

ARCADE

DISCUSSING ON DESIGN

SPRING 2018 | \$10

Retrospective





schuchart/dow

Partners. Builders. Craftsmen.

In his manifesto, visionary design leader Bruce Mau argues to “allow events to change you” and “forget about good,” a “known quantity,” in order to foster growth and discover the extraordinary. ARCADE agrees—good is safe, and only by pushing beyond good can we find great. Encompassing the world of ideas, through its magazine, events, and online presence, ARCADE is a venue where we are challenged to think large and strive for powerful change in our city, region, and world.

ARCADE is a Seattle-based nonprofit that creates opportunities for engaging ideas about design, culture, and the built environment. Founded in 1982 by a group of architecture graduates, ARCADE now includes three staff, a board of trustees and a cadre of inspired creative contributors and generous volunteers. A collective of artists, designers, planners, thinkers and advocates, ARCADE contributes to the greater whole of Seattle, the Pacific Northwest, and a broader international community. **A labor of love, 70% of ARCADE's budget is supported by donations.**

ARCADE magazine features voices from diverse design disciplines—architecture, landscape architecture,

urban planning, industrial design, graphic design, and more—and the multiple manifestations of our arts communities. Our audience is local and global, as we consistently reach out to communities with each new issue—4,000 magazines printed in spring, fall and winter. ARCADE's events, whether lectures, panels or parties, stimulate new ways of seeing, reading, and contemplating the built environments of the Pacific Northwest and beyond. They bring together audiences in innovative and off-the-radar places. A focus on thinking, creativity, and the power of design is at the heart of ARCADE, and the willingness to take risks and champion the less known is the strength of this amazingly diverse community. This is

growth, this is striving for powerful change, moving far beyond merely doing what Mau labels “good.”

Now concluding our 35th year, ARCADE is recognized regionally, nationally, and internationally for its innovative approach to building a community of designers, artists, and activists committed to a better world. This merging of interests in our places, our cities, and our community is an exemplar in a world where our challenges are too big to address alone.

Learn more at arcadenw.org, and if you like what you see, please consider making a charitable gift. ARCADE is a 501(c)(3) nonprofit organization that is made possible by you.

ARCADE's mission is to reinforce the principle that thoughtful design at every scale of human endeavor improves our quality of life.

ARCADE

DIALOGUE ON DESIGN

Issue 36.1 Launch Event + Community Celebration

EVENT THANK YOUs

This event would not be possible without our generous donors, sponsors, contributors, and volunteers. Thank you for helping provide a place to explore design, the built environment, art, and culture.

EVENT SPONSORS

KPFF Consulting Engineers
Olson Kundig

EVENT HOST

The Center for Wooden Boats

PORTABLE PATRON

Deirdre Doyle Real Estate

WINE SPONSOR

DBI / David Brown International

BEER DONOR

Figurehead Brewing Company

MUSICAL ENTERTAINMENT

Reflect / Adam Pazan

EVENT SUPPORT

ARCADE volunteers
Michael Stearns (photography)
Olson Kundig and CWB (building talks)

FOOD

Kaspars Catering & Events

GRANTMAKERS

4Culture
Seattle Office of Arts & Culture

THANK YOU TO ARCADE'S ENTIRE DONOR COMMUNITY!

ARCADE BOARD OF TRUSTEES

Board Officers
Jason Bergevin, *President*
Bill Sleeth, *Vice President*
George Lampe, *Treasurer*
Sarah Szabo, *Secretary*

Board Members

Ray Calabro
Jill Hardy
Kate Murphy
Callie Neylan
Laura Ridlehoover
Mazohra Thami

ARCADE STAFF

Kelly Rodriguez, Executive Director,
Editor
Erin Kendig, Managing Editor
Michael Schuler, Publishing and
Marketing Coordinator

**In honor of ARCADE's
35th anniversary, tonight
we'll be unveiling our
first commemorative
ARCADE poster!**

With a \$100 donation, you'll reserve an advance copy of our limited-edition, A1-size (23.4" x 33.1") poster designed by Sean Wolcott, founder of Rationale. We'll also offer posters signed by renowned ARCADE feature editors with a \$250 donation. Donations may be made at tonight's event or anytime online through June 30th at: donatenow.networkforgood.org/arcade-anniversary-poster

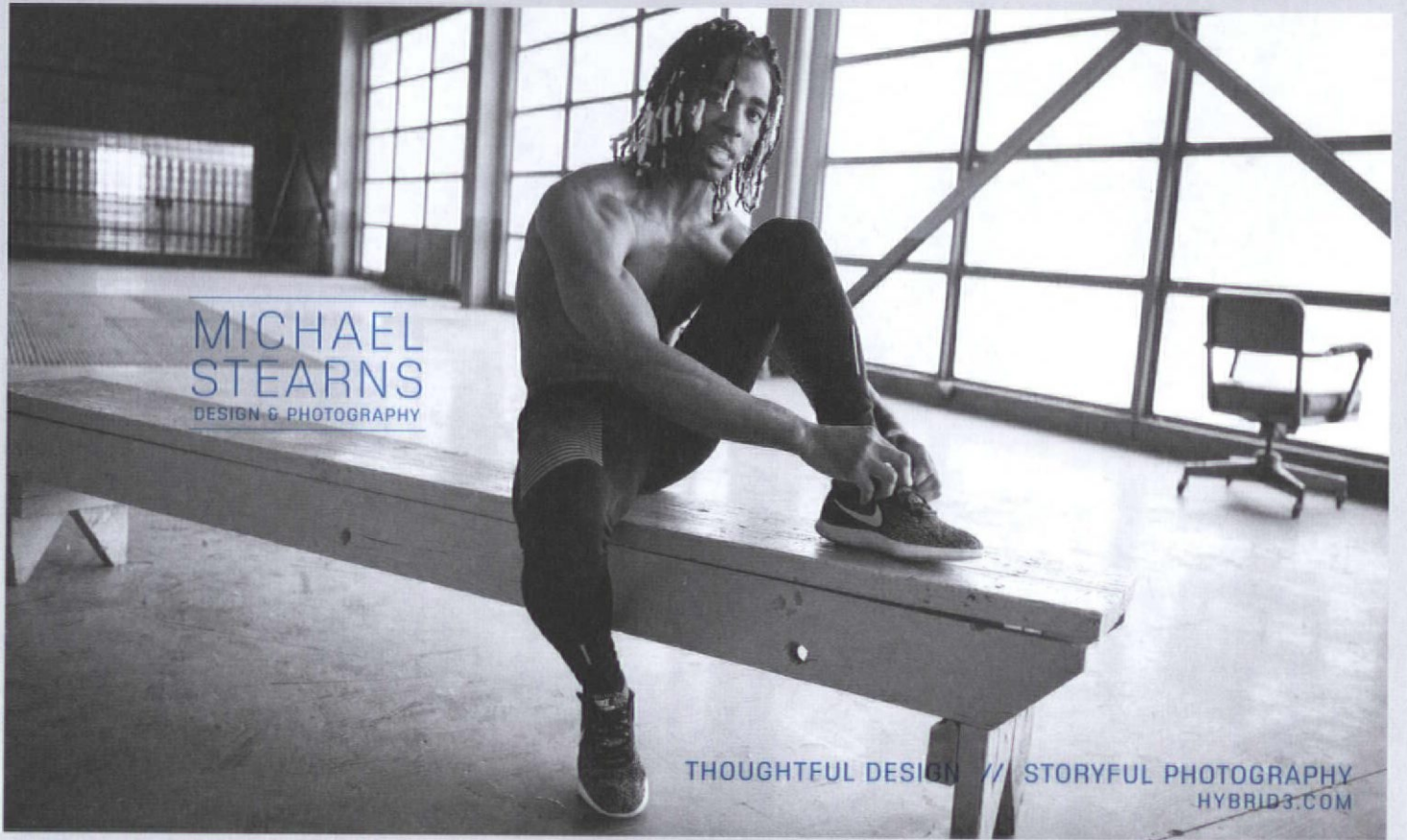
Checks may also be mailed to ARCADE, 1201 Alaskan Way, Pier 56, Ste 200, Seattle, WA 98101.

You don't want to miss this opportunity to take home a piece of ARCADE history!

ARCADE

DIAGLOGUE ON DESIGN

Congratulations and thank you to our issue 36.1 creative contributors, editorial team, and designer, Zach Hooker!



MICHAEL
STEARNS
DESIGN & PHOTOGRAPHY

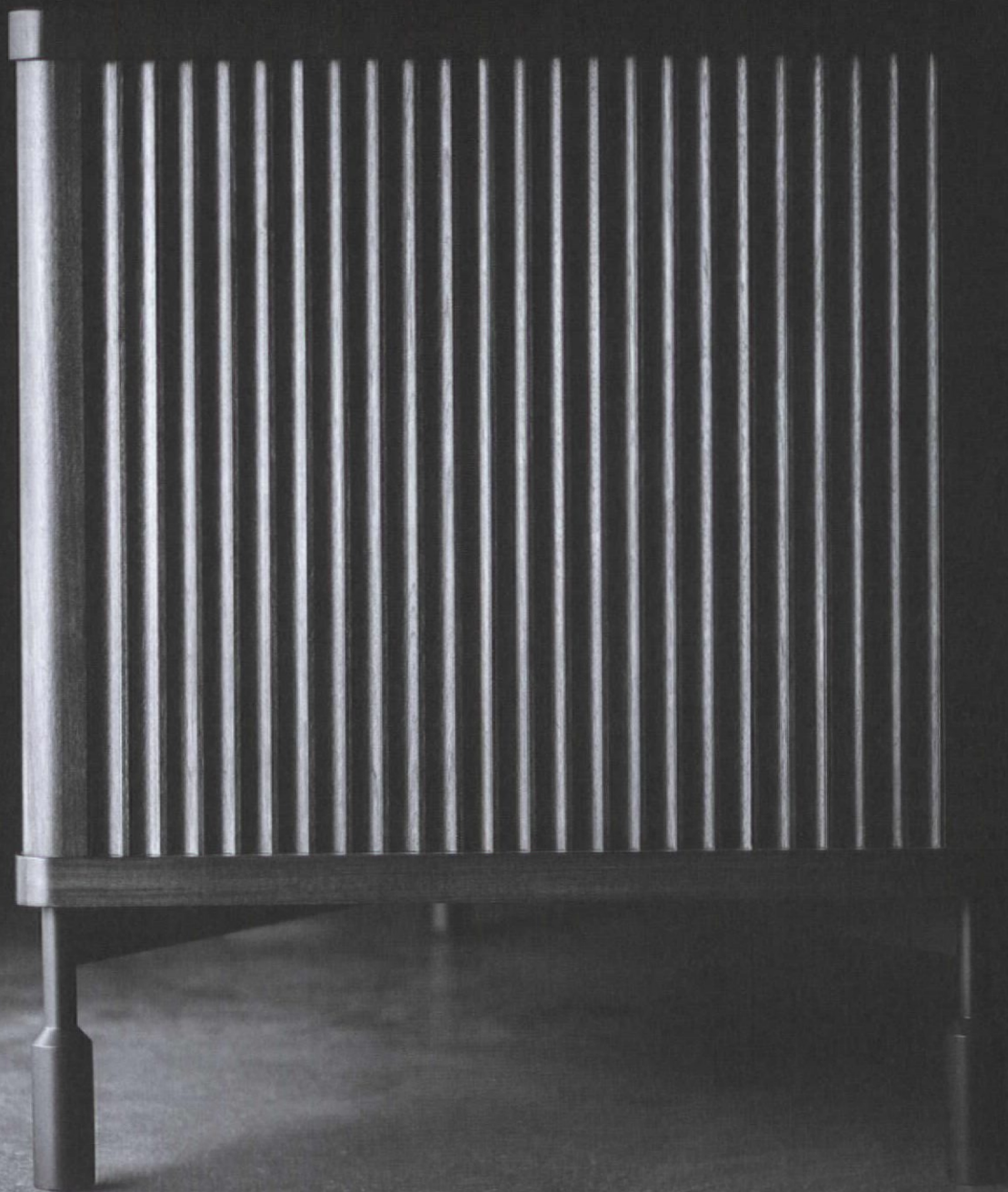
THOUGHTFUL DESIGN // STORYFUL PHOTOGRAPHY
HYBRID3.COM



Well-crafted landscapes

RH
LM

Land Morphology



HENRYBUILT

Kitchens that live up to your architecture.

If your firm would like to find out more about Henrybuilt and the range of ways we can work with you, contact us for by appointment tours of our Seattle test kitchen and production facility.

Seattle

By Appointment
206.454.3160 tel

New York

12 Crosby Street
New York, NY 10013
212.966.5797 tel

San Francisco

356 Miller Avenue
Mill Valley, CA 94941
415.360.2915 tel

ARCADE

DIALOGUE ON DESIGN

Subscribe to ARCADE today. Join us in keeping the conversation about design alive and active.
www.arcadenw.org/subscribe

ARCADE's mission is to reinforce the principle that thoughtful design at every scale of human endeavor improves our quality of life.

A 501(c)(3) nonprofit organization, ARCADE fulfills its mission through its award-winning magazine; events, educational lectures, panel discussions, salons; and web presence, which includes its website, e-newsletter, on-line calendar of Northwest design events, and growing social media community.

ARCADE magazine is published by the Northwest Architectural League. Donations to ARCADE may be tax-deductible.

Visit arcadenw.org to join ARCADE online.

Would you like to support ARCADE? Please contact Kelly Rodriguez at 206 971 5596 or kelly@arcadenw.org.

WHERE TO BUY

Bellevue Arts Museum	Kobo
Bulldog News	Magnolia's Bookstore
Café Presse	Peter Miller Books
Digs	Powell's Books
The Elliott Bay Book Company	Queen Anne Book Company
First & Pike News	University Book Store (U Village & Mill Creek)
JOIN Shop	
Kinokuniya Book Store	

EXECUTIVE DIRECTOR, EDITOR

Kelly Rodriguez
kelly@arcadenw.org

MANAGING EDITOR

Erin Kendig
erin@arcadenw.org

PUBLISHING & MARKETING COORDINATOR

Michael Schuler
michael@arcadenw.org

EDITORIAL COMMITTEE

Brian Boram
Luis F. Borrero
Audrey Desjardins
Paul L. Franco
Charles Mudede
Bill Sleeth
Margaret Sprug

FEATURE EDITOR

Kelly Rodriguez

DESIGN

Zach Hooker
zachhooker.com

DESIGN ADVISORY COMMITTEE

Brian Boram
Karen Cheng
Thomas Eykemans

EDITORIAL ASSISTANCE

Betsy Berger
Autumn Hjort
Valerie Paquin
Polly Zetterberg

PRINTING

Consolidated Press

PRODUCTION ASSISTANCE

Manny Sanchez

BOARD OF TRUSTEES

Officers

Jason Bergevin, President
Bill Sleeth, Vice President
George Lampe, Treasurer
Sarah Szabo, Secretary

Ray Calabro
Jill Hardy
Kate Murphy
Callie Neylan
Laura Ridlehoover
Mazohra Thami

ARCADE
1201 Alaskan Way
Pier 56, Suite 200
Seattle, WA 98101-2913
206 971 5596
info@arcadenw.org
arcadenw.org

www.facebook.com/arcadenw
Twitter: @arcadenw
Instagram: @arcade_nw

ADVERTISING SALES

To advertise in ARCADE, please contact Erin Kendig at erin@arcadenw.org or 206 971 5591.

SPONSORSHIP

To learn about ARCADE sponsorship opportunities in print, at events, and online, please call 206 971 5596 or email info@arcadenw.org.

Contents © 2018

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

Cover photography by Michael Stearns.

Text set in Neue Haas Unica, Franziska, and Tungsten Rounded.

Thank you to our many community supporters.

36.1 EVENT SPONSORS

The Center for Wooden Boats
KPFF Consulting Engineers
Olson Kundig

WEB SPONSORS

Support received in the
prior 12 months
Andrew Buchanan /
Subtle Light Photography
HomeAdvisor
Mithun
Nussbaum Group
PAE Engineers
Redfin
Weinstein A+U

FORMER EVENT SPONSORS

Support received in the
prior 12 months
Arup
Berger Partnership
dark | light design
The Miller Hull Partnership
Sellen Construction

LEADERSHIP GIVING

Three-year sustaining commitment

City Builder

\$10,000+

Greg Bishop
Victoria N. Reed

Publisher

\$5,000-\$9,999

Krekow Jennings
The Miller Hull Partnership
Schuchart/Dow

Designer

\$2,500-\$4,999

Kongsgaard-Goldman
Foundation
LMN Architects
Mahlum
John Parman

Legacy

\$1,000-\$2,499

Berger Partnership
Bohlin Cywinski Jackson
DBI / David Brown
International
Perkins+Will

ANNUAL GIVING

Gifts received in the prior 12 months

Broker

\$2,500-\$4,999

4Culture
Samantha Durst &
Bill Sleeth
Microsoft Matching
Gift Program
Starbucks Design

Plans Examiner

\$1,000-\$2,499

Jason Bergevin /
Socius Law Group
BUILD llc
Ray Calabro
Coughlin Porter Lundeen
Drew Giblin
Hoedemaker Pfeiffer
Hoshide Wanzer Williams
Architects / Paul Wanzer
Scott Mitchem
PCS Structural Solutions
Seattle Office of
Arts & Culture
Sellen Construction
SHED Architecture
and Design
Albert Shum
Swenson Say Fagét
Swift Company llc
Weinstein A+U
Wyman Youth Trust /
Deehan Wyman

Stud Club

\$500-\$999

Arup
Bassetti Architects
Best Practice Architecture
Cambium
Dunn & Hobbes, LLC
Liz Fekete
Marc Gleason
GLY Construction
Graham Baba
Bert Gregory
Jill Hardy
Helen Harris
George Lampe
Lawrence Architecture
Kate Murphy
Nussbaum Group /
Dale Nussbaum
Roger Ridlehoover
SHKS Architects
SkB Architects
Eric Snyder
Suyama Peterson Deguchi

Sarah Szabo
T-Mobile Matching Gifts

Builder

\$250-\$499

Allworth Design
Eddie Baba
Bill and Nancy Bain
Bykonen Carter Quinn
Stacie Chapman
Karen Cheng
Conard Romano Architects
Margaret Cunningham
Nora Daley-Peng
dBoone Construction
Jim Duncan
Christopher Economakos
Foreseer / Paula Rees
John Marx / Form4
Architecture
Bruce Hale
Robert Harrahill
Heliotrope / Joseph Herrin
Grant Hildebrand
Linda Hunt
Steven Kendig
Donald Lange
Rhoda & Thomas Lawrence
Grace Lee
Lockhart | Suver
Brock Madson-Betz
Miovic Reinhardt
Associates /
Dejan Miovic
NAC Architecture
Drew Ness
Heidi Oien &
Daniel Goddard
Andrew Phillips
Public47 Architects
Laura Ridlehoover
Schacht | Aslani Architects
Vandeventer + Carlander
Architects
Karon Weber
Williams | Partners
Architects / Jeff Williams
Andrew Wong

Groundbreaker

\$100-\$249

Denis Adair
Terrie Andersen
Bellflower Chocolate
Company
Patrick Berkley &
Deirdre Doyle
Matthew Berlinic
Brian Boram
Elizabeth Brown
Harry & Janet Butcher
Ian Butcher

Patricia Calabro
Chadbourne + Doss
David Coleman /
Architecture
David Conrad
Mary Cropley
Karen DeLucas
Amy & Derreck Dickson
Joan Dinkelspiel
Clair Enlow
Julie Frantz
Patricia Tusa Fels
Spicer Freeman
Thomas Frye, Jr.
Trent Jackson
Scotland Jacobson
David Katz
Tina Lindinger
Michael Lyons
MAKERS Architecture and
Urban Design
Carl Markley
Patreese Martin
Noel Mason
Method Construction /
Jason Minami
Carolyn Murphy
Craig O'Neal
Patricia Emmons
Architecture & Fine Art
Dirk Peterson
Randy Robison
Norie Sato
Paul Schlachter
Scott Shapiro
SHW
Michael Sousa
Margaret Sprug
Paula Stanton
Steve Skonieczny
Furniture Maker
Hally Swift
Jay Taylor
Tyler Engle Architects
Unico Matching
Gift Program
Ron and Kerry van der Veen
Marcia Wagoner
How Ying
Hui-yong Yu

IN-KIND SUPPORT

Special thanks to the following in-kind contributors

Office Space

Mithun

Services

Garvey Schubert Barer

Web Design & Development

IF/THEN
Scott Thiessen / Varyable

Event & Program Support

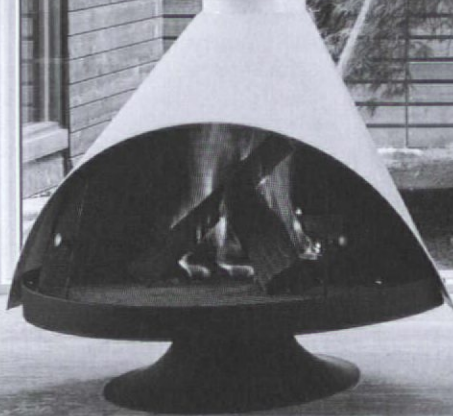
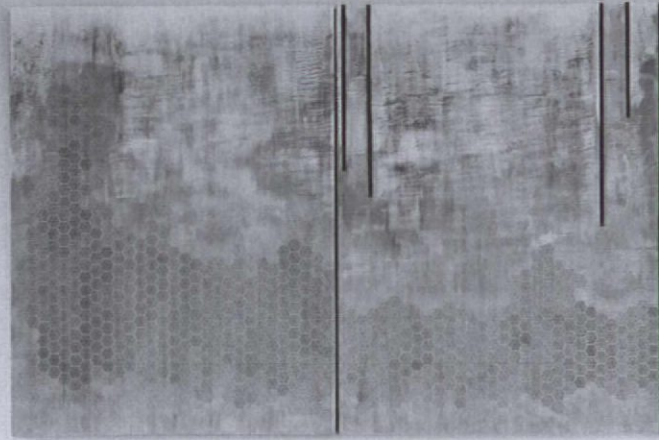
Support received in the
prior 12 months
2015-2016 Runstad
Affiliate Fellows
Bill Buxton
Capitol Cider
The Center for Wooden Boats
Seth D'Ambrosia /
D'Ambrosia Design LLC
Dinah Dimalanta
Deirdre Doyle Real Estate
Kevin Eckert
Paul L. Franco
Fremont Brewing Company
Richard Gilbert
The Greenline /
Tom Messmer
Honest Biscuits
Hunters Capital
Georgetown Brewing
Company
Inform Interiors
Julianne Johnson
Greg Lewis
Jescelle Major
The Miller Hull Partnership
Peter Miller
Plamena Milusheva
Adam Nishimura
Old Stove Brewing Co.
Rainshadow Meats
Reflect
Devlin Rose
Jon Rosenberg
Valerie Ross
Michael Schuler
Ondrej Sklenar
Sarah Smith
Michael Stearns
The Cloud Room
Andrew van Leeuwen

This list represents support as of 21 May 2018.





