Seattle Local. In her long career, she has worked with Stevie Wonder, Billy Preston, Kenny G, Gladys Knight, Roy Ayres, Hank Crawford, Brenda Holloway, Major Lance, Rufus Chandler, August Wilson, Ben Vereen, and Ruby Dee among others. Kibibi is a Nana (Queen Mother) in Ghana. Photo by Wayne Rutledge

**I'VE SEEN MANY, MANY CHANGES TO  
THE SEATTLE CENTRAL AREA, AND OUR  
CITY, OVER THE PAST 69-PLUS YEARS.**





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# The Ghost Cabin

BY GREG LUNDGREN

Truth of the matter was, we didn't really know what the ghost wanted. Sometimes it was like listening to a baby cry. Sometimes it was really sweet and not scary at all.

Liz was the first to bring it up. You could tell she was nervous about it. You could tell that she struggled with how to explain it. There are always *other* possible explanations. Just because you don't understand something doesn't mean it's paranormal activity. And no one wants to be the person trying to convince their friends that ghosts are real.

Like most good stories, it started with Liz offering a disclaimer.

"So I know this is going to sound crazy, but I think the Chophouse building has a ghost."

Then she paused and looked around the room to read the expressions on our faces. We weren't exactly the Ghostbusters taking on a new client. We were artists and architects and friends of hers. She trusted us.

I had dealt with ghosts before. Old buildings are chock-full of them. It's not like I was out looking for ghosts, we just happened to share similar tastes in architecture. After a while it's like getting used to a new roommate that doesn't pay rent and stays up too late.

The Chophouse ghost, according to Liz, wasn't a total brat—it wasn't dragging chains down the hall or filling the pipes with blood. I actually think Liz was concerned about it. Like maybe, just maybe, it needed our help.

There are a few things that all ghosts have in common:

1. Ghosts eat pigeons.
2. Ghosts don't like elevators.
3. Ghosts are extremely patient.

The ghost at Chophouse had a few specific traits that we learned over the course of last winter:

1. The ghost was a woman.
2. Her favorite song was "Can't Feel My Face" by The Weeknd.
3. She loved to dance.

Opening up a line of communication was pretty easy—two pounds of soil from the basement, a half-cup of sea salt, one cedar sprig, 18 yellow number-two pencils, and a lot of tongue clacking. It was like playing charades with a shy kid. The first time we made contact, the only thing she said was C-H-E-E-T-O-S. We thought it was Holly just messing with us, but it turns out the ghost has a thing for those cheesy corn puffs. We bought a bag at Texaco and sprinkled them around the Cloud Room. Liz was afraid they would attract mice, but they were always gone by morning.

Over the weeks and months that followed, we slowly learned who this ghost was, and what she really wanted.

The ghost wanted her home back.

Liz confirmed that indeed they had found an old foundation deep below the Chophouse building. Before Capitol Hill was an arts district, before it harbored Seattle's gay culture, before it was auto row, it was a heavily forested landscape with a creek and a few modest cabins (before that it was Native land, but by most accounts it remained forested and uninhabited).

The ghost kept spelling out S-H-E-D. We asked if she wanted her shed back and a door slammed and four pigeons took flight. S-H-E-D. P-R-E-N-T-I-S. And we asked, confused—Prentis Hale, the architect?—and two pencils tapped on the table

like a snare drum. Some people still don't believe it, but that's how SHED Architecture got the job—the ghost asked for them by name.

With Prentis and Kara on board, the project moved forward with ease. We learned that our ghost had been an entertainer, dancing for the thousands of young lumberjacks, fishermen, and gold prospectors that populated early Seattle. We learned how she was able to get on the internet and turn on the stereo.

Most importantly, we learned what a ghost looks for in a cabin:

A roof?

*Don't need it.*

A bed?

*Can't sleep.*

Electricity?

*Sweet baby, I am electricity. Just make it out of cedar and give me a stage to dance on.*

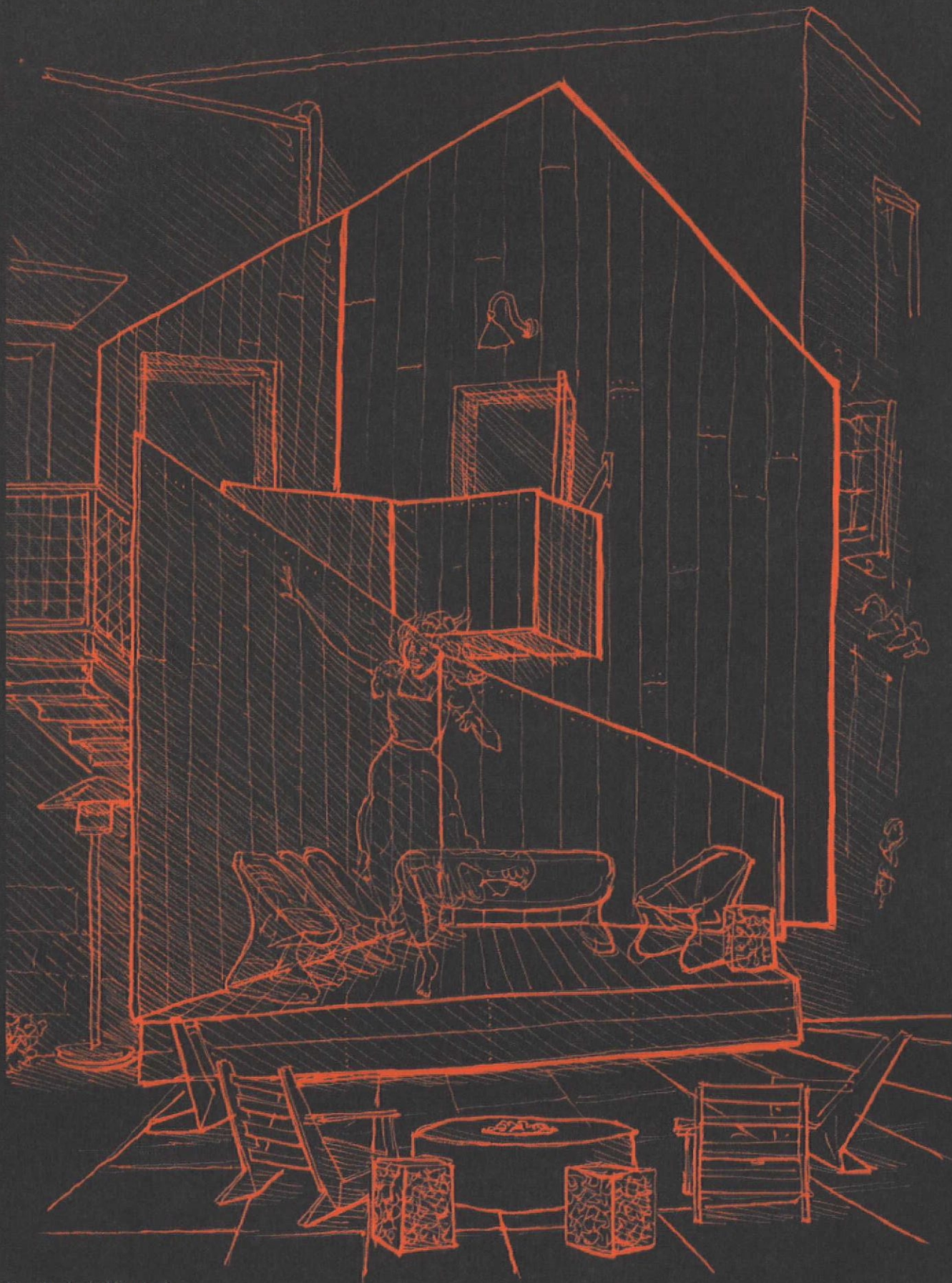
Things are quieter now that the ghost cabin is complete. Sometimes I sit on the stoop and look at the stage, wondering if she is there, kicking the air and ruffling her ghost dress. Sometimes I sprinkle Cheetos on the ground and wait for them to disappear.

