



PLANNING

RICO
QUIRINDONGO

IYKYK

LEAH
ST. LAWRENCE
&
ELISE
GLASER

LIMINALITY

MICHAEL
BARKIN

CELLOPHANE

ROB
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MORALES

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COUMOU

WEAVING

CASEY
GREGORY

PALIMPSEST

MAXINE
ARNHEITER

CLEANINGS

LAUREN
GALLOW
&
MICHAEL
BARKIN

In this edition of the quarterly, we are excited to announce the following new writers: Rico Quirindongo, Yuna Shin, and Maxine Arnheiter. We have also expanded our editorial team to include Camilla Szabo, Managing Editor. Camilla came to us from New York where she was living and working in the arts. Raised in Portland, Oregon, she has a special connection to the Pacific Northwest alongside her background as a professional photographer - you will now find Camilla's photography sprinkled throughout ARCADE publications. Her editorial style and creative vision has been a most welcome addition to our tiny staff. You might recognize Rico as a longtime friend of ARCADE - having been a past board member, writer, and contributor to the journal. *Planning the New Normal* is an honest peek into his current role as Director of the City of Seattle Office of Planning and Community Development. It is a unique insight not often afforded to the citizens of any city and embodies the value we hope ARCADE continues to bring to our readers.

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Planning the New Normal:
Matters of the city
from the hands of a
public servant

Written by
Rico Quirindongo,
Director, Seattle Office
of Planning and
Community Development

Photography by
Camilla Szabo
Courtesy of Rico Quirindongo

Why read this column?

I cannot honestly answer that question, but I will say this, my first academic love in life was writing before architecture. If we take this journey together, we might find inspiration, even joy. I am convinced that regardless of the road that lies ahead for us, regardless of who is elected president, whether our taxes go up or down, or the Fed finally reduces interest rates, we must find joy. We need to ratchet down the noise and banter of the pundits, the news blogs, the social media streams, and find the thing that we can hold onto that speaks to our hearts and brings meaning into our lives.

For me, this means art, music, and culture. To spend a day wandering exhibits at an art gallery downtown or at the Seattle Asian Art Museum on Capitol Hill is a joy. Listening to the 1997 Remaster of “Life’s What You Make It” by Talk Talk for the thousandth time still takes me to a place where I am king of my own domain and no one else can tell me what to do. Going to the Pride celebration at the Seattle Center and just bathing in the energy, vibrant color, and eccentricity of the crowd brings me more happiness than I can put to words. We need arts, music, and culture. And we need each other.

I read an article a few weeks ago that suggested that to be happy we need three things:

- 1 *Meaningful social interaction with others.* Face-to-face. Old school. Not the online stuff. We are humans that are meant to be in physical contact with each other.
- 2 *Connection to nature.* Green space. Clean air. Blue sky. Real sunshine. Not just that Lumie Sunrise Alarm SAD light therapy lamp that you bought on Amazon after *reading about it on CNN Underscored.*
- 3 *A sense of purpose.* In this information age, this is a difficult one. The consumer culture that we live in has replaced the slow creation of art, Sunday gatherings in the park, and homemade meals with dear friends and colleagues with immediate digital gratification, Instagram dopamine, Pinterest, and ‘gourmet’ food delivery.

I am going to come back around to this at the end of this article, but first I must talk about...

A day in the life. One of my wonderful staff told me that I should provide you all with insight into my life as a director. This resonated with me. So, in this column, I will try to take a step toward demystifying government, demystifying planning. I will start with one morning in my life, which begins with me lying in bed absorbing the morning news on my Apple phone - which I do every morning these days. The Seattle Times Morning Brief. The previous night’s Evening Brief. The Stranger. The New York Times. The Daily Skimm. CNN 5 Things. The Washington Post. I am looking for trends. In my new career as an appointed elected-adjacent public servant, I am leaning into the life of someone navigating politics instead of navigating design problems, constructability issues, and project proformas. I am trained as an architect, a systems thinker, but the problems we are trying to solve at the City of Seattle are microcosms of the problems happening across the entire nation, and for this there is no singular adequate training. In every large city: housing scarcity, homelessness, inadequate



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public safety, the slow recovery from COVID-19, we are all struggling. But there is hope. There are solutions to the problems that we face. If only we can accept the need to listen, to learn, and to innovate.

After the news, I move on to reading my copy of ‘Negotiating While Black’, by Damali Peterman, a highly regarded lawyer, mediator, negotiator, and educator out of New York City. This morning’s chapter is ‘Recovering from Unintended Offense: When We Don’t Mean What We Say’. Every morning, I try to glean a little more insight into how to become a better communicator, negotiator, listener, and a better public servant. If I can understand more about my own implicit bias, as well as the ways in which we unintentionally create policies that lead to ‘othering’, I can do a better job at laying the foundation for all of us to create better environments, better communities, better neighborhoods for all.

Why the built environment matters. So, what can you expect from this column? Through my writing, you will get a glance inside the mind of a center-leaning, obsessive-compulsive, extroverted, eclectic, fiscally-conservative, tree hugging Democrat. I will convince you that the built environment matters, that it is the foundation for and, in many cases, the solution to a lot of our problems. I will share with you examples of how built environments create spaces that allow for, albeit encourage, meaningful social interaction and connections with others. We will look at how leaning into creation of and activation of beautiful public spaces and green spaces contributes to the health of individuals, families, and communities. I will describe how it is to be a public servant who believes that social justice can be advanced by creating meaningful places that people occupy, live, work, and play. We will investigate strategies for integrating sustainability into city planning. We will explore the future of transportation, policy frameworks for housing affordability and climate resilience, as well as the integration of smart city technologies and their impact on urban planning. We will lean into the question of what makes for meaningful community engagement in planning and how we build a more equitable city. And we will do all this with open minded curiosity and an eye to the future.

Wow. That was a lot. Thinking of the weight of it all, my heart feels a bit heavy. But as writing was my first love before architecture, this meaningful discourse doth also make my heart sing. This is going to be fun.

06

Memory Landscape:
What does it look like
to live Tsunami-ready?

Written by
Anna Coumou

Interviewees
Robert Hutchison

Photography by
Robert Hutchison
Mark Woods

Memory Landscape



What does it look like to live Tsunami-ready?



After winning a fellowship from the Japan US Friendship Commission in 2010, Seattle Architect Robert Hutchison, founder of the firm by the same name, spent five months in Japan; though he had long admired Japanese architecture, this is when his relationship with the country significantly deepened. He followed this up in 2018 with a similar fellowship, this time from the UW's Runstad School of Real Estate, focused on bringing lessons from various cultures back to Seattle's urban plan. Hutchison's team focused on the idea of resilience, specifically to earthquakes and subsequent tsunamis. His team visited Sendai, Japan, where a 12-meter tall wall (nearly 40 feet) has been erected to protect the area from future impacts.

Even as there is a brutalist beauty to these concrete leviathans, [the downsides are obvious](#); The connection to the water is removed, as is the natural coastline, and they can incur serious damage to coastal species and ecosystems. [Additionally, the jury is out on whether or not they work](#) – in 2011, only a small number of the existing tsunami walls (built in the 1930s) protected the towns behind them from impact. Needless to say, when they don't work, they become significant contributors to the damage. Jenny Suckale, an assistant professor of geophysics in the School of Earth, Energy & Environmental Sciences at Stanford [noted in 2020](#): "Seawalls can not only create a false sense of security that can discourage swift evacuations," she explained, "they can also end up breaking apart into blocks of rubble that tsunami waves then toss throughout a city."

The imposing purpose of the walls served as a prompt to Hutchison: "How can we start looking at public infrastructure in ways that are more than just singular use? I started wondering: How can we as designers and architects begin to think more about multiple uses for these barriers? How do we accept what's been built, but think of ways in which maybe in the future, they could be converted back to public space?"

With this idea in mind, Hutchison applied for the same Fellowship he'd won in 2010 – and got it. This time, as a Creative Fellow, his focus was on research. Over the course of four months, he walked "750 kilometers along the coastline with a camera. The project became documentary-through-photography, and architectural proposals that [he's] been working on since."

The resulting photographs are as beautifully austere as expected – in black and white, they capture the protruding scale of the wall, the ways people interact and live with it, and the places nature has slowly begun to intrude. The architectural concepts give form to some good ideas – sacrificial in nature, they don't add any more concrete,

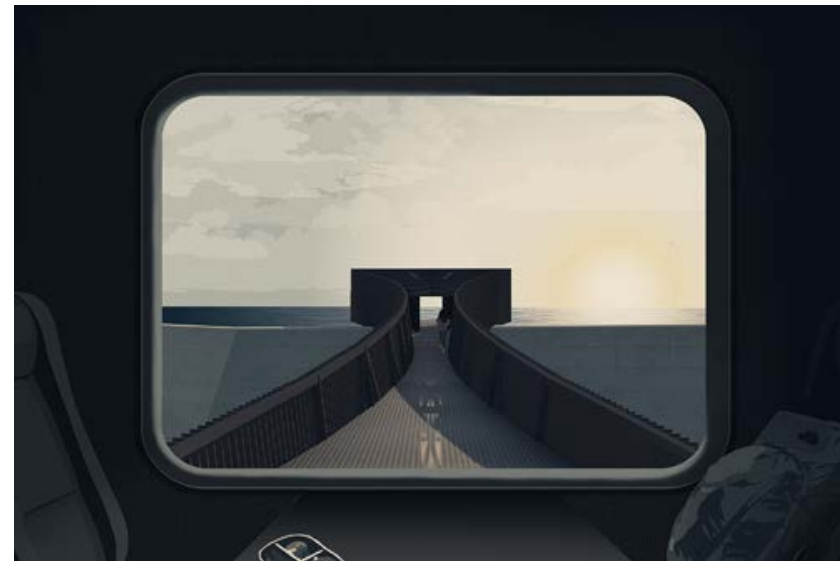
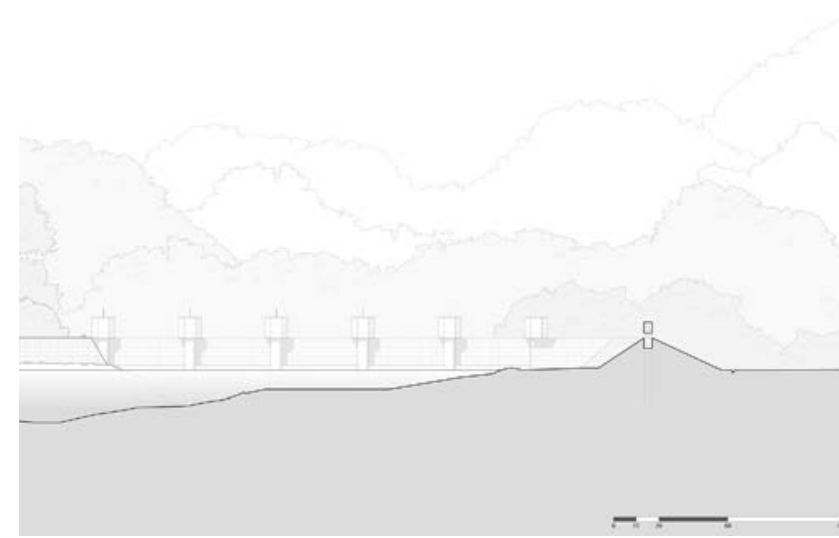
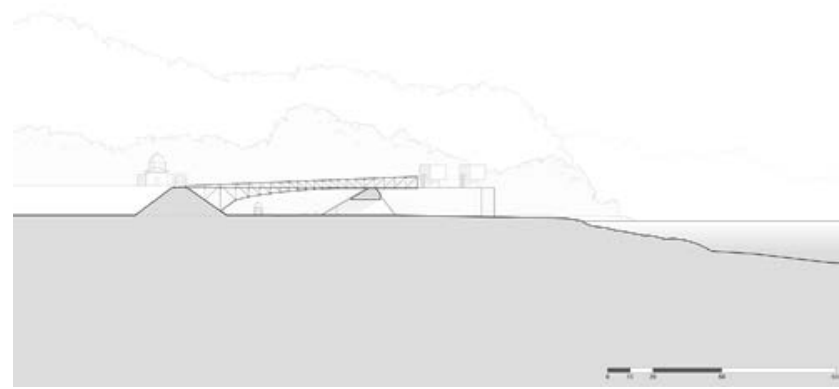


“The imposing purpose of the walls served as a prompt to Hutchison: “How can we start looking at public infrastructure in ways that are more than just singular use?”

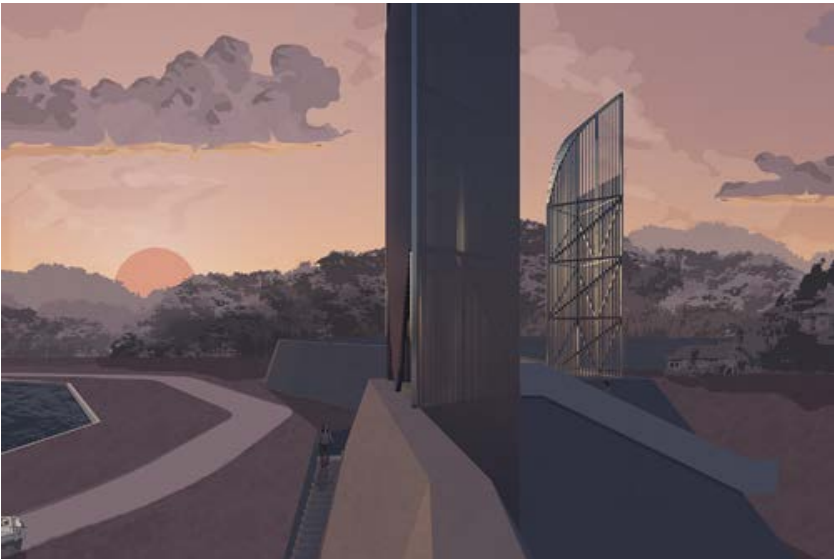
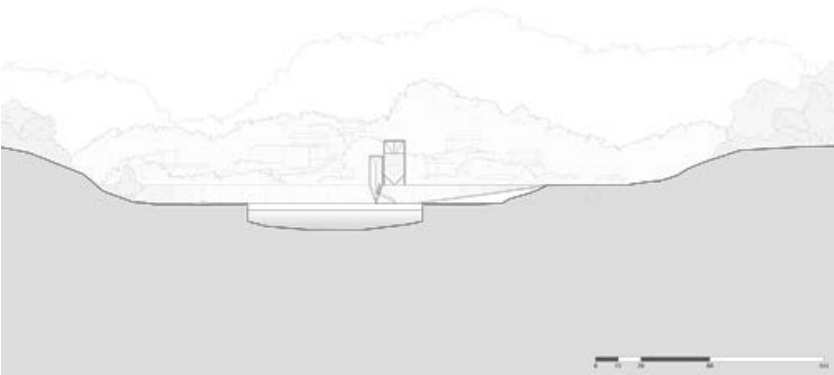
but they offer location, remembrance, and engagement. Hutchison explores three concepts. First is the Sunrise Bridge, spanning between two tsunami walls along the Sanriku coast, marking the location of a train station that was washed away in 2011. The timber bridge spans 262 feet, with a nearly 100 foot cantilever, and takes formal inspiration from the boats and fishing vessels dotting the coastline. Then there's a Cenotaph, imagined as a walking path enrichment for Unosumai's 52-foot tall tsunami wall. Here, vertical cedar columns set into steel retaining piles support a lattice-work of 'hanegi' (corbelled) cedar members, which filter light in a way similar to the pine forests that existed along the shorelines prior to 2011. These two proposals are sensitive, smart, and defined by their context – they don't center themselves as an object, but attempt to elevate the experience of the tsunami walls.