DOVETAIL



DOVETAILGC.COM

FEATURE

ARCADE at 35 A Retrospective

Feature Editor: Kelly Rodriguez

33 Introduction

By Kelly Rodriguez

34 A Founder's Reflections on ARCADE

By Catherine Barrett

38 Blinded by the Light *An Interview with J. M. Cava*

By J. M. Cava

40 Thirty-Five Years of Burning Bright

By Erin Langner

42 ARCADE in Its Cosmos *The Virtues of Place and Print*

By John Parman

44 When ARCADE Was Big

By Karen Cheng

48 The Interaction of Humor

By Peter Miller

49 Design Community Safety Warning Label

By BUILD Ilc

50 Rework *A Collection of Bits and Pieces Inspired by ARCADE*

By Brian Boram

- 10 NORTHWEST VIGNETTE**
The Peculiar History of the
Walthew Building
By Jeffrey Karl Ochsner

- 14 BOOKS**
Calling All Citymakers
An Interview with Cassim Shepard,
author of *Citymakers*
By Jonathan Tarleton

- 20 PRACTICE**
Sensibilities and Intuitions
of the Master Designer
An Interview with Cecil Balmond
By BUILD Ilc

- 26 ILLUSTRATED ESSAY**
Embedded in Memory
Drawings from an Architect's
Sketchbook
Drawings by Rick Sundberg

- 52 PERSPECTIVE**
The Attitude of Change
A City's Evolving Identity in Growth
By Peter Trinh
Photography by Brenda Ochoa

- 56 PERSPECTIVE**
Middle Housing
Responsible Ways to Increase Density
By Ariel Scholten

- 58 INFO FEED**
The Thorny Road to Work
in the United States
An International Design Student's
Struggle to Obtain an H-1B Visa
Story and Graphics by Peiran Tan in
Collaboration with Karen Cheng

- 62 SIDE YARD**
Why Computational Design
Could Destroy the Fundamental
Humanity of Architecture ...
and My Career
By Ron van der Veen

"UNBUILDABLE."

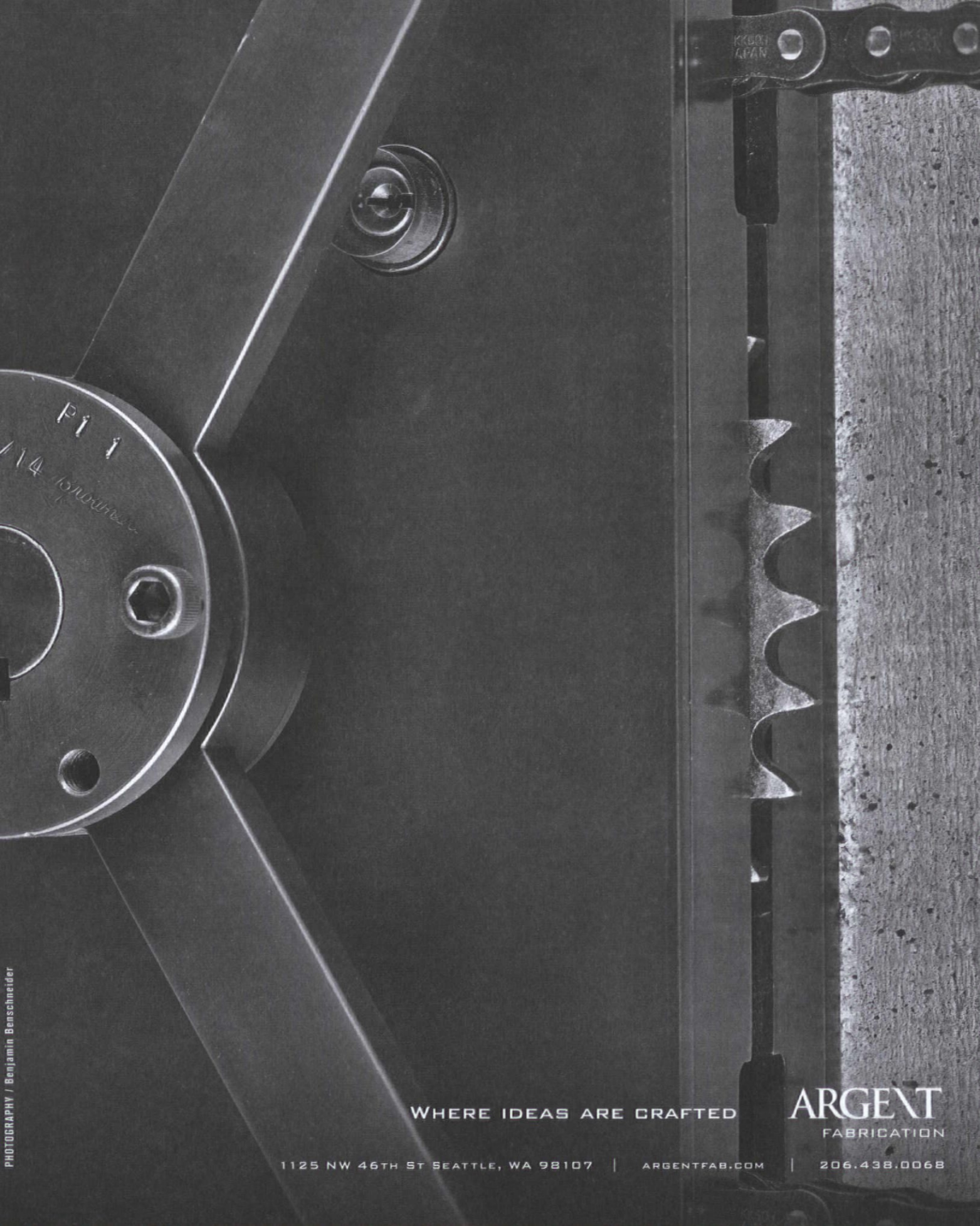
OH, HOW WE LOVE THAT WORD. WE LOVE IT BECAUSE IT DESCRIBES MANY OF OUR PREVIOUS PROJECTS, BIG AND SMALL. AND WHILE SOME BUILDERS MIGHT PREFER "IMMINENTLY DOABLE," OR "MIND-NUMBINGLY PREDICTABLE," WE HAVE OUR EYES ON A HIGHER, MORE INVIGORATING PRIZE. WE LIVE TO MAKE YOUR IMPOSSIBLE VISION POSSIBLE. SO... BRING IT.

GENERAL CONTRACTOR 2011 EAST OLIVE STREET / SEATTLE WA 98122-2838 / 206 625 0505



the spheres

SiteWorkshop
LANDSCAPE ARCHITECTURE



WHERE IDEAS ARE CRAFTED

ARGENT
FABRICATION

1125 NW 46TH ST SEATTLE, WA 98107

| ARGENTFAB.COM

| 206.438.0068

The Peculiar History of the Walthew Building

When I arrived in Seattle in the 1980s, one of the ways I learned about the city was simply by wandering around. Taking informal "walking tours" was my way of trying to gain some understanding of an unfamiliar place. Seattle was famous for its downtown historic districts, so Pike Place Market, Pioneer Square, and the International District were some of the first areas I explored. Memories of those walks have faded, but there are unexpected architectural first encounters that I still recall—the interior atria in the Pioneer Building for example, or the Sullivanesque terra-cotta on the Corona Hotel. Another of those memorable experiences was seeing the Walthew Building, a project that seemed so anomalous—so out of place—that I could not imagine how it came to be built. Only later did I learn its peculiar history.

The City of Seattle created the Pioneer Square Preservation District and its review board in spring 1970. The impetus was to protect the existing historic fabric, prevent additional demolitions, review changes, and establish stability to foster continuing rehabilitation and adaptive reuse of the historic buildings. Yet, within just a few

months, the board was faced with the review of an entirely new project: the Walthew Building, a commercial office block for Walthew, Warner & Keefe, a law firm that had acquired the Pioneer Square property in 1969 (before the historic district was approved). Their architect was Kenneth St. Clair Ripley (1910–1997), best known for his design of small, modern utilitarian buildings in the Puget Sound region.

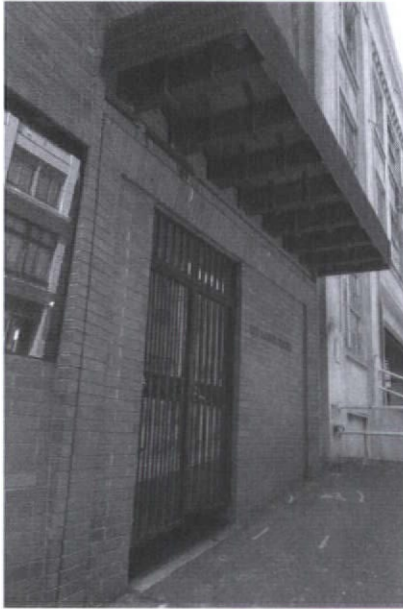
The Walthew Building is a square (60 by 60 feet) five-story structure at the northwest corner of the intersection of Third Avenue South and South Washington Street. The upper four floors are office space; the first floor is parking. Because the west portion of the site was a parking lot, three sides of the building are visible. Each side features brick pilasters dividing regular bays of fixed, tilted, gold mirror glass windows, alternating with brick spandrels tilted the opposite direction. The brick, though red, is of a hue markedly different from that used in the area's historical buildings. The Walthew Building presents a jarring contrast to its context, particularly the Graham Block (1890; now Washington Court Building), directly across Washington Street.

In the early 1970s, there were few reference documents available to help the board frame its evaluation; *The Secretary of Interior's Standards for Rehabilitation* would not be published until 1978, and the board had not yet adopted design guidelines for new construction. Nonetheless, when

The Walthew Building should remind us of the kind of development that might have occurred in Pioneer Square had it not been designated as Seattle's first historic district.

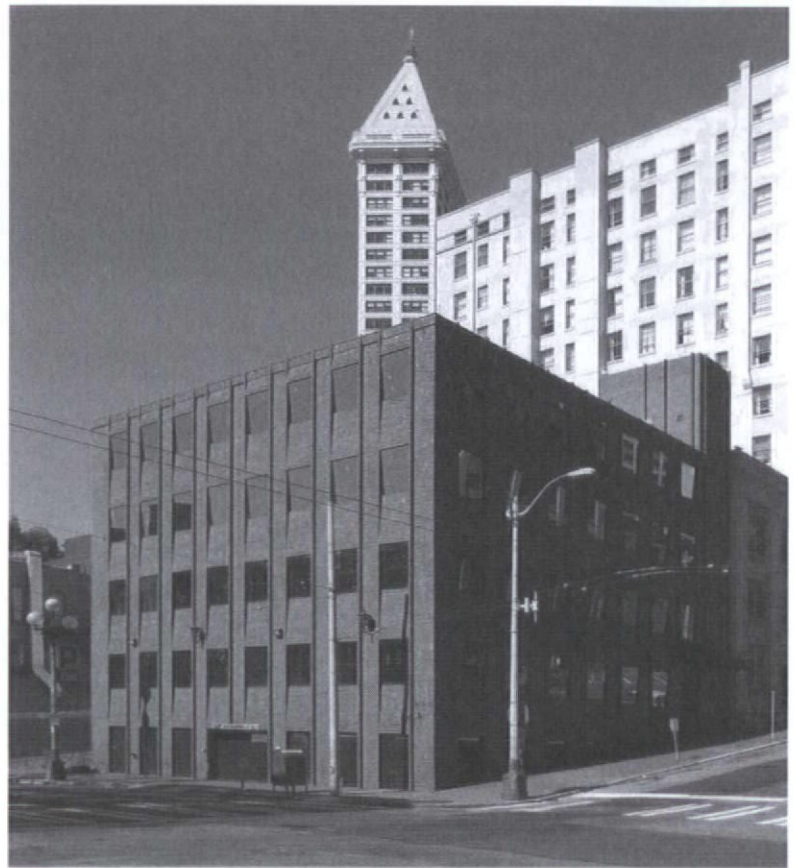


Photo by BOLA Architecture + Planning



Above: Photo by BOLA Architecture + Planning

Right: Photo by Weinstein A|U



the architect and owner presented the Walthew project, the board objected that the design was incompatible with the character of the newly created historic district. Although there were three meetings in which the board reviewed the design, and the owner claimed to have tried to respond to the board's criticisms, the board recommended denial of a Certificate of Approval. At that time, decisions by the Pioneer Square Board were recommendations to the Planning Commission; the commission concurred, noting that both the board and the commission believed the Walthew facades and street level usage did not respect the integrity of the district. Unfortunately, the Seattle City Council did not agree and approved the design with only minor changes. The Walthew Building was completed in 1971.

Six years later, in a *Seattle Times* essay "Historic Preservation—Can It Be Preserved?" University of Wash-

ington professor emeritus and preservation advocate Victor Steinbrueck expressed "serious concerns" about the state of preservation in Seattle and pointed to the Walthew Building as indicative of several issues. Recollecting the effort to halt the project, he recalled city council member Wayne Larkin offering the opinion that "historical considerations should not interfere with business and construction interests"; then Steinbrueck added, "so the only completely new building in Pioneer Square stands as a small monument to the city's political inability to enforce its own preservation law."

The Walthew Building has stood in Pioneer Square for 47 years. Soon after this article is published, the Walthew Building will be demolished. We should not forget it, however. The Walthew Building should remind us of the kind of development that might have occurred in Pioneer Square had it not been designated as Seattle's first historic district. In 2020, we will

celebrate the Pioneer Square Preservation District's first half century. We should all recognize the extraordinary stewardship that has protected this invaluable resource, and we should thank all who have contributed to its care—preservation board members, city staff, advocates, and others—for countless hours of continued vigilance so that we can all continue to enjoy this extraordinary place. ●

Jeffrey Karl Ochsner is a professor in the Department of Architecture and currently serves as associate dean in the College of Built Environments at the University of Washington.

Much of the information on the Walthew Building presented in this article was found in the 2015 Historic Report on the Walthew Building by Rhoda Lawrence, AIA, and Sonja Molchany of BOLA Architecture + Planning. Assistance in accessing the records of the Pioneer Square Preservation Board was provided by Genna Nashem, coordinator for Seattle's Pioneer Square Preservation District, and Jeanie Fisher, reference archivist, Seattle Municipal Archives. Kate Krafft read and commented on an early draft of this article.

AARON LEITZ PHOTOGRAPHY

WWW.AARONLEITZ.COM



ARCHITECTURE: SUYAMA PETERSON DEGUCHI

WHETHER IT'S A

WHISPER

OR A

ROAR

HEAR IT ALL
AT TOWN HALL



Give homegrown talents a
world-class performance hall.

Townhallseattle.org/hearitall

Prestige

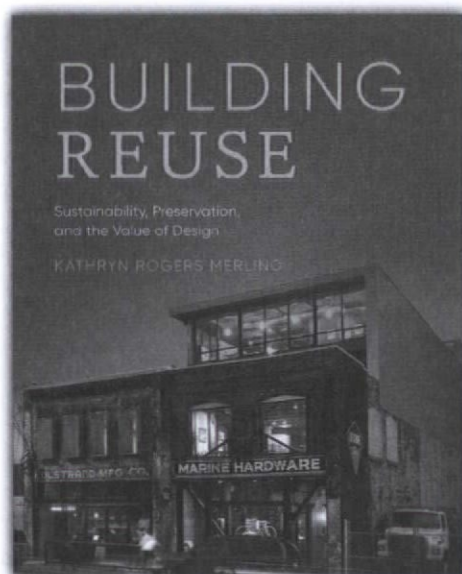
RESIDENTIAL
CONSTRUCTION

PRESTIGECRAFTED.COM

DeForest Architects; Ben Benschneider Photography



UNIVERSITY of WASHINGTON PRESS



\$49.95 hardcover / 72 color illustrations
Available June 2018
washington.edu/uwpress

Building Reuse

Sustainability, Preservation,
and the Value of Design

Kathryn Rogers Merlino

Sustainable Design Solutions from the
Pacific Northwest Series

"A concise, compelling survey rich with insights and real-world examples from across Washington State, Rogers Merlino's study makes a strong case for the many ways reusing older buildings improves neighborhood character, spurs economic growth, and fosters environmental sustainability. Read, use, and reuse this book!"

—Stephanie Meeks, President and CEO, National Trust for Historic Preservation and author of *The Past and Future City*

BOOKS

By Jonathan Tarleton

Calling All Citymakers

An Interview with Cassim Shepard, author of *Citymakers*

Citymakers: The Culture and Craft of Practical Urbanism

BY CASSIM SHEPARD

THE MONACELLI PRESS, 2017

Citymakers draws on six years of content from *Urban Omnibus*, an online publication charting innovations in urban practice tried and tested in the five boroughs of New York City. In the book, author Cassim Shepard, who launched *Urban Omnibus* in 2009 with the Architectural League of New York, explores a broad variety of experimental and practical projects to make cities and neighborhoods more sustainable, stimulating, and inclusive: a constructed wetland on Staten Island; a workforce development and technology program in Red Hook, Brooklyn; a public art installation in a Bronx housing project; a housing advocacy initiative in Jackson Heights, Queens. These and an array of other examples in *Citymakers* comprise a cross-disciplinary, from-the-ground-up approach that encourages better choices for cities of the future.

Former *Urban Omnibus* colleague and fellow urban planner Jonathan Tarleton interviewed Cassim about the book.

Jonathan Tarleton: When I started reading the book, I thought, "This is a book about cities and the people who make them." By the end of it I came to think that you were perhaps making a broader argument about what it means to be a public citizen, an engaged member of a community.

Cassim Shepard: I hope so. Underneath all the diverse local challenges that citymakers everywhere are addressing is the relationship between a place and the people who live there, regardless of its density or population. The potential of activating that awareness, cultivating people's sense of agency to positively influence the de-

velopment of that place, is absolutely something that cuts across all sorts of density and settlement patterns.

At one point in the chapter on housing, you describe the need to challenge "urbanist dogma." What other aspects of urbanist dogma did you feel the need to complicate or counteract?

I think that people who love cities have been too reticent to assert normative ethical principles about what we want from our urban places. That's why the book is organized as a kind of narrative manifesto, a collection of ethical imperatives drawn from looking closely at the examples we

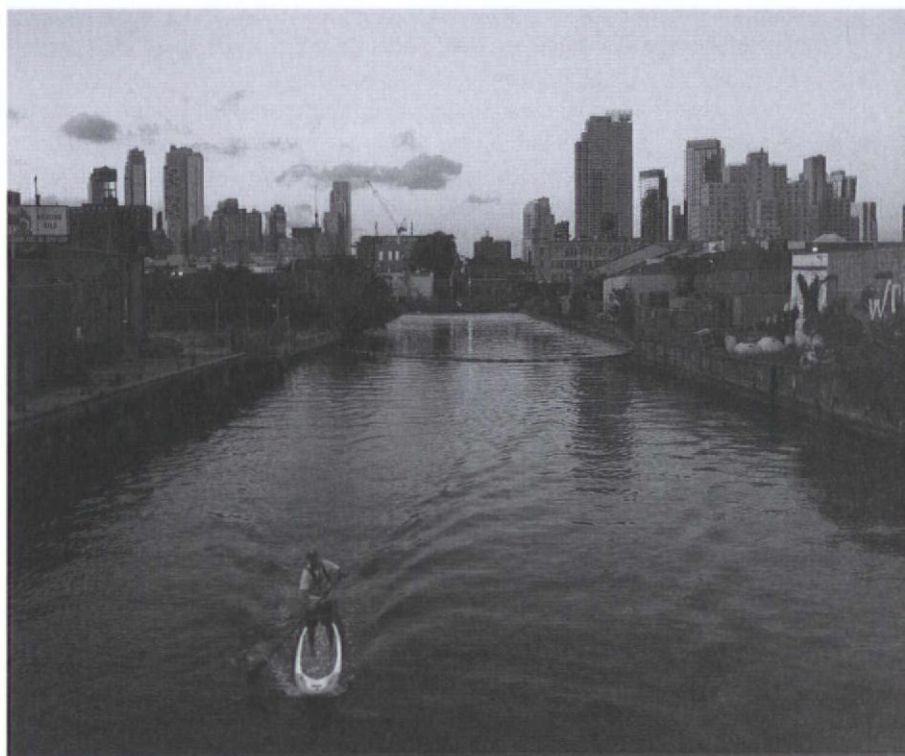
collected on *Urban Omnibus*. Asserting a very specific ethical imperative around each category discussed in the book—public space, infrastructure, information technology, housing—is, I hope, a move towards a normative set of principles that urbanism needs. You can sum that all up by saying, "What kind of city is desirable?" as opposed to only asking, "What kind of city is possible?"

At one point you write, "We don't want to get caught trying to predict the future." Urban planning and design is obviously a future-oriented profession. How do you square that with some of the pitfalls of trying to anticipate what's coming?

One of the great ironies of the built environment today is that 19th-century buildings are so much more flexible than 20th-century buildings. It's not like we've never created things that can be adapted and shifted to different uses. What made late 20th-century built environments so inflexible was modernist efficiency that demanded too tight a fit between

form and function, which has led to a brittleness in our infrastructure and building stock that cannot be adapted to new uses. Constant study and re-evaluation are necessary and need to be part of the work of planners and designers. It can't be that planners and designers are there at the beginning, but then we leave it to social workers and social scientists to figure

out what went wrong after a place is already inhabited. The point isn't just, "Let's keep studying design and planning projects in order to know when to intervene," but rather, "Let's



stave off the need for intervention with maintenance." One of the most important, least-sexy takeaways from my research into affordable housing in New York is maintenance, maintenance, maintenance.

There is a passage in the book about visiting the New York City Department for Environmental Protection and experiencing a surge of appreciation for public servants whose work is often performed outside of the public eye. Since *Citymakers* shines a light on specific practitioners and interpreters of the city, do you see the book as a way to counteract the notion of government as the problem?

Absolutely. When reflecting on the content we published on *Urban Omnibus*, I realized there are three inextricable existential threats facing us today, and that became one principal impetus for

The Gowanus Canal in Brooklyn is an EPA-designated Superfund site, polluted by decades of discharges, storm water runoff, and toxic industrial dumping. Nonetheless, the canal attracts intrepid explorers as well as a host of innovative strategies to inspire citizen-led environmental stewardship. Photo by Alex Fradkin, courtesy of the Monacelli Press

You can sum that all up by saying, "What kind of city is desirable?" as opposed to only asking, "What kind of city is possible?"

me to write *Citymakers*. Every one of the stories told in the book reflects—in its own, localized way—these threats and how they are connected. The first two threats are obvious: accelerating climate change and widening inequality. The third one is less obvious: the crisis of trust between citizens and government. And it occurred to me those three challenges need to be addressed simultaneously and holistically, not as distinct silos of thought, action, and despair.

In trying to define what and who is a citymaker, I wanted to unite three different groups of people. First, those who come to mind automatically when we think about citymaking: the designers, planners, elected officials, and engineers. I wanted to bring

those stories into dialogue with the volunteers who aren't professionally involved but dedicate some portion of their lives to trying to make their neighborhoods just a little bit better. The third group that I wanted to bring into this conversation was public servants. We often only think about local public service delivery when something breaks. We focus less on what is being proactively planned, on the amount of vision and dedication that must last beyond electoral cycles to maintain a consistent long-range plan to make cities better.

In the technology chapter, you take a very clear stance on how disruptive technologies can be inherently regressive and state that in our de-

sire to create more efficiency and less waste, we sometimes forget that some of this “waste” and “inefficiency” is people’s jobs, particularly in the public sector. Do you see ways in which the jobs that are being sidelined by this logic of efficiency can be reintegrated into the system?