I'm pretty sure the new building across the street doesn't have a ghost. Maybe someday it will. If they are lucky. ♦

*Ghost Cabin is an art installation created by SHED Architecture and Plumb Level Square. It is located in the courtyard of Chophouse Row in the Capitol Hill neighborhood of Seattle.*

Greg Lundgren is a Seattle-based artist, designer, curator, and sometimes writer. He is the founder of Vital 5 Productions, Lundgren Monuments, Out of Sight, and co-owner of the Hideout and Vito's. He worked as an art consultant for Liz Dunn in the commissioning of *Ghost Cabin*.



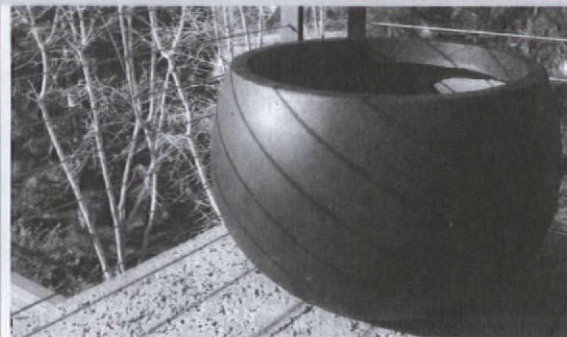


Drawing by Jed Dunkerley



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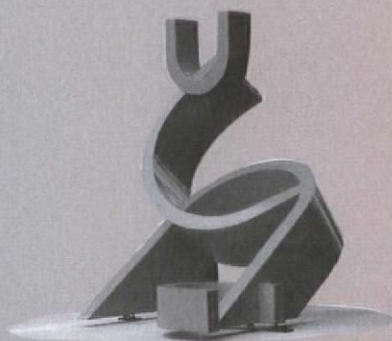


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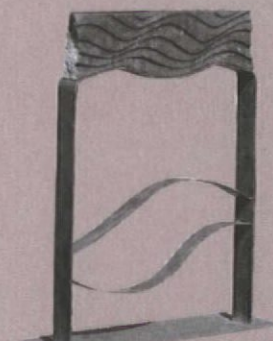


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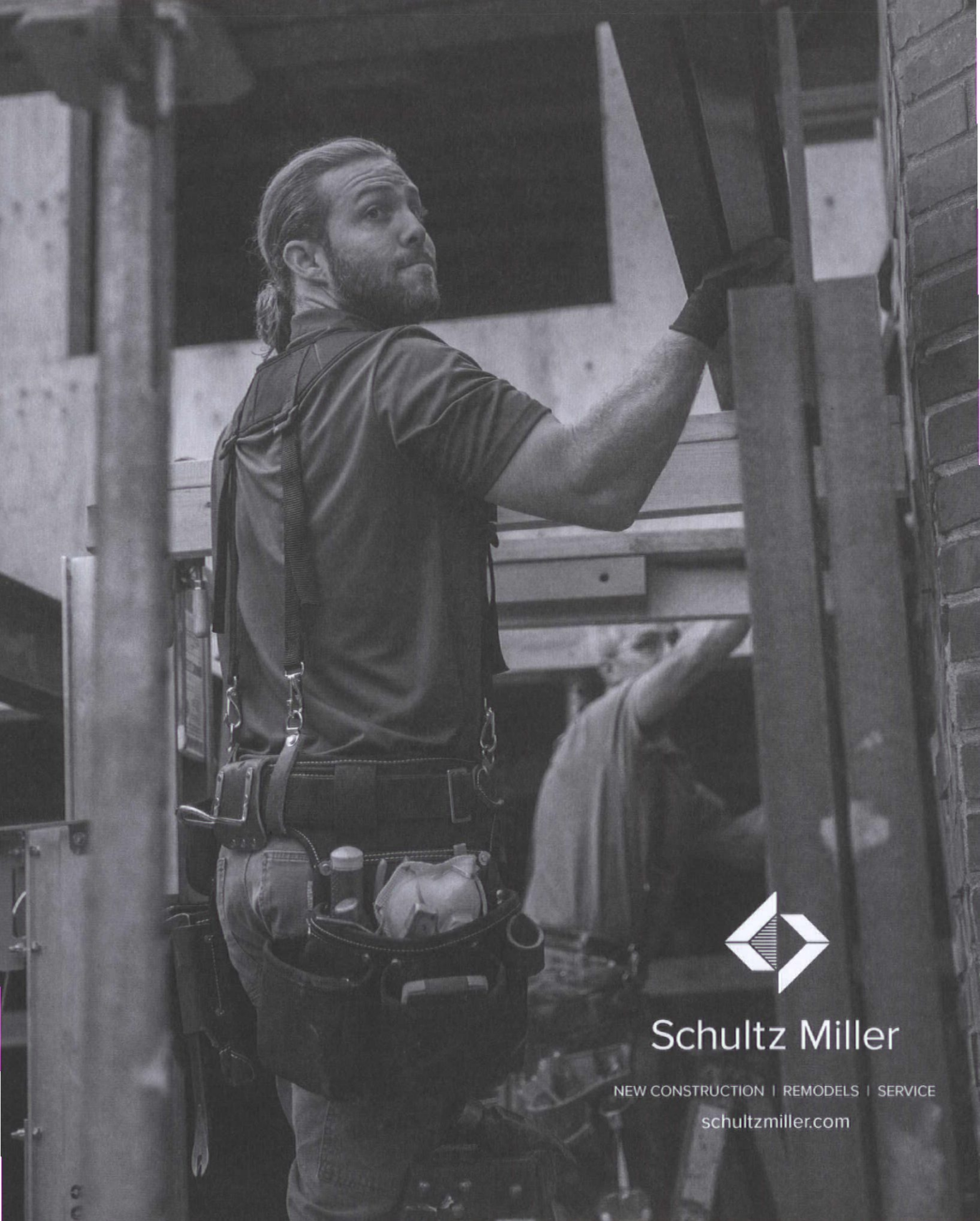