The Sunrise Bridge



Sentinels



As any practicing Architect knows, there are limitations to working within the myriad constraints of the real world; architectural thinking has relevant applications beyond this more literal realm. Hutchison: “[Projects like these] give my firm an outlet to do things that are maybe difficult to do in everyday practice. It’s all about being able to build or envision something at an architectural scale to investigate materiality and light without the constraints of having a client, budget, or codes. We love our clients, and we love the built work that we do, but it doesn’t always open up deeper ways of thinking about things that our conceptual work can.” Finally, Hutchison proposes a pair of “Sentinel” towers on the tsunami wall above the Shibitachi fishing harbor; one overlooking the water below and the other facing the village behind the wall. The pillars don’t forget site and context, but draw significantly more attention to themselves as objects. The taller tower references lighthouses with a glinting, reflective exterior and offers visitors views of the water, while the smaller tower facing

“Will these ever be built? That isn’t really his point.”

inland is more introspective, with space to inhabit and listen as the shape of the structure amplifies the sounds of the sea. Hutchison explains: “I think it’s interesting to bring some level of reality out of that presentation, to have people think: Well, this is sort of ludicrous. But this makes me think of other ways that maybe we can reconsider this relationship of public infrastructure to landscape and to community in the future.” Hutchison plans to publish the photographs and concepts in a book, and the exhibit is moving from [Mini Mart City Park](#) to Mexico City before continuing on to Japan.





“...But this makes me think of other ways that maybe we can reconsider this relationship of public infrastructure to landscape and to community in the future.”

IYKYK (If You Know, You Know): Refract enters its sixth year, and you still don't know about it

Written by
Leah St. Lawrence
Elise Glaser

Interviewees
Paula Stokes
Amy Cunningham
Tracey Wickersham
Kait Rhoads
Manolo Aguilera-Santos

Photography by
Megan Swann
Courtesy of Visit Seattle &
Chihuly Garden and Glass

Other Images Courtesy of
Manolo Aguilera-Santos
Kait Rhoads

REFRACT: THE SEATTLE GLASS EXPERIENCE

Introduction
By Leah St. Lawrence
and Elise Glaser

Refract: The Seattle Glass Experience is a very exciting glass event for those in the glassblowing and glass sculpting community. People across the nation who collect and love this unique medium are well aware that Refract, now in its sixth year, is a unique opportunity to experience the diversity of glass as well as gain access to otherwise private studios. Artist participation ranges from open studios to demonstrations and unique partner exhibitions with local galleries like **METHOD** in Pioneer Square.

Refract was co-founded in collaboration with Chihuly Garden and Glass and Visit Seattle. Most of the events are free and open to the public - yet, with all the excitement within the community, Refract is not as well-known or integrated into the greater arts and culture. There seems to be a schism between glass and other mediums, both in participation, integration, and funding - but why?

In 2018, **the New York Times** named Seattle the “City of Glass” - yet even the journalist herself ‘did not expect’ Seattle to be a hub for North American glass art and practice. Within the glass community itself, this can only be described as equally shocking and irritating; no one seems to have internalized the deep rooted history of glass in the Pacific Northwest as known. For example: did you know that Refract Seattle has been repeatedly mentioned on the Netflix competition show “Blown Away”? Or that sculptor and Seattlite Morgan Peterson recently won Season 4? Did you know that at least one glass artist from Seattle, sometimes even more than one, has been featured on Blown Away every season? Did you know that two years ago The Pilchuck Glass School, located in Stanwood, Washington **celebrated fifty years**? Pilchuck is arguably the epicenter of PNW glass, and the sole reason glass making has endured the changes overtaking Seattle. People travel from all over the globe to teach, be residents, and take classes at this school - and yet, the question remains: how do we get the city of *Seattle*, *not just those in the glass scene*, to proudly identify with this “City of Glass” nomen?

Refract aims to assist in this with the mission of providing a platform for all the glass artists and organizations to be “illuminated for the public.” Many events at Refract intend to democratize the artform: **glassblowing demonstrations** give the public a rare view into the world of glass arts, and free events include **Open Artist Studios**, a **SAM Open House**, and a **guided tour of the Chihuly Boathouse**. Still, the festival mostly attracts tourists and collectors who can afford the high prices of glass sculptures. This is not because of the artists or the efforts of Visit Seattle and Chihuly Garden and Glass - instead, it comes down to issues of funding and resources. The cost of living in Seattle is so high that artists, especially in glass, have to make countless sacrifices and cater to wealthy collectors rather than prioritizing a deeper engagement with other community members.

Events and programs like Refract could provide the necessary community aspect for glass-based art to survive in our city, but The City of Seattle should do more to aid in navigating the need for collectors and the importance of community inclusion. Events that should be fun and accessible for all demographics and interests instead become collector’s gatherings rooted in monetary exchange rather than the exchange of creative ideas and collaboration. This could be accomplished through more visibility on the public scale.

Why isn't there a massive, immersive, public glass installation in key neighborhoods such as Capitol Hill or at Pike's Place Market? If we are supposed to be the New York Times' "City of Glass," where is the influx of glass incorporated in the city's advocacy for public art? Semi-public glass installations are often in paywalled institutions like the SeaTac airport or the Chihuly Garden and Glass Museum. The Chihuly garden is stunning, but is geared towards tourists and requires a fee of \$35 for a standard ticket. The stained glass installation at SeaTac, one of the most beautiful transportation hub art pieces in the collection, requires you to pay for a plane ticket to view it. Funding for artists and affordable spaces is the only way to improve this situation - and that funding can come in the form of public art infrastructure investment. When considering a downtown revitalization project, engage the glassblowers and sculptors who embody Seattle's "City of Glass-ness," and bring this artform to the piers, terminals, neighborhoods, and waterfronts. For Refract to fulfill its mission, Seattle needs to embrace glass as a key component of its identity.

From Tracey Wickersham

"Visit Seattle's goals are to make this a destination event – to welcome in visitors from across the country and around the world, and to make it known that our region is home to more glass artists and studios than anywhere else in the US. And to make this fascinating, complex and popular art form discoverable to visitors."

FOR REFRACT TO FULFILL ITS MISSION, SEATTLE NEEDS TO EMBRACE GLASS AS A KEY COMPONENT OF ITS IDENTITY.

More Information

Artists can participate in Refract through exhibitions, public demonstrations, artists' talks, and the Open Artists Studio Program. There's an easy online participation form that comes out in early Spring. Contact refractseattleinfo@gmail.com to get on the email list. Refract has a designated website that is designed and created by Visit Seattle, it's the perfect place to see what is going on during Refract, and to plan an itinerary. www.refractseattle.org

About the Authors

Leah St. Lawrence (she/her) is a writer, curator, and the Editorial Director of ARCADE. She moved to Seattle Washington after attending California College of the Arts, where she majored in Glassblowing. Ultimately, she graduated from Seattle University with degrees in other things such as art history, business, and arts leadership.

Elise Glaser (she/her) is a white woman who spent the majority of her life living in the Pacific Northwest. She grew up outside of Seattle in Woodinville, Washington, went to college in Portland, OR and then spent five years post-grad living in Seattle. She recently moved to Ontario, Canada.



MANOLO AGUILERA-SANTOS

Manolo Aguilera-Santos grew up in Veracruz, Mexico. He never planned to be a glass artist. As a teen, he immigrated to Mukilteo, Washington. New to Seattle and the United States, he did not know much English and was simply looking for a job: “I always knew I would be working with my hands, but I never knew I would be a glassblower.” By chance, Manolo’s high school neighbor was an accountant for a local glass blower, James Mongrain. James hired him to work in his shop a few days a week due to Manolo’s former experience in carpentry. James’ studio was his first exposure to glass: “I saw the vibrant colors, the smoke, and I fell in love” he recounts.

Manolo fell into the craft of glassblowing by accident, but stayed with it for 20 years due to a deep passion for the artform. When James Mongrain offered Manolo a job as a “loader” at a studio, Manolo arrived ready to work. Upon arrival, he realized he was at Dale Chihuly’s famous boathouse. However, this significance was lost on the young Manolo: “I had only been in the states for three years and I had zero knowledge of art and I didn’t know who Dale Chihuly was.” Manolo walked into the boathouse and saw a team of people working on Chihuly’s chandeliers and sculptures and was enraptured by the environment. Every year following this first magical day, he learned new skills and was promoted through the stages of glassblowing at the Chihuly Boathouse. 20 years later he still works at the Boathouse and James Mongrain remains his mentor and collaborator.

12 years into working at the Chihuly Boathouse, Manolo decided it was time to start working on his own pieces. He expanded his knowledge by working with other local artists. Working with Native American artists inspired him to honor his own heritage through art. For the past eight years he has been focused on his own work and built a hot shop in his garage to work on his own projects. He explains how he is inspired by “Ancient Meso-American people, art, and history. Every day, I am working to find ways to bring this incredible history back to life through my artwork.” Manolo is known for his **Nopales Series** honoring the beautiful cacti of Mexico and his Meso-American sculptures inspired by the Colossal Olmec Heads of his hometown Veracruz, Mexico.

Manolo has participated in the last three years of Refract and is a big proponent of the festival. He explains: “Events like this bring the whole community together. It’s a great event for the artist to showcase their talent, their passion, and gives them an opportunity to share what we love the most with an audience.” Manolo was supposed to lead a demo with his mentor James Mongrain at this year’s Refract, but was accepted into a residency program at the same time at Corning Museum of Glass in New York. **James Mongrain will still be giving a live demo on Venetian Goblets on October 17th, 2024.**

Due to Manolo’s extensive experience in the festival, he was able to shed light on must-see events for Refract 2024. He recommends attending the City of Shoreline Refract event that he participated in last year. A hot shop is set up in a parking lot for the audience to watch live glass demos. This year, **Dan Friday will do a Glassblowing demo** and there will be glass art pop-ups for the public to peruse. For many people, Refract is their first exposure to the world of glassblowing. Manolo remarks, “Refract last year was very exciting because the kids were excited and the adults asked a lot of questions about the process. It brought a lot of business, other artists had a lot of good sales.”.



KAIT RHOADS

Spotlight
By Leah St. Lawrence

For Kait Rhoads, the process of glassmaking is all about community - it requires patience, flexibility, teamwork, and most of all: resources. “The barrier to entry is high and even then, there is no guarantee that you will make anything...The resource needs are so heavy and you need partners. It’s not as simple as having a pottery wheel in your garage, [glass] is more like theater, it’s an ensemble. Sometimes we work together, sometimes we don’t - it’s a dance.” Her perspective on the medium of glass, and how it might differ from other plastic or sculptural art, rings true. Glassblowing requires you to collaborate constantly, whether it be for much needed resources like shared hot shops, kilns, or coldworking equipment; or simply just to help lift, mold, bend, and heat the material. The pressure of resources and high barriers to entry has generated few artists who can call themselves glassblowers, -makers, or -sculptors.

Kait Rhoads is one of the few who has been able to call herself a glass artist for over 30 years. She explores political and cultural issues in her work with a strong emphasis on public engagement. “With my public artwork I really like to engage the community, [encouraging them] to learn more about oceanology, for example. I like working with the public and constructing a way to have the whole city be involved in something that is more permanent, where it’s not just for one group.” Rhoads enjoys the process, generation, and collaboration that occurs over the lifespan of her installations. The information that gets passed from one person to the next over time is a major component of the success of her work. “If everyone in the city had a hand in making something, it would make it more rich and soulful. The happiest we can be is when we are all together and participating in something greater than ourselves.”

However, even for individuals like Rhoads, who was lucky enough to become a glassblower or glass sculptor, it seems that this collaborative medium also segments artists into a unique category - one outside the visual art community and usual granting, city-funding, public art opportunities. With revitalized grantors and renewed interest in public infrastructure, **is glass getting left behind?** This question reminds me of a strange, seldom discussed phenomenon in which glassblowers wanting to ‘break out’ of this segmentation adjust their titles - instead of *glass artist*, they present themselves as “*artists who happens to use glass*.” And it works.

The dichotomy between the community requirements of the material and the feeling of being left out of the arts ecosystem is an aftershock of the tension between craft and fine arts; something that our city, and our grantors, should actively combat. Pacific Northwest art has a long history of material exploration unique to our region. It is, historically, a craft driven art culture. ‘Pacific Northwest Art’ is both a category and a vibe. Glass has been a major component of this PNW brand for a long time and can also be an intellectual, challenging, and contemporary exploration of both material and concept.

Kait Rhoads has been an integral part of the glass community for over 30 years. Her work is featured in over fifteen public collections; she has shown across Washington State, in France, New York, Italy and more, and received numerous awards and teaching positions. Her installation, *Proto Kelp*, will be on view at Method Gallery throughout Refract until the closing date of October 20, 2024. Proto Kelp is an abstraction of kelp in form and color, the large-scale sculptural installation will evoke the experience of swimming through a kelp forest. *Proto Kelp* is supported by a City Artists Grant from the Seattle Office of Arts and Culture, with additional support from the Seattle Aquarium.