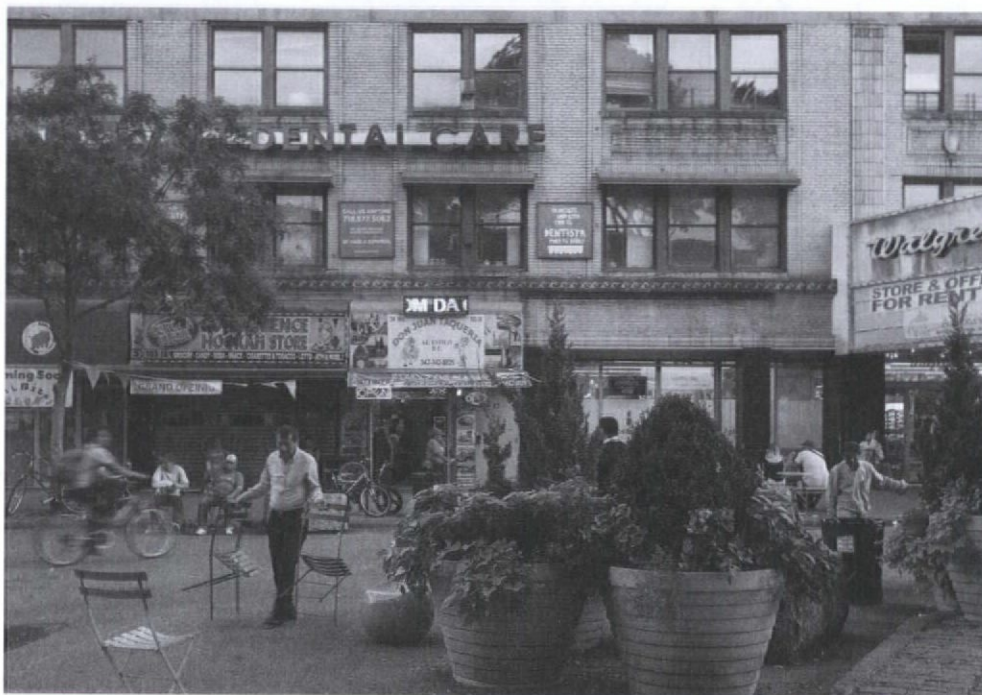
First off, the jobs that are going to be put most at risk by the promise of new technologies are “unskilled labor.” As Barbara Ehrenreich reminds us, there’s no such thing as unskilled labor, and every kind of labor requires skill even if it doesn’t necessarily require a college education. So the first jobs that are going to be sidelined as technology delivers greater and greater efficiency are in manufac-



Above: The Queens neighborhoods along the Rockaway Peninsula suffered some of the greatest damage during Superstorm Sandy in 2012. Pictured is an attempt to name the cause of the extreme weather on the Rockaways' famous boardwalk in the immediate aftermath of the event. Photo by Alex Fradkin, courtesy of the Monacelli Press



Right: Local businesses line the streets under the elevated subway tracks in Williamsburg, Brooklyn. Photo by Alex Fradkin, courtesy of the Monacelli Press



Corona Plaza used to be a triangular parking lot wedged between a row of shops and an elevated train line. Through the efforts of residents, business owners, and local institutions, it is now a vibrant, open space for both informal gatherings and planned festivals of food and dance celebrating the ethnic diversity of its surrounding Queens neighborhoods. Photo by Alex Fradkin, courtesy of the Monacelli Press

turing, driving, stocking shelves, etc. But beyond that, there is a promise of tech-enabled efficiency within government services that will reduce the ranks of our public sector. And there's something ironic in the fact that when you pose this question to typically hubristic techno-optimists, one of their first answers is, "I don't know. By that point we can have universal basic income." Personally, I don't think that's a satisfying answer because we're not just talking about people's ability to put a roof over their heads and food in their children's mouths. We're also talking about a sense of purpose, of contributing to society, of structuring your day—even if your job is poorly paid. We're also talking about the place many of us meet our spouses, form deep relationships, and spend the majority of our waking hours. That's why we need to think through the social infrastructure that work currently provides, places to find that sense of purpose or to establish a social life, and find ways to fill those gaps by creating more third spaces that ar-

en't just offices or factories, homes or cafés. We need new types of public spaces, new types of convening, new types of things you can do with your extra time.

When we launched *Urban Omnibus*, it was right at the very beginning of the financial crisis. What we observed immediately was the number of young designers and architects who were laid off. For the first time in these young people's lives they weren't going to work 60, 70 hours a week. And that led to a rejuvenation of community spirit, of people educating themselves about the challenges in their neighborhoods and eventually doing things like literally building ad hoc miniature golf courses in the vacant lot down the street, or helping to rebuild a neighbor's home, or planting a tree. So if there is a way to enable that sense of agency beyond jobs, then maybe that is a silver lining to the structural economic change that is going to cause a tremendous amount of pain in the next 30 years and lead to a lot of job loss and very precarious

situations for a great number of people in our economy. But if we can get ahead of that by figuring out a wide diversity of ways to encourage folks to invest time in their neighborhoods, then maybe on the other end of that structural economic change we will have a more engaged citizenry. ●

Cassim Shepard produces nonfiction media about cities, buildings, and places and teaches in the urban design program at Columbia University's Graduate School of Architecture, Planning and Preservation. Learn more about his work at sqprojects.net. *Citymakers* is his first book.

Jonathan Tarleton is a city planner, researcher, and writer currently based at MIT's Department of Urban Studies and Planning. He served as the chief researcher of *Nonstop Metropolis: A New York City Atlas* and as editor of *Urban Omnibus*. Read more about his work at jonathantarleton.com.



SMARTER. BETTER. TOGETHER

We're obsessed with things like lifelong learning, leadership, camaraderie, balance, and having each other's back. We don't just build projects. We build people.



© SOZINHO IMAGERY



 **berger**
PARTNERSHIP
Landscape Architecture
Urban Design

ELEVATE



WE CONSTRUCT AND ORGANICALLY MAINTAIN
THE MOST EXCEPTIONAL LANDSCAPES
IN THE PACIFIC NORTHWEST

nussbaumgroup

landscape construction | organic maintenance services

Sensibilities and Intuitions of the Master Designer

PRACTICE
By BUILD llc

An Interview with Cecil Balmond

Last summer, BUILD met with engineer-architect-artist Cecil Balmond at his London studio to discuss his most recent projects and the thinking behind his experimental design process. Prior to opening Balmond Studio, his career spanned 40-plus years at Ove Arup & Partners where he worked on pioneering projects with renowned architects all over the globe. Balmond discussed the notion of architecture in a dynamic environment, a designer's intuition, and his most recent projects.

BUILD: In your lectures you've stated that the perfect modern box has been done and, at least in your own career, it's time to move on. Can you expand on that?

Cecil Balmond: I don't think it's a question of modernism because the box has always been there. Designing with four corners and a closed, stable volume has been a way of thinking since classical architecture. And classical notions are fine if you want to repeat a box, but I think we need to deal with the box in new ways today. The simple solution is just cutting and distorting the box. Geometry is kinetic to me, it's in motion, and it's freeze-framed in architecture. With this method of thinking, I tend to take the edges of the box and extend them dynamically to create a vortex. The Bordeaux Villa that I worked on with Rem Koolhaas is a classic example of a box transformed, as is the Serpentine Pavilion in London that I designed in 2002 with Toyo Ito. They are both simple boxes, but you'd never think of them as such when you're inside. These designs totally release the box.

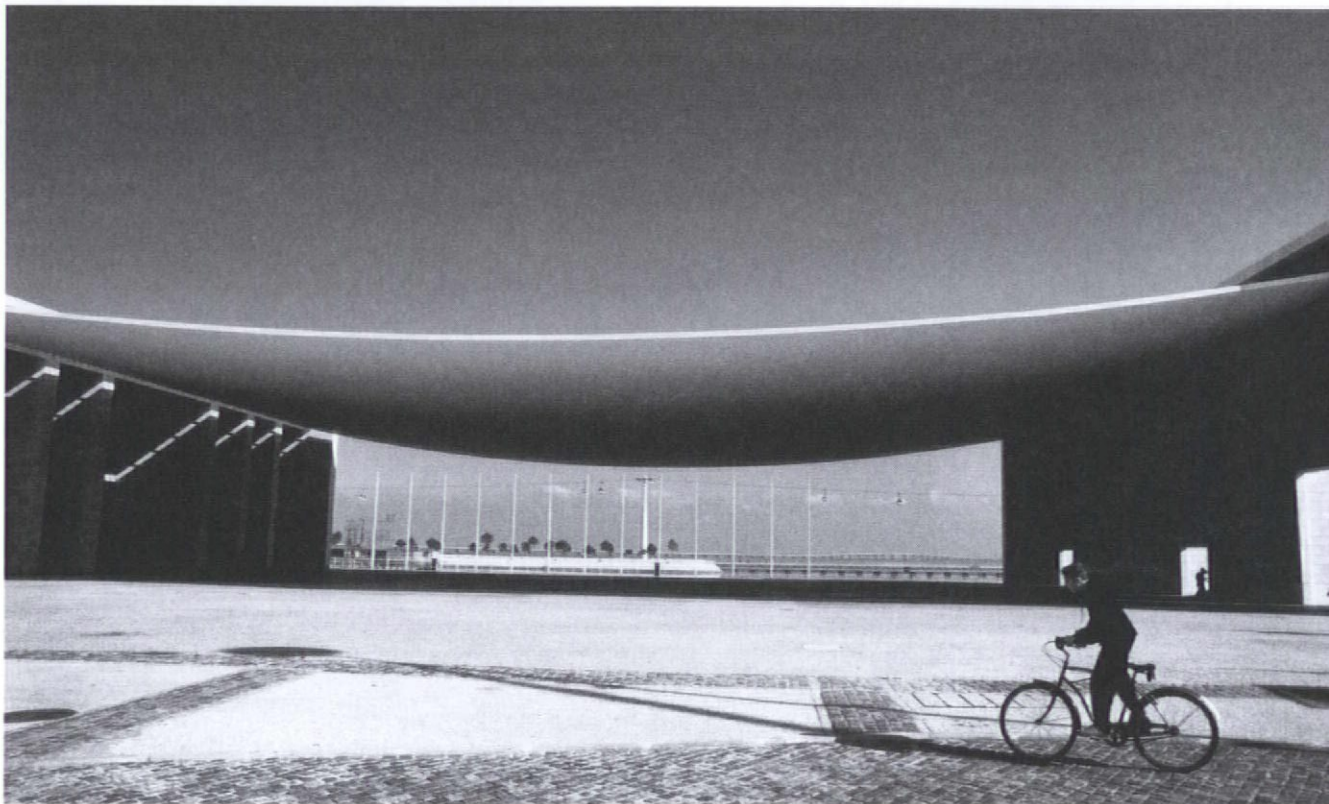
Describe the idea of architecture as a freeze-frame of kinetic geometry.

I always see design as a field condition. To me, the lines and vectors are always moving and extending outward. In my book *Informal*, I wrote that I never see a column, instead I see a field condition of many columns from

little stubs to giant trees, and I freeze-frame around that. Either this field condition is generated algorithmically, by instinct, or by a specific design function. Whatever the generator, it's part of a condition. The building never stops where I see it. If I have a building with six columns in it, there are one hundred more outside that I am not seeing. It's a field condition. So, the building is never a done deal in my design terms.

Do you believe there is a distinction between art, architecture, and engineering?

At its source, no. A good example of this is the *Freedom* sculpture we recently designed for LA's Santa Monica Boulevard. The piece honors Cyrus, the King of Persia until 530 BC, for his advocacy of freedom, respect, and cultural diversity. The project brief was to lend inspiration to his first declaration of human rights 2,500 years ago. I had a simple concept in mind; I didn't see an art object, I saw the spirit and the words traveling thousands of years, momentarily stopping in Los Angeles before the message of human rights carries on. This sequence of text takes the shape of a three-dimensional ring. If you look carefully at the form, nothing closes, and nothing repeats. The text is floating on a virtual surface of two cylinders. The effects of sunlight and shadow allow the text to be mobile.



You noted regarding the Portuguese National Pavilion that its concrete roof could have been thinner but that a certain point is reached when judgment and intuition start to give warnings. How do you balance your intuition with your command of mathematics?

I always back intuition. There comes that moment in design, whether it's a book or a building, where rationality produces logic, but intuition tells you not to trust the logic. It can be a very fine point, and if you don't trust your intuition, you will not get a design that really sings. The designs I talk about that sing are a creative balance between the idea and the content. I've got a simple mantra that if it's all about the idea, it stays ephemeral, it stays unreal in some way. If it's all about the content, it accrues substance, it gets heavy. Only your instinct can allow you to find the balance between these two.

It used to be that the structural engineer would guide the architect on what form could do. Then sometime in the mid-20th century, engineers became so skillful that the relationship flipped to the architect informing the engineer about how a building should perform to achieve the desired aesthetic. Did engineers outsmart themselves?

That's a good question, an interesting question. In the early 20th century, you had architects like Frank Lloyd Wright and Le Corbusier coordinating with very capable technicians and technical draftsmen rather than engineers. In the '40s and '50s you get engineer-architects like Robert Le Ricolais in France, Frei Otto in Germany, Félix Candela in Mexico, and Eero Saarinen in the US, and each would have had a great sense of the structural capabilities of architecture. After this, I think the answer

The designs I talk about that sing are a creative balance between the idea and the content.

Portuguese National Pavilion, Lisbon, Portugal, 1998.

Architects: Álvaro Siza and Eduardo Souto de Moura

Photo courtesy of Balmond Studio



depends on the country. Ove Arup began Arup Associates in England in the 1960s, and the high-tech school began. London architects like Norman Foster, Richard Rogers, Renzo Piano, Michael Hopkins, and Nicholas Grimshaw all worked very closely with Arup, and there was a nice synergy between architects and engineers. In South America and Spain, architects continued to receive reasonable training in engineering, enough to design simple structures themselves. In France, where the word *engineer* contains the meaning ingenuity, an engineer is thought of as an ingenious person who creates the impossible. But in places like the Middle East, Asia, Russia, and the United States, the relationship became more of the architect simply telling the engineer, "here's the design; now do it." Indeed, there was a flip in certain countries, and architects began to feel that the engineer was a technician without imagination. It may be that the advent of the computer allowed anything to be possible and freed the architect from asking "what's possible?"

Is America still stuck in that trap?

America is for sure, I can tell you that. It's only in England that there was a flowering, and Arup was the key. A few key people in Germany like Frei Otto and Werner Sobek also maintained architectural and engineering sensibilities.

Is there a point at which structural engineering becomes exterior decoration or even design fetish and, if so, do you guard against this?

I think that period is over. Structure became an end unto itself. Architects became so fascinated with the mechanics of structure that the architecture was stopped somewhere along the way. It was Le Corbusier's creed that the building is a machine, comparing the building to a car engine or a plane, and the building's functionality and efficiencies governed Corbu's thinking. The high-tech school picked up on this, and there are buildings by great architects that turn me off because they're all about structure rather than architecture. They're showing off a kind of machismo about structural

Serpentine Pavilion
London, England, 2002.

Architect: Toyo Ito &
Associates

Photo courtesy of
Balmond Studio

powers. That's why I denounce the machismo of engineering in the introduction of my book *Informal*.

You were instrumental to the design of the Seattle Public Library. Do you have a particularly favorite moment or design solution within the building?

There is a place within the Seattle Public Library where the diagonal steel lattice is required to span 60 feet at the public reading room. The typical depth of the steel lattice assembly wouldn't work at this particular location because the span was too far, and this inclined plane would sag. To solve the problem, I piggybacked two of these steel lattice assemblies together, and it resulted in this beautiful effect. It was one of my happiest moments on the project, and Rem Koolhaas and I coined the phrase "stupid but smart" to describe it. It's stupid because you're simply putting the same thing on top of itself to solve the structural challenge, but it's

smart because of the effect. We use this concept as a kind of lever on our thinking.

Explain what you've done with the grid for the design of the National Taichung Theatre in Taiwan and how this changes the experience for visitors.

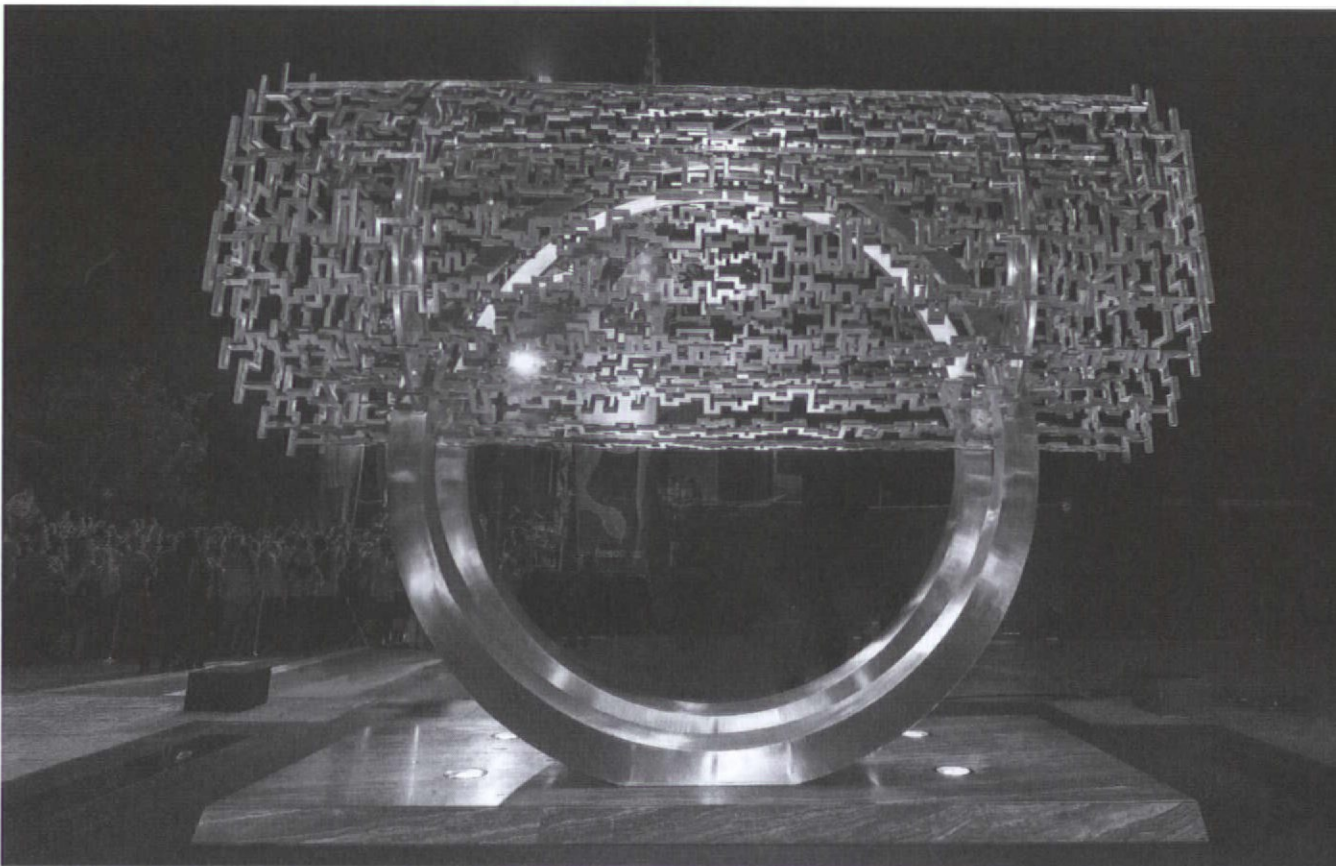
The National Taichung Theatre uses what I call an emergent grid. But it's a formal structure, it's not algorithmically derived. The design alternates solid and void spaces like a three-dimensional chessboard. Then by stretching out the grid, you make bigger or smaller volumes, depending on the function. Bulbous volumes are formed, and the programmatic functions can be accommodated. This is more of a mobile or adaptive grid.

Is there a project you've completed that would not be possible to design without the use of software?

Yes. We recently designed a project purely with numbers and fractals. The

Freedom: A Shared Vision, commissioned by the Farhang Foundation, Los Angeles, CA, 2017.

Photo courtesy of Balmond Studio



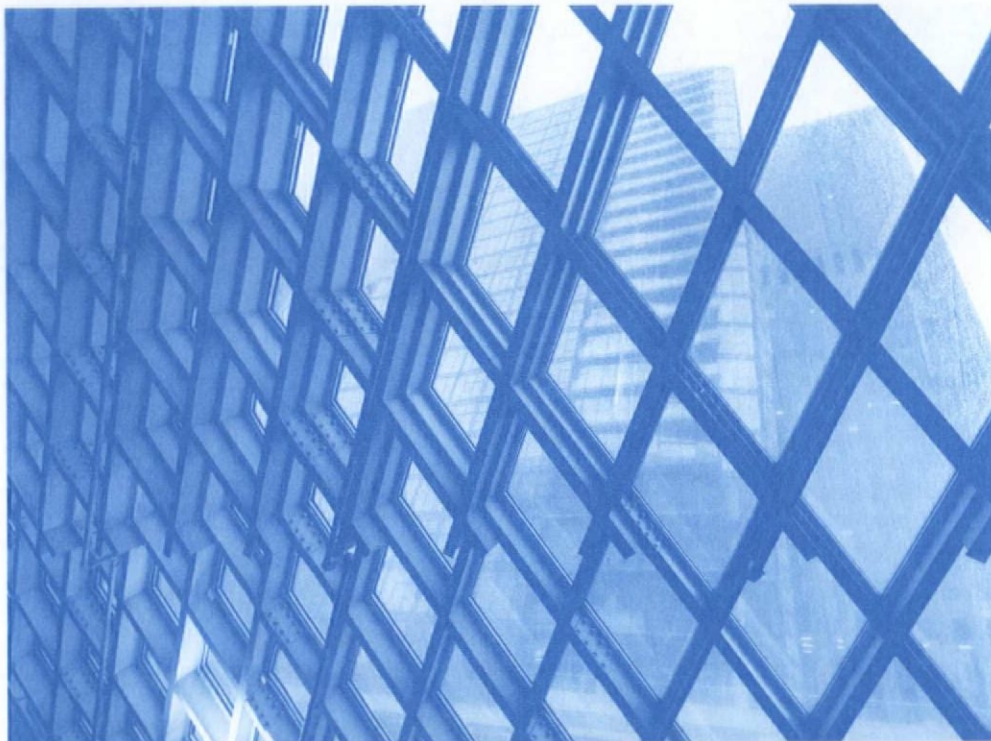
design process began with a solid cube, and we applied a logarithmic spiral in the shape of golden sections at different scales. This spiral of rectangles worms its way through the mass, excavating out the solid and leaving a void. We set the program loose in the studio, and we couldn't believe how strong of a form it resulted in. There's no way this could have been done without the use of a computer, and I'm dying to build this one.

Is there a particular book you consider required reading for architects and architecture students?

In this age of computing, I think there's value in going back to some of the classical work like the books of Sigfried Giedion and Gottfried Semper. The classics are more difficult to read but worth it if you stick with them. For newer work, I think Rem Koolhaas's *Delirious New York* is an exciting read about typology. There's also a little book by O. M. Ungers titled *Morphologie: City Metaphors* that juxtaposes city maps with images from science and nature which is quite fascinating. From time to time, I also read the last chapter of *On Growth and Form* by D'Arcy Thompson. ●

Cecil Balmond is a Sri Lankan British engineer, architect, artist, and writer. He received an MSc and a DIC from Imperial College, London, and a BSc from the University of Southampton. Balmond also studied at Trinity College, Kandy, and the University of Colombo. He joined Ove Arup & Partners in 1968, became deputy chairman, and founded the Advanced Geometry Unit (AGU) in 2000. In 2011 he founded Balmond Studio with offices in London and Colombo. He has taught at Harvard, Yale, the University of Pennsylvania, and the London School of Economics. He was appointed Officer of the Order of the British Empire in 2015 and was awarded the Thomas Jefferson Foundation Medal in Architecture in 2016.

BUILD llc is an industrious architecture firm in Seattle run by Kevin Eckert, Andrew van Leeuwen, Sandy Ha, and Bart Gibson. The firm's work focuses on effective, sustainable, and sensible design. 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), where you can find part two of this conversation. BUILD intern Amanda Weinstein contributed to this ARCADE interview.



Top: Seattle Public Library, Seattle, WA, 2004.

Architects: OMA, LMN Architects

Photo by BUILD llc

Above: National Taichung Theatre, Taichung, Taiwan, 2016.