*Sue Taves "Wave Sets"*



*Richard Nash "Conical Consonance 2"*



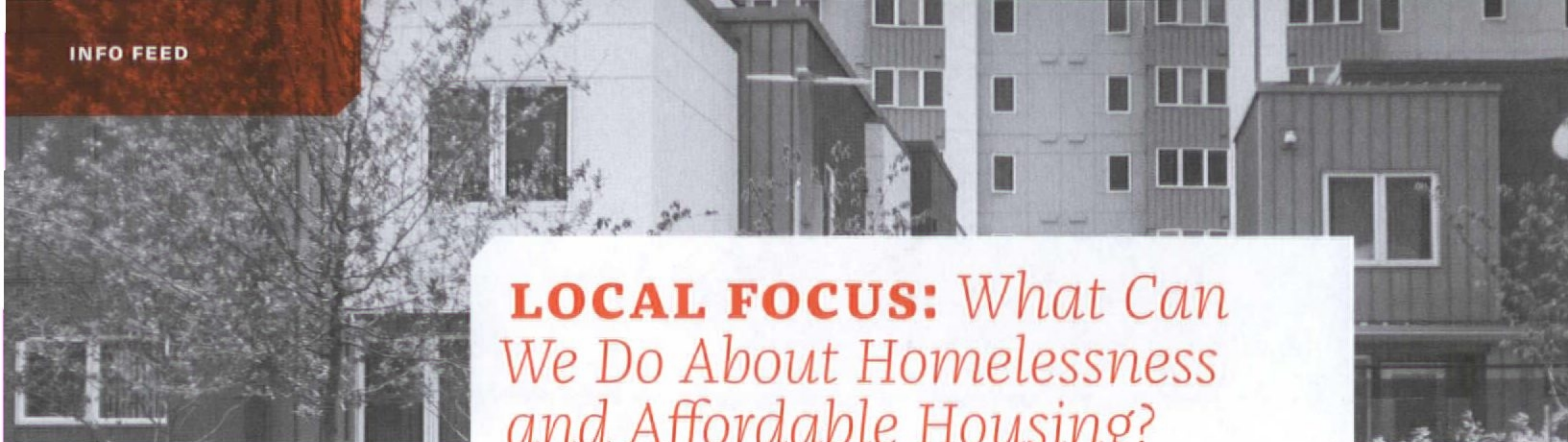


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## LOCAL FOCUS: What Can We Do About Homelessness and Affordable Housing?

### Change Attitudes and Funding

BY AL LEVINE

**Hardly a week** goes by that I'm not asked why we can't do more to address Seattle's homelessness and affordable housing problems.

The fact is we can do more, but we lack the political will and public support to do so.

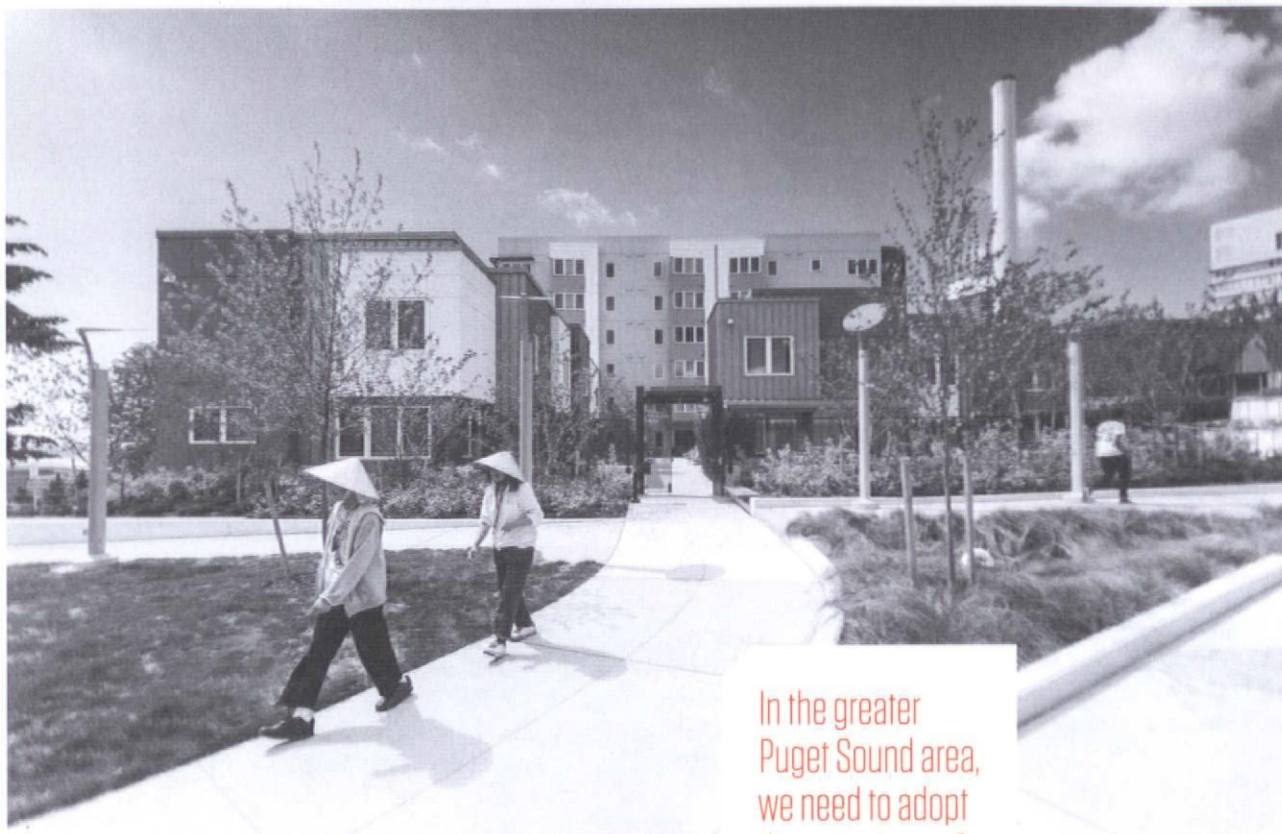
Most everyone supports solutions as long as they take place in someone else's neighborhood and preferably out of their sight. Housing needs do not respect city and county borders, but our programs to address them often do.