Written by
Maxine Arnheiter

Interviewees
Kathryn Merlino
Associate Professor
of Architecture at
University of Washington
Nicole Klein
Director for Advancement,
Student Life
Richard Franko
FAIA Partner and Lead
Designer on Shell House
Renovation

Photography by
Maxine Arnheiter (some);
Other photos courtesy of
University of Washington



Enduring Palimpsest

There's a massive, growth-like accumulation of spider webs and dust in one corner of the Shell House's exterior roofing. A piece of wood juts out from the siding to form an upside-down L shape — most likely a drain of some sort. Like many aspects of the Shell House, this feature feels both utilitarian and poetic. I take a picture and move along, trailing the perimeter.

Those I've spoken to for this article have all expressed in one way or another that the Shell House is meant to be entered from the water. Situated on the Northeast corner of the Montlake Cut, the very end of the man-made canal which allows Lake Union to flow into Lake Washington, this century-old boat house is a well-known landmark for boaters of all sorts in Seattle. Large hangar doors open onto the Cut — inoperable since the early aughts, but once an important launchpad for UW's rowing team. Despite their being indefinitely closed, these some 60ft long doors hold a sense of potentiality; a feeling that they may, at any second, give way to a fleet of canoes.

I can attest that a waterborne visit must be a far more natural experience than the shoddy makings of my self-service tour. I've driven my car down the back, coming from the sprawl of University of Washington's parking lots behind Husky Stadium and around the rear entrance past a sign that reads "WATERCRAFT AREA ONLY." I'm parked in a 30-minute load and unload spot next to construction vehicles; college kids sit in the sun on a dock nearby. From land, you would only really know that this place exists if you're familiar with the story behind it — otherwise, you're likely to miss it.

Professor Kathryn Merlino, Director of the Center for Preservation and Adaptive Reuse (CPAR) at UW, uses the word palimpsest on the phone with me as we discuss what makes the Shell House so special. I don't quite catch it, so I ask her to repeat it a bit later into our conversation. Palimpsest is a Latin word, first used to describe parchment that had been written on and erased many times over so that the indentation of the previous writings could be seen and/or felt. More importantly, it's a word that architects love, one that articulates the history of a space — small details which, like marks on a page, can point to a rich past.

"It's the idea of seeing layers, either faint or profound, that make a space richer, maybe a bit messy, more complex," Professor Merlino explains to me. "Whether or not you know what the history is, you're aware of one."

Most people in Seattle are indeed aware of a certain history associated with the Shell House. Built during WWI, it was used as a Navy seaplane hangar for less than a year before the war ended and was repurposed as the headquarters for UW's rowing program — an adaptive reuse project from its inception. The legend of "The Boys in the Boat" was then born: an underdog rowing team out of UW makes it to the 1936 Berlin Olympics to compete and win against Nazi-backed German rowers. Famous racing shell designer George Pocock made the eaves of the Shell House into his personal workshop, quietly crafting three decades worth of boats in the upper level mezzanine, including the shells used by the titular Boys. Maybe you've read the best-selling book by Daniel James Brown or seen the 2023 Hollywood blockbuster directed by George Clooney; either way, the story of this olympic rowing team has made the Shell House into a sacred place for rowers.

In the 1950s, UW's rowing program moved its operation out of the Shell House; it then became a rental and storage facility for canoes. In 1974, plans by the city to demolish the Shell House were met with outrage from local rowing enthusiasts and preservationists. Soon after, the building was designated a Seattle landmark with the help of the Landmarks Preservation Board, affording it immunity from destruction for the decades to follow. However, the funds weren't there to repair and maintain the aging building, and it has gone largely without much-needed improvements ever since.

In 2017, the University launched the fundraising campaign, "ASUW Shell House: The Next 100 Years," with the goal of restoring the Shell House once and for all, turning it into an event space and maybe even a museum celebrating the Pocock shop. The campaign, led by UW's

“It's the idea of seeing layers, either faint or profound, that make a space richer, maybe a bit messy, more complex,”

Director of Development for Student Life Nicole Klein and backed by a diverse Board of Trustees, was able to ride the momentum of both the novel and the film to raise just under 20 million dollars.

Multiple design teams bid on the project — “Everybody wants a piece of this building,” I'm told by Prof. Merlino, whose Miller Hull-led team came in second place — but the winning team, Seattle-based design firm Mithun in tandem with Sellen Construction, has plans to highlight the importance of the Shell House beyond just the rowing story, parsing out the palimpsest-y layers which turn an old building into a record of its past.

I sit down with Richard Franko, one of the partners at Mithun leading the ASUW Shell House renovation. He's an adaptive reuse junkie, and he makes it clear to me right off the bat that this project is about more than just UW men's rowing.

“It starts with the indigenous story,” Franko tells me.

The Montlake Cut did not exist until the early 1900's, but that small piece of land which once separated Lake Union from Lake Washington had been in use as a passageway for centuries by the Coast Salish People. The Duwamish name for the isthmus meant “to lift a canoe” in Lushootseed, indicating a place where indigenous groups would manually crossover from one lake to the next, maybe stopping to rest or eat before continuing on their travels. Before white settlers used dynamite to create a permanent canal, this land had long been functioning as a passageway for the Duwamish people.

Franko and his team seem dedicated to highlighting this story, and more, but he also stresses how complicated this project is and will continue to be from a construction perspective.

“It's an area with a lot of entitlement overlays,” he tells me. The Shell House is not only under the purview of both UW Recreation and the Army Corp of Engineers (left over from its original wartime purpose), but it is also built on unstable land, both a shoreline and a liquefaction zone, sparking safety and environmental concerns.

Prof. Merlino echoes this sentiment during our phone call, calling the project a “great opportunity for environmental stewardship.” The E12 parking lot, which I drove through to find the Shell House, is perched right above the water's edge like a desert of asphalt, waiting for the rainwater to send toxins from our cars down into the Montlake Cut, a known salmon route. “The University of Washington is considered a salmon safe school, but we need to continuously follow up on that commitment,” Merlino says.

With this abundance of potential, I ask Franko what the next steps are — I'm aware from my journalistic forays into the architecture world that many design teams have their hopes and dreams ruthlessly squashed by budget caps and last-minute discoveries. Merlino had already expressed concern over an extremely tight budget given the scope of the project, and I can tell Franko is trying his hardest to be conservative in his goals. The challenge, he informs me, will be



preserving the historic elements — the windows, the hangar doors, the original, oxidized wood inside — while bringing the building up to code with accessible entrances, fire sprinklers, and temperature control, to name a few. After those boxes are checked, the more fun elements can be discussed: transforming the upper mezzanine into a George Pocock museum, using the alcoves formed by buttresses as exhibit spaces, opening the doors onto water and maybe even installing a deck for use during events. All these ideas are subject to what the construction team finds when they actually begin working on the building in the fall of 2024.

“Historic renovation work is the most challenging; it’s constantly unfolding. We’ll be on site and they’ll pop up some roof thing and find rotting at the top of the trusses and suddenly it all has to be replaced.”

During the week following my solo excursion to the Shell House, I find myself on a friend’s tiny motorboat, our knees knocking as she stabilizes the rudder. We’re passing through the Cut into Lake Washington, and the sunlight glints off the dusty windows in those massive hangar doors, beckoning to passersby such as myself. It’s a tantalizing view, admittedly better enjoyed from the water.

“[The Shell House] is very porous,” Nicole Klein tells me as we discuss how she got involved with the fundraising effort. “You can hear everything from the waves lapping, to the seaplane that just landed, to the rowers going by making calls — everything comes in. Where buildings today are often very controlled and conditioned, this just breathes.”

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Judy Lee in conversation
with Marisol Morales,
a second generation
Chicana mixed media artist

Written by
Judy Lee

Interviewees
Marisol Morales

Photography by
Judy Lee

Cover & Other Artwork by
Marisol Morales

A
Conversation
With
**Marisol
Morales**



W

hen you ask Marisol Morales about her artistic practice, she will start by telling you the story of her parents. Born in Mexico, her immigrant parents were farmworkers from the ages of 8 to 18 and later became active in the Chicano and labor movements. They fought for social and economic justice alongside organizers like Dolores Huerta and Cesar Chavez. Her parents' influence is deeply felt in her artistic practice as an "artist," a name she calls herself. Morales' perspective of the world stems deeply and unapologetically from her family's heritage. As a second generation Chicana mixed media artist, Morales tells her story with empathy and care in the hopes of effecting social change.

When it came time to create her portrait, it only felt right for Marisol to honor her parents, especially since her father died of cancer just 3 years ago from prolonged exposure to pesticides. We met on [Skylight Farm](#) on a hot day under an unyielding sun, just as her parents had worked decades ago on the farms of California. We met on July 4th as it was the only available date for both of us, but the occasion felt apt to recognize the lives of people from a community often denied belonging in our country. In the photograph Marisol holds, she points out her father's bandaged fingers; skin so painfully worn, and never fully healed, from years of picking produce.

The memory of her father is accompanied by grief and remains fresh today, especially as she's begun sorting through the boxes of historical artifacts – letters, photographs, and notes he left for her from the 42+ years he devoted to the farmworker justice movement. Marisol slowly sifts through them, trying to figure out how to make art that tells the story of a community so unseen, so undervalued, and so marginalized in our country.

Marisol's work can be found on Instagram @solecito_art. She's shown at The Fishbowl in Uptown, Nepantla Cultural Arts Gallery, and her art will be featured at The Metropole, a nonprofit center for communities of color. She works in development for Washington Farmland Trust.



Can you tell me how you developed your artistic practice and your influences?

I am the daughter of proud farmworkers Daniel and Marta Morales who immigrated from Mexico. They were involved in the farmworkers movement, my parents having both worked in the fields and seeing the many injustices they and their families experienced. They dedicated their life's work to that [movement], and my siblings and I grew up with similar values and a fundamental interest and care for farmworkers. My influence is very rooted in activism. From a very young age they took us to protests and we often hosted a lot of the labor organizers at our house for meetings. My parents were also part of the Chicano movement which is very significant because that's how I identify myself.

A lot of my art is very much influenced by my parents and my culture. I've always had an interest in art but over the past few years, I really narrowed in on 'what story do I want to tell?' 'How do I identify myself?' 'What's important to me?' and 'What are my values?'

How did you come to call yourself an "artist"?

Being an activist and artist are two things I identify with that are at the core of my upbringing. Ever since I was a kid, I've long been involved in the community while aware of the injustices. I feel like my art can be a tool for that movement and to contribute, to spark dialogue for issues that are often unseen in a way that is approachable. People can engage with the art and become curious, ask questions, and hear a bit about my family's story.

Could you tell me a little about your dad? Who he was and about his cancer diagnosis?

My father was someone very special, very unique. He, despite many hardships, had such a bright lightness. He was the kind of person that was out in the community, knew everyone, and loved getting to know people. It always amazed me how every time we would go somewhere, someone recognized him- he always had a story about each person. Culture and community were the two big things he really valued.

He worked in the agricultural fields with his siblings and it was a hard journey immigrating here to the United States. When I would ask him about his origin story, it was hard for him to talk about it. My father is indigenous and my grandmother is Apache, so he experienced a lot of racism and hardship growing up.

He was diagnosed with cancer when doctors were interested in a research study at Stanford about the impact of pesticide residue on farmworkers. The study entailed running several blood tests checking his overall health, and they discovered he had Non-Hodgkin's lymphoma. He was among many other farmworkers who were diagnosed with cancer and since that study came out, the numbers have only risen. There have been studies even since the 50s. People knew immediately that there was a connection between pesticides and cancer and many farmworkers' children were born with physical disabilities and cancer, some born without limbs. At the border when they were bringing agricultural workers into the US, they would line them up like cattle, have them undress, and spray them with DDT from head to toe because they were afraid they were bringing lice or other diseases into the US. These were stories that were really hard for my father to retell. He went through many stages and years of battling cancer and passed away about three years ago at the start of Covid.

How has your healing process been and has art helped you feel connected to your dad?

I went to therapy for two years and joined an organization called **Wild Grief**, which supports grieving families and individuals. It helped me get through some really tough times. It's still hard thinking about it. When I'm doing my art, I still remember my dad and feel those emotions. He would be proud of what I'm doing now with my art. He loved art and always supported me. Every time on his travels, he would bring back something for me that was always art related. We loved going to art museums together.

Looking to the future, what projects are you planning to work on and how have the past few years contributed to your evolution as an artist?

My dad collected a lot of artifacts from his time as an activist during the farmworkers movement. I have tons of newspapers, magazines and photos. The mementos, notes and letters from Cesar Chavez, and a lot of these pieces were really important to my dad. I want to incorporate these artifacts into my art with collage type mixed media portraits so my work is evolving. I'm actually creating some art for a conference in California called the EcoFarm Conference. I want to do a lot more of that – both looking for opportunities to partner with nonprofit organizations that align with my values and also exhibit my art.

What do you hope people take away from your art, not just in viewing it but the concrete actions people can take?

For me personally, art is a way for me to tell my story. It's a way to give a voice to my family and experiences, the journey we've had as immigrants– as indigenous people of this land– to elevate their voices and speak to the injustices that we continue to experience. It's also to highlight the beauty of our relationship and connection to nature. So I do a combo of both – speaking to our kinship with nature and telling the stories of my family. I want people to feel some sort of connection. I want people to understand and find some way of relating. I hope people become more informed about where their food comes from, who's picking their fruits and vegetables, why this matters, and what they can do about that. I want people to take an active approach to what they've learned.

Nothing is going to change unless we're changing policy. Farmworkers are still fighting for their rights and there's so many organizations here in Washington State that are doing great work. **Community to Community** is doing great work and **Familia Unidas** are at the forefront of addressing these issues and advocating for change at the government level. I feel like that's the most important thing you can do – education and advocacy. Of course individual choices matter, but it's much bigger than that – Corporations take advantage of our families working in the fields, and elected officials support big ag[riculture]. Of course, buying organic makes a difference, but it's a much bigger systemic issue.

“Being an activist and artist are two things I identify with that are at the core of my upbringing. Ever since I was a kid, I've long been involved in the community while aware of the injustices. I feel like my art can be a tool for that movement and to contribute, to spark dialogue for issues that are often unseen in a way that is approachable.”

is this brand legit **reddit**why do I put **reddit** at the end of each searchbook review **tiktok**things to do in seattle **instagram**honest review **reddit**why is online search so bad **reddit**

“Searching online has become a social act to find real content and perspectives. Today, to search is to be social.”

Over the past year, I've developed a new habit. I now add “Reddit” at the end of my Google searches. This search habit has carried over to other social media platforms: if I have a hike in mind, I search the location tag on Instagram. For product reviews, I go to TikTok. This shift from Google to social media platforms is my reaction to traditional search engines becoming increasingly filled with sponsored, click-bait, and filler content. Searching online has become a social act to find *real* content and perspectives. Today, to search is to be social.