Architect: Toyo Ito & Associates

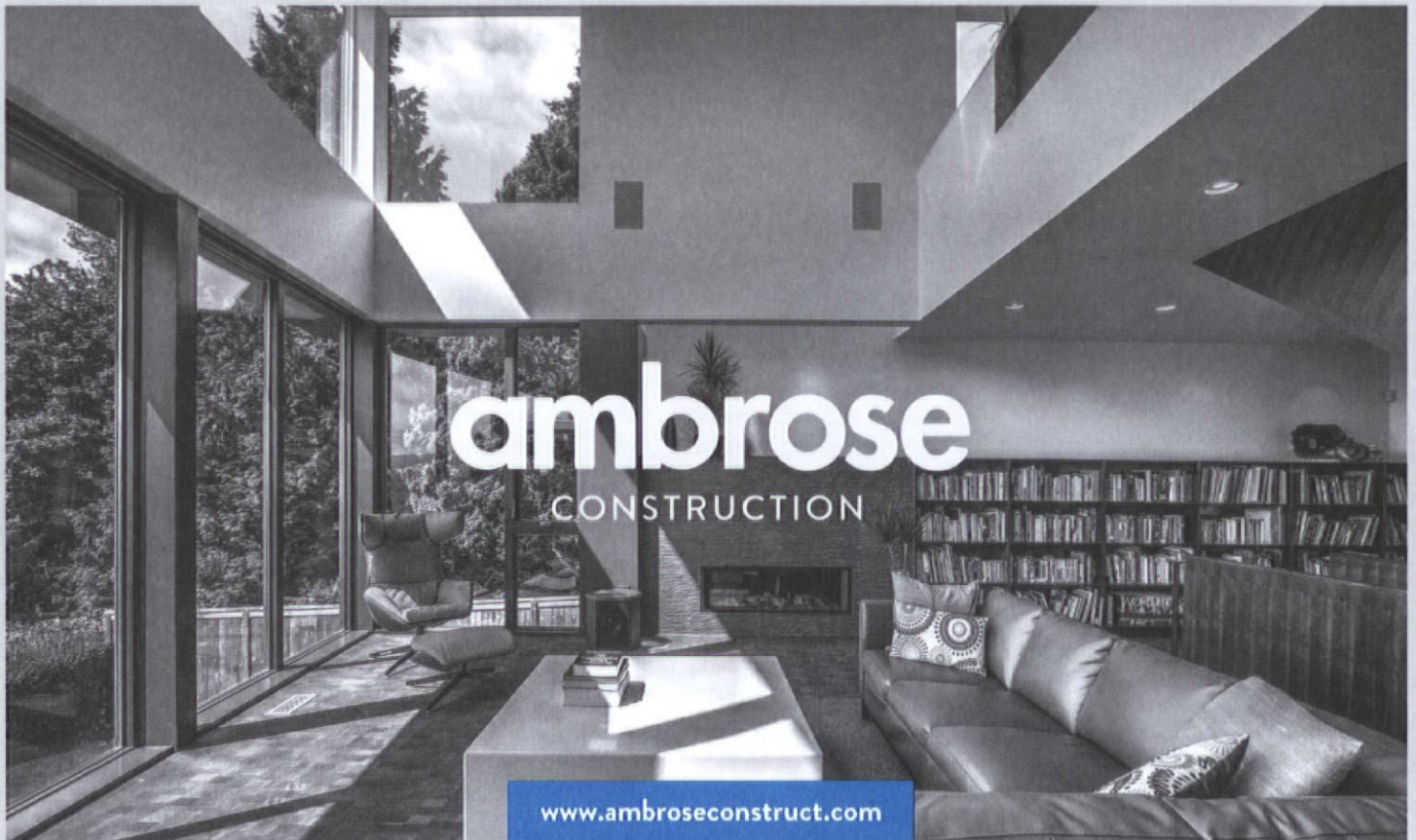
Photo courtesy of Balmond Studio



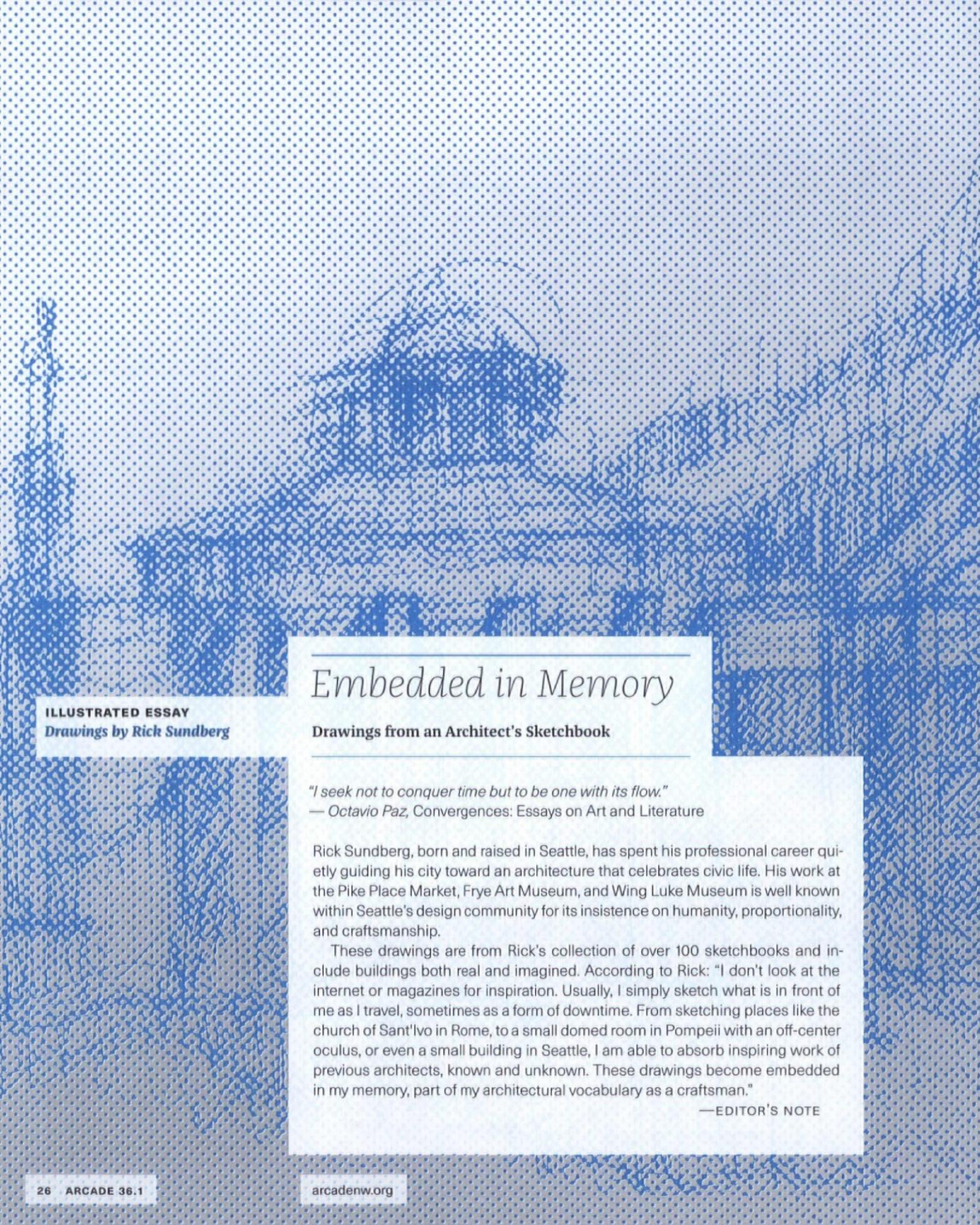
YOU THINK IT'S WORK-WE THINK IT'S PLAY

Our team + your dream

⊕ ssfengineers.com



www.ambroseconstruct.com



ILLUSTRATED ESSAY

Drawings by Rick Sundberg

Embedded in Memory

Drawings from an Architect's Sketchbook

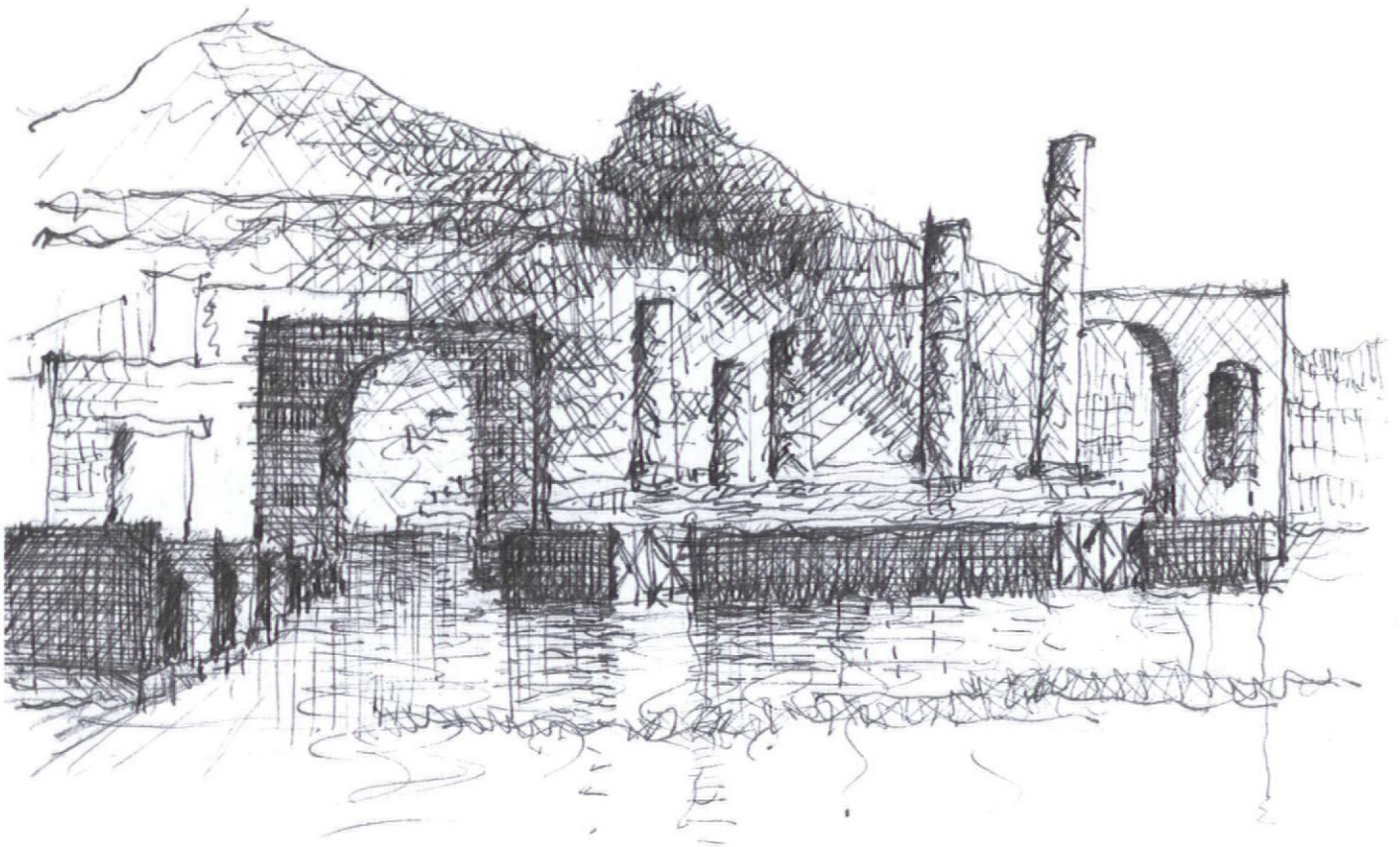
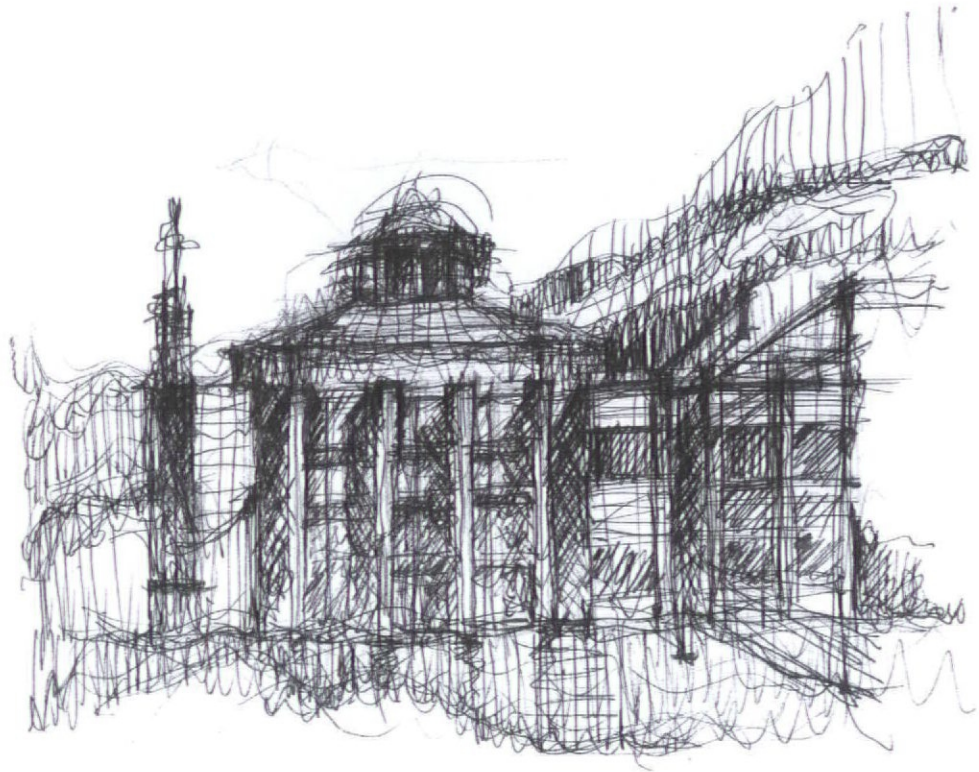
"I seek not to conquer time but to be one with its flow."

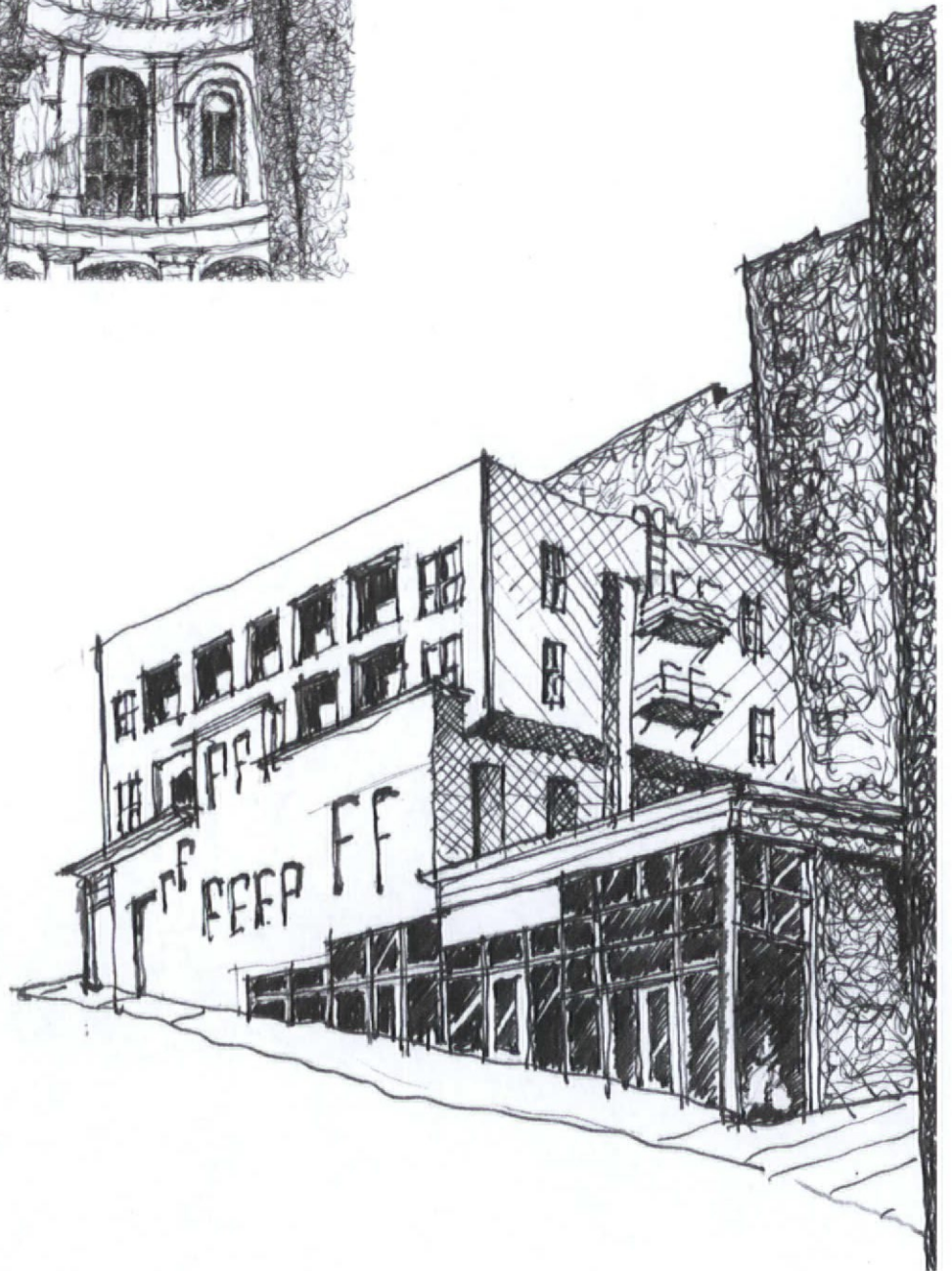
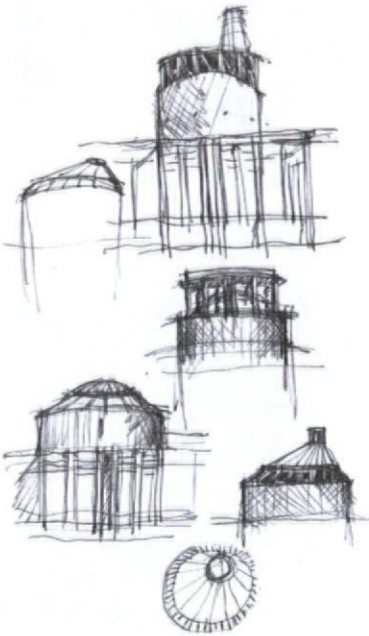
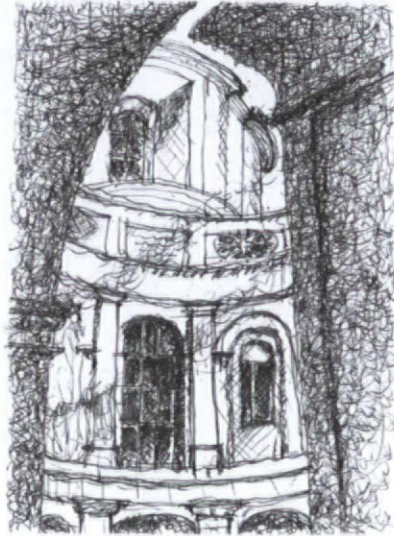
— Octavio Paz, *Convergences: Essays on Art and Literature*

Rick Sundberg, born and raised in Seattle, has spent his professional career quietly guiding his city toward an architecture that celebrates civic life. His work at the Pike Place Market, Frye Art Museum, and Wing Luke Museum is well known within Seattle's design community for its insistence on humanity, proportionality, and craftsmanship.

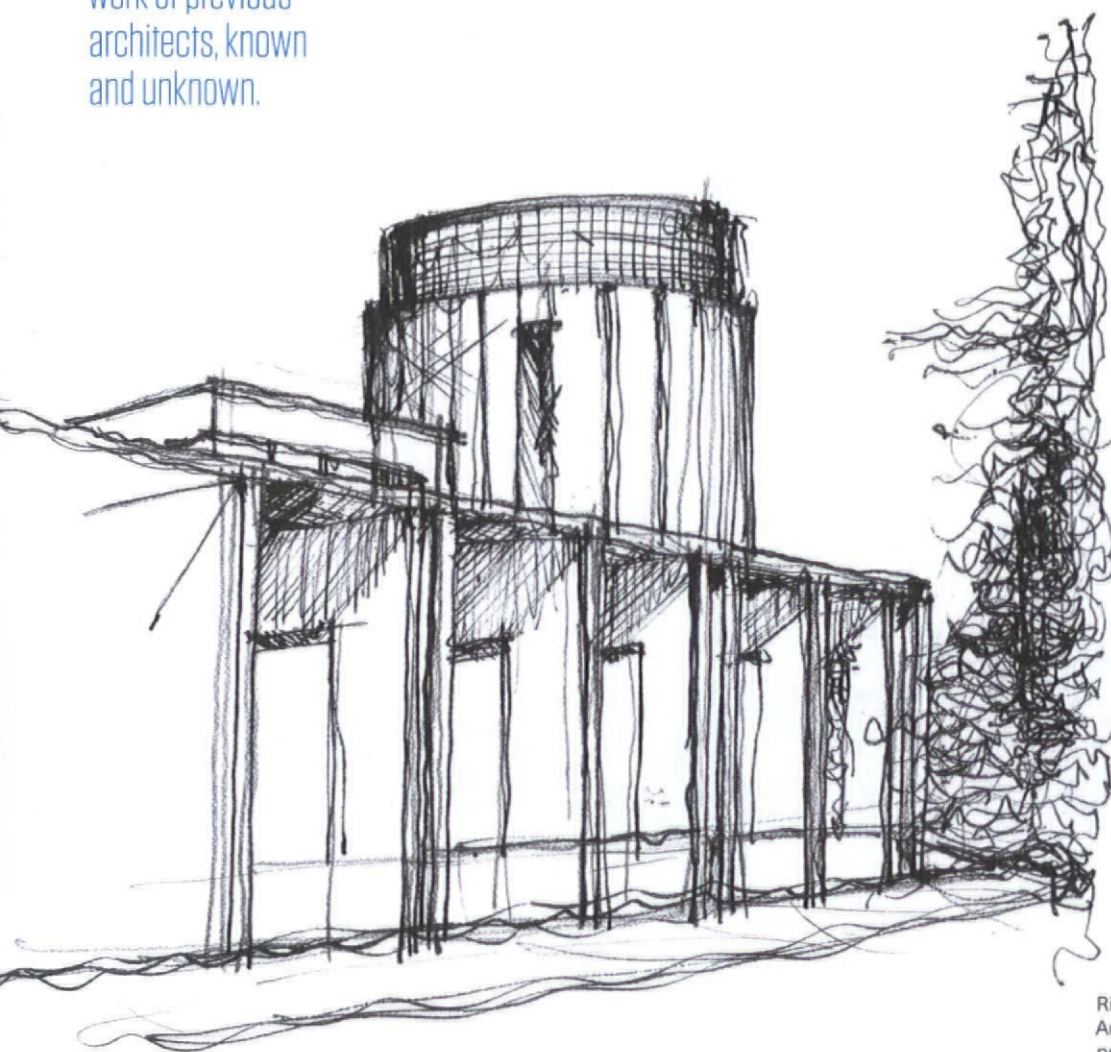
These drawings are from Rick's collection of over 100 sketchbooks and include buildings both real and imagined. According to Rick: "I don't look at the internet or magazines for inspiration. Usually, I simply sketch what is in front of me as I travel, sometimes as a form of downtime. From sketching places like the church of Sant'Ivo in Rome, to a small domed room in Pompeii with an off-center oculus, or even a small building in Seattle, I am able to absorb inspiring work of previous architects, known and unknown. These drawings become embedded in my memory, part of my architectural vocabulary as a craftsman."

—EDITOR'S NOTE





From sketching places like the church of Sant'Ivo in Rome, to a small domed room in Pompeii with an off-center oculus, or even a small building in Seattle, I am able to absorb inspiring work of previous architects, known and unknown.



Rick Sundberg's firm, Sundberg Kennedy Ly-Au Young Architects, is currently designing projects in Seattle and elsewhere, ranging from the expansion of the Pratt Fine Arts campus to master plans for orphanages in remote villages in Tanzania.