Part of the problem is that affordable housing still suffers from images of failed projects like Pruitt-Igoe and Cabrini-Green and various harmful and inaccurate stereotypes about those who live in low-income developments. Today we know how to build great affordable housing, and this region has many examples of terrific developments that are both assets to their tenants and the larger communities in which they are situated, often being the best building in the neighborhood. Contrary to what some assume, affordable housing residents are by and large no different in their values, desires, and needs than others in their communities, except they have less income and often lack the means to improve that reality, especially without stable housing. Similarly, when we provide stable housing to the formerly homeless, their ability to accept services and make a difference in their situation improves dramatically.

Unfortunately, building housing is not "rocket science"; it's much more difficult. Housing development is one of the most fragmented things we do as a society. Complications abound in local government rules and regulations, which vary from jurisdiction to jurisdiction. Zoning ordinances and their associated interpretations are all over the place. Financing is inextricably more complicated for affordable housing than private development. Rules and regulations designed by the Department of the Treasury make compliance a stress-inducing endeavor for each and every unit produced and add considerably to the cost and complexity. Add in design, which now involves multiple disciplines, and construction coordination between hundreds of subcontractors, and you begin to appreciate the challenges.

In the greater Puget Sound area, we need to adopt the same type of approach it took to finally get transit going here: a regional perspective. The best way to accomplish this is to grant a new or existing entity the overarching abilities to assemble and sell land, compensate local governments for legitimate impacts, and control *all locally and state-generated housing financing*. Currently, we support what's next in line for funding or someone's idea of a good project instead of strategically focusing funding on the greatest needs and the most efficient use of dollars.





In the greater  
Puget Sound area,  
we need to adopt  
the same type of  
approach it took to  
finally get transit  
going here: a re-  
gional perspective.

Raven Terrace, managed and developed by Seattle Housing Authority, provides excellent, well-designed affordable housing for low-income residents. Photo by Weber Thompson

Such an entity could take advantage of the opportunities being created by our \$60 billion investment in transit as well as ensure the kind of “fair share” distribution of affordable housing we need to convince citizens that they need to accept more units in their neighborhoods. Cities with restrictive zoning ordinances should be required to accept their “fair share” of housing or lose other desired funding.

As we inevitably reach a lull in the current boom cycle, market-rate developers, who have more depth and ability to scale than most nonprofits, should also be engaged to address our affordable housing issues. We are much more likely to see the adoption of innovative construction, design, and living environments with private sector involvement. Further, they are the only means of reaching the households that make too much to qualify for affordable housing but not enough to access market-rate housing.

We need to produce thousands of affordable units to meet the needs of those who will keep our streets safe, staff the restaurants we eat in, and teach our children and grandchildren—not to mention a thousand other jobs that already are going unfilled in cities where housing is prohibitively expensive.

While subsidies will be required to achieve this, that can be traded off for affordability commitments of 50 years or longer.

Of course, we don't have to do any of this, and we can see the effects of similar inaction very clearly in both New York and San Francisco—cities that increasingly only the very wealthy can afford to live in.

Unless we radically rethink the way we deliver housing (at least those factors within our ability to control), we are on a path with a clear and unfortunate outcome. ♦

Al Levine is the former deputy executive director of the Seattle Housing Authority (1998–2013) and affiliate faculty in the Runstad Department of Real Estate in the College of Built Environments at the University of Washington.



BY KATE DEGMA AND KAREN CHENG

# +50,000 NEW HOUSING UNITS

HALA, MHA, and Seattle's program to address housing affordability

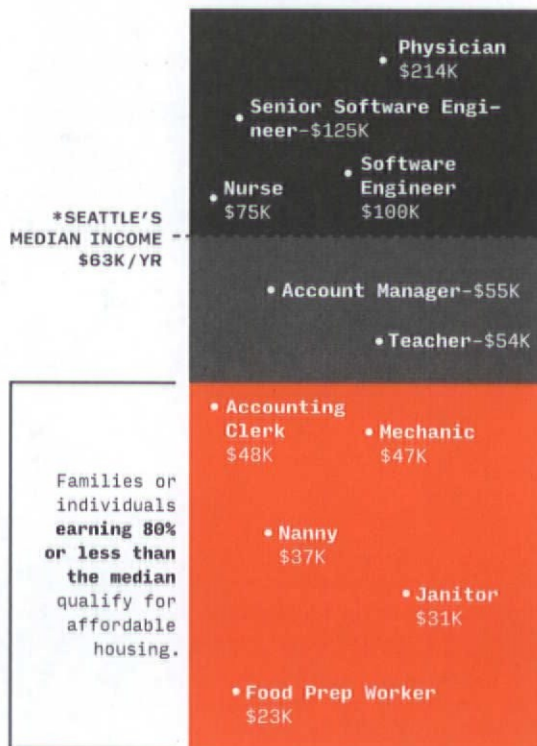
## 1 WHAT IS HALA?

**HALA (HOUSING AFFORDABILITY and LIVABILITY AGENDA)** is a multipronged strategy for addressing housing affordability. The City of Seattle formed HALA in 2014.

The city's goal is to create **50,000 NEW HOUSING UNITS** in Seattle by 2024 through HALA.

## 2 WHY DO WE NEED HALA? BECAUSE NOT EVERYONE CAN AFFORD SEATTLE RENT.

WHAT INDIVIDUALS EARN IN SEATTLE  
(AVERAGE ANNUAL INCOME IN 2017)

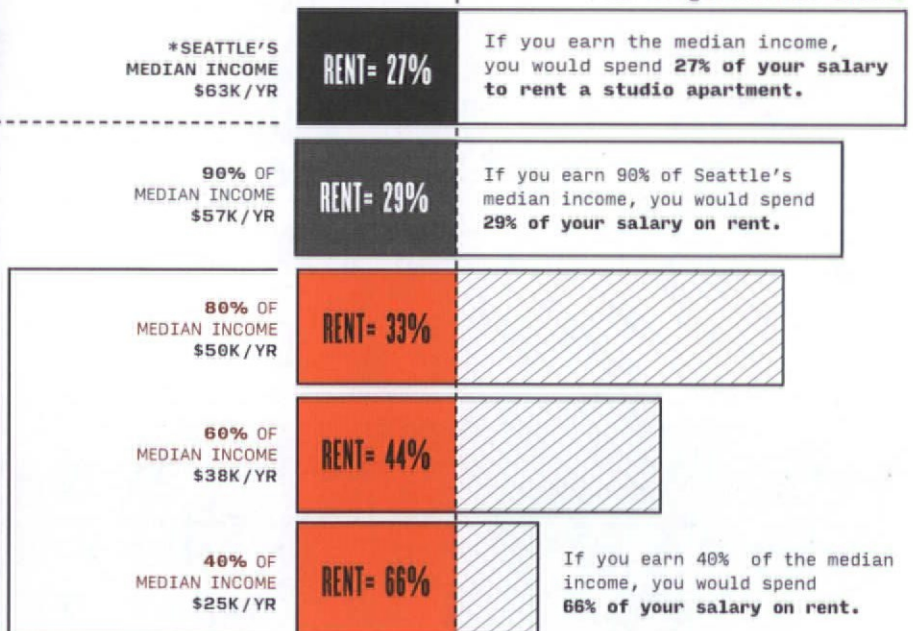


Ideally, people should spend 30% OR LESS OF THEIR INCOME on rent.  
Those who pay more are "RENT CHALLENGED."