I'm not alone in this behavior. The transition from traditional search to social search is fundamentally changing how we discover information, consume content, and interact with the world. In 2022, Google revealed that nearly 40% of young people turn to TikTok and Instagram to discover lunch options. Following this trend, TikTok released a commercial called #TikTokTaughtMe that shows the app providing a range of useful user-content on parenting, traveling, and cooking hacks. Even high schoolers use the platform to search for advice like “teacher letter recommendation” as reported in *The New York Times*.

Social media is capitalizing on social search where user-generated content and social interactions, such as likes, comments, and shares, are prioritized over traditional search engines. Content creators are reimagining search as a tool for discovery rather than a result to a

question, where the discourse and its delivery is both visually and aesthetically more interesting than the final report. A desire for fresh and unfiltered user-content is growing in a time when conversational AI chats are on the rise. This shift towards social search stands in stark contrast to the digital landscape of a decade ago.

I recently watched a new Asian-American coming-of-age movie, *Didi*. The movie takes place in 2008 in the Myspace and AIM chats era where content flowed more slowly. It reminded me of how singular the search experience used to be. Google searches took you from point A to B using a perfected search query while social media stayed in its own lane.

Online search was never destined to remain as a purely functional tool for information retrieval, serving solely as an answer to a question. As Google co-founders described in their 1998 paper, advertising has always been the primary business model for search engines. Earlier this year, Nilay Patel from the Verge had Google CEO Sundar Pichai search for “best chromebook” to convey how overwhelming Google search results have become: is a Google search a waypoint or destination? Seeking unfiltered user-generated content is a response to the convergence of deceptive e-commerce and streamlined AI. Sifting through excessive information to decipher what is valuable and authentic makes user-generated content feel superior. A Instagram Reel or Reddit post by a user 10 minutes ago can feel more relatable and timely than any content predating it.

The risks are high when social search becomes the only way of receiving information online. TikTok embraces a mirror within a mirror effect, where a video can have a comment section that leads to a video response that leads to another. The clever use of search suggestions within a post creates a never ending dialogue for you to consume. When I'm on TikTok, YouTube, or Instagram, I get spun towards topics I never knew I needed or wanted. This evolution in search has reshaped

my Seattle experience. Instead of relying on a dated blog post or online map, I rely on local TikTok influencers for weekly commentary on new restaurants and events in the area. I see meetups gaining traction from a single Instagram Reel, and while sitting at the new Backyard Bagel opening in Fremont, I couldn't help but wonder if online virality fed into its popularity. This convergence of online and offline experiences is redefining what it means for media to be “social.”

Social media is now a breeding ground for “authentic” content. Google recently announced in February it will have access to Reddit's API to train Google products using user-generated content on Reddit to display more relevant search results. This is the commodification of authenticity, where genuine human interactions are being used to train, humanize, and advance AI models, but will this be enough to reign over real-time virality and commentary by online users? Ultimately, the future of search will depend on our ability to balance the benefits of social interaction with the need for accurate and trustworthy information.

When searching online increasingly feels like being in a noisy room, it feels instinctive to trust the source that has a username and bio with lived experiences. Rather than being presented with a perfect answer, we want a seat at the table to join the chat.

Cellophane:
Musicians = Multimedia Artists

Written by
Rob Moura

- Interviewees
Emilia Glaser (Glass Egg)
Bryan Coats (TV Star)
Che Hise-Gattone (TV Star)
Julian Tennyson (Biblioteka)
Jordan Moss (The Rhetorician)

Images Courtesy of
Nick Spanos
Luuk Honey
Emilia Glaser
Bryan Coats
Che Hise-Gattone

When I decided I wanted to be a musician, I wasn't prepared to spend more time making graphics than music.

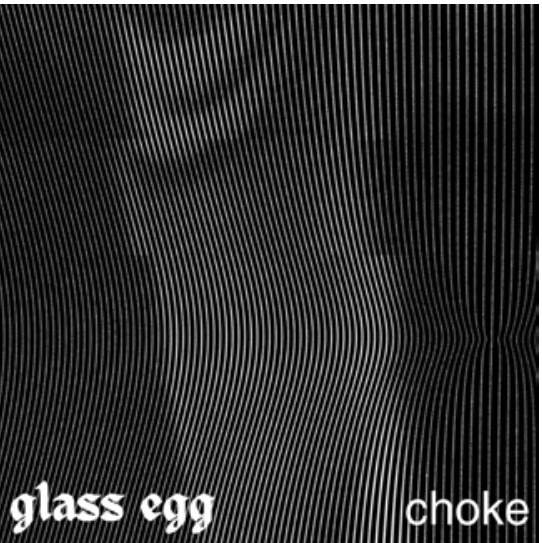
I recall an afternoon last year sprawled out on a couch in my communal living room, eyes glued to my computer screen and fingers poised instinctively on the undo keystroke as I approached my third hour on the same show poster. I pored over fonts, sizing and resizing elements to keep the layout uncluttered, wondering if the details of the show properly drew the viewer's eye. The ideal show poster is a balance of form and function: able to convey critical information while being stylish and vibrant enough to stand out from the piles heaped onto telephone poles – or, more saliently, on the eternal scroll of the Instagram feed. I was excited to practice that balance at first – until the grind became exhausting.

Visuals have always mattered in music. Albums need cover art, performers need outfits, and live shows need flyers to attract audiences. For the majority of the 20th century, those materials were mostly handled by labels; from their chunky coffers, they would commission graphic designers, clothiers, and art directors to handle the aesthetics, with or without the input of their rosters. Then came the DIY movement. Beginning in the late 1970s, this movement developed into a resilient network of independent musicians and labels. To be DIY meant working within your means: hand-drawing or hand-stamping individual album sleeves, xeroxing show posters at the local print shop (always in stark B&W, the cheapest option), compiling collages of ideas and images into zines. The goal wasn't just wresting financial control from the kingpins of the industry, but creative control as well. Prominent indie labels like SST and Sub Pop housed the works of album artist Raymond Pettibon and photographer Charles Peterson (respectively), whose works indirectly fashioned touchstone aesthetics for the genres of music these labels proliferated.

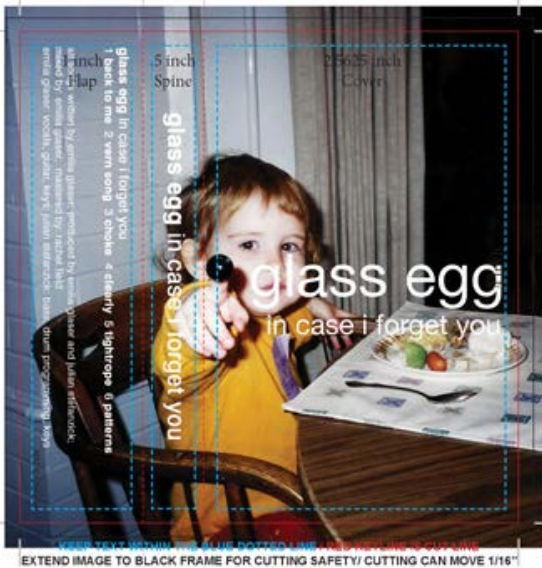
Throughout the 21st century, a flurry of technological innovations caused, in short order, the obliteration of the music industry including translocation onto the Internet, and a deep intertwining with the social media platforms which commodified the web. And because these social media platforms operate within the mediums of image and video, independent musicians at all levels are incentivized to allocate additional time and efforts toward sculpting a visually attractive package around the fruits of their creativity. It's not just show posters and band tees anymore. It's portrait photography, live photography, longer-form music videos, shorter-form video content, album art, merch design...anything and everything that can catch the eye in the hopes that the ear will follow.

To some musicians, especially those employed in the design world, this balance is a no-brainer. When design comes naturally or is of particular interest, it is easy to revel at the prospect of crafting not just an album of tunes but a living world of brand identity and aesthetics.

Take Emilia Glaser, studio designer for Fruitsuper in Pioneer Square. As the songwriter behind budding dream-pop act Glass Egg, Glaser conceptualizes a nostalgic melancholia of visuals and design around their music. "Creating a visual identity is a lot of 'big-picture-with-attention-to-detail' thinking, and I thrive with that type of work," Glaser says. It comes across, for example, in the album art for their debut album in case I forget you. On it, bold white Helvetica letters are superimposed on a vignette-laden photograph of a child: an analog medium graced with a touch of digital, the past disrupted by the present.



The single art for Glass Egg's "Choke"



Draft of the cassette tape packaging for Glass Egg's in case i forget you..

Or take Julian Tennyson, a member of garage rockers Biblioteka. Tennyson, whose love of the visual arts came from his architect father, helps design many of the graphics for the band - including that of the music video for their most recent single. Or take Che Hise-Gattone and Bryan Coats, both guitarists of local retro rock act TV Star and cooperators on most of the band's visual components. Coats and Hise-Gattone's collaboration led to the band's lithe and withered logo - immediately recognizable among the band's fans. Or take Jordan Moss, a Bellingham musician whose work as The Rhetorician has grown into a high-concept, multimedia endeavor. ("I don't see us as just a band," he says. "We can exists as a comic book, TV show, or on ice.")

These are the people who think about creativity holistically – like an environment, or architecture. It's no surprise that the musicians who think this way are the ones achieving both personal fulfillment and success on their terms, doing it themselves. For people like me, whose sense of creativity doesn't translate as easily to other mediums, the struggle is real. Some of us choose to make music precisely because we ache to convey thoughts and feelings beyond the literate or visual realms. To us, the prospect of sitting in front of a computer spending hours fiddling with photo-editing software is enervating; those are hours I could be spending honing my true craft: music.



The album artwork for The Rhetorician's The Descendant of Zack Taylor: EP 3.

Musicians
=
Multimedia
Artists

But, as Hise-Gattone assesses, simply being a musician is a luxury very few can afford. “The resources no longer exist for you to not really care,” he says. Artists historically operated under a scarcity mindset, but today’s paucity of income avenues for musicians (and even for labels) has made it difficult for many musicians to outsource graphic designers or art directors. The design that Tennyson does for other musicians, for example, tends to be on the house. He takes care to delineate between that work and his paid work, for self-preservation. “I get paid to do the 'job' side of my design work, and I intend to keep it that way,” he says.

Even those genuinely interested in designing supplemental visuals for their music can find themselves worn down. It takes time to conceptualize and execute a vision, and we’re too busy working day jobs to afford the effort. That’s led to a universal burnout among creatives of all stripes. “The pace I’m moving with designing, developing, and producing in the way I am now doesn’t feel sustainable if we grow in the ways I want to,” admits Glaser.

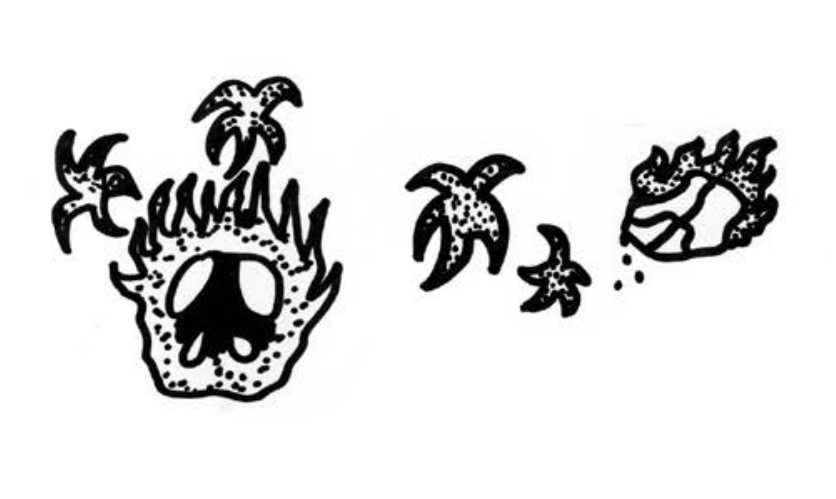
There is, however, always the devil’s deal of generative AI to ease this burden, but the response from the greater artistic community is (and will likely always be) a resounding no. The reasons cascade: it’s an unabashed amalgamated pilfering of human creativity; it’s an affront to the creative process; it’s robbing visual artists of gigs. Few dare take the plunge, perhaps because the results are still easy to spot and you’re wagering your reputation in the process. And for most burgeoning musicians, the respect of your peers is the entire foundation of your career.

It’s a complex issue with no clear solution. At the moment, I’m choosing to grin and bear it. The positive of having to be an ersatz graphic designer is the joy of learning a new skill set, and if I have to suffer, I can at least lean into that surprise sense of fulfillment as a reward. Even if I have to do it over and over and over to stay afloat, as the guitar sits unloved and gathering dust in the corner of the room.

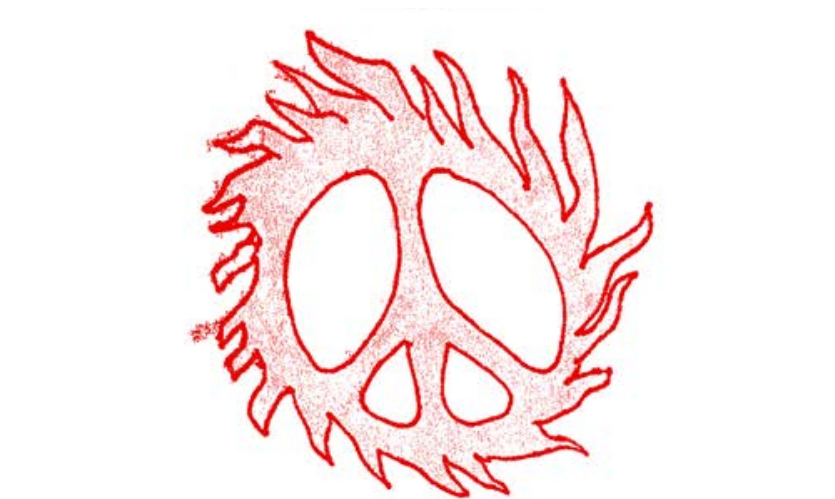
Current Logo



0. Early Peace Sign Logo Concepts



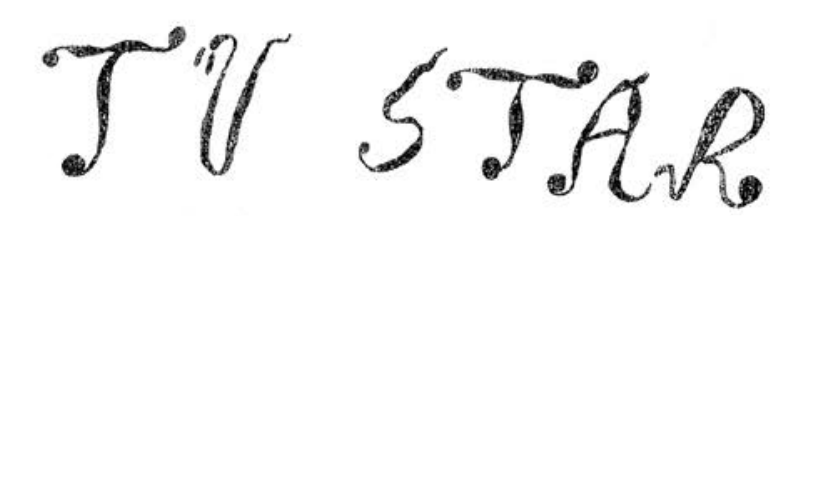
1. Original Logo Drawing



2. As It Appears Now



3. Text Logo From First EP



4. OG Sketch of First Text Logo



5. Most Commonly Used Text Logo



Written by
Michael Barkin

Photography by
Michael Barkin

There are many ways to see creative places. Artists sow ideas and cultivate thought, creativity blossoms in fits and starts, the seasons turn and the cycles reset. Artists settle into corners, crannies, and caverns – whether a theater, luggage store or auto shop... recent construction either old or renovated. There are a number of seedlings in Seattle – surprising due to the challenging conditions and fragility of the ecosystem. These spaces are fragile because they are emerging.