Key partners for expert timberwork.

Visit CascadeJoinery.com or phone John Miller at 425.212.2219



**CASCADE
JOINERY**





Case Study House
Architect/Builder: BUILD LLC
CaseStudyHouse.net
Available: \$1.5M

Photo: Clarity NW

EK
GROUP

Real Estate Marketing: Strategy. Storytelling. Service.
ekreg.com

Windermere
REAL ESTATE

REMODELS | NEW HOMES | COMMERCIAL | HIGH PERFORMANCE

 **HAMMER & HAND**

BETTER BUILDING THROUGH
SERVICE, CRAFT, AND SCIENCE

HAMMERANDHAND.COM

PORTLAND: CCB# 105118

SEATTLE: WACL# HAMMEH1930M7

ARCADE at 35

A Retrospective

Feature Editor: Kelly Rodriguez

Kelly Rodriguez is the executive director
and editor of ARCADE.

The birth of ARCADE, over 35 years ago, was a community effort; it took a village to bring it into the world and to nurture its adolescence. For the first 19 years of its life, ARCADE was produced by volunteers, then, commensurate with the new millennium, organizational leadership concluded it was time to hire the non-profit's first employee. Seventeen years later, ARCADE continues to be a unique and valuable resource for design and art communities near and far.

ARCADE's staff remains lean with three employees; our village now includes a board of trustees from wide-ranging disciplines who steward the organization, an imaginative community of creative contributors eager to share their ideas with ARCADE's readers, an insightful editorial committee who helps guide the magazine's creative offerings, an annually-rotating graphic designer who brings a fresh visual perspective, a cadre of volunteers who support myriad events each year (issue launch celebrations, salons, tours, and more), and a loyal and generous donor community.

In the following pages, some longtime ARCADE writers and community members express their thoughts about the organization. They reflect on the ways thoughtful storytelling and nuanced dialogue enrich our lives, both nourishing and challenging us. They highlight the importance of community and connection, and they celebrate the role of print publications in an increasingly digital world. In some cases, we worked to quell their enthusiasm for ARCADE, but in the end we acquiesced. Please indulge us, just this once, as we celebrate 35 years of your ideas and work.

As the world turns, ARCADE intends to continue to keep an editorial eye on cross-disciplinary links between everything we hold dear. Among these, now more than ever, we will work to be more mindful of climate change and social equity, justice and inclusion as they relate to our organizational mission. We care about our collective future, and are determined to continue shining light on the issues that unite us—on our shared humanity

Photo by Michael Stearns

ARCADE

A Founder's Reflections on ARCADE

By Catherine Barrett

Dr. Catherine Barrett is a retired architect and professor living in southern France.

In 1981 I approached Seattle designer Larry Rouch and the nonprofit Blueprint: For Architecture to see if they would be interested in sponsoring a journal for Seattle's design community. At the time they were preoccupied with competitions and other events, so I turned to my colleagues Susan Boyle, Trina Deines, and Ann Hirschi to see if they might be interested in working on such a project. We were recent graduates of the College of Architecture at the University of Washington and all working in town; Susan at Olson/Walker (now Olson Kundig), Trina at Bumgardner, Ann at Environmental Works, and I worked at ARC. Those were heady days, with development dollars pouring into downtown as the Seattle economy was ramping up. Olson/Walker was becoming renowned for its residential work and also for its urban sensibility that celebrated art as much as architecture. Bumgardner was just beginning work on the Alexis Hotel and would design many seminal projects in Pioneer Square and along First Avenue. Environmental Works was gaining credibility as a nonprofit firm serving communities that otherwise would not have

had access to professional design help—in particular, Ann's championing of artists and projects in Belltown was ahead of its time. And ARC was focused on community work through their designs for activity centers and health care.

I was thrilled that my three colleagues were excited to launch this journal and newsletter that we decided to name ARCADE after much deliberation, choosing the name for its meaning as a framework through which one sees a diverse group of images and for its architectural associations. We researched the costs of production with Consolidated Press, who we used through the six years I worked with ARCADE (and who prints ARCADE to this day). It seemed that with \$400—\$100 from each of us—we could print at least one issue, and if we secured subscriptions right away, we could keep the journal going. What better way to attract subscribers than to hold a party? It was like a Kickstarter project with the extra juice of face-to-face contact and refreshments. For our launch, Peter Miller, whose bookstore was on the west side of First Avenue, offered us the use of the vacant space that he had access to at the

Opposite: Issue 1.9. Photo by Michael Stearns
 Right: The first issue of ARCADE.
 Below: Early ARCADE issues. Photo by Kelly Rodriguez



south end of the block. We had letterpress invitations printed by an artist friend, and with the support of the firms we worked for and our own not inconsiderable connections in the city, we hosted quite a nice crowd and secured over 100 subscriptions that night.

In the beginning, it was just us four women working on ARCADE.

In the beginning, it was just us four women working on ARCADE. We allocated tasks based on our interests. I wrote the introduction to the first issue because I had initiated the project, and then I took over the production and graphics since that was my strong suit. Susan and Ann were our links to the architecture and art world, and Trina to the UW; Trina also took care of our subscription base, and Susan kept a constant lookout for calendar items. Over the years, we all took turns editing issues, which gave us the wonderful opportunity to explore themes of special interest to us.

At first I did most of the layout by myself, but

very soon I had a host of volunteers to help me. The layouts were put together mechanically on drafting boards. Nowadays, we take the "cut and paste" commands of our computers for granted, but back then we *were* the computers, and we had to be very careful with the expensive sheets of text proofs provided by the printer, which were waxed on the back to enable us to move them around on the page. Typos were corrected through the surgical operation of slicing out individual letters or words with our X-ACTO knives. It was more economical to correct typos by carefully cutting out individual letters or words and replacing them as needed. The graphics that we could afford were limited to what we could draw. Effects like halftone overlays were simply too expensive for us to consider most of the time. Our bosses allowed us the use of their offices over the weekends and may even have taken our presence as a point of pride. I especially enjoyed working in Bumgardner's office, which was in the Terminal Sales Building at that time. On the ground floor was Raison d'Etre, an exotically decorated café and an early source of fabulous French break-

Blinded by the Light

An Interview with J. M. Cava

By J. M. Cava

J. M. Cava is an architect in Portland, where he has written, taught, and designed buildings for about a hundred years. Maybe longer.

Interviewer Were you reading ARCADE 35 years ago?

J. M. Cava I was in love with a girl. Nothing else was important.

I I see. When did you start with ARCADE?

J Fall 2001. Edited "The Idea of Regionalism."

I Why?

J Seemed like a good idea at the time.

I Was it?

J Don't know. But it was a great issue—wonderful contributors. Karen Cheng designed it, made it utterly beautiful.

I You stayed on the editorial committee and wrote more—did you like ARCADE?

J Not really.

I Why not?

J It wasn't about what I wanted it to be about.

I Which was?

J Architecture. Space, place, bricks, stones, silence, and light. All that sort of stuff. Discourse, but with buildings at the center of it all.

I But you read it?

J With some serious angst. Until one issue—no idea which—transported me outside the confines of my little theory-box.

I And?

J Well, all of a sudden...I saw the light. Like that guy in the Bible hit by lightning on his mule.

I You're referring to Saul on the road to Damascus?

J That's the guy.

I And the light was ... ?

J That I didn't really know Design at all. I knew one corner of it and knew that corner really well, but I didn't understand that the idea of Design was a lot broader and deeper and murkier than I thought and that questioning it was a good thing to do.

I And ARCADE was doing that?

J It was. I still had reservations, but I noticed a lot of articles raised questions to me such as: What is Design? What is Design Thinking? Who is a Designer? How does Design manifest itself in the world?

I Quite a revelation.

J Indeed. And there was another, more selfish, realization I found there.

I Which was?

J If the definition of Design is open-ended, it questions who you are as a designer and what you can do in life, your Design Identity, I suppose you could call it.

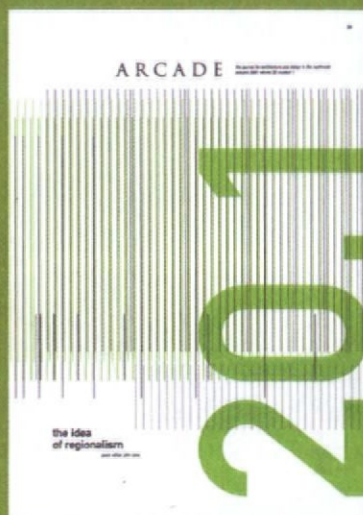
I So for you, ARCADE stands outside our conventional image of design and challenges design assumptions?

J Nicely put.

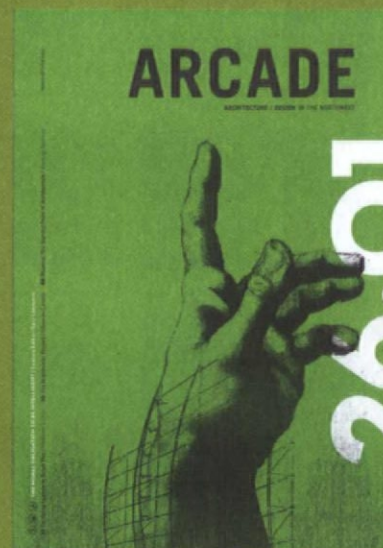
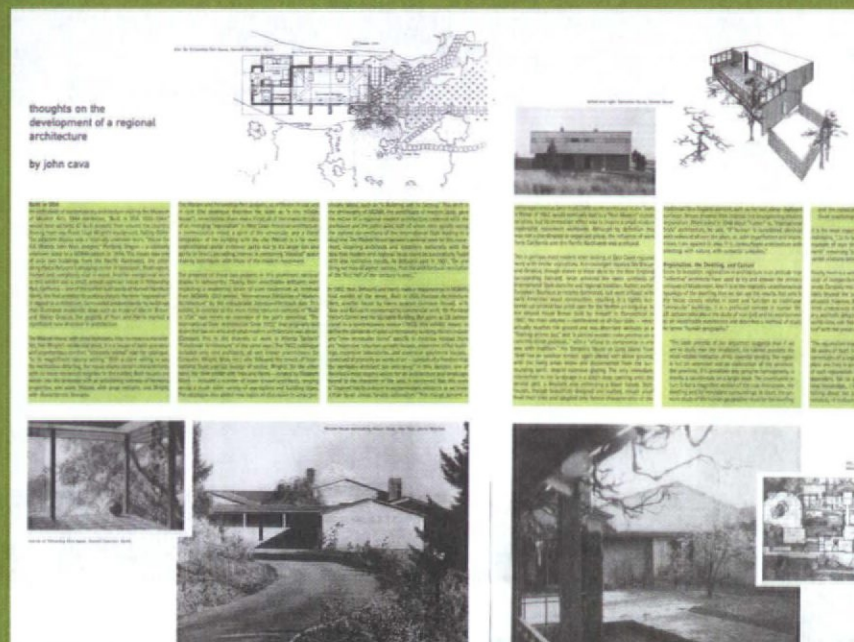
I How do you think it does that?

J It's like tuning a violin. You're trying to hit a tone, so you go way high and then way low and you keep closing in on it until you're there, right in

The Idea
of Regionalism



If the definition of Design is open-ended, it questions who you are as a designer and what you can do in life, your Design Identity, I suppose you could call it.



Opposite, top, and middle:
Issue 20.1. Feature: "The
Idea of Regionalism,"
edited by J. M. (John) Cava.
Design: Karen Cheng

Above, left: Issue 25.3.
Feature: "Designing Cinema,"
edited by Charles
Tonderai Mudede. Design:
John Close - Push Design

Above, right: Issue 26.1.
Feature: "The Moral Obligation
to be Intelligent,"
edited by Gary Lawrence.
Design: Stephanie J. Cooper
and James D. Nesbitt

the middle. For ARCADE, there's no middle—or if there is one, it's up to you to find it. ARCADE goes way out and then way back in. It's perpetually sort of atonal and so always challenging. It's not a tune you can hum in the shower.

- I So to speak. Is this a necessary function?
- J You bet—look around. The world—our country in particular—is woefully undesigned. In other countries where design is taken more seriously and integrated into culture, everything is better. Things function better, look better, people are happier.
- I Are you suggesting that reading ARCADE makes people happier?
- J Don't put words in my mouth. But I'm saying that anything that opens any part of our closed-up lizard brains is good. Like the guy who said we should thank those who disagree with us and throw them a big party.
- I Perhaps you're referring to John Stuart Mill: "If there are any persons who contest a received opinion...let us thank them for it, open our minds to listen to them, and rejoice that there is someone to do for us what we otherwise ought...to do with much greater labor for ourselves."
- J That's the guy. Speaking of parties, ARCADE throws some damn good ones—when's the next event?
- I Not sure. I'll get back to you. ●

Thirty-Five Years of Burning Bright

By Erin Langner

Erin Langner is a writer based in Seattle. Her work has appeared or is forthcoming in *Hyperallergic*, *Metropolis*, and the *Stranger* and can be found at erinlangner.com.

In September of 2016, ARCADE Executive Director Kelly Rodriguez and I were working on the issue 34.3 feature focused on Edward Burtynsky's striking photographs of environmental devastation. The presidential election was drawing near, and I felt overwhelmed by the high stakes and divisive rhetoric filling the airwaves with tension. As polls came in and the debates unfolded in microconversations across the internet, I kept wishing for more nuanced, meaningful discussions of the urgent issues that felt unruly, like the messy pile of newspapers on my counter that I could never seem to finish reading. Buried among the folds was the in-

creasingly critical problem of climate change—a massively daunting concern that warranted more thought and attention than a quick skim or bulleted summary could provide.

The time I didn't spend keeping up with the news cycle was mostly put toward experiencing and writing about visual art—a realm that, for better or worse, often feels remote from day-to-day reality. I'd already been excited to be writing in ARCADE about Burtynsky's photography because of its relevance to larger environmental conversations, but due to the political climate at the time, discussing the artist's work only felt increasingly relevant. When Kelly emailed

Issue 34.3. Feature: "Undeniable: Edward Burtynsky's Photographs of a Changing World," edited by Erin Langner. Design: Lucia Marquand. Cover photo: *Nickel Tailings #34/35, Sudbury, Ontario, 1996* (detail of original diptych) by Edward Burtynsky. Photo © Edward Burtynsky, courtesy Nicholas Metivier Gallery, Toronto / Howard Greenberg gallery and Bryce Wolkowitz Gallery, New York. Photos of issue and spreads by Michael Stearns

UNDENIABLE

EDWARD BURTYSKY'S
PHOTOGRAPHS OF A CHANGING
WORLD

ERIN LANGNER

The first time I saw one of Edward Burtynsky's images, I was certain it couldn't be true. I was in Montreal in 2005, and the work showed a thick, red river rising through a landscape of black rock, like a wound. The river was too large to be contained by a single photograph frame. Instead, it seemed to spill across two, forming a massive, menacing diptych that spanned several light feet wide.

When I returned to my hotel, I was still thinking about that red river, determined to know more about what it was. I quickly learned how real it was—that the title of the two photographs, *Nickel Tailings #34/35, Sudbury, Ontario, 1996*, referenced the source of the color and the impact it had on the local environment. The river was the result of a mining process, mining and refining the ore in its, distant form.

Part of me still couldn't grasp the image's true weight. Burtynsky's work from 1985 to the present is a visual history of a human city built to mine the earth, while mining is a vision of someone else's problem, but one that has become part of me. I recognized the harsh, larger truths embedded in *Nickel Tailings #34/35* and worked hard to be back in my mind. Something about the urgency of those photographs stayed with me—something I now realize I was afraid to fully see.

Since the 1980s, Burtynsky has been documenting human impacts on the natural landscape, with a particular interest in the transformations brought by industry. Indirectly he has been photographing some of the contributing causes of climate change. "What makes climate change difficult is that it's not an instantaneous catastrophic event. It's a slow-moving issue that, on a day-to-day basis, people don't experience and don't see," President Obama told the *New York Times* during an interview on September 8, 2016. Burtynsky has been taking his photos for over thirty years—ideal timing to not raise this seemingly elusive process whose physical evidence may require the span of a human lifetime to capture.

In his 2016 TED Talk, *My Wish: Manufactured Landscapes and Green Education*, Burtynsky explained how his early practice photographing "pristine landscapes" was leading him back as an artist. He mentioned being driven to create something more than nature photos for calendars

and a desire to rethink how landscapes are conceived. This led me to wonder about the truthfulness of the photographic style Burtynsky eschewed—images that appear to portray untouched landscapes. Why aren't we more skeptical of these images whose perfection must be false to some extent, given the way human impacts have come to bore so deeply into the environment? Do seemingly flawless landscapes still look beautiful if we know they're lying?

Yet, elements of the pristine inhabit Burtynsky's process. He documents places that have been disrupted and transformed by humans, but the images themselves are pristine—in the assertive thickness of their colors, in the tight control of their compositions, and in the stark clarity of their details. His approach began in the 1980s with three series based in the United States and Canada: *Homesteads*, *Railcuts*, and *Mines*. *Homesteads* and *Railcuts* depict rural areas where houses and railroads interrupt vistas of mountains, valleys, and forests. *Mines* and his later *Quarries* series that was taken in Vermont during the early 1990s play more directly with the massive scale and razor-sharp details that define much of his later work. Layers of sublimely patterned strata fill the frames of these images, directing us to stare into the brick, but from a safe distance.

I knew that sense of distance was gone the moment I saw Burtynsky's *Shipbreaking* series on the big screen in 2007. By then, the artist was documenting sites of industry around the world, a process captured in the 2006 documentary on the artist's work, *Manufactured Landscapes*. The *Shipbreaking* photographs include images of old oil tankers being disassembled by laborers in Bangladesh—the toxic graveyards for vessels that reminded me of the ships that carry massive quantities of oil through Washington State every day. In Burtynsky's photos, the rusting, burning shards crumple along the shoreline like metal mammoths, dwarfing the oil-covered people working between them as if they're minor details. The visual conflict between this strangely beautiful world and the grotesque process that created it still disturbs me ten years later. When I see oil tankers drift through local waters now, my mind fills with visions of their flaming fates and clouds of chemical-filled smoke coat-

I WAS STILL THINKING
THAT RED RIVER, DID
TO KNOW MORE ABOUT
I'D SEEN. I QUICKLY
HOW REAL IT WAS.

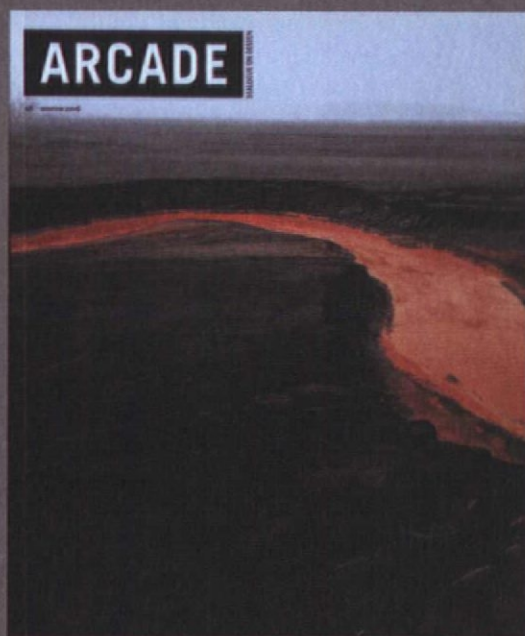
ing the lungs of people. While the *Nickel Tailings* diptych, *Shipbreaking* can't undo the effects of the

Shipbreaking was a powerful place he'd been back in time to Dickens' *Sooty* in mid-2016. If you find in his work about his increasing beauty, his statement for the are "capable of engineering contemplation of a large scale. An ancient mirrors the shapes in a pale and rust-colored natural void that had one of the *Homesteads* in orange along Florida. It's as if Burtynsky more aggressively star environment worsens.

This effect only in tems to some of the *Deepwater Horizon* o-

me about a working title, I struggled to capture the weight of the images' focus and sent several ideas that didn't quite hit the mark. The day she came back to me with a single word suggestion, I felt the rush that I knew meant it was right: "Undeniable." I envisioned the word printed simply and boldly as the feature's headline and found myself invigorated.

As a publication that consistently examines timely, complex issues as they intersect with design and the arts, ARCADE is an imperative voice and resource for the Pacific Northwest community and beyond. While so many publications have folded or turned into clickbait as of late, ARCADE's persistence for 35 years shows that the organization's dedication to sparking intelligent and thoughtful dialogue is something we've needed all along—and continue to need now more than ever. Months after we found the title, on the evening of the issue's launch party that December, I picked up the vibrant copy and opened it to the article. In that moment, as both a reader and a writer, the brilliance of ARCADE felt as if it were burning in the palm of my hand. ●



ARCADE in Its Cosmos

The Virtues of Place and Print

By John Parman

John Parman is at this point a writer, living and working in Berkeley, but he once founded and published an award-winning quarterly and spent 20 years as the editorial director of a global design consultancy.

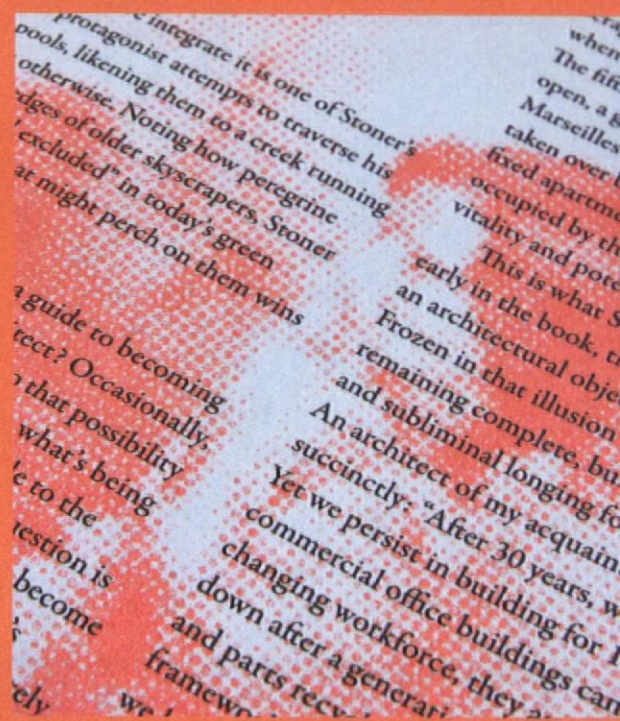
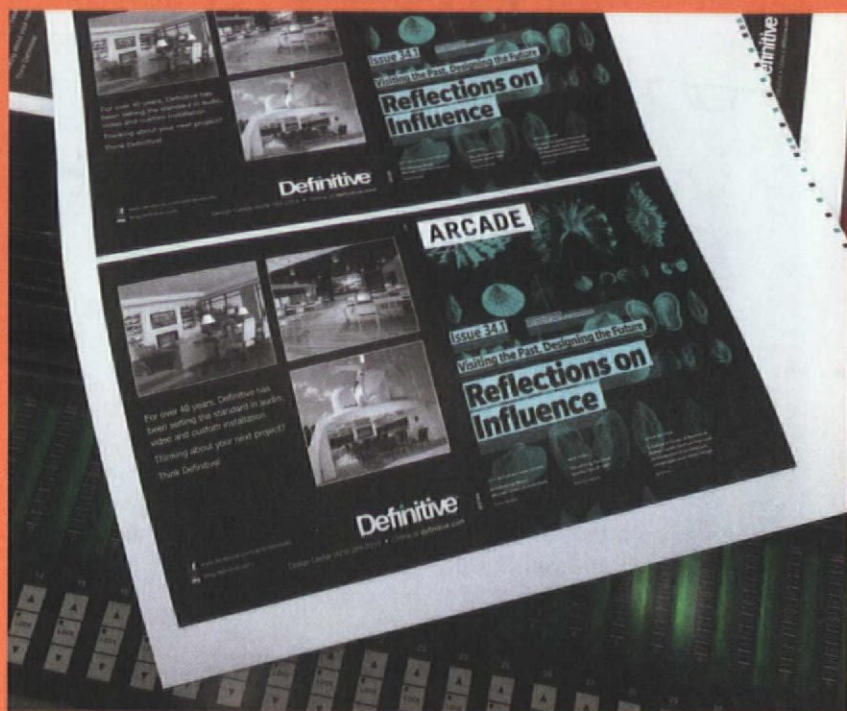
Dōgen, the 13th-century Zen reformer, argued that enlightenment isn't a separate realm of being that—once attained—would keep the enlightened free from delusion. His philosophy embraced a radical nonduality (as Oregon professor Hee-Jin Kim calls it), a concept that is germane to ARCADE, which seeks to transcend its home city and bridge the overlapping but very different worlds of print and online publishing. When I think of ARCADE, both Seattle and the magazine that arrives in the mail come to mind. I want to discuss why I think this is a good thing that takes nothing away from ARCADE's understandable desire to be one with a larger universe.