\* AVERAGE RENT FOR A STUDIO APARTMENT \*  
IN SEATTLE = \$1,400 PER MONTH



Bar Length=MONTHLY INCOME



**\*WHAT IS MEDIAN INCOME?**  
The median is the middle value.  
Half of Seattle households earn more;  
the other half earns less.

According to a 2016 study from Harvard University,  
**46% of all renters in Seattle-Tacoma-Bellevue**  
spent more than 30% of their income on housing.



### 3 HOW WILL HALA HELP? BY ADDING 50,000 NEW UNITS—40% FOR LOW-INCOME HOMES.

HALA AIMS TO ADD  
**30,000**  
MARKET-RATE UNITS

More market-rate units (apartments without rent restrictions) should lower rents by increasing the overall supply of housing in Seattle.



HALA AIMS TO ADD  
**20,000**  
AFFORDABLE UNITS\*\*

5K for those earning 60-80% of median income  
9K for those earning 30-60% of median income  
6K for those earning 30% of median income (or less than this threshold).

= 1,000 housing units

\*\* An affordable unit costs no more than 30% of a household's income.

### 4 HOW HALA WORKS: DEVELOPERS MUST BUILD—OR FUND—AFFORDABLE UNITS.

MHA (MANDATORY HOUSING AFFORDABILITY) requires building developers to either include affordable units in new buildings or contribute to the city fund that supports affordable housing.

TRADING UNITS—OR MONEY—FOR INCREASED HEIGHT



Developers can build taller buildings ...

But they have to make 5-7% of units affordable.

\$\$\$\$\$



They can pay \$5.50-\$17.50 per foot to Seattle's affordable housing fund.

OR

### 5 WHERE DO THE NEW UNITS GO? AND WHY SOME PEOPLE ARE UPSET (NIMBY VS. YIMBY).

These new tall buildings have to go somewhere—and some oppose construction that reduces open space. Others are concerned about gentrification.

BEFORE MHA UPZONE



65% of Seattle is zoned for single family homes (median price = \$727K)

AFTER MHA UPZONE



Higher density brings more affordable options but changes neighborhoods.

Some feel that HALA's formula needs adjustment. In San Francisco, 18% of new units are affordable, but in Seattle, the required rate is only 5-7%.

"We can do better by increasing the percentages of affordable housing.

Setting aside only 2-12% benefits the wealthy at the top of the food chain while leaving only scraps to low-income families who need affordable housing."

Alex Pedersen, founder of the neighborhood newsletter 4 to Explore from [SeattleFairGrowth.org](http://SeattleFairGrowth.org)



# Understanding Seattle's Navigation Team

BY EVA GRATE AND KAREN CHENG

In February 2017, the City of Seattle created the Navigation Team: a group of field coordinators, police officers, and outreach workers who close unsanctioned homeless camps while also offering shelter and services to the former residents. Advocates for the homeless condemn "sweeps" as inhumane. Others criticize camps as unsafe, detrimental to adjacent neighborhoods, and harmful to the environment.



2 Unless a safety concern is imminent, the team notifies residents that they have 72 hours to vacate.

## Where do residents go when a camp is cleared? And what happens to their possessions?

Except for extreme hazards, the team only clears a camp if there is enough shelter space to house all residents.

Typically, people are more willing to go to "enhanced" shelters that allow the "3Ps"—partners, pets, and possessions—like the new Navigation Center in Seattle that opened in July 2017. This center specifically targets high needs homeless adults living in encampments. The 24/7 operation has 75 beds, laundry, storage facilities, showers, and on-site case managers and counselors.

As of 2018, Seattle has 1,185 enhanced shelter beds—however, the homeless population living unsheltered in Seattle is estimated to be 4,488. An additional 6,320 are homeless (but sheltered) in King County.



(55-gallon capacity)

702 plastic containers were stored in 2017;  
98 containers (14%) were returned.

The Navigation Team offers to store belongings for residents both during advance outreach and on the day of the cleanup.

On the final day, the team collects, inventories, photographs, and stores personal belongings whether or not the individual is present, unless the items are clearly refuse, hazardous, or evidence of a crime. Items are stored for at least 70 days. The city will deliver belongings to individuals upon request.



Sources: Seattle Times "Project Homeless," KUOW, KING-TV, City of Seattle website: Homelessness Response, 2018 Seattle/King County All Home Point in Time Count, WA Dept. of Commerce.



1 In 2017, the city received 4,400 complaints about unsanctioned camping.



## Which camps does the Team close?

As of May 2018, there were ~400 unsanctioned camps in Seattle.

The team field coordinators inspect homeless camps for unsafe conditions and decide which camps have health hazards and need to be vacated.

On average, the Navigation Team removes five camps each week.

A camp is prioritized for removal if:

- It is close to special facilities (e.g. schools)
- Its location poses environmental or health hazards (e.g. disease) to the inhabitants
- There is criminal activity beyond substance abuse
- There is a large quantity of garbage
- The camp may damage the natural environment
- The area is inaccessible by emergency vehicles
- The area is slated for a construction project

If the camp is not considered a safety hazard, it will not be prioritized for closure. The team may still visit a camp to offer services without closing the camp.



3 In 2017, the team made contact with 1,842 individuals, with 1,179 accepting shelter and/or services.

## Is the Navigation Team effective—does it work?

Data for 97% of all individuals (1,778) contacted in 2017 shows:

37% accepted offers of safe shelter:

 675 people

64% accepted some form of service (including shelter):

 1,179 people

32% declined all offers of service and shelter:

 599 people

Those who declined shelter said that they wanted to stay with the community or a loved one; needed to stay close to services; or cited issues with shelters. "Mats on the floor" shelters often require leaving early in the morning and getting in line for each additional night; others are tied to religious organizations or not open to youth or transgender people. 21% of individuals were ineligible for shelter due to pets, partners, or a previous criminal record.

