REVITALIZE
REGENERATE
RE-SOURCE

feature editor, pliny fisk III

VOLUME 27.01 / FALL 2008

practice
plastic-a-holics
kristine matthews

graphic design observer
how (not) to critique
karen cheng

book review
appropriate: the houses of joseph esherick
jm cava
COMMON GOALS. UNCOMMON PROJECTS.

SCHUCHART/DOW AND FULKS INCORPORATED ARE PLEASED TO ANNOUNCE THEIR MERGER UNDER THE SCHUCHART/DOW NAME.
Oh, the irony. The Marlborough is now completely non-smoking.

LIVE HISTORIC IS PROUD TO ADD THE MARLBOROUGH—ON SEATTLE’S FIRST HILL—TO ITS Signature COLLECTION OF CREATIVELY REFRESHED, PRE-1940 VINTAGE CONDOMINIUM HOMES.

LIVE HISTORIC COLLECTION
From $225,000 to $750,000
Penthouse opportunities at The Marlborough

206 436 0285
livehistoric.com

LIVE HISTORIC
It’s vintage (made better)

FOR A HEALTHY ENVIRONMENT, ALL LIVE HISTORIC BUILDINGS ARE SMOKE-FREE.
As the magazine for the contemporary Northwest design community, the mission of ARCADE is to provide an independent voice for civic discussion, and a platform to explore and promote quality design in the built environment. ARCADE is published quarterly by the Northwest Architectural League, a nonprofit educational organization. Donations to ARCADE are tax-deductible.

Contents © 2008 [ISSN 1059-4775]. Northwest Architectural League and ARCADE except as otherwise noted. All opinions expressed are those of the writers. We make every effort to ensure accuracy, but neither ARCADE nor its volunteers or officers of the Northwest Architectural League will be held liable for errors. Editorial content is guided by the Editorial Committee. Ideas for articles may be sent to info@arcadejournal.com. We also invite news, calendar entries to the design community, and suggestions for New Work — all of which may be sent to the editors listed here.

To advertise in ARCADE, please contact Erin Kendig at 206.971.5591 or erink@arcadejournal.com.
CONTENTS

07 Short Takes

08 Perspective
  don fols
  Fall City Library

10 Practice
  kristine matthews
  Plastic-A-Holics

12 Art Matters
  ellen sollod
  Lake Washington
  Palimpsest

16 Revitalize Regenerate
  Re-source
  Feature editor Pliny Fisk III introduces the
  first installment of ARCADE's 27th volume.

18 United Bottle
  dirk hebel and jörg stollmann
  with tobias klauser
  A new form of plastic bottle designed for secondary
  use—from all forms of vessels to fabrics.

20 Wasteland
  pierre belanger
  The ecologies and economies of Kalundborg's
  waste-recycling network in Denmark.

24 Waste isn't Waste
  Until it's Wasted
  daniel knapp
  Zero waste uses recycling to dispose
  of unwanted stuff.

26 Really Going For It!
  pliny fisk iii
  What’s it going to take to create a sustainable
  future where waste is a resource?

33 Graphic Design
  Observer
  karen chang
  How (Not) to Critique

34 Book Review
  jm cava
  Appropriate: the Houses of Joseph Esherick

37 Side Yard
  jm cava
  Dinner with a Designer

43 End Note
  ARCADE's Annual
  Leadership Celebration

3 Wasteland
  pierre bélanger
  The ecologies and economies of Kalundborg's
  waste-recycling network in Denmark.
Putting Design in Motion

www.turnerexhibits.com

Together,
building beautiful green communities.

www.triadassociates.net

PUBLIC ART 4 CULTURE
EXTRAORDINARY SPACES  EVERYDAY PLACES

www.4culture.org

"I wanted to give the haulers one large emblematic image that answers the question ‘transfer where?”’

— artist Carol dePelegny

Shoreline Recycle and Transfer Station
Fascinated by the stacks of earth created at landfills, artist Carol dePelegny made repeated visits to the Cedar Hills Landfill with photographer Steve McGee. Where waste from local transfer stations ends up and is compressed into landforms on a vast scale, McGee’