Let's start with print, a medium with centuries of provenance. Informed by its history, print's evolution is slow and even conservative. Despite emerging from print, the world of online media owes more at this point to television and radio. Online channels' migration from desktops and laptops to tablets and smartphones

(and Alexa-equipped speakers and flat screens) has disrupted much more than traditional publishing.

The printed ARCADE gives specific form to content through the work of its editors, contributors, designers, and press people. They form a team, devoted to a product, whose work is an art and craft in itself. Since any medium gives form to content, I should say instead that in print ARCADE does this in ways that readers can evaluate based on established criteria like legibility, coherence, and beauty. Print shares these criteria with other media, but the norms are its own.

Print magazines used to range from bespoke to popular and from serious to disposable. Online channels blur these distinctions while luring the pop-disposable audience away from print. Social media trades on reducing all content to tiny, ad-accompanied bites that can be glanced at or pursued. These posts are often



pushed forward algorithmically in response to viewers' habits. As advertisers are finding, at the massive scale of Facebook et al., some of these habits can be disturbing—local to a fault.

So, local—what does it really mean? When a political party mines social media to tailor its messages to voters on a rigorously local basis, district by district, this produces a majority without much of a shared outlook. Provinciality has its charms and limitations. We admire it in cuisine and viniculture, but it's less useful in culture and politics. Yet great art, literature, and politics can emerge locally, often as a flash of momentary genius. When you visit art museums off the beaten track, you sometimes see how relative isolation can mix with an economic boom to create a burst of self-confident creativity. It may fade away, but its community of creators connects with others and works hard to stay in the game. This weighs against provinciality, even in towns and villages, and even when the creators are beaten down.

The roots of ARCADE are in Seattle, a city (like others of its kind) where people are at home in the world, but more at home in one part of it. When I think of local, I think of that rooted cosmopolitan Henry Thoreau, who found the whole of nature in Concord, even as his own reading and travels connected him to much else. If I describe ARCADE as local, I mean it in this transcendent sense.

In his book *The Scent of Time*, the Berlin-based philosopher Byung-Chul Han argues that we're caught up in the online world's endless flow, a white noise that leaves us anxious or bored if we encounter gaps in time that aren't filled in algorithmically. Reading ARCADE, we move at our own pace and linger when things resonate. Like Seattle, print is a center of gravity for ARCADE, around which its community orbits. ●

Like Seattle, print is a center of gravity for ARCADE, around which its community orbits.

Opposite: Photo by Cole Benson

Above, left: ARCADE Issue 34.1 at the press check. Photo by issue designer Ryan Polich, Lucia|Marquand

Above, right: ARCADE Issue 30.4 featuring an article by John Parman. Issue design by James Nesbitt Design. Background image from *Imagining Argentina*, pictured in Jill Stoner's *Toward a Minor Architecture*. Photo of issue by Rodrigo DeMedeiros

AUGUST-SEPTEMBER 1983

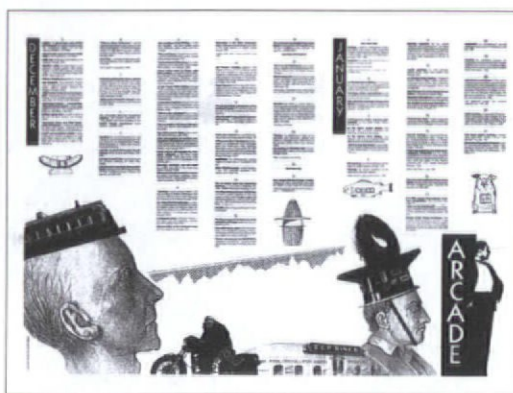
ARCADE EXAMINES THE LEGACY OF RICHARD HAAG, LANDSCAPE DESIGNER OF SEATTLE'S GAS WORKS PARK.
BELOW: GAS WORKS MASTER PLAN BY RICHARD HAAG ASSOCIATES.

"Rich Haag is the godfather of landscape architecture in the Northwest!"

—Kenichi Nakano, landscape architect, in ARCADE, AUGUST-SEPTEMBER 1983

"His office was a school in itself.

There were several hundred people who worked there. His spiritual quality, his ethics, and his fighting spirit set examples for the profession. Even after 10 years when I thought I could second guess him, he would come up with new ideas. I really admired that."

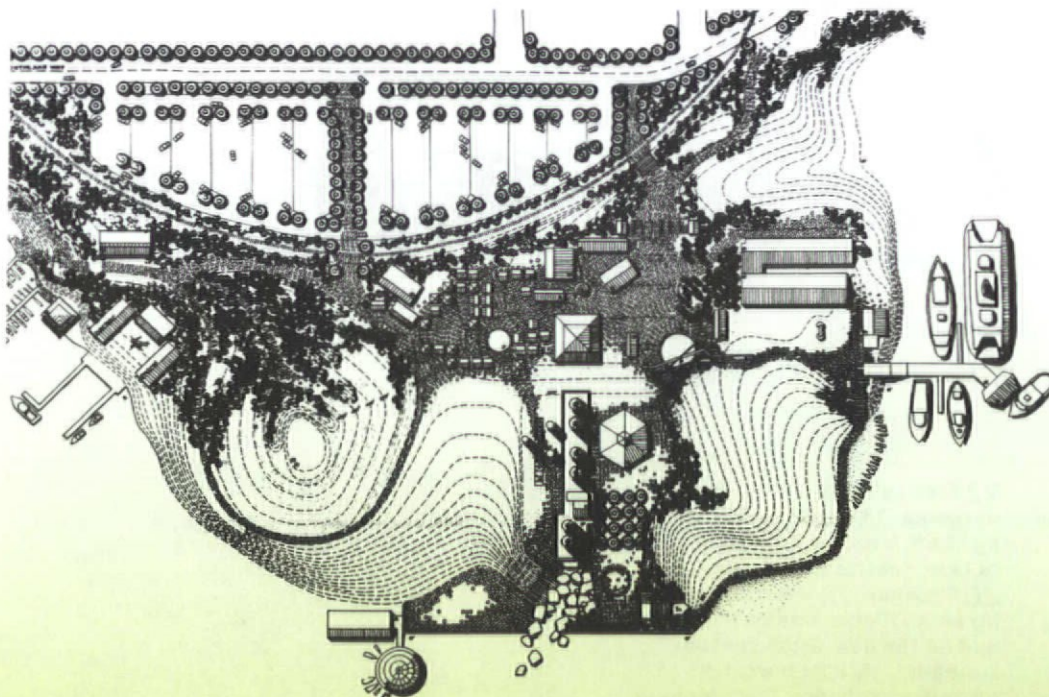


DECEMBER 1984-JANUARY 1985
CALENDAR DESIGN: SCOTT HERREN.



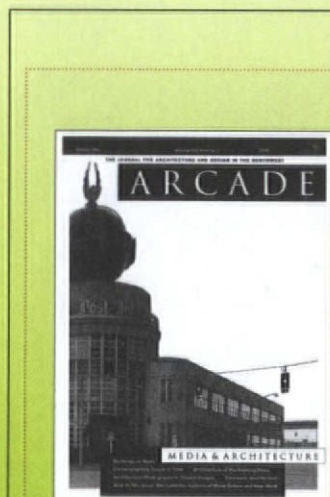
AUGUST-SEPTEMBER 1986

ARCADE CAPTURES ROBERT VENTURI AT THE SEATTLE ART MUSEUM IN VOLUNTEER PARK.
PHOTO: JOSEPH MUCCI.



1981-1993

ARCADE IS 11" x 17"



1994-2010

ARCADE IS 10.5" x 15"

WINTER 1993

ARCADE RELAUNCHES AS A QUARTERLY MAGAZINE.

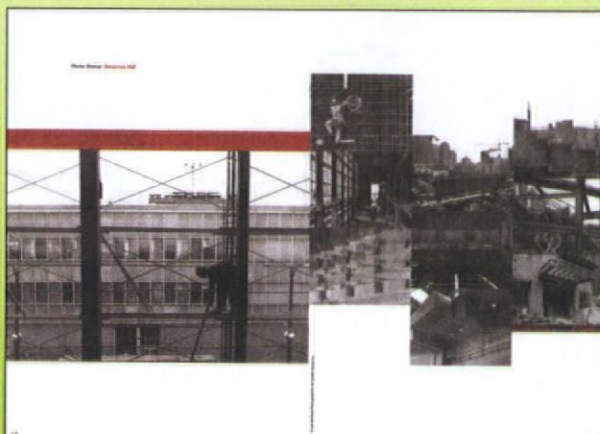
NEW MASTHEAD AND REDESIGN BY BERGH JENSEN GRAPHIC DESIGN. PHOTO COURTESY OF THE SEATTLE POST-INTELLIGENCER.

THIS ISSUE IS THE ONLY ONE IN THIS SMALL SIZE (9.5" x 13").

THE MAGAZINE RESIZES TO 10.5" x 15" AFTERWARD.

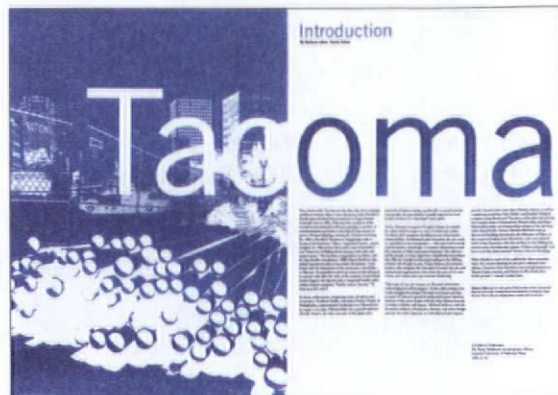
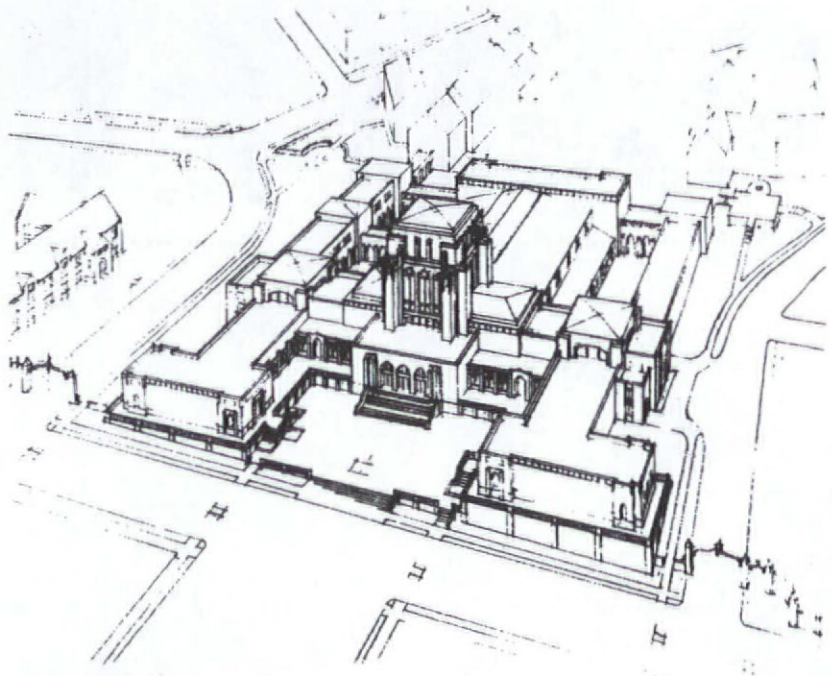
SEPTEMBER 1998 ARCADE SEES BENAROYA HALL RISE.

PHOTOS: LARA SWIMMER. DESIGN: RAY UENO AND THE LEONHARDT GROUP.

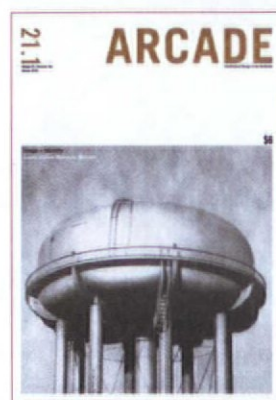


BELOW: **SPRING 1997**

ARCADE PUBLISHES A SPECIAL FEATURE ON THE NEW HENRY ART GALLERY ADDITION.
IMAGE: UNIVERSITY OF WASHINGTON LIBRARIES, SPECIAL COLLECTIONS,
HENRY ART GALLERY, PERSPECTIVE VIEW FROM WEST, 1925.



ABOVE: **WINTER 2002**
ARCADE'S FEATURE ON TACOMA.
DESIGN: JOHN ROUSSEAU.



LEFT: **FALL 2002**
ARCADE SHOWS A NEW SANS
SERIF MASTHEAD (BASED ON
TRADE GOTHIC) BY JOHN
ROUSSEAU. DESIGN AND PHOTO:
JOHN ROUSSEAU.

6 Introduction by Sheri Olson
8 The Architecture of Niceness by
James S Russell **10** Water
Shed by Jim Nicholls **12** Virtual
Regionalism by Robert Moric
14 Architecture and the Economy
of Consumption by Dan Hoffman
16 More Songs About Buildings
and Food by Siân Gibby **18** Charm of
Fables by Elizabeth Shotton

22 Efes to Petra by Kai-uwe
Bergman **23** South Park Planning
by Mark Travers **24** Whither
Civic Seattle by Rick Sundberg
26 Dialogue **28** Book Review
by Glenn Weiss: Devil's Workshop
and On the Boards: Weinstein
Copeland **30** UW Charrette
by Jeffrey Ochsner **32** Column of
Many Orders **38** The Calendar

2'

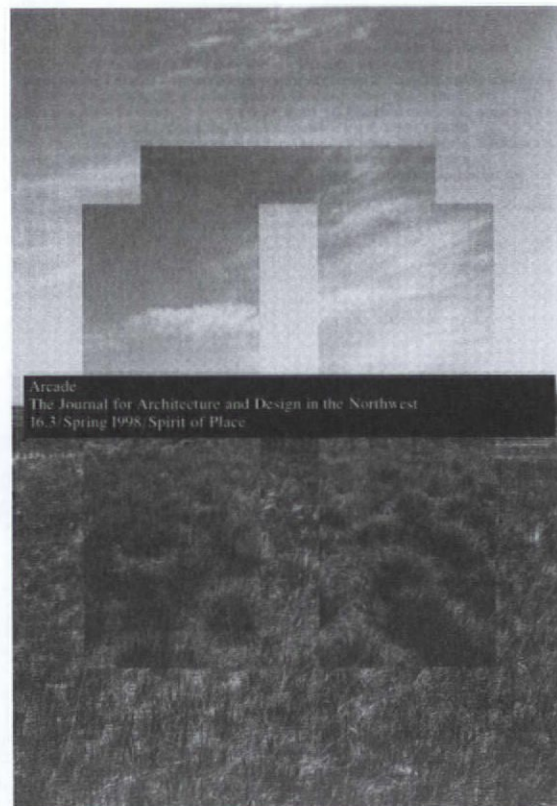
ABOVE: **FALL-WINTER 1997**

RIGHT: **SPRING 1998**

BOTH ISSUES DESIGNED BY ANDREW WEED.

THE SERIF MASTHEAD IS REPLACED BY AN ABSTRACT "A."

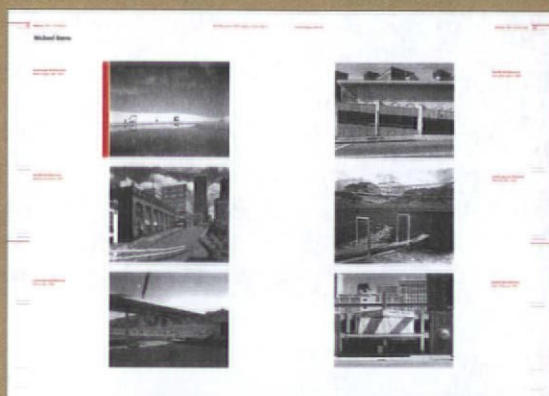
PHOTO: CHARLES KATZ.



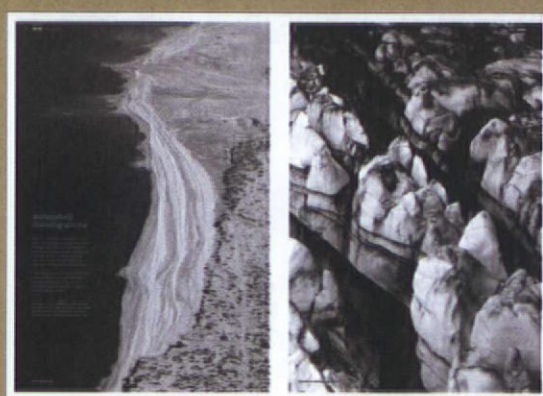
Arcade
The Journal for Architecture and Design in the Northwest
16.3 Spring 1998: Spirit of Place



SUMMER 2005 ARCADE COVERS GRAPHIC DESIGN WITH FEATURE EDITOR ANNE TRAVER. DESIGN: ANNABELLE GOULD.



SUMMER 2007 FEATURE EDITOR LEAD PENCIL STUDIO SHARES THEIR INSPIRATION FROM COMICS AND MANGA (SUCH AS APPLESEED, BLAME!, M, AKIRA, AND SPOONMAN, PICTURED ABOVE). DESIGN: PUSH DESIGN.



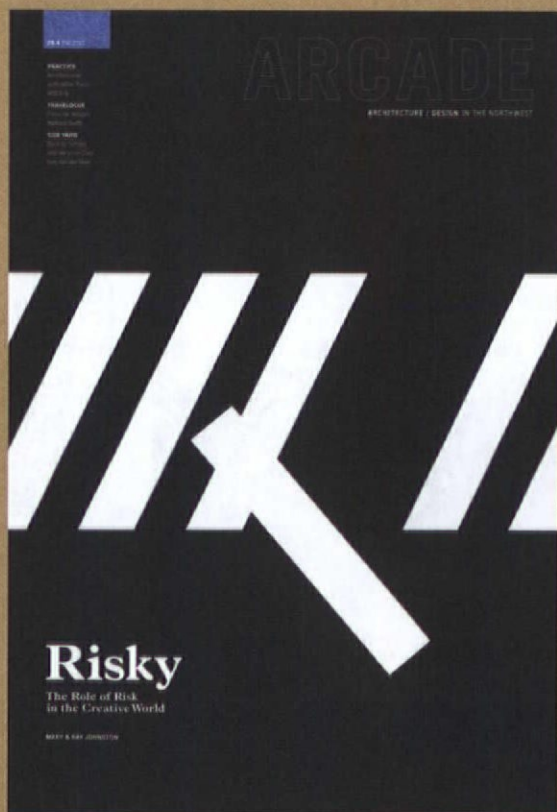
AS ARCADE HAS EVOLVED, THE MAGAZINE HAS PUBLISHED SEVERAL MULTIPAGE VISUAL ESSAYS.

ABOVE LEFT (CENTER OF TOP ROW): **WINTER 2006** PHOTOS: MICHAEL BURNS. DESIGN: PUSH DESIGN.

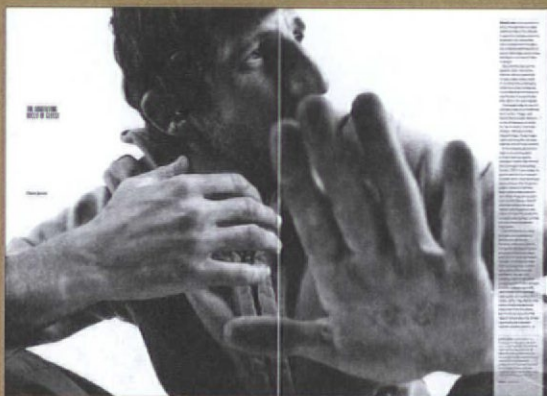
ABOVE RIGHT (TOP ROW): **WINTER 2009** PHOTOS: MARK ABRAHAMSON. DESIGN: SOMELAB.

BELOW: **FALL 2007** SIDE YARD COLUMNIST RON VAN DER VEEN INTERVIEWS ARCADE'S EXECUTIVE DIRECTOR KELLY RODRIGUEZ. DESIGN: JIM NESBITT. PHOTO: WEIFERD WATTS.

BOTTOM: **FALL 2010** AN ESSAY BY PHOTOGRAPHER CHASE JARVIS. PHOTO: CHASE JARVIS. DESIGN: RMB VIVID.



LEFT: **WINTER 2010** THE LAST LARGE SIZE (10.5" x 15") ISSUE OF ARCADE. DESIGN: RMB VIVID.



The Interaction of Humor

By Peter Miller

Peter Miller is the owner of Peter Miller Books, an architectural book and design shop in Pioneer Square, Seattle; Peter is also the author of the cookbook *Five Ways to Cook Asparagus* and a former member of the Seattle Design Commission.

Seattle is a clever town. So clever, deep in its DNA, proud to be the source of The Wave, weirded out to be the source of Ted Bundy, proud of its real estate people, proud that the Kingdome saved money on fewer bathrooms, proud that Amazon is paving it, proud when Microsoft and Boeing use their forces to dominate.

We are corporate, the franchise capital of the Northwest. Things start here, but their point is the rest of the world. So clever. We place a value on this and sometimes even a dangerous value. We are proud when Starbucks brings a cappuccino to every corner of this land. And then proud to not use Starbucks.

But we also have another side. We love Edgar Martinez and Pearl Jam and London Plane bread, and we love that the Walrus and the Carpenter should be in every other sea town, yet there is nothing even nearly like it anywhere else. We love that NPR's BirdNote comes from a woman in Langley, Washington. We love independence, brilliance, intuition, character, intention, attention. Who does not?

But, often, we miss each other—the wind or rain or streets or habits or indolence. We miss each other. That is why ARCADE matters. It is just one of those things that makes it possible for A to meet B, and both to learn about C.

Otherwise, we are dangerously prone to just clever. And little is drearier than just clever. ●



Above: Issue 32.2 Launch Party. Photo by Cole Benson
Left: ARCADE Reunion BBQ at Peter Miller Books. Photo by Kate Murphy



DESIGN COMMUNITY SAFETY WARNING LABEL

To avoid serious loss of culture and damage to the design community, please see the following warnings and provisions:



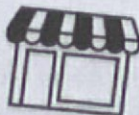
Big-box stores and chain restaurants contain cultural contaminants and are corrosive to community. Repeated or prolonged exposure can lead to depression, unhappiness, and irritation to the eyes.



Exclusively receiving books and other items in cardboard boxes, delivered to one's doorstep from online retailers, is hazardous to a person's sense of community.



Cafés populated with individuals mindlessly staring at glowing laptops produce noxious, culture-degrading emissions that thwart genuine conversation and decrease chance encounters.