In 2017, the city spent \$10,258,663 on the Navigation Team, unsanctioned camp cleanups, and outreach, or \$5,569 per contacted individual. Team members have an average of four contacts with each camp inhabitant.



Navigation Team members visit a camp multiple times before they close it to tell camp residents about the shelters and services available to them.

**"The issue is that there's frankly not enough affordable permanent housing out there for folks ... the team can only do so much."**

—Will Lemke, Director of Communications,  
Seattle Homelessness Response, in the *Seattle Weekly*



# Eko

## Considering Legacy in Architecture

BY GEORGE GIBBS

**The Eko is chanted daily** in Zen temples. A recitation of a spiritual lineage going back to the Buddha, the Eko expresses gratitude to all dharma ancestors, with the implied remembrance of Zen's great vow to care for all creation. It is a wonderfully simple tribute to Zen's legacy—passed down from generation to generation—of rigorous practice, teaching, and above all, service to others.

I've recently started practicing Zen with a group here in Seattle, and with the Eko in mind, I was struck by this statement from Hacker Architects' website:

"We believe that architecture is best when it's an honest expression of the people and institutions it serves, when it interacts dynamically with its surroundings, and makes humble use of the earth's resources. More than a

craft or practice, we see architecture as a calling to create beauty and serve humanity, requiring from each of us our deepest listening, questioning, curiosity, and engagement."

This is a wonderful passage that emphasizes the architect's call to service. This is something I've been thinking about a lot lately, in part because the connection between architectural practice and the Eko has me hooked. Like Zen practitioners, we architects also inherit a rich heritage, and our work, for better or worse, will leave a lasting impression on those it touches. We too believe that our practice dignifies human existence.

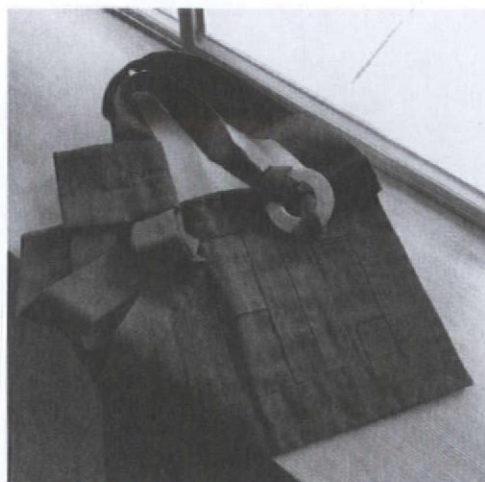
We believe that our work as architects and designers serves others, holds community, fosters vitality, and inspires our most noble human qualities. We know good architecture because we *feel* it.

So I ask, are our current results worthy of our efforts? What do we owe those who taught us, and what do we leave to those who follow? Are we honoring a call to serve others and protect the planet?

When I look around Seattle, I have to say that I'm easily discouraged. In our effort to keep up with demand and address our region's affordability crisis, we are working as quickly as possible to produce front doors and beds. However, I worry that the very housing projects that need our greatest focus don't receive our full care when bound so tightly by budget and sched-

Above: The brick façade of this Anhalt apartment building on Capitol Hill in Seattle is an enduring piece of the city's housing legacy.

Right: The Rakusu is worn by Zen Buddhists who have taken the precepts.





The taut, transparent glazed curtain wall facade of the 200 Occidental Building in Seattle reflects the urban landscape and the collective aspirations of the community.

ule constraints. While certain housing projects stand out, many strike me as rough, uninspired, and hastily conceived. Looking around, it's evident that our delivery processes stymie innovation, encourage formulaic responses, and that most projects don't fit within an overarching urban design vision. While we have a housing recipe and planning dogma, in sum total our efforts appear to lack coherence. I worry about the legacy we are leaving.

The architects I know are drawn to the profession by something experiential, deeply moving, and real. Our call is deep, timeless, and connects us to those who came before us. Of course, as the years go by, it's easy to lose the spirit. As we learn our trade, we are forced to reconcile our highest calling with the quotidian and the banal. Our experience teaches us that we can't afford thoughtful design. Instead we learn to work quickly, create value for investors, keep the water out and the air in. But in light of the myr-

riad challenges we face as a species and the inherent environmental and human costs associated with our work, *can we afford to build poorly?* Our work as architects is connected to the greatest challenges of our time (social inequity, environmental degradation, and violence, for starters), and at the core of humanity's most difficult problems is a crisis of the heart.

As we meet our region's demand for more housing, architects must listen deeply to the call within that pushes us towards compassion, care, and beauty. Then we will be able to offer the thoughtfulness, insight, perception, and discernment worthy of our work. First, let's consider *human dignity* to create housing as an expression of the community it serves. Maybe it's as fundamental as referring

Seattle's Hillclimb Court boldly challenges housing and urban design conventions in Seattle's Pike Place Market neighborhood.

We believe that our work as architects and designers serves others, holds community, fosters vitality, and inspires our most noble human qualities.