Paul Nunn in his studio in the Bergman Luggage building, also known as Base Camp Studios 2, in Seattle, Washington, USA on January 12, 2024.

Artists may be drawn to liminality to prevent complacency, and because of this not all stems will grow into stalks. As such, gardeners are at the core of a perpetual quandary of permaculture. Soil is initially dry and infertile or can be outright toxic; the efforts to till and fertilize are for naught if a downpour washes away the nutrients. The fruits of creativity do not need physicality. A proverbial bed is turned over, but the berries can still make their way into communal consciousness.

The birth of such a place as these requires space, imagination, drought, cisterns, and stewardship.

The Bergman Luggage building houses the Ghosts of Belltown Exhibit and soon-to-be renovated studios. on January 12, 2024 in Seattle, Washington, USA.



Artist Maayan Haim in the future Cannonball Arts space in downtown Seattle, Washington, USA on May 9, 2024.



Cannonball Arts occupies the former
Bed Bath & Beyond in downtown Seattle,
Washington, USA, seen on May 18, 2024.



Portrait of Amara Eke, whose work was on display at the University of Washington 2024 MFA Thesis Exhibition "Another Day at the Orifice", on May 30, 2024 at RailSpur in Seattle, Washington, USA.

“The birth of such a place as these requires space, imagination, drought, cisterns, and stewardship.”



Timothy Firth of Common Area Maintenance at the organization's new, second location in Seattle, Washington, USA on May 24, 2024.

Gage Hamilton (left) chats with Jeremy Buben at RailSpur on May 30, 2024 in Seattle, Washington, USA.



The Coliseum Theater in Seattle, Washington, USA is illuminated on April 11, 2023.



The Photographic Center Northwest is planning a new building at their location on 12th Avenue in Seattle, Washington, USA, seen on May 27, 2024.

Everyone
IS
A

FUCKING
CRITIC”

— Marcel Duchamp

“NOT
Everyone
AN

BUT

Sheri Olson
and the Death
of Criticism
in Seattle:

Twenty years ago, [award-winning architecture critic](#), Sheri Olson, left the Seattle Post-Intelligencer due to backlash from her biting review of a recently completed apartment building. The message was clear: architects' welcome neutral or praiseworthy criticism; if you don't have anything nice to say, prepare for litigation. In ["P-I Critic Quits After Flap Over Negative Article,"](#) written by Erica C. Barnett, dated August 5th 2004, Seattle's *The Stranger* unveiled what happened to this critic and subsequently questioned the state of architectural criticism itself.

The outcome of this type of pressure is what *The Stranger* called “softball architectural critiques, [such as those from] *The Seattle Times*, which never met a flashy mixed-use project it didn't praise to its rafters.” i.e architectural criticism that is merely descriptive and lists each technical aspect of a building project with high acclaim is nothing more than thinly veiled advertising - and not architectural criticism at all. *In other words: griping about how a new apartment tower will block views and affect parking does not qualify as architectural criticism.*

700 Broadway was at the crux of the scandal, a then-recently completed 4-story apartment in Capitol Hill that replaced a vacant gas station. Ironically, it looks like pretty much every other apartment building from the early 2000s. And yet, [Olson had a lot to say about it](#), unleashing endlessly quotable witty quips:

“The best thing that can be said about 700 Broadway is that it's better than an empty lot,”

“*Cacophony of shapes, details and cheap materials.*”

“*hodge-podge of protrusions and recesses.*”

“*prime example of how mediocre architecture can drain Seattle's vitality and saps our souls.*”

“*looks as if it were designed as a floor plan*

“*a case of cut-and-paste architecture with standardized apartment layouts squeezed onto a site and then extruded upward to the zoning height limit.*”

“*Blindly mimics but does not grasp the lessons of the past.*”

“*A misguided attempt to add Old World charm*”

The apartment failed to adequately acknowledge the surrounding architectural context of nearby Loveless Building and Anhalt's 1005 and 1014 E Roy St Apartments and the 4-story arches of thin brick were likened to frosting on a cake and wallpaper. Olson's biting critique could easily be applied to the majority of 3-over-1 and 5-over-1

apartments across Seattle and the nation from Y2K until the Great Recession. Sure, commenting on this as a general trend would have been the easier path and would have ruffled fewer feathers, but circumvental critiques can be rather commonplace and will seldom prompt changes in design. When taking the direct approach, the critic should select a project and unleash pent-up frustrations with the general against the specific. It may seem unfair to pick on one example among hundreds of guilty parties, but someone must pay the price. In this case, the selection of 700 Broadway may not have been entirely random, as this was a relatively high-profile project because of its iconic siting and earlier but ill-fated negotiations to incorporate a branch library in the base.

Weber + Thompson Architects did not take kindly to Olson's review, promptly threatening a lawsuit in a letter to the P-I. It was clear that W+T agreed with much of Olson's analysis, however, their gripe was that the P-I article insinuated that W+T was solely responsible for its appearance. But if you can't blame an architect for a building's appearance, who can you point the finger at?! Apparently, W+T was removed from the project after construction began and outside interests altered the project's final appearance. The P-I refused to rescind the article, W+T threatened lawsuit, and the P-I refused to protect Olson from potential litigation. So she left.

Olson's critique pointed directly to signatures of W+T which they used in many other projects - unraveling the argument that they were not to blame for the aesthetics applied to the building. Olson attacked not only a single lackluster apartment design, but also aspects of their comprehensive design philosophy; she struck a nerve and it got personal.

Because of this, Sheri Olson left architectural criticism and started a career as a Passive House certified residential architect. The Seattle P-I went on, without an architectural critic. Weber + Thompson continued with an untarnished reputation and has enjoyed a successful few decades with a near monopoly on new residential high-rise design. They have developed a new trove of tropes and recognizable elements - making their Seattle towers distinguishable as quintessentially their own. Look for the use of spandrel glass panels, typically white, arranged in a staccato rhythm of stripes and squares overlaid on a staggered fenestration grid.

Critiquing 700 Broadway Today:

20 years have elapsed since Olson’s critique of 700 Broadway and the subsequent scandal. The Neo Traditional style is seldom used these days; times have changed, we have changed, the building may or may not have changed, our values have changed...nothing has changed regarding my opinion on 700 Broadway. Sometime after 2015 the brown stucco was repainted navy blue and gray, but it only makes the building stand out more. The passage of time has done nothing but dilute the bitterness over what could have been built instead. 700 Broadway elicits a jaded nostalgia: “it isn’t great, but it is far better than the Hardie Board and shipping container boxes that are being built today!” One pervasive style supplants the previous pervasive style, and general ire is now focused on the new. Grading on a curve makes for bad architectural criticism; buildings of yesterday should be capable of holding their own today.

There is a 50-year rule of thumb until buildings are eligible for consideration as historic landmarks at the local level, state level, or most prestigiously, under the National Register of Historic Places. It is a key factor why Brutalism is having a moment – once a nearly universally detested style, numerous eligible projects are now getting NRHP recognition. 30 years from now, the best and most significant examples of 2000s architecture will likewise have their chance at recognition. Will 700 Broadway be one of those lucky winners? While 700 Broadway may need a few more decades until the recency bias for and against it is smoothed over for a future architectural critic / historian to have the “final” say, you don’t have to be a prescient architectural critic to speculate that the possibility is rather doubtful.

British Architecture Critic Bemoans Death of Architectural Criticism:

The Strange Death of Architectural Criticism: Martin Pawley
Collected Writings, Martin Pawley.

The title refers to 1 of the 100 essays contained within the book and alludes to recent evaporation of architecture critics. Pawley was one of the most prolific critics of the late 20th century; he was especially known for not holding back in sharing his controversial opinions. In the eponymous 1998 essay, Pawley bemoaned gradual degradation of withering take-no-prisoners architectural criticism into a state of cloyingly polite back-patting.

I must admit that I strongly disagree with almost all Pawley’s ideologies. He is a staunch Modernist who dogmatically believes that functionalism and technology is the only way forward while dismissing the “unqualified” critics who question its shortcomings. He naturally scoffs at Postmodernism and historicism, but he also ridicules those who appreciate pre-WWI architecture and suggests preservationists and conservationists are a bane to Modern progress... Despite our widely differing philosophies, I thoroughly enjoyed his diverse writing styles, wit, divergent tangents, and fearlessness in sharing what he felt. I endorse this collection of writings to those who are curious of what sharp architectural criticism could look like and are looking for inspiration.

If Pawley questioned the downfall of architectural criticism, perhaps the recent Broadway brouhaha provides the answer. Just maybe it is not the critics who should be faulted for becoming polite, but rather it is the architects who are becoming less receptive to criticism. Even so, it is only a matter of time before an iron-willed critic rises to the challenge and architectural criticism will become... interesting again.

Written by
Gregory Scruggs

Interviewees
Erik and Scott Fagerland
EFA Architect/Builder

Photography Courtesy of
Campfield Long Beach

Architectural Sketches
Courtesy of EFA

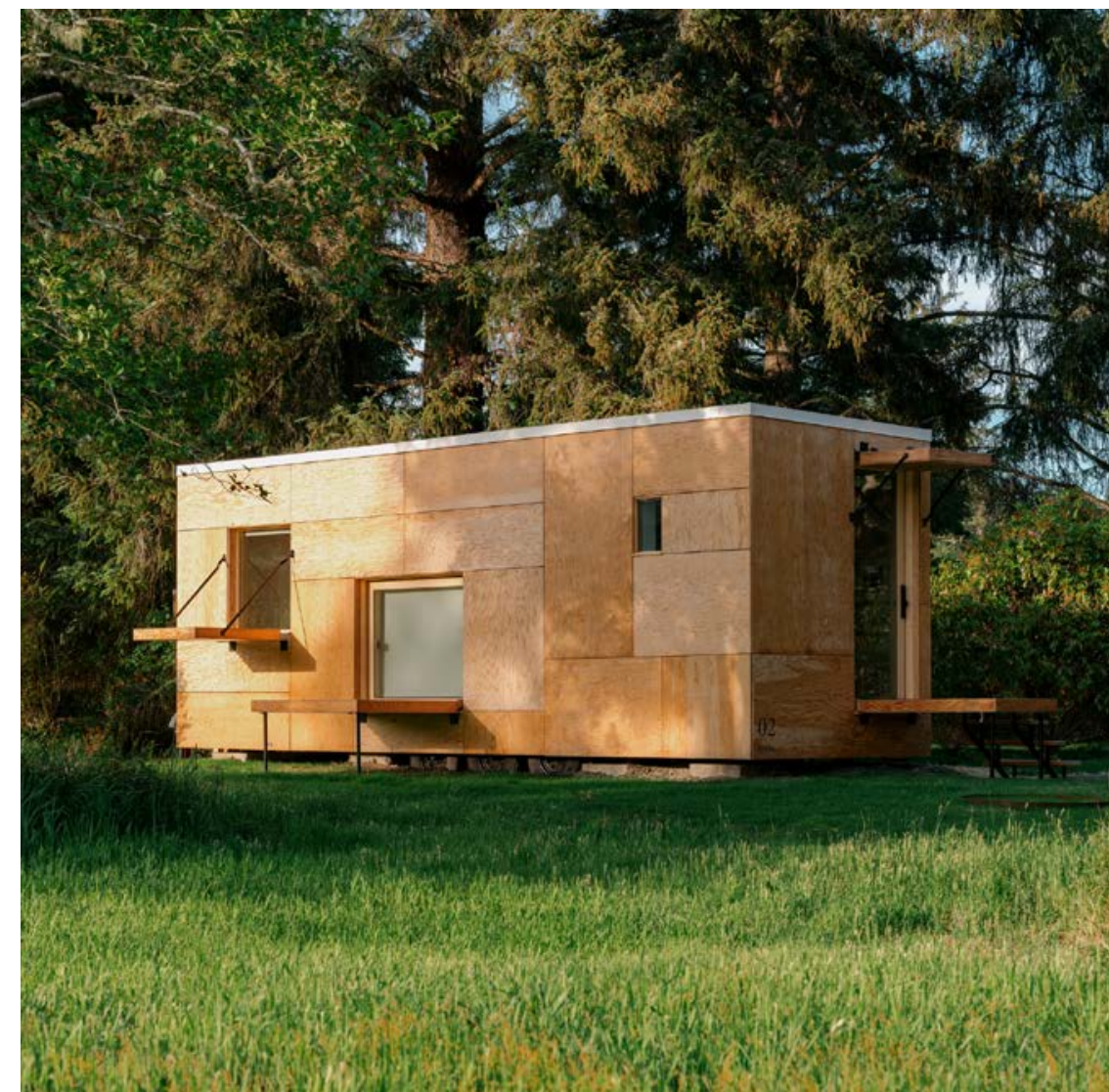
Even city slickers need to recharge with the occasional escape. Indeed, close proximity to natural spaces is a hallmark of life in Cascadia's biggest cities. The ability to get onto the water and lost in the mountains from downtown Portland, Seattle, and Vancouver are bedrock components of each city's quality of life proposition.