To avoid risk of serious damage: Patronize small, locally owned businesses. Visit brick-and-mortar bookshops. Make human contact, move about town, and rub elbows with fellow professionals at design events. Find a local design organization to participate in. We recommend ARCADE. ARCADE is a critical part of the design culture in the Pacific Northwest. It provides design dialogue with genuine human contact through its magazine and events. It promotes homegrown creative talent and puts something real in people's hands that can be used to support good work. Attending events like ARCADE issue launch parties protects against cultural decay and community deterioration. Please be advised that ARCADE events may contain the following additional ingredients: good design, inclusion, diversity, fulfillment, fun, adult beverages.

From the book- and martini-loving team at BUILD llc, a small business.

Rework

A Collection of Bits and Pieces Inspired by ARCADE

By Brian Boram

Brian Boram is always seeking new ways to inspire people through design. For the past 13 years, Brian has served many roles at ARCADE—magazine designer, board member, feature editor, contributing writer, and graphic design advisor. Whether imagining new worlds or meeting a tight deadline, making community through design is all in a day's work for Brian.

Cooperative communities can reshape a place to great effect.

In the wilds of Alberta, Canada, a massive beaver dam a half-mile long spans a vast swamp. This elaborate structure of mud and branches is an impressive achievement and encouraging example of collaborative work. With grit and determination, these well-adapted creatures have bent, gnawed, and stacked an entire ecosystem to their will. Busy in their lodges, situated throughout this industrious beaver city, they work tirelessly, nature's evidence that cooperative communities are here to stay. Decades in the making, this multigenerational act has succeeded despite it all.

Finding a place to parse our thoughts is critical when making sense of a complex world.

Multiverse is a cool word, and the philosophical and physical implications of the concept are profound. It's defined by Merriam-Webster as "a theoretical reality that includes a possibly infinite number of parallel universes," but some

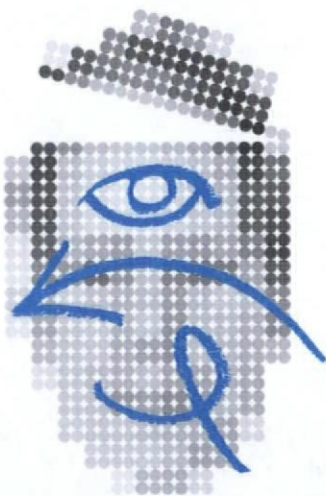
might put their own unique spin on the term, describing the multiverse as a place where anything can happen. Adrift in the ether, a small editorial team contemplates topics on social justice, sustainable ecosystems, regenerative cities, adaptability, economics, and ethics in a free-flowing dialogue. In a parallel universe, this team is an infinite group of believers who make it all happen, saving everything, everywhere, always—and forever.

Diagonal thinking and uncertainty are the norm when at the height of creativity.

Picasso famously said, "To know what you are going to draw, you have to begin drawing." The success of this directive is gauged by the old proverb, "If at first you do not succeed, try, try again." Each saying serves to remind us that the creative process is a circuitous path. How we find our way

is often guided by our communities and the experiences we share. How we adapt is the truest measure of our creativity. ●

Illustration by Brian Boram



THANK YOU TO ARCADE's WONDERFUL LEADERSHIP DONORS

Those in ARCADE's Leadership Group have committed to sustained gifts of \$1,000+ annually for at least three years. Thank you so much to our Leadership Donors for their generous support!

ARCADE's mission is to reinforce the principle that thoughtful design at every scale of human endeavor improves our quality of life. A 501(c)(3) nonprofit organization, ARCADE is made possible by you. Visit www.arcadenw.org.

To make a contribution to ARCADE and join this community of design-minded leaders, contact Kelly Rodriguez: kelly@arcadenw.org / 206 971 5596.

Greg Bishop

Victoria N. Reed

Krekow Jennings

The Miller Hull Partnership

Schuchart/Dow

Kongsgaard-Goldman Foundation

LMN Architects

Mahlum

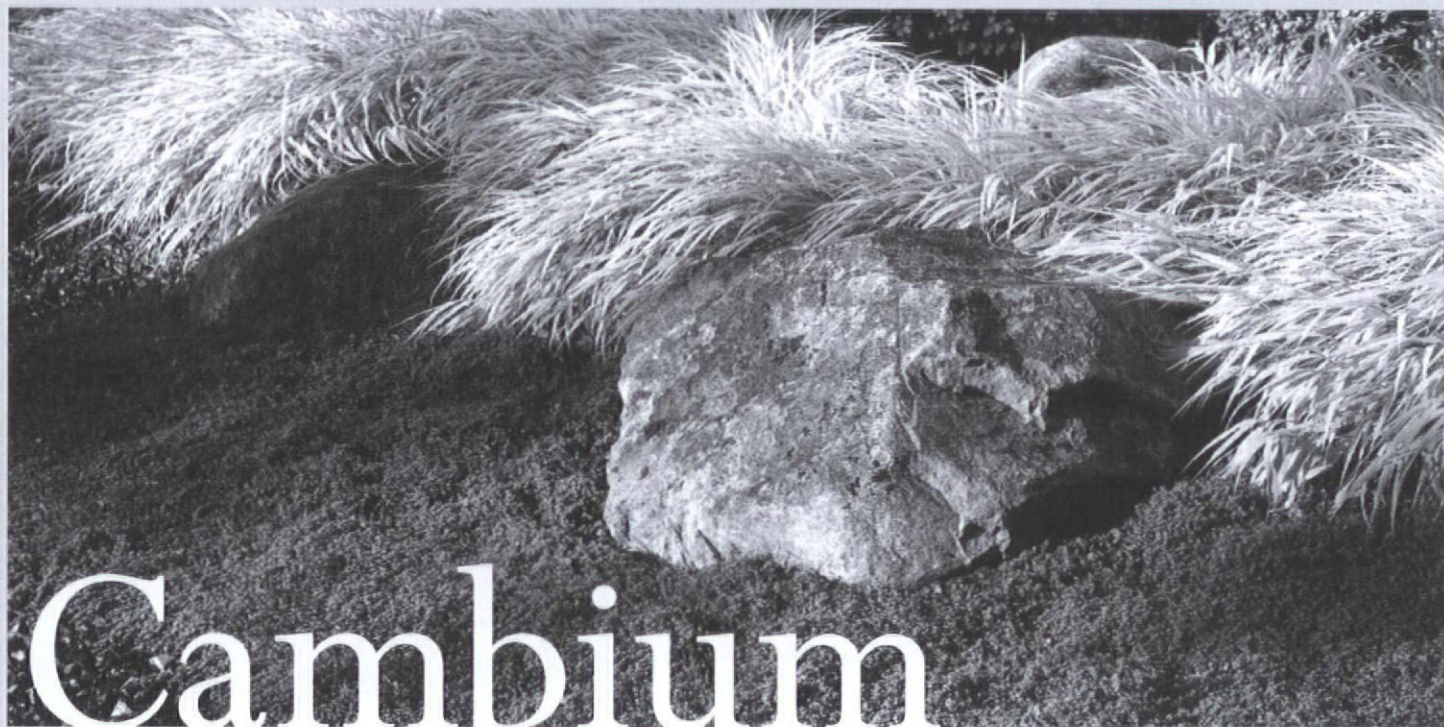
John Parman

Berger Partnership

Bohlin Cywinski Jackson

DBI / David Brown International

Perkins+Will



LANDSCAPE ARCHITECTURE | CONSTRUCTION | MAINTENANCE



cambiumlandscape.com
206.860.7625

PERSPECTIVE

By Peter Trinh

Photography by Brenda Ochoa

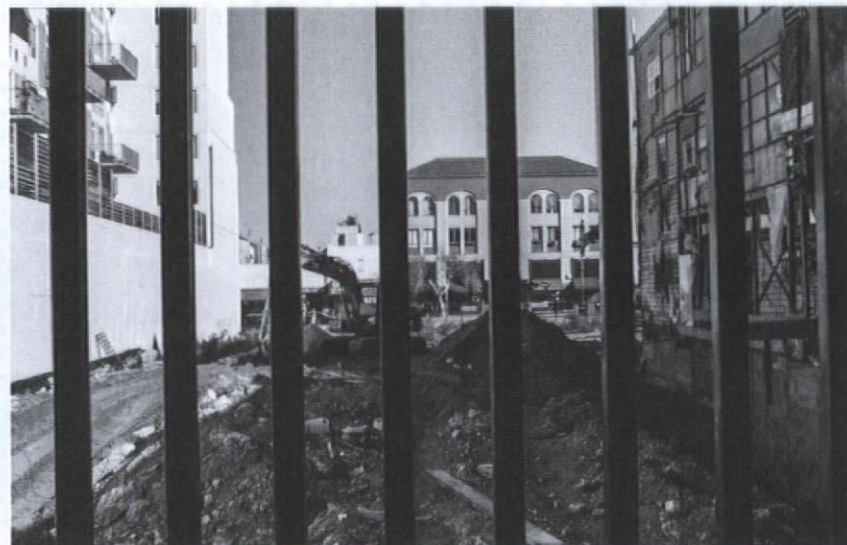
The Attitude of Change

A City's Evolving Identity in Growth

When I was a kid, I remember getting dropped off at the local mall in my hometown of Sunnyvale, California. I'd meet my friends at the arcade, spending about two hours and five dollars' worth of tokens playing games before skateboarding through the half-empty parking lots. Even on a Saturday, the mall was fairly calm, mirroring the humdrum streets of the city. At the time, Sunnyvale was unique in its combination of affordability and the diversity of its residents. The city, and much of the South Bay Area, was a place working-class immigrants could move to, obtain employment, and pursue the American dream. Today, Sunnyvale is in the center of Silicon Valley, home to major tech companies such as Google, Apple, and Facebook; large commercial plazas; some of the most expensive fixer-upper houses in the nation; and rents that require high-paying jobs to afford.

Just up the road to the north is San Francisco, a city known for its progressive, liberal, and inclusive values. With the tech boom over the past decade, San Francisco's identity as a culturally

diverse urban center has slowly faded. Once a hub for black culture, San Francisco now has one of the lowest percentages of African American residents out of any major US city. The Mission District has gone from supporting a rich Hispanic community to being a perennial contender for "Top Hipster Neighborhood" in the country; signs of the area's vibrant Hispanic culture are still visible in many of the neighborhood's beautiful murals and taquerias, but the streets are now filled largely with techies frequenting crowded epicurean restaurants and craft cocktail bars. Over in Chinatown, immigrant business owners and low-income tenants now fear eviction as properties are purchased and converted to office space. While America is projected to have a non-white majority by the year 2044 (as reported by the census), following its current trend, San Francisco will revert back to being a majority white city by 2040. The counterculture that San Francisco so iconically reflected in the '80s and '90s, which gave birth to its punk rock and skate scenes, seems



New development underway for apartments in San Francisco.



Top: Murals like these reflect the vibrant Hispanic culture of San Francisco's Mission District.

Bottom: A popular Mexican bakery in the Mission District.

like a relic now. Growing up a skater kid, I remember the '90s when San Francisco was the capital of skateboarding; now it has waned to techies uniformly clothed in J.Crew plaid and chinos, commuting on longboards.

The diversity and inclusivity of a city is predicated on the ability of people of all backgrounds and classes to live in it, and this is undermined when a city's growth is difficult to control. Money and growth often bring retrogression to culture. Ultimately, it's up to a region's newcomers—whether they are transplants pursuing new careers or real estate developers—to recognize, embrace, and invest in the communities and rich cultures of the cities they inhabit. They cannot adopt a self-serving, take-take-take attitude. All easier said than done though.

Here in the Northwest, this isn't the first time that Seattle has experienced growth due to the tech industry; Boeing and Microsoft called this region home well before Silicon Valley earned its nickname. But this wave is different, adding 100,000 people to the city over the past decade. As fast as job growth and real estate values have risen over the last 10 years nationwide, Seattle's market has moved at a far greater pace. According to the *Seattle Times*, by the end of 2017, Seattle's married household income had

surpassed that of San Francisco's, and income inequality continues to grow. When I first moved to Seattle, I appreciated the city's laid-back, "don't care" attitude compared to the material flaunt of many other major cities. Today, Seattle rolls out its fair share of Teslas and Maseratis and faces serious problems regarding housing affordability.

The current boom in Seattle and the surrounding region has not come without complex challenges to racial diversity. In certain neighborhoods, communities of color face displacement, and Seattle's tech companies, like those in Silicon Valley and San Francisco, employ highly paid workforces that are largely white and male. At the same time, as reported last fall in the *Seattle Times*, while Seattle remains whiter than most other major US cities, it's the least white it's ever

been with indications it's growing more diverse; also, its surrounding cities have become some of the most diverse in the country. The demographics of the region are changing, and the preferences of its residents are naturally changing too, including restaurants and retail. The variety of cuisine at our fingertips, whether soup dumplings or fresh made tamales, is tied to our region's growth and evolving character. However, Seattle's

African American community has continued to decrease, as gentrification has continued to take hold of neighborhoods such as the Central District and Columbia City. Modern trilevel homes, which will forever be

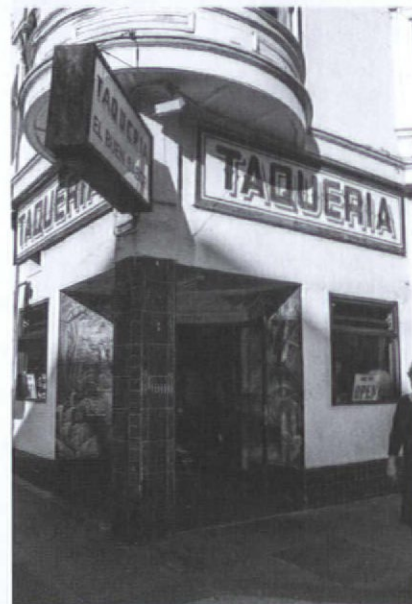
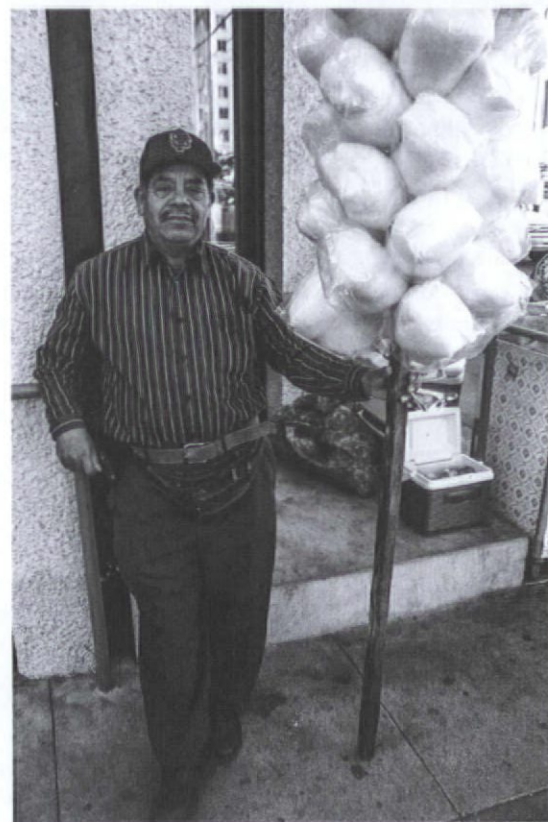
The diversity and inclusivity of a city is predicated on the ability of people of all backgrounds and classes to live in it, and this is undermined when a city's growth is difficult to control.

symbols of this era, are popping up in between classic craftsman houses, and selling for close to a million dollars, which is unprecedented for these neighborhoods. As the cost to own a home increases, so does rent, pricing out many longtime residents.

Growing pains are inevitable for any region or major city, and change isn't always bad. But change without a comprehensive approach to handling how growth affects everyone, not just those in industries obviously benefiting from it, can be dangerous. Furthermore, how people react to that change is important. For the fortunate people who can afford to live in these regions, it almost seems like Teslas and million-dollar fixer-upper homes have become a bragging point. When we debate which cities are the most "desirable" to live in, are we really just saying "my city has way more gentrification and income inequality than yours"? Seattle and the Bay Area are America's two hubs of technology, and there is competition between them, even when it comes to home prices and high-rise buildings. Losing sight of the underlying effects of growth is ultimately how a city can have a shift in identity. ●

Peter Trinh is a writer and filmmaker based in Seattle and originally from the San Francisco Bay Area. His parents immigrated to the Bay Area in the 1970s. His interest in exploring culture and identity has resulted in numerous works, including his recent short documentary *Other*, which is currently being featured at film festivals around the nation. petertrinh.com

Brenda Ochoa is a first-generation, Mexican American, female photographer based in the Bay Area. With great curiosity, she explores her heritage and others through travel, art, and story. She seeks to create intelligent visual communication to inspire compassionate conversations.



Top: A boy looks out onto San Francisco's busy city streets.

Bottom left: Street vendor on the streets of the Mission District in San Francisco.

Bottom right: One of the most popular taquerias remaining in San Francisco.



allworth design
LANDSCAPE ARCHITECTS

We design landscapes that
enhance the experience of living

www.allworthdesign.com

© Benjamin Benschneider

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

MRA  general contractor

Miovic Reinhardt Associates | crafting projects one by one | 206.755.0336

Middle Housing

PERSPECTIVE

By Ariel Scholten

Responsible Ways to Increase Density

Seattle is plagued with the twin challenges of rapidly rising population growth yet persistently increasing housing shortages. Last year, as the *Puget Sound Business Journal* reported, the US Census found that the Seattle metro area gained over 1,000 people per week between 2010 and 2016. Meanwhile, according to the *Seattle Times*, as of April 2017 the median home price in Seattle had soared to \$722,000. Our biggest difficulty is that these changes create a need for significantly higher density, while at the same time, a collection of neighborhoods are resisting healthy growth.

In Seattle, housing challenges range from homelessness to affordable housing availability. Renters who wish to buy must grapple with an expensive and increasingly competitive housing market, in part due to a scarcity of properties available for purchase. Nearly two-thirds of the city's developable land is zoned for detached single-family homes, but all of that has already been developed, and we have no good mechanisms to infill additional for-sale dwellings. Where density is permitted, some people feel that it overwhelms adjacent neighborhoods with a lack of transition and appropriately scaled new buildings.

To address these issues, a variety of solutions warrant more attention,

including the development of condominiums, cooperative housing, DADUs, and ADUs, or the modest upzoning of single-family residential neighborhoods to allow duplexes, triplexes, and row houses. These innovations don't face design hurdles as much as urban planning and public policy barriers.

For example, even in neighborhoods where property owners wish to densify, zoning regulations cause tension and inhibit them from responding to the market. Seattle's Wallingford neighborhood provides a case in point. Home to families, singles, and students (many of whom are long-time Seattle residents), Wallingford is known for early 20th-century craftsman-style houses, mixed-use residential zones, and an abundance of parks and schools. The neighborhood is currently facing increasing density in the form of higher-rise buildings, as well as proposals to upzone areas to accommodate multifamily structures, which some residents feel will compromise Wallingford's scale and character. However, other neighborhood residents are thinking creatively and proposing an alternative to six-story zoning, whereby a larger area would be modestly upzoned with infill. For example, single-family zoning could be altered to allow limited infill, such

as changing setback regulations, lot coverage rules, or lot subdivision limitations. These are all useful levers to increase density and affordability while simultaneously preserving the neighborhood's character.

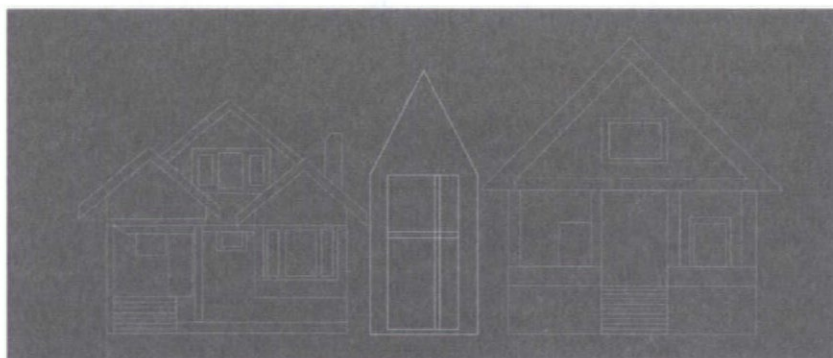
This concept has roots in other parts of the world. Historically dense cities such as Amsterdam, Paris, Brussels, Boston, and Philadelphia have been able to achieve significant densities through four-story walk-ups and row houses. In Germany and East Asia, a technique called land readjustment is being used to densify existing development while accommodating current residents. Through readjustment, existing development is assembled into an "overlay" plot with new development retrofitted into the open spaces between buildings.

What would it take for ideas like these to be tested in Seattle? Through new regulations and guided procedures, homeowners in single-family residential neighborhoods could convene with neighbors, plan and subdivide plots, and infill side yards with newly built narrow homes. Current homeowners would see revenue from the projects while overseeing the development process, while new owners would have affordable housing solutions. Further, an array of different architecture types would pave the way for an evolved and increasingly eclectic

neighborhood character, giving significance to the Seattle craftsman but weaving in new styles and technologies along the way. The urban fabric would strengthen and grow with the help of the community rather than continue to separate it.

The lack of affordable housing in Seattle is divisive and unsustainable. In contrast, the simple act of allowing for lot subdivision or readjustment, with active participation of property owners and their neighbors, can help promote responsible, forward-looking development. Creating more flexible frameworks for infill in single-family neighborhoods can unlock the door to creative and beautiful solutions, not just for the folks who live here now, but for all those who want the opportunity. ●

Our biggest difficulty is that these changes create a need for significantly higher density, while at the same time, a collection of neighborhoods are resisting healthy growth.



Top: Typical residential typology with modern urban infill in Seattle's Wallingford neighborhood. Diagram by Ariel Scholten

Left: Residential scale density with possible urban infill volume solutions in white. Map data: Google
Diagram by Ariel Scholten

Ariel Scholten is a Seattle transplant working toward master's degrees in architecture and landscape architecture at the University of Washington. She currently lives in Wallingford, amid a community with an incredibly varied array of passionate viewpoints regarding Seattle's growing pains.

INFO FEED

*Story and Graphics by Peiran Tan
in Collaboration with Karen Cheng*

The Thorny Road to Work in the United States

An International Design Student's Struggle to Obtain an H-1B Visa

Your name is Peiran Tan, born in 1995 to a family of four in the small city of Jiangmen, Guangdong Province, China. When you are 14, your family takes a great leap and sends you overseas to go to school. This decision is the first step toward a college-work-emigration road map, a plan commonly shared by millions of Chinese parents at the time.

You hop between several high schools in Vancouver, BC, where public education is cheaper than in the US. Somewhere along the way, you discover an interest in graphic design. With a passable SAT score and some impassioned scribbling in a personal statement, you are admitted to the University of Washington. Things are

working out, and your parents are happy.

An international student from a middle-class family would probably major in a STEM field or law, aiming to be desirable to employers post-graduation. Design isn't STEM, so you work extra hard in anticipation of the job search. By your last quarter, you've already achieved quite a few accomplishments: two design internships, numerous awards and scholarships, a teaching assistantship, a series of freelance gigs, and even some design press coverage. You keep telling yourself everything will be fine with a resume as interesting as yours.

Then graduation hits and with it a slap in the face. You go through lots

of interviews—even receive invitations from big industry names—but nothing comes to fruition. Meanwhile, more and more students from your class are enjoying their tranquil postgraduation freelance lives, partaking in gap-year travels, or landing outlandish salaries at Microsoft. You blame your situation on yourself. And time is running out: as the holder of an F-1 student visa, you're entitled to a one-year postgraduation stay called Optional Practical Training (OPT), so long as you're employed. If not, your stay could be terminated after 60 days. You need a job, *now*.

Then you notice a trend: A keen startup founder immediately backs off when you mutter the words "work visa." A large tech company quickly drops you when HR hears you are a non-STEM international student.¹ You start to suspect that it's not your design skills but the prospect of applying for an H-1B work visa that is deterring companies from hiring you. You know what the H-1B is generally, and that a

future employer will need to help you get one, but what exactly does it entail, and why is it holding you back? You start to investigate as frustration and consternation start to sprawl.