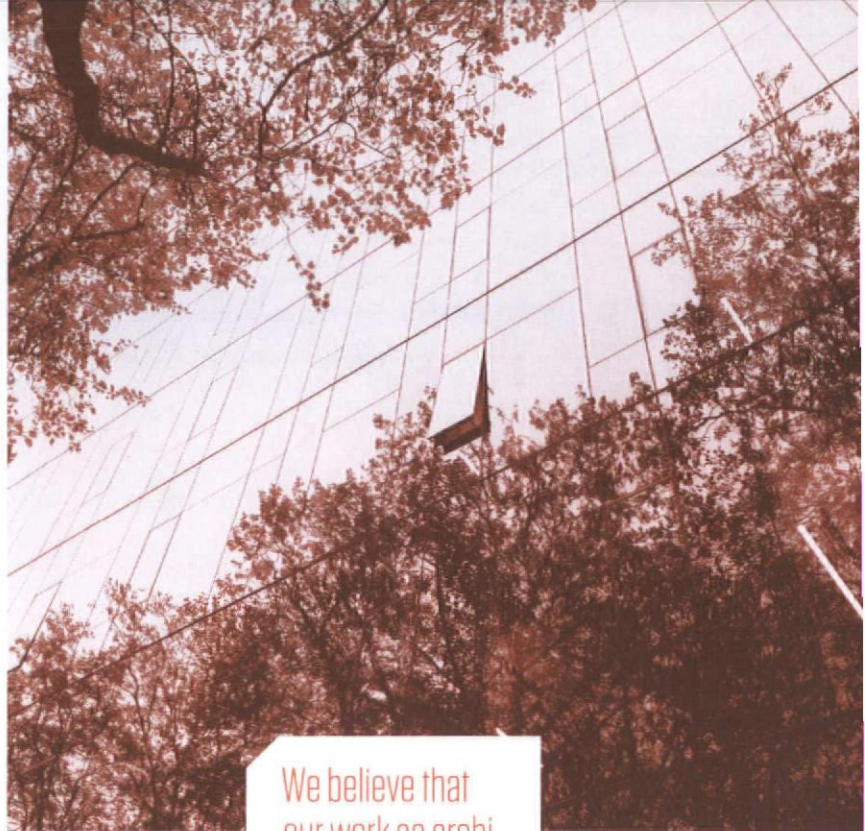
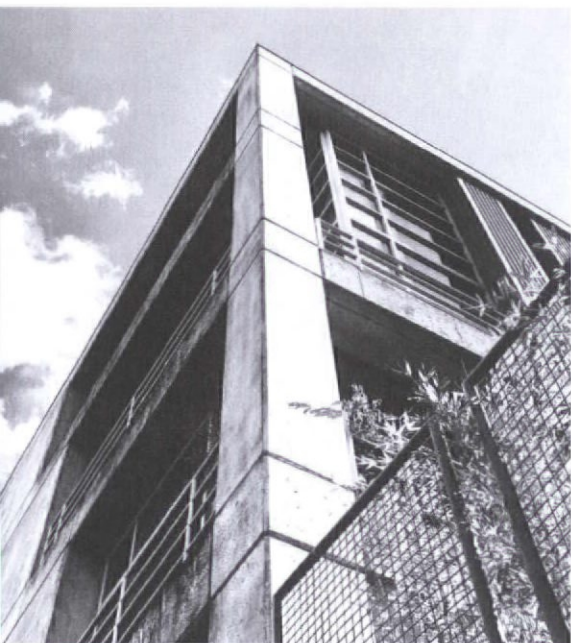
to examples of work we admire, finding inspiration in the work of those who've done it well before, and opening our minds to new modes of operation. Let's thank those who came before us with our best effort and consider what we

hope to pass on. In doing so, let's abandon our desire for personal gratification and check our pride at the coatrack. Let's just show up each day and meet the day's challenge as best we can, doing what needs doing with passion and vigor. The work we produce reflects our values whether we recognize them or not. ♦

George Gibbs is from the Pacific Northwest and an architect who practices at Mithun in Seattle. He loves spending time outside whenever possible and has a budding interest in Zen.

Thank you to Gordon Walker, whose passion and thoughts on Seattle's built environment provided inspiration for this article.

All photos by George Gibbs





## Designing Time

Antiquarian Horology and the Meaning of Craft

BY DANIELLE MCCLUNE | PHOTOGRAPHY BY JOE DAY

**Heritage and lineage.** Celestial wonder. Mastery of craftsmanship. In the age of “move fast and break things,” antiquarian horologist Brittany Nicole Cox operates on a different plane. Her work requires a return to principles and ideals often out of sync with the rapid innovation spinning just outside her Seattle studio door.

Cox is one of perhaps a dozen people on the planet practicing antiquarian horology—the conservation of historical clocks and the study of time. She’s a true renaissance woman—a practitioner of mechanical engineering, watchmaking, automaton regenerating, ornamental turning, woodworking, silversmithing, blacksmithing, gilding. She single-handedly runs every facet of her operation, Memoria Technica. She leads a lecture series on horological conservation. She’s a philosopher with a particular bent for epistemology. The list goes on, an esoteric collection.

Using many of the same tools and machines from centuries past, Cox will dissect years of hard work and materials, examine the mechanisms and metaphors of a beautifully crafted object, and slowly build it back up. Intrinsic to these instruments are ancient ruminations on the tilt of the planet, the power of the sun, diamonds versus wood, weights versus springs. Gorgeous automatons dot the mechanical mayhem of her workshop; birds chirp, dogs bark, music chimes without a single electrical



connection. Bellows and gears whirl soundlessly and bring time to a bewitching halt, and an iPhone suddenly feels insubstantial by comparison.

Inherent to her quest is the concept of time—how we design it, how we use it, how we revere and contend with it. Long ago, humans gazed up at the night sky and began to consider our place among the stars. That philosophical wonder evolved to the mechanics of horology and eventually to where we are now—ever connected



and in demand, our time a commodity owned by smart phones and digital calendars. Our meaning of being is getting lost in the cacophony and with it the toil and tenacity that defined modern time as we know it.

Consider John Harrison. A carpenter by trade, he chased the 1714 Longitude Act enacted during the reign of Queen Anne. The challenge was simple yet enormous: find an accurate way to measure longitude at sea. Harrison experimented for 30 years, even-

This is what Cox strives to conserve. Not just the romance of antiquity, but the power of its influence. The imagination and heart behind the objects that measure the turn of our world.

Cox's study of rare, beautiful, and rather important things is a critical mirror for design in 2018. Where Silicon Valley demands innovation at a break-neck pace, rarely examining the inundation of apps, bots, social networks, and devices left in its wake, Cox is reaching for a return to indis-

want our attention back, want to feel like we're truly creating something substantial, want to focus and take care and make beautiful things, we need to look to creators like Cox who care deeply about what we're carrying forward. This is the moment to consider the legacy of design. ♦

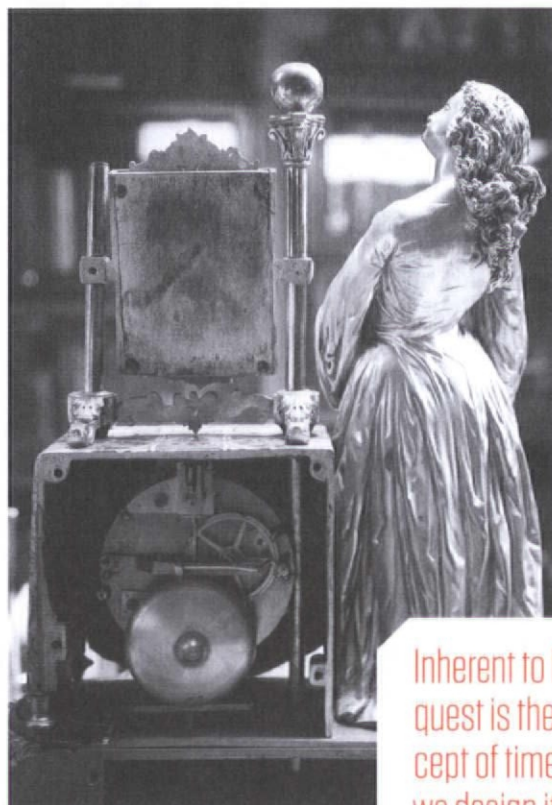


tually succeeding with the H4 sea watch and earning today's equivalent of millions of dollars for his discovery. That a timekeeping device could be used to pinpoint longitudinal position was the big breakthrough—design rooted in science. It changed the course of navigation, commerce, and exploration the world over. Beyond that, the sheer craft of Harrison's work is staggering by today's standards. His creations were elaborate and curated, the materials painstakingly sourced.

pensible creation and the pursuit of preservation.