Although “[Metronatural](#),” Seattle's official slogan from 2006 to 2011, was [much maligned in the press](#) as a hollow branding agency exercise, its definition accurately encapsulates the aspirations of a life well lived in the Emerald City: “1: having the characteristics of a world-class metropolis within wild, beautiful natural surroundings; 2: a blending of clear skies and expansive water with a fast paced city life; 3: one who respects the environment and lives a balanced lifestyle of urban and natural experiences.”

In my role as The Seattle Times's outdoors reporter, I sometimes question if the magnetic pull of the great outdoors counterproductively saps some of our region's urban vitality. Yet, as I put the downtown skyline in my rearview mirror time after time, I acknowledge that I'm subject to the siren call of the mountains and Sound as much as the next Pacific Northwesterner. Our wild places are superlative, at times globally so – for example, Olympic National Park is recognized by UNESCO as both a [World Heritage Site](#) and an [International Biosphere Reserve](#).

With a few exceptions, such as Olson/Kundig's exceptional work in the [San Juan Islands](#) and [Methow Valley](#), the built environment outside the metropolitan core is sorely lacking. Our region's gateway towns to national parks and other public lands are often economically depressed and hardly bastions of quality architecture. And yet, the creative prowess of the region skews toward the natural – from industry-leading environmental innovations for buildings to a healthy corps of designers working on outdoor recreation equipment. In short, the Pacific Northwest should be at the forefront of thoughtful architecture and design in spectacular natural settings, yet it feels as though we are lagging behind our potential.

The summer opening of outdoors brand Snow Peak's first North American campground, [Campfield Long Beach](#), designed by local firm EFA Architects, inches closer to making that proposition a reality – where the best of Nordic and Japanese design combine on the unfinished canvas of the Washington coast to elevate outdoor living and set a new standard for Northwest contemporary architecture.



“And yet, the creative prowess of the region skews toward the natural – from industry-leading environmental innovations for buildings to a healthy corps of designers working on outdoor recreation equipment”

Japanese alpinist Yukio Yamai founded Snow Peak in 1958 to make climbing equipment. In the 1980s, the company entered the vehicle camping market after Yamai's son, Tohru, embarked on a road trip through the American West. Tohru's daughter, Lisa, added an apparel line in the 2010s. Consistently throughout Snow Peak's evolution, the brand has emphasized minimalist design and a neutral palette, in contrast to much of the outdoor industry's embrace of garish color schemes.

Snow Peak invests heavily in industrial design and manufacturing, with a production facility at its Niigata headquarters that makes the brand's trademark titanium goods like cutlery, cookware and drinkware known for their lightweight durability and ergonomic feel. The company has also developed a proprietary anodising process that allows product owners to customize their titanium chopsticks and cups. This kind of participatory design process builds brand loyalty, something which Snow Peak has accomplished with aplomb as something of a cult brand among outdoor enthusiasts.

That brand-customer connection is at its most intense in the company's self-owned and managed campgrounds, known as [Campfields](#). There are 13 locations in Japan and one in South Korea. While campers are welcome to bring their own equipment, the sites are designed to showcase Snow Peak's tents, chairs, tables, fire pits and grills (all products are available for rent on site and many are for sale in the campstore). A few times each year, Campfields host Snow Peak Way gatherings for the brand's most ardent fans. The effect is like a lookbook or catalog come to life. This type of immersive brand experience recalls other design-centric hospitality options like the [Ikea Hotell](#) in Sweden or the [Muji Hotel Ginza](#) in Tokyo – except here the customer is an essential component, bringing their own Snow Peak camp setup in whatever gear configuration they have acquired.

As a result, Campfields operate differently from US campgrounds. Rather than serving as a base for exploring the surrounding area, Campfields are a destination in and of themselves. That orientation sets a high bar

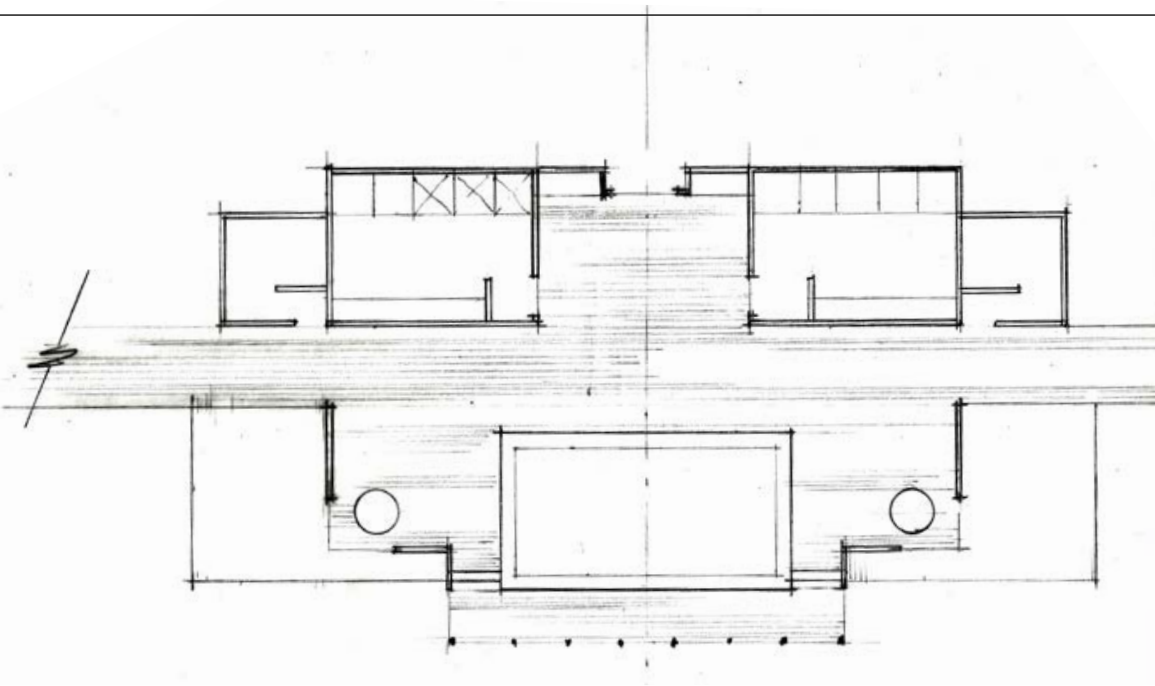
for the user experience, something Snow Peak has invested heavily in with Campfield Long Beach. The brand sought a site near its North American headquarters in Portland but also within reach of Seattle, another major market. After scouting locations across mountains and deserts, an old RV park in Long Beach, Washington near the Oregon border came across the team's radar. Snow Peak purchased the derelict campground in 2020.

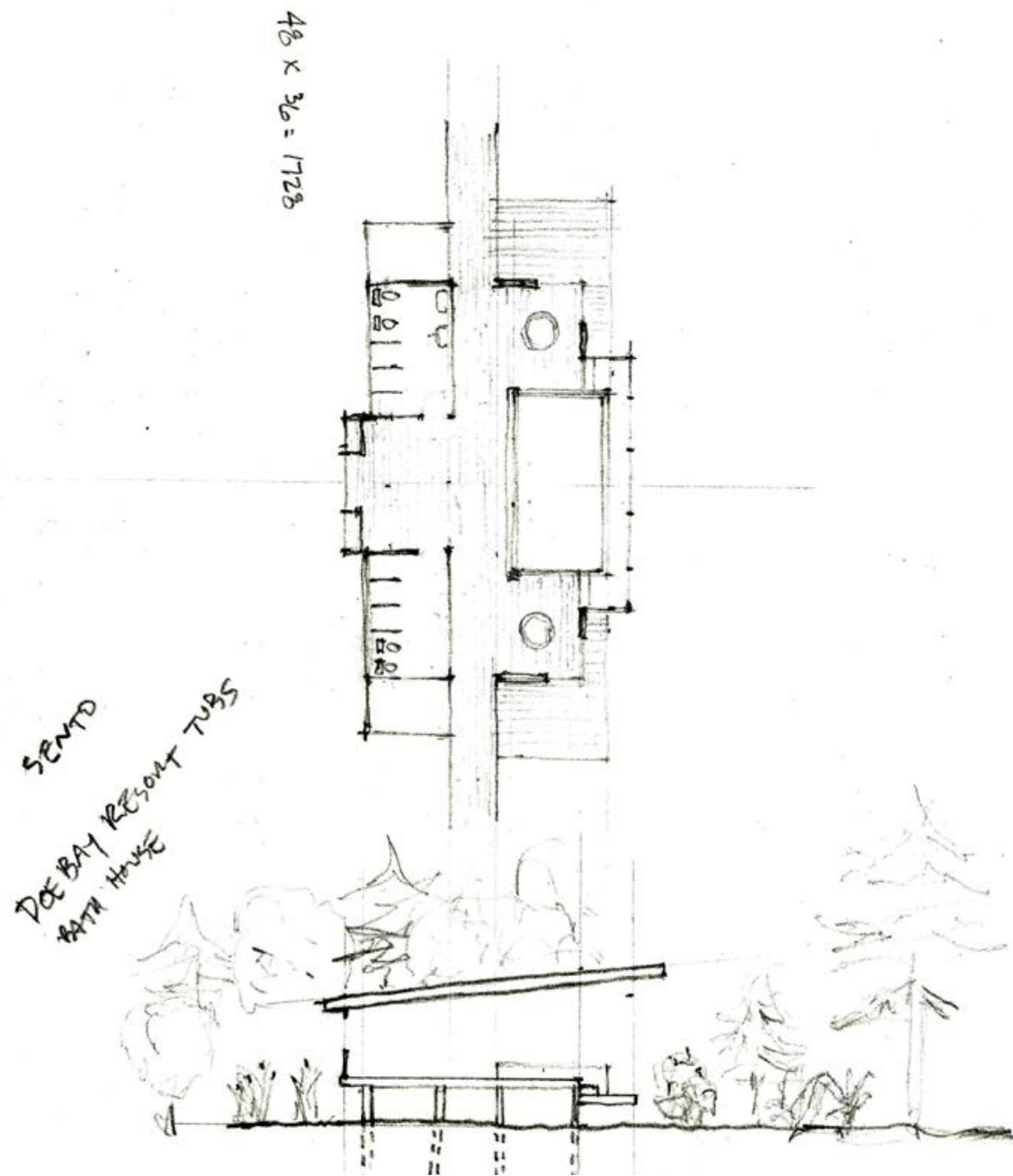
Long Beach-based father-son design/build firm [Erik Fagerland & Associates](#) (EFA) was hired as a consultant to secure a variance due to the site's environmentally-sensitive wetlands. In a surprise outcome, EFA then won the bid to design the entire project, beating out big-city competitors. A former motor lifeboat operator with the Coast Guard at nearby Station Cape Disappointment who came to architecture from carpentry, founder Erik Fagerland has lived on the coast since 1983. His son Scott grew up there and joined the practice as lead designer in 2016.



Rather than “minimalist,” they prefer the term “economical” to describe the Scandinavian approach to architecture, which dovetails neatly with Snow Peak's aesthetic. Additionally, their Norwegian family heritage includes generations of carpenters and boat builders. On a continent defined by immigration, both the Nordics and Nippon have left an indelible stamp on the Pacific Northwest. While perhaps surprising that those two cultural influences haven't overlapped more already, they find a design expression in Campfield Long Beach with the work of architects who profess a love of the interiors by Finnish master Alvar Aalto and studied the work of famed contemporary Japanese architect Kengo Kuma at the Portland Japanese Garden. (Kuma also designed the prefabricated cabins that are one of Campfield Long Beach's accommodation options.)

EFA designed the four structures that define Campfield Long Beach: a gatehouse, campstore, wash house and ofuro (Japanese spa). Each building is a variation on a theme – they all feature simple gabled canopies and large sheltering overhangs, as well as screened walls as a nod to Japanese architectural forms. The materials are not exotic – mostly glass and local timber like Douglas fir and Sitka spruce – but the effect is striking against the natural setting, from the gatehouse canopy that frames an entrance boardwalk to the Ofuro spa nestled in an alder grove.





"We're elevating the commons by taking inexpensive materials and boosting them to a higher aesthetic," says Scott Fagerland, EFA's lead designer.

Principal and founder Erik Fagerland contrasts EFA's approach with what you might find at a state park, where sturdy, inexpensive, but patently ugly CMU blocks are stacked and painted. The effect is heavily institutional; borderline prison-like. Instead, EFA deployed board-formed concrete on the Campfield wash house exterior. While more labor intensive, the hand-touched process produces a more textured finished product. "It's all in how you express the materials," he says.

The bucolic setting, meanwhile, owes itself to Portland-based landscape architects [2.Ink + Knot Studio](#), who remediated an abused landscape of abandoned mobile homes, stacks of tires and oil drums, and concrete pads into a thriving wetland with hundreds of new native plants. As for the cozy campstore

serving up barista-made coffee drinks by the fireplace, credit hospitality designer [North45 Projects](#), also of Portland.

The resulting campground, with a mix of empty tent sites, turnkey tent rentals and the aforementioned cabins, has already drawn capacity crowds since its soft opening in March. Between [my own positive review in The Seattle Times](#) and the campground's listing on [Time's World's Best Places 2024](#), Campfield has boosted the visibility of one of the lesser-known corners of the Pacific Northwest—a place more infamous for its inhospitality, namely the miserable winter of 1805-1806 that the Lewis and Clark expedition spent at the mouth of the Columbia River.

"This is a funny place, a sandpit in the fog," says Erik Fagerland of his adopted home.

But with Snow Peak's vision and EFA's execution, this sandpit in the fog has become leagues more hospitable for anyone with a design sensibility looking to reconnect in nature.





Open House: The House
That Jeremy Built - Jeremy Eaton
in his Frelard Studio and Gallery

Written by
Caitlin Molenaar

Interviewee
Jeremy Eaton

Photography by
Caitlin Molenaar
Courtesy of Jeremy Eaton

Jeremy Eaton stands within his
home, gallery, and studio space.
His kitchen is visible beyond,
and the small sleeping loft
peeks out in the upper right.

Jeremy Eaton

Nestled in the sleepy streets between Seattle's Ballard and Fremont neighborhoods lies a time capsule of sorts. Not to a particular moment, memorialized for future recipients to open at a predetermined time, but to a collection of moments that have been gathered, bundled and taken out again, each being given a new purpose in the process. A collage of a life— of a building's history—snipped, tossed and sorted until the resulting image is something entirely new, yet still recognizable.