A company extends an internship offer. Finally! It's in New York, but you're willing to move anywhere as long as there's a job, so you take it, hoping that the company will convert that internship to a full-time position eventually and apply for an H-1B visa for you.

At night after work, you continue investigating the visa. You learn that an H-1B is a nonimmigrant visa that allows an American company to temporarily employ a foreign citizen to work in a "specialty occupation," one that requires dedicated skills and a bachelor's degree. The recipient of an H-1B visa can stay in the US for three years, after which they may renew for another three. The renewal may only occur once, giving the recipient six years of legal residence. Six years is long enough to start applying for em-

1. Graduates who majored in STEM fields can apply for an extension of 29 months to their F-1 student visas, significantly increasing their chances of obtaining an H-1B work visa so they can continue living and working in the US due to the cap and lottery system (see next page).

2. The number of H-1B visas issued annually is capped (applicants working for nonprofits, for research institutions, and in higher-ed are exempt, as are applicants with existing H-1B visas changing employers or reapplying for a second term).

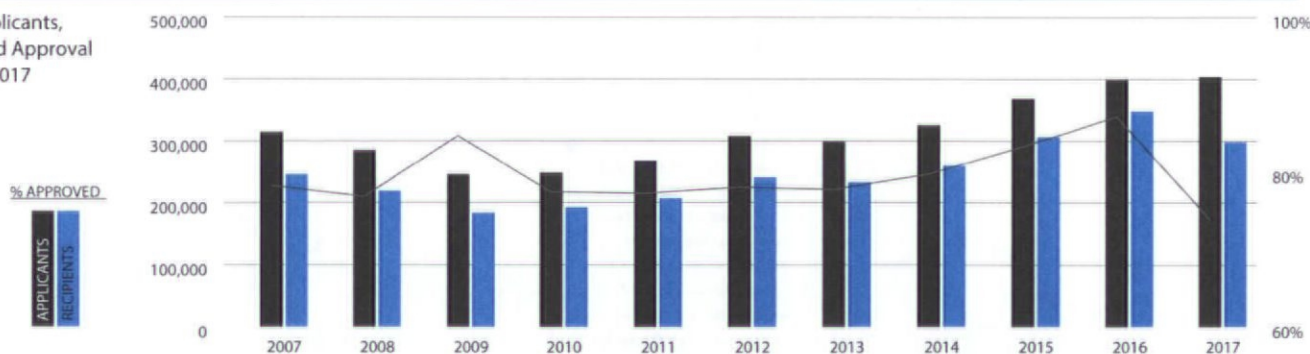
3. 1990: The H-1B visa category was established at 65,000 (Jimmy Carter).

4. 1999: American Competitiveness and Workforce Improvement Act (ACWIA), increased the cap to 115,000 (Bill Clinton).

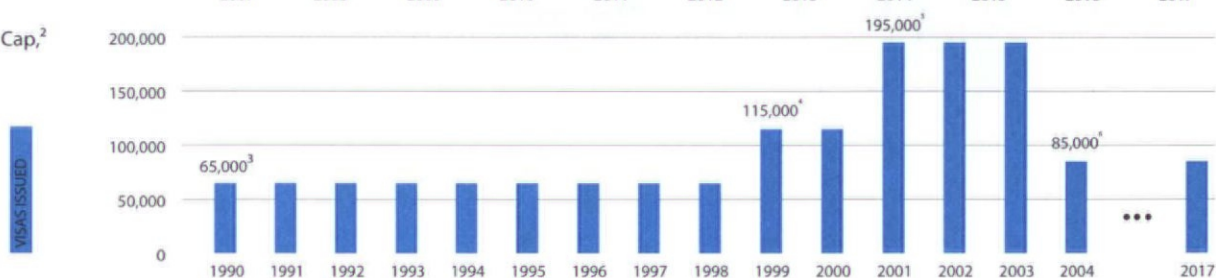
5. 2001: American Competitiveness in the 21st Century Act increased the cap to 195,000 (Bill Clinton). During 2001 to 2003, the cap was not reached.

6. 2004: H-1B Visa Reform Act returns the cap to 65,000 with 20,000 extra for graduate degree holders (George W. Bush).

H-1B Visa Applicants, Recipients and Approval Rates, 2007–2017



History of the H-1B Cap,² 1990–2017



ployment-based green cards (EB-2). That's why the H-1B enjoys immense popularity among those looking to immigrate to the United States.

You wonder, who is getting these visas? You learn that Indians are currently the largest number of applicants and recipients of H-1B visas, and most of them work in some capacity for outsourcing contractors who serve tech giants like Microsoft and Google. These are tech jobs but low-end ones.

You also learn about the cap and the lottery. Every year the number of newly issued H-1B visas is capped. Since 2006, this cap had been set at 85,000, with 20,000 reserved for graduate degree holders (exempt from the cap are applicants working for institutions of higher education, nonprofits, and research institutions and existing visa holders who are reapplying due to an employment change or looking to renew). If the number of applicants

exceeds the cap—it does—then the government holds a lottery, randomly awarding 85,000 visas and rejecting the rest. Your application would also be automatically rejected if it doesn't arrive on or before the day the cap is reached, so it is critical that you mail it in as early as possible. The H-1B visa becomes your biggest source of stress.

After three months, you're told that your internship has ended without a full-time offer. You are jobless again and faced once more with the 60-day deadline. You scramble and finally find another job, this time in California, and the company has also agreed to apply for an H-1B visa with you. They want you to start fast, so you hastily pack up and move across the country again. After you arrive, you make sure you're extremely diligent and often work long hours to demonstrate that you're better than an American

STEPS AND MATERIALS TO APPLY FOR AN H-1B VISA

1 Get a job in the United States.

2 Prepare materials with your employer.

2.1 Education credentials:

The applicant must prove that he/she has at least a bachelor's degree in order to apply for an H-1B visa. The degree needs to be certified if it was obtained from a non-US institution.

2.2 Determine prevailing wage:

For each job category in each geographical area, there are four levels of prevailing wage, with Level 1 being the lowest and 4 the highest. H-1B applicants must be paid at least a Level 1 wage to apply.

3 Start application.

3.1 File LCA:

The employer must file a Labor Condition Application (LCA) to the US Department of Labor to attest that it has met the wage requirements and eligibility of hiring an H-1B employee. Processing takes one week.

3.2 Fill out Form I-129:

This 36-page form titled Petition for a Foreign Worker is the center of the application. It comes with a base fee of \$460.

3.3 Write the job description:

A boilerplate job description usually won't do. It needs to be carefully crafted to maximally demonstrate the "sophisticated nature" of the H-1B position and thus the necessity of hiring the foreign worker.

4 Pay some hefty fees.

4.1 ACWIA Fee (\$1,500):

This was established for the purpose of training equivalent American workers.

4.2 Fraud Prevention and Detection Fee (\$500):

This is paid every time an H-1B application is filed (employees from Chile or Singapore are exempt).

4.3 Public Law 114-113 Fee (\$4,000):

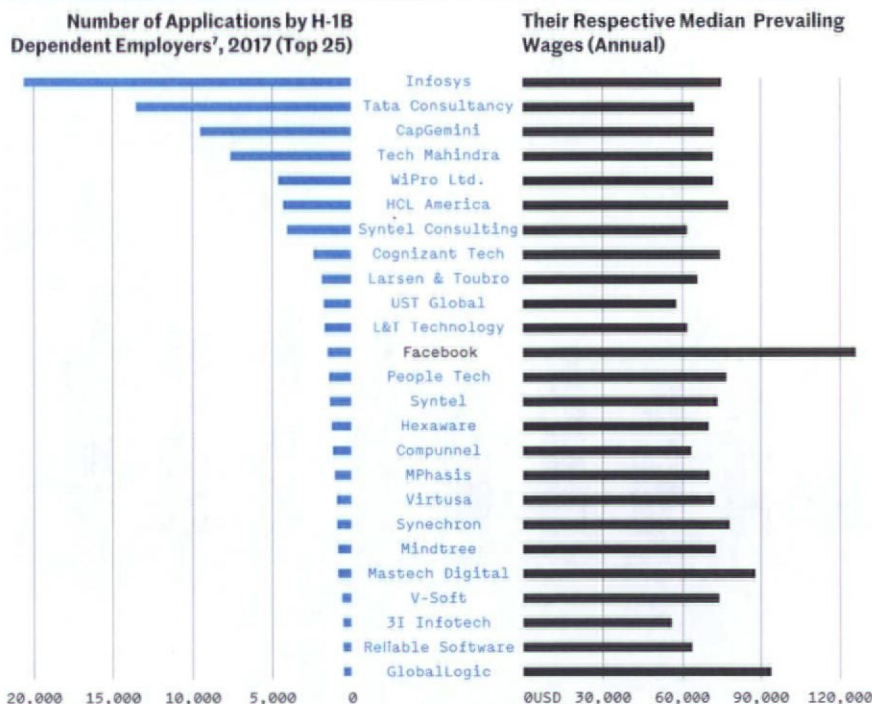
This is paid if the employer is H-1B dependent (see footnote 7).

4.4 Premium Processing (\$1,250):

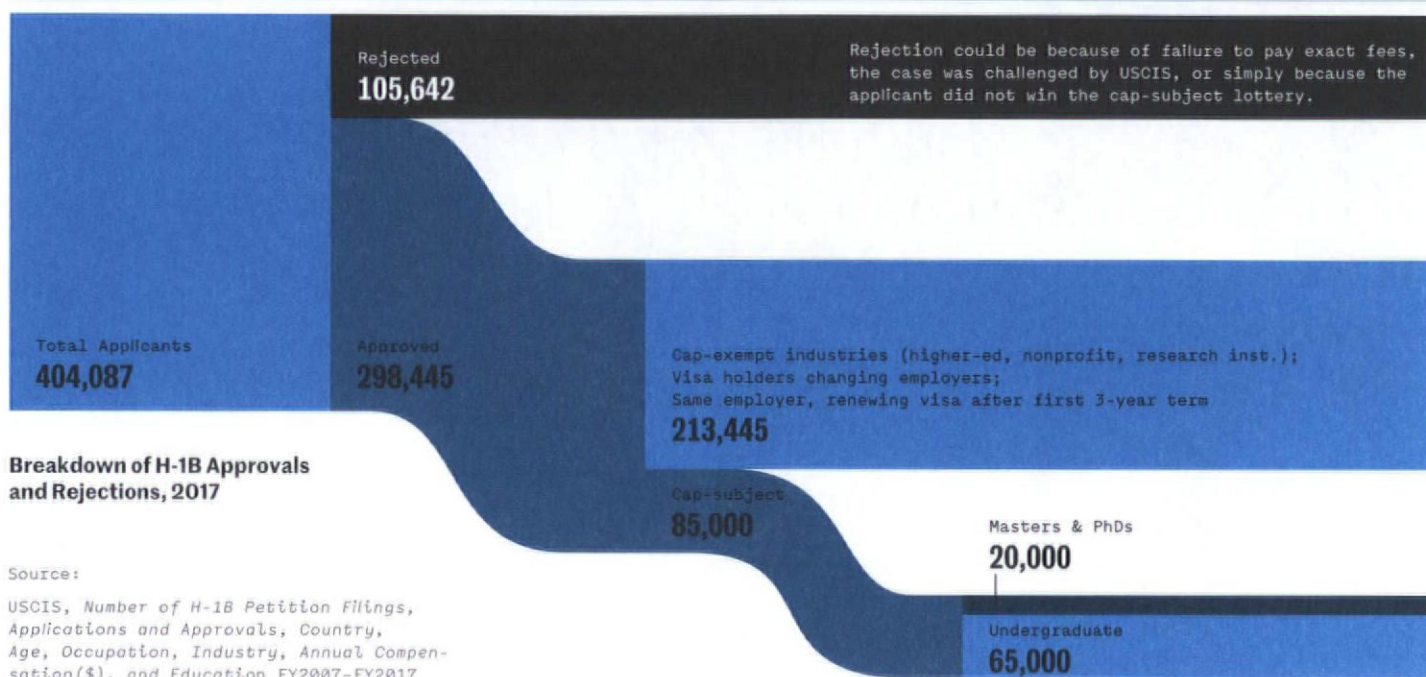
If an applicant pays this optional fee and submits Form I-907, the USCIS guarantees to process his/her application in 15 calendar days.

5 Mail it in.

Include Form I-129, the approved LCA, individual checks for each fee, and all related materials, and mail the envelope to USCIS's drop box. Be sure to mail it in early before the cap is reached every April!



7. H-1B dependent companies are those with more than 50 employees, half of whom are on H-1B visas.



employee and worth the extra effort it takes to go through the visa process. HR departments in large tech companies are usually veterans in H-1B filings, armed with time-perfected standard procedures, go-to law firms, and even overseas offices to temporarily house lottery losers. But your company is too small to have an HR department, so you have to handle the bulk of the application process yourself. You find an immigration lawyer who your boss approves of and brace for the imminent financial burden.

One night you stay late preparing prints for an important client meeting. As you finally walk out of the office, you remember a friend who graduated with a degree in computer science and had been working at Microsoft. Because her degree was classified as STEM, she received 29 more months of OPT stay and finally won the lottery after two draws. Because your degree isn't STEM, you don't qualify for the extension, and if you don't win the lottery

the first time, you won't have an extra chance.

You start to question yourself. Are tech companies really willing to go through the visa hassle to hire designers? Was it the right choice to major in design? The H-1B application deadline is quickly approaching—April 3 for 2018. March is already here. Will you even be able to get into the lottery pool?

You get home, eat, shower, crawl into bed, and check immigration news on your phone. As your face is intermittently illuminated by the screen's bleak, blue light, you wonder if the college-work-emigration road map is still all that important to you and your family. All this struggle and stress—is it really worth it? Some H-1B-related news pops up, and the headline has the word "Trump" in it, but your brain is too tired. You turn off the screen and go to sleep in the silent darkness. ●

The H-1B visa becomes your biggest source of stress.

Peiran Tan holds a bachelor's degree in visual communication design from the University of Washington. He now reads, thinks, writes, and practices design. peirantan.com

Karen Cheng is professor of visual communication design at the University of Washington in Seattle, where she teaches information design.

SIDE YARD

By Ron van der Veen

Why Computational Design Could Destroy the Fundamental Humanity of Architecture ... and My Career

"THE MISSION IS TOO IMPORTANT FOR ME TO ALLOW YOU TO JEOPARDIZE IT."

— HAL 9000, 2001: A Space Odyssey

During my long career I have seen waves of technology transform the craft of architecture—everything from the electric pencil sharpener to the Apple Macintosh and Rhino. Each time I've been confronted with an innovation, I've reluctantly jumped in. This is less about the excitement of embracing cutting-edge design tools and much more about the fear of obsolescence. And I am proud to say I have kept up all the way to BIM!

With that said, my most recent contribution to Side Yard was an article that identifies 15 signs that a person should probably retire from architecture, and I now realize I forgot one:

At 59, I have been paying really, REALLY close attention to my 401(k) plan, and it's solely because of computational design. Parametric design might be the definitive technology that drives me into retirement.¹

When I began this remarkable design journey in 1985, life was simple. An average code book was about half the size it is today. There were NO computers and a lot fewer lawyers! I loved to sketch out real ideas and hand draft with pencil on vellum. I thought of each working drawing as

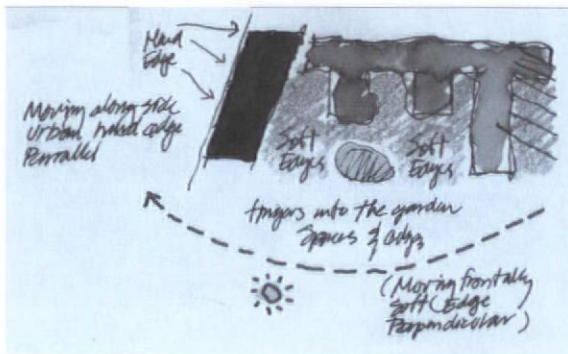
a well-crafted piece of graphic art. But now the young designers around me (who don't even know what a 401(k) plan is!) are asking that I move over and allow the computer to design and intuit for me. Haven't any of these techno-zealots ever seen *2001: A Space Odyssey*?

To prepare for this article I wanted a conclusive definition for computational design, so I turned to Wikipedia (which my cyber cohorts probably think is so old fashioned): "parametric design is a process based on algorithmic thinking that enables the expression of parameters and rules that, together, define, encode, and clarify the relationship between design intent and design response." In my career I could never imagine a definition of design that sounds so colorless and convoluted at the same time.

Is this really the future of designing buildings: impersonal cryptic phrases? Are we ready to relinquish our hold on creativity and art to a computer? Can a machine create more intensely humane spatial provocations than Wright, Corbu, Saarinen, Kahn, or even Tom Kundig? How does a Ronchamp happen through binary code?

This newfangled techno-geeky wizardry might be the very thing that ushers me out the door so I can watch four hours of *Family Feud* a day in my pa-

1. I am using the terms *parametric* and *computational design* interchangeably, though according to the 26-year-old intern at my firm with extensive computational experience, this further exposes my ignorance about the subject.

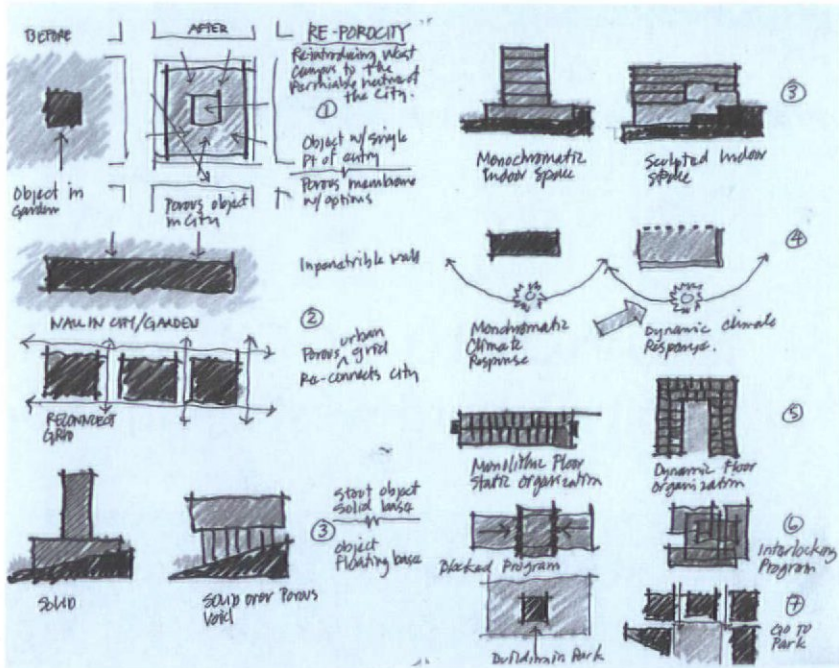
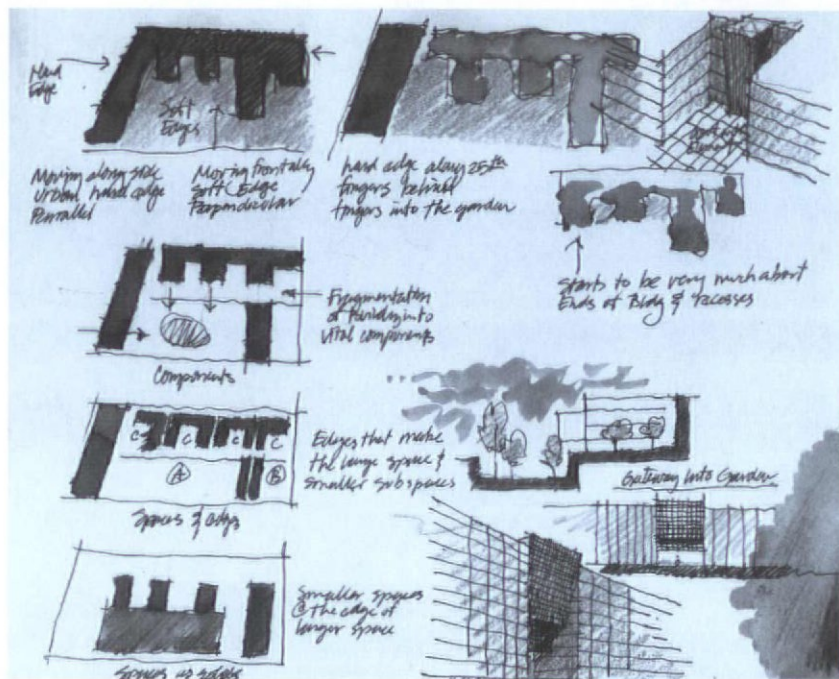


jamás. But our young computational evangelists might want to think twice before they gleefully throw my retirement party and hand design over to HAL 9000 (Heuristically programmed ALgorithmic computer). Yes, I see all the astonishingly contorted buildings going up around the world. BUT...are they progressing the human experience? Are they creating wonderful places in which to live, learn, and thrive? Do they connect to our souls or just our lust for ocular provocation? These ultramodern, gravity-defying buildings are extraordinary, but do they make for cities that work on a human level?

Yeah, I know. I sound like an old fart ready to retire. But there could be a very slight chance that my disquiet contains a grain of truth. And maybe, just maybe, we are relinquishing one of the most fundamental characteristics that define us as human beings to a "programmable electronic device designed to accept data, perform prescribed mathematical and logical operations at high speed, and display the results of these operations."²

Good luck, next generation. I have to go; *Family Feud* starts in 15 minutes!

"I like you, Ron. That is why I don't want your career to be over so soon."³ ●



Drawings by Ron van der Veen

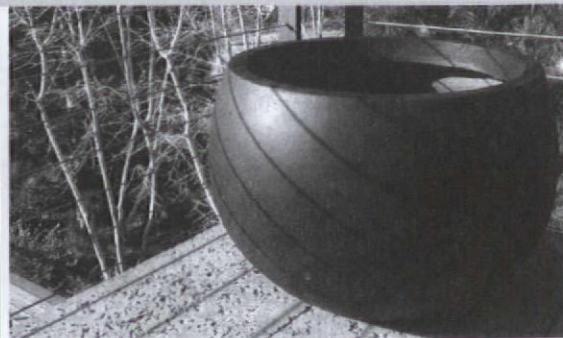
2. dictionary.com/browse/computer

3. What the computational intern at my firm said to me when I asked him for input on this article.

Ron van der Veen, FAIA, is thinking about retirement but is currently a principal at NAC Architecture. He really doesn't like *Family Feud*. For comments and quirky ideas: rvanderveen@nacarchitecture.com.

RAGEN & Associates

*Distinctive Garden
Containers*



*Pottery Showroom with
Diverse Selection*

Garden Design & Construction

Container Design

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



Providing Local Tech Support to the Pacific Northwest Design Community Since 2001

**Contact Z Networks today, to schedule a free IT consultation
(800) 525 - 6504 | sales@znws.com**



Z Networks™

Technology Solutions

www.znetworks.biz

"Z Networks saved the day in a really tough situation, and we are very happy with our on-going support. Beyond the great service, it's a huge plus that they communicate with us in terms we can actually understand."

Kathryn Majorki
Fossatti Pawlak Structural Engineers

Walter F. Toth
CONSTRUCTION

BUILD



FINALLY, AN ENTERTAINMENT SYSTEM THAT HIDES EVERYTHING.



CINEMAFRAME®

No more black boxes, speakers or confusing remote controls. Cinemaframe hides all the media equipment inside the wall - leaving your television beautifully framed with a designer fabric of your choice.

Experience the beauty of Cinemaframe at Definitive.

Seattle Showroom (206) 524-6633 | **Design Center** (425) 289-2318

Visit us at definitive.com

Definitive®

MUSIC & MOVIE SYSTEMS | HOME AUTOMATION | LIGHTING CONTROL