Perhaps you've heard: Moore's Law is dead. The rate of computational enhancement that drove the past 50 years of advancement is at its apex. We're coming up on something here—some cliff that drops us into quantum computing, artificial intelligence, and a new age of rapid design.

Where does that leave conservation and craft? It might be time to slow down rather than speed ahead. If we



Inherent to her quest is the concept of time—how we design it, how we use it, how we revere and contend with it.

Danielle McClune is a writer at Microsoft and an expert wanderer. She hails from the Midwest and feels passionate about thunderstorms.

Photos by Joe Day  
(Instagram: @joeday)



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## Visual Ink

BY KING KHAZM

Manifest my situations from my imagination  
 visual ink plots from pain and preservation  
 from plight to grace, my space expands time  
 and grind from darkened clouds through rhymes I shine.  
 This difference was a hindrance but through due diligence  
 I persevered, my fears and hatred  
 lifted, now halfway out the matrix  
 I find in my mind the fitted S beyond design.  
 My temple be the crown, wheelchair be the throne  
 I project and elevate, deep within the dome.  
 Astral-planing across everything known  
 missing pieces from my history is mystery from eons ago  
 before relocation and world war, before  
 feudal law my ancients united more  
 Kofun-era tombs for the leaders in tune  
 with new teachings Confucius, Tao and Buddhist  
 philosophical views with spirituality conducive  
 through meditations  
 I can see the future  
 unanswered confusion turn conclusive  
 with each strike that I write  
 sound becomes louder  
 the heaven sky fills with meteor showers  
 Kabuki scenes reveal lifetimes in hours  
 something releases from the inner to the outer  
 my physical is minuscule and now I'm in power. ♦

King Khazm is a multifaceted artist and community organizer who has become a prominent figure in the hip-hop community within Seattle and around the world. He serves as executive director of 206 Zulu, steward of the historic Washington Hall, and is a member of the Seattle Disability Commission. Also read his piece "The Central" on page 44.





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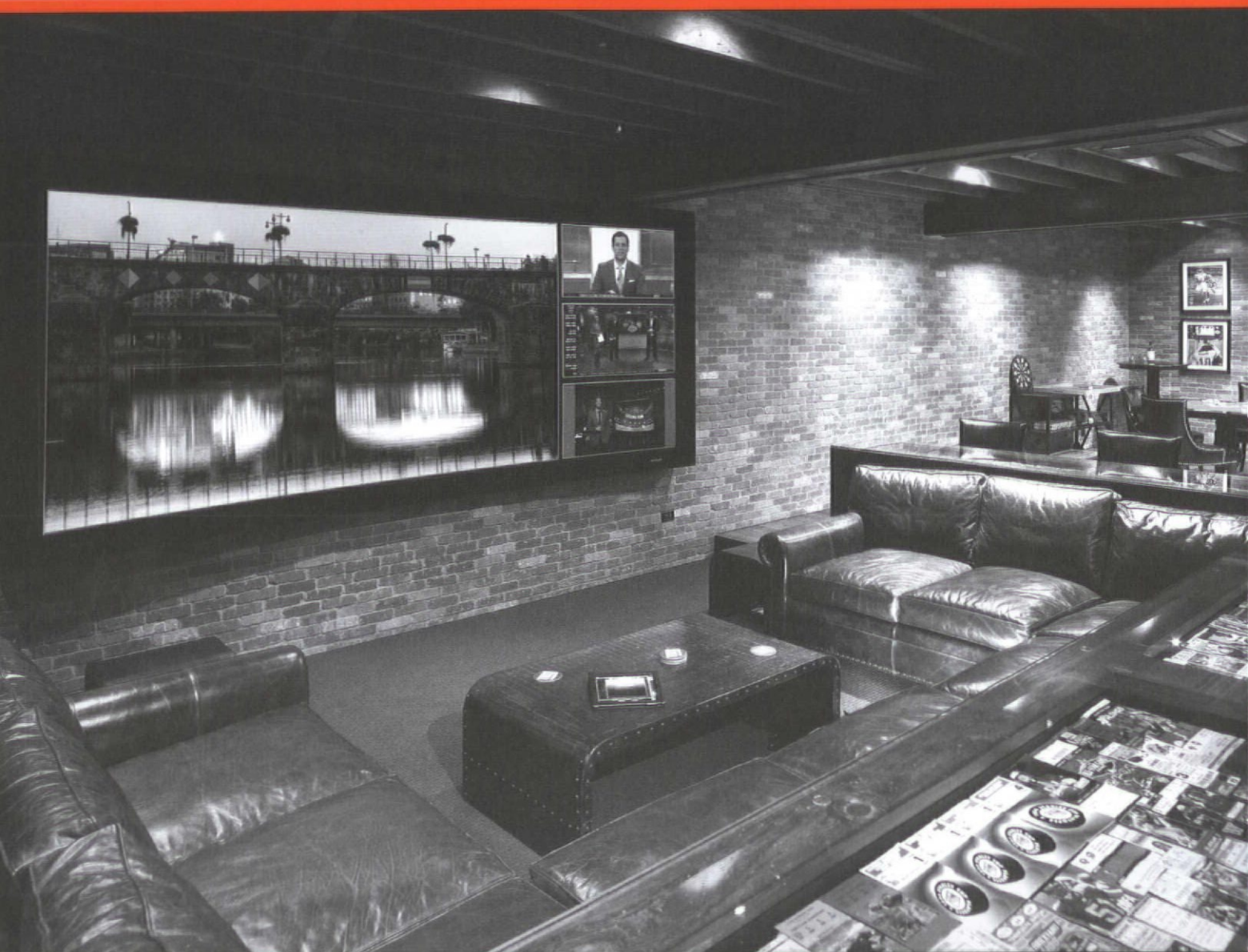


A construction worker wearing a dark hoodie and a tool belt is working on a wooden roof. The worker is positioned in the center-right of the frame, leaning over the edge. The roof is made of dark wooden shingles. To the left, there is a window with a white frame. Above the worker, a sign is visible with the text '60 MINUTE' and 'Limited warranty for leaks for 60 minutes'. The word 'BUILD' is overlaid in large, white, sans-serif capital letters across the middle of the image.

# BUILD

*Walter F. Toth*  
CONSTRUCTION





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