I stepped into this kaleidoscopic world one evening, drawn in by the curiosity that exists around a place you've been acutely aware of for years but never actually visited. It was one of those summer nights where the brine from the Puget Sound rises up into the air, mixing with the lingering warmth of the day, creating an atmosphere that's both heady and invigorating. Jeremy Eaton's gallery, EnERGETIC, stood dark against the twilight, save for a golden glow coming from a small studio nestled against the side of the building. As I walked towards the glow, a swath of dizzying geometry and bold colors came into focus, framed by the evening darkness. An abundance of paintings, illustrations, and brightly colored figurines were tucked into the impossibly tiny space, filling every visible inch from floor to ceiling. If there was a surface left untouched, I certainly didn't see it. Sitting in the midst of this menagerie was Eaton, lifting his brush to begin adding color to a blank canvas. A pause, a greeting, and a few moments later he brought me through the threshold into a world where the past and the present brush shoulders comfortably, where imagination runs gleefully rampant, and where Art truly Is Life.

Eaton moved into his home-turned-gallery in the late nineties. "It was almost like destiny," he explains, as he recounts the tale of how he found himself living in the early 20th century building that houses himself and his upstairs neighbors, Kevin and Michelle. A prolific cartoonist and illustrator, he had moved to Seattle at the suggestion of one of his famed publishers, Fantagraphics. Eaton spent the first part of the decade living in a legendary communal art house in North Ballard before deciding it was time for a change. Seeking a change of pace, Eaton searched for a place he could experiment with painting as a medium. He eventually settled on what could best be described as a concrete cell, located in the basement of a car shop off Denny way. Although the future looked literally less than bright and was filled with the fumes of car exhaust, Eaton had made his decision. To celebrate, he went out for a burger at the now-demolished-for-apodments-restaurant, Zesto's. It was there, while paging through pre-Craigslist-era classified paper, *The Little Nickel*, that fate intervened in the form of an advertisement for a quaint ground floor studio with a small lofted bedroom. Twenty seven years later the space still feels like a dream.

Eaton's studio annex is hardly bigger than a closet, but it manages to contain an astonishing amount of artwork, oddities, and tools of the trade.

The building itself— a two story rectangular mass with storefront windows, an angled entry vestibule, and teal clapboard siding— was built in 1907.

For forty years it was a general store and mercantile until it was adapted into a grocery store with an upstairs apartment in the post-war years. After that its uses changed every decade or so, shifting from a print shop in the 70s, to a beauty store ("Desires") in the 80s, to a storage space in the 90s. Shortly after, an industrious carpenter built a sleeping loft on the ground floor, creating the studio Eaton inhabits. A brightly painted pattern on the wood floor serves as a doormat, greeting you as you step through the original storefront door and into the gallery. Inside is a welcoming space brimming with dynamic artwork, found-and-repurposed objects, and a cheerful furnace painted to appear more like a sculpture than a functional heating source. A small kitchen lies to the left, separated from the rest of the space by a counter where Eaton will occasionally serve homemade pizza to lucky visitors. There's hardly a right angle in the place, as evidenced by the gently sloping floors whose finish has been lovingly worn away in areas of high use. Beneath the sleeping loft, a small niche can be found where the flooring has been cut back, revealing literal layers of time. Beneath the current tongue and groove flooring lies a sheet of brown and gold formica, common in mid-century design and likely a fixture of the aforementioned print shop and beauty store. A layer below that is the original fir flooring, painted and splattered over one hundred years prior.

Eaton's approach to historic reverence is less about preservation and more about coexistence. This approach is European in nature, which makes sense, given his upbringing in Great Britain. Inhabitants of "The Old World" have learned to make history a living entity by dwelling amongst it rather than cautiously stepping around it. Eaton has taken this ideal to heart, breathing new life into the building and turning it once more into a public space. Signs of its history and age are celebrated, but not made precious, as evidenced by a simple coat of gold paint accenting old exposed pipes and original hardware, painted geometric patterns which can be found everywhere from beadboard walls to cabinets to window trim, and a sign in the sleeping loft which proudly proclaims "Estd. 1907."



A worn jean vest upon which Eaton has lovingly painted a homage to his parents is a notable example of the old and the new living in harmony alongside each other; the old playfully reimagined and given new purpose. This vest now depicts the miraculously photographed moment of his parents' very first meeting during a cross-country bike trip in England. Eaton's father, a draftsman, engineer, and cartographer for the Royal Air Force, also happened to be an exceedingly talented competitive cyclist. He came across Eaton's mother's party during their separate travels and someone had the foresight to snap a photo in which Eaton's father is glancing ever-so-coyly at the beguiling young woman to his right (also an artist and an attendee of the Royal Academy of Arts). Eaton's choice to memorialize this moment on such an atypical canvas resulted in the transformation of an object that once held little meaning and now holds an entire family history within the fibers of its form. His work and his way of life seem to follow a similar pattern; to create meaning out of memories, to transform and reimagine with abandon, and to bring life into a space or an object that otherwise had none.

Some people put the pieces of their life in a well-organized scrapbook, while others toss them into a box, deeming chronology unimportant. The tossed pieces then mix over the years until what is left in the box is a collage of the whole life rather than a linear progression of memories. Eaton's home feels much like this, often making it difficult to identify exactly where– or rather, when– something came from. Antiquated objects of various provenance sit alongside modern artwork, colorful children's figurines from the 60s make remarkably appropriate companions for brightly illustrated comics from the 90s, and an unassuming bench in the gallery opens up to reveal a veritable treasure trove of advertisements, catalogs, and illustrated pamphlets from Eaton's youth.

Eaton and I stood at the kitchen table finishing the dregs of our chamomile tea as the evening drew to a close. Our conversation had ricocheted between every subject from literary heroes to meditation techniques to niche Seattle history in the heyday of the 90s, but we gradually orbited back to the epicenter of it all– the space that made living a life such as Eaton's possible. As I prepared to go, Eaton dashed up the steps of his loft to retrieve a parting gift, presenting it by simply stating “You know, I think my whole identity was formed when I first read this book.” Entitled “The House That Beebo Built” (originally, “Serafin und seine Wundermaschine”) by French author Phillippe Fix, the gorgeously illustrated pages told the timeless tale of a man who discovers the utter joy of creation by crafting a fantastically whimsical reality for himself and his friend within the confines



A painted vest pays homage to Eaton’s parents on the right and left panels, depicting the moment they first met. Eaton’s father, a talented cyclist, is portrayed on the center panel during a grueling bicycle race.

of a dilapidated old home. Through their ingenuity, they cobble together broken cars, flea market finds and junkyard scraps until their home is nothing short of a marvel. At one point, Beebo's friend gazes in wonder around the space, quite unsure if he is dreaming or simply witnessing magic.

Eaton's home had a similarly remarkable effect on me, leaving me with the sensation that I had stepped into a space where the stability of time became a little less solid. Minutes became hours, the past made itself a welcome guest, and the boundaries of a vibrant reality blurred until the fantastical felt reasonably feasible. Magic may only be real in Beebo's world, but dreams can still become a reality in this one, as evidenced by the man who constructs shape, color, and memory much in the way that Beebo cobbled together his home.

“His work and his way of life seem to follow a similar pattern; to create meaning out of memories, to transform and reimagine with abandon, and to bring life into a space or an object that otherwise had none.”

An old door has been sealed shut, painted, and repurposed into a speakeasy-style window, proclaiming “Art is Life”.



Paintbrushes, spices and found objects grace the shelves above Eaton's sink.

Written by
Casey Gregory

Interviewees
Cole Devoy
Megan Prince

Photography by
Alessandra Brescia
J. Troff

Images Courtesy of
Megan Prince

WEAVING A NEW

Local lore has it that in 2015, the first year of the Seattle Art Fair, when Vulcan’s Paul Allen was prime mover and blue-chip galleries descended on the Emerald City in droves, the fair’s VIP lounge was flush with free champagne and shellfish. Nine years on, after a pandemic and multiple tectonic fluctuations in the global art market, the Seattle Art Fair favors cash bars and regional galleries. With passes widely available, night one was thick with art-world regulars and civilians alike. METHOD’s Cole Devoy and exhibiting artist Megan Prince provide a case study in how the Seattle Art Fair is evolving, intentionally moving the marker away from commercialism and toward community. “I knew exactly what I wanted to show,” Devoy says. “I’m a huge fan of Megan Prince and [her] work.”

Devoy, purveyor of METHOD gallery, the alternative art space located in Pioneer Square that has exhibited experimental and installation art for more than 10 years, believes in “the importance of providing a platform for artists to experiment...offering a different space that’s more accessible.” With this goal in mind, Prince’s ongoing *Remnant Bodies* series was an ideal fit for METHOD’s Seattle Art Fair booth. Prince’s floppy fiber sculptures, made of deconstructed denim were draped around the booth like creatures basking in the artificial light. They continued to expand throughout the weekend run.

“All of my work is about relationships, community building, inviting [people] to be part of a community,” Prince says, “It’s life giving in itself, especially with all the separation we have.” Prince’s invitation in this instance was twofold: she collected donated old jeans and showed participants how to weave them into the sculpture, using the time to have conversations and make connections. Unlike the passive experience of examining art and meandering from booth to booth, people spent time seated on the ground, or standing and chatting as they worked. “There was a quietness that you created at the booth,” Devoy says with appreciation.

“The choice of denim was very specific for me,” Prince continues, “using remnant fibers as a way of valuing things from our past. The *Jean Bodies* are a large-scale response to that.” Also, “I love jeans. I wanted [to use] a material that is recognizable, readily available.” Devoy saw denim as a common denominator among viewers, “denim is an equalizer and a connector,” he explains. “People easily identified with it.” To be sure, an entire treatise could be written on denim’s place within American iconography. From its origins as a sturdy fabric for workers to its place as an indicator of conspicuous consumption, to its notorious impact on climate (the average pair of jeans takes 1,800 gallons of water to produce), denim has baggage. Prince is especially interested in this topic. “Zero waste is a huge part of my practice,” she says. “The production of jeans is one of the biggest polluters.”

The weighty fabric has contextual, aesthetic, and physical implications that led to a unique installation. “They’re weird, unwieldy forms,” Prince says. “They’re probably around sixty pounds, around 100-160 pairs of jeans. They’re super weird to carry.” The artist and helpers draped themselves in the sculptures, “A few of us were covered in Jean Bodies,” Devoy laughs. “Really for me it was about dealing with this white cube. We had some loose ideas, leaning into the existing shape... wanting to create movement that moved in a circular way up and around.”

The DIY ethos of METHOD and Megan Prince, with their mutual insistence on community, reuse and reclamation, were on par with other installations throughout the 2024 Seattle Art Fair. Michael Rakowitz’s iconoclastic Behemoth II was among the first artworks fairgoers encountered upon entering the Lumen Field venue. The piece is modeled after the Ulysses S. Grant monument in Golden Gate Park. It resembles a monumental sculpture that has been wrapped in a black tarp. In fact, the inflatable artwork reveals itself to be nothing but air, collapsing at timed intervals to highlight the nothingness at its core. Other featured artworks included Ralph Ziman’s awe-inducing SPOEK 1, an apartheid-era South African police Casspir vehicle bedecked from tires to turret in glorious beadwork, a piece only made possible by a massive community effort, and Tori Karpenko’s Invitation, a salvaged burned tree delicately stained and dramatically uplit.

KIND OF

SEATTLE ART FAIR





“All of my work is about relationships, community building, inviting [people] to be part of a community,” Prince says, “It’s life giving in itself, especially with all the separation we have.”

The Seattle Art Fair and the galleries that exhibit there are undergoing a continuing shift, a response to all the prevailing pressures— pandemic, loss of prominent patronage, rising real estate prices, and the challenges of cultivating new collectors in an image-saturated world. What the fair seems to have tapped into this year, exemplified by denim and cooperation, is exactly the thing that has the power to carry Seattle’s art market into the future. Prince is gearing up to create at least ten more sculptures in her Jean Bodies series, some of which will be exhibited in the coming weeks at METHOD proper. As Devoy puts it, “I’m interested in how people experience things...we’re always looking for new ways to connect.”



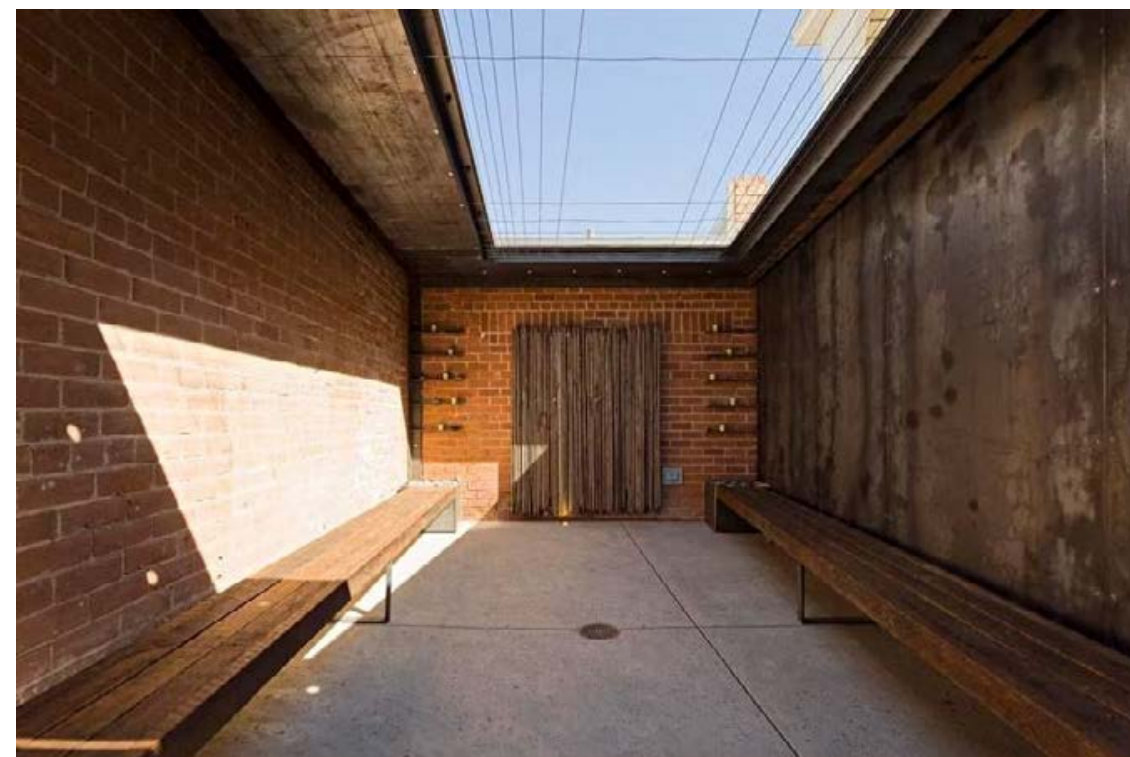
Written by
Solomon CohenInterviewee
Thomas Sayler-BrownPhotography by
Liam Frederick
Courtesy of
SBBL Architecture + Planning

Memory is a potent force. It's a vehicle for transmitting knowledge, invoking tradition, indulging in nostalgia, and reflecting upon tragedy. It drives us to shape stories, travel vast distances, and build communities. My research into the evolving role of historic sacred spaces funded by the Arizona Architecture Foundation is deeply concerned with memory. If we intend to design meaningful futures for our deteriorating stock of historic sacred spaces, we must first understand the people who shaped and inhabited them. In the most recent entry to this series, I shared the story of Temple Beth Israel, Phoenix's first Jewish congregation. Its evolution reveals a proven approach to reshaping historically significant sites. For the third installment, I reflect on the Stone Avenue Temple in Tucson, the very first synagogue in the Arizona territory and the anchor for the city's Jewish Museum & Holocaust Center, a nuanced achievement in the adaptive reuse of heritage buildings.

Humanity has a capricious relationship with historic structures. Financial uncertainty, structural instability, and cultural ambiguity often make rehabilitation untenable. Yet, reshaping historic spaces through adaptive reuse is vital in a world teeming with fast contemporary architecture bereft of apparent context. It breathes new life into older buildings, converting them to serve local needs. It reveals how our predecessors lived while hinting at potential ways forward. The practice transforms telephone switchboard facilities into loft apartments, auto repair shops into breweries, and synagogues into museums, with each site demanding a distinct approach in its reimagining.

A strong example of a bespoke alteration is the Jewish Museum and Holocaust Center in Tucson, where a thriving multi-generational community has supported several strategies to preserve their cultural artifacts. Located in the *Barrio Viejo*, the center includes a restored temple, a fully converted historic home, a street-facing courtyard, a series of outdoor structures, and a tucked-away garden space. My research into their history, stewardship, and aspirations largely mirrors

“But take care
and watch
yourselves well,
lest you forget
what your own
eyes saw,
so it won't
depart from
your hearts,
make it known
to your
children and
your children's
children...”



The intimate Turrel-esque
Reflection Space tucked in
alongside the historic structure

Congregation Beth Israel's in Phoenix, revealing a common pattern that has shaped both historic synagogues.

The story goes: enterprising families relocate to a new area, establish businesses that foster financial stability, and eventually commission sanctuaries to reconnect with their ancestral traditions. These halls provide much-needed gathering spaces for celebration, worship, and remembrance. Over time, the community outgrows the space and relocates to the suburbs, closer to their new homes. Their temple is sold to another ethnic group that goes through a similar cycle, and after decades of expansion and transition, the building falls into disrepair.

Devarim
(Deuteronomy)
4:9

Variations of this story have emerged nationwide. Swells of immigration, flight to the suburbs, and return to urban cores impact more than traffic and housing costs. In the case of both Arizona communities, concerted efforts to return, reinvest, and restore have demonstrated the immense challenges involved in maintaining historic sites. The decision to re-envision their sites as Holocaust Education Centers may have been motivated by the need to preserve space and story; however, it also speaks to broader issues of commemoration, tolerance, and fundraising. While the Cutler Plotkin Jewish Heritage Center in Phoenix is still in the early stages of its capital development campaign, the Tucson Jewish Museum & Holocaust Center (TJMHC) has been fully operational since 2016.

Approaching the center along South Stone Avenue, the vibrant adobe buildings of *Barrio Viejo* give way to a pair of domed towers emerging behind the tree line. Under the foliage, passersby discover the Greek Revival synagogue and a red brick house framing a courtyard behind a wrought iron fence. Designed by architect Ely Blount in 1910, the temple's white stucco facade

features a central gable with arched windows between four pilasters. Below the flanking towers, raised steps lead up to the sanctuary behind timber doors.

Inside, the vaulted great hall now serves as an open gallery housing exhibits on local Jewish history. A procession of restored pews frames a multimedia experience, physical artifacts, and a raised central altar showcasing a preserved Torah. The collection has gone through multiple curatorial iterations, and while it's a massive achievement, the triumph is the Holocaust Center in the renovated house next door.

The expansion's design was a collaborative effort led by architect Thomas Sayler-Brown of the Tucson-based firm SBBL Architecture + Planning. Before their 2022 retirement, the firm was known for its portfolio of thoughtfully delivered projects across Arizona. Although most of their work focused on new construction, Sayler-Brown considered the TJMHC conversion the most significant assignment in his decades-long career. "This project got my creativity going in ways I hadn't expected," said Sayler-Brown, "I found myself collaborating with local artists and scouring the area for interesting new materials to work with." After an initial agreement to produce conceptual renderings helped the community meet its fundraising goal, the team worked quickly to fulfill tight entitlement and permitting deadlines. Their design was lean and restrained, allowing further creative detailing as construction progressed.

The museum's interiors are divided by mobile partitions and exposed structural members, allowing the flexible space to accommodate a wide-ranging collection. Blackened steel displays narrate the Holocaust along a timeline, while recordings, rotating exhibits, and a memorial wall of local survivors' portraits weave emotionally resonant connections between the space and the city. Perhaps the most striking gallery resides in the attic. Set against a dark backdrop, exposed trusses display suspended photographs donated by local survivors and their families, tying the architecture further into the storytelling. This charged space is no longer for hiding but for bold exhibition. The building itself serves as a canvas for sharing these memories. The space, reshaped with its historical materials, transports visitors to another time, delivering an immersive experience that invokes a deeply empathetic response. "The shell of the building came off our drawing boards, but there were plenty of surprises during construction that opened up new possibilities," suggested Sayler-Brown.

As contractors took the 120-year-old interiors apart in preparation for the new commercial-grade finishes, Sayler-Brown felt compelled to stockpile the old growth timbers in the backyard. "I told the builders we were going to reuse them. I didn't know how at the time, but I knew we would," recalled Sayler-Brown. Upon exiting towards the back, the darker compressed gallery exits to a sunny garden. The raised patio foregrounds an open hardscape with floating benches flanked by murals under a canopy of foliage and string lights. For those less emotionally prepared for the expanse, a smaller Turrell-esque reflection space offers more intimate relief.

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The power of the overall design lies in its ability to evoke a spectrum of emotions, allowing visitors to shape their interpretations through subtle details. The complexity of the subject matter demands nuance, making the richly patinated building an active part of the storytelling. "We had the pragmatic requirement to understand the context... to connect the two buildings, and to get people where they were going," explained Sayler-Brown, "and we knew that had to feel special." Working with experts on Judaic studies and the museum's curatorial staff, the SBBL team was challenged to ensure "every decision had meaning, not symbolism, but meaning," Sayler-Brown reflected, "I finally understood what that meant after working on this project."

Throughout our discussion, the architect reminisced about how visitors shared their experiences with him. The use of contemporary materials against the historic fabric encourages a layered reading. "I once gave a docent hell for explaining the symbolism of the space to a group of visitors," he recalled, "whatever they said was never going to resonate as much as what (visitors) figured out on their own" Art that doesn't compel predetermined conclusions allows audiences to shape their own positions. In this context, adaptive reuse becomes an immersive tool for fostering empathy. Visitors can connect to local and distant histories, experience how people lived, and see buildings reshaped as houses of memory. The design of the TJMHC doesn't rely on cutting-edge technology to tell stories; instead, subtle changes in domestic space, light, and materiality prepare visitors to connect at deeper personal levels.

While memorial spaces serve as effective fundraising tools, we must also explore other avenues to give historic structures renewed purpose. Should we continue pursuing funding with relentless pragmatism, even when it leads us down contentious paths? Critiques of trauma commodification, facadectomy, and pastiche may be charged, but at least our shared heritage would continue informing future generations. Alternatively, should we allow these sites to decay, leaving their fate to those who follow us? Perhaps, but the risk of losing what few buildings remain to questionable development practices looms large. Or are there untapped opportunities, hidden in plain sight, that could guide us as we negotiate the roads ahead?

Flexible interior galleries shaped with new and historic materials



The rear facade of the Holocaust History Center opened to the hardscaped garden space



“Gleanings”: Recology
Artist in Residence Exhibition

Written by
Lauren Gallow

Interviewees
Amanda Manitch
Kalina Winska
Margie Livingston

Photography by
Michael Barkin - Onsite Portraits

Gallery Images
Courtesy of Recology
Photographed by
Jueqian Fang

This summer, two Seattle artists found themselves donning bright orange safety vests and blue hard hats for five months. While artist residencies often invite attendees to immerse themselves in unfamiliar environments, this one took place in a most unusual locale: a recycling facility.

At the south Seattle Recology center, artists Kalina Winska and Margie Livingston took up shop as part of the King County Recology artist in residence (AIR) program, which has hosted artists for nearly 10 years. After months of sifting through the piles of plastic, aluminum, cardboard, and other recyclable (and, often, unrecyclable) materials that make their way to the facility, the artists presented their final artworks in an exhibition at Mutuus Studio in Georgetown, which ran from September 6-14.

“It was so interesting because both Margie and Kalina came into this intently searching for connections,” said Amanda Manitch at the opening. An artist herself, Manitch participated in a Recology residency last year and now co-manages the AIR program. “Margie wanted to find things that resonated with her around domestic life, and Kalina was seeking out the patterns, lines, and grids that existed in her paintings.”

Both artists presented works on a dramatic scale that filled the lofty Mutuus space, their largest works hanging on the tallest gallery walls, Livingston’s measuring 11 by 14 feet. “Confronted by a pile of material taller than a house, I found myself searching for items that connected to my own personal life,” writes Livingston in her artist statement. “For me, the juxtaposition of traditional painting

materials and cast-offs from our consumer culture is a way to think about the serendipity that brought the disparate parts together.”

Winska’s largest piece, a towering wall-mounted sculpture made of grid-like pieces of metal offcast from dish drying racks, oscillating fans, and plant holders, managed to merge the different textures and patterns together into a single, undulating form. “A certain beauty and fragility emerges in these otherwise rigid forms when they have been crumpled and flattened,” writes Winska. “Everything here has been mistreated and discarded because it is no longer needed, yet in this abandonment the materials take on new meanings.”

While Winska’s large-scale work was devoid of color, except for a faintly glowing halo behind the work created by her having

painted the back of the white sculpture in neon colors, Livingston’s large piece was brightly animated in yellows and blues. Both artists used paint to unify the disparate pieces that came together to form their sculptures, finding connection where before there was only refuse. “Being alongside Kalina and Margie in their journey, I’ve gained a whole new appreciation for seeing things,” said Manitch. “That’s what the residency is all about: learning to see the ‘stuff’ of our lives in a different way, shifting our relationship with objects.”

Recology Artist in Residence Kalina Winska at the Recology location in Seattle, Washington, USA on August 26, 2024.







Recology Artist in Residence Margie Livingston holds a drawing on a yogurt container lid at the Recology location in Seattle, Washington, USA on August 26, 2024.



Cover Art

Marisol Morales
La Cosecha, The Harvest

Medium
Oil pastels, colored pencils,
and acrylic markers

Dimensions
20x30

Description
La cosecha means the harvest, it pays
homage to the farmworkers who tend
to the land and feed us. As a Chicana
Indigenous woman I learned from my
parents to live in kinship with nature.

**Anna
Coumou**

is a communications consultant and
freelance writer with a focus on architecture,
product design, urban design, and art.

**Caitlin
Molenaar**

is a designer, maker of many things,
and sentimental softie with nearly a
decade of experience working with
the built environment.

**Casey
Arguelles
Gregory**

Casey Arguelles Gregory is an artist, writer,
and curator based in Seattle, Washington.
As a curator and writer, Casey is interested
in promoting the labor of other artists
and examining creative processes as
humanizing and transformative.

**Elise
Glaser**

is a writer and editor with a passion for
supporting local arts and community. She
is the co-founder of Goopy Girls Creative
Studio and the Co-Editor in Chief of Goopy
Mag, an interactive arts magazine. She is
also the co-host of Vocally Fried, a pop-
culture comedy podcast. She is currently
the Director of Marketing at ARCADE.

**Gregory
Scruggs**

is an award-winning journalist who writes
about built, natural, and cultural environments.

**Judy
Lee**

is a Narrative Artist who explores the
experience of being in female and BIPOC
bodies through community centered, social
justice projects. She leads weBelong,
a community care advocacy that aims to
create greater equity of access to emerging
artists, and helps run The Fishbowl with
development and programming.

**Keith
Cote**

is a mechanical engineer by profession
residing in Seattle and comes from Boston.
He has a passion for architecture and urban
planning and runs the Instagram account
@Buildings_of_Seattle. Cote is neither a
professional architect nor professional
writer, but he continues to teach himself
architectural history and theory and shares
his findings openly in his column within
Arcade's digital publication.

**Maxine
Arnheiter**

Maxine Arnheiter is a freelance writer
based in Seattle. She is interested in art,
culture, and how we live.

**Michael
Barkin**

was born in Oregon and lives in Seattle.
He photographs social change, urban
issues, and sub-cultures.

**Rob
Moura**

(he/him) is a writer and musician who's
been living in Seattle for almost a decade.
When he's not covering local music as the
editor for WASH Magazine or writing for
other outlets local and non-local, he plays
quiet folk music by himself as Armour.

**Rachel
Gallaher**

is an award-winning freelance writer
and editor whose work has appeared in
publications including Architectural Digest,
Dwell, The Seattle Times, and GRAY.

**Rico
Quirindongo**

AIA, has been working for 30 years to
revitalize and reimagine Seattle historic
landmarks and neighborhoods. He is
Director of the City of Seattle Office of
Planning and Community Development.
Rico believes that through vision, authentic
community engagement, and multi-agency
cross collaboration, opportunities for social
change can be realized through community-
invested civic projects.

**Solomon
Cohen**

is a Phoenix-based architect and builder.
A New Yorkistan native, he holds degrees
from Temple University and the University
of Washington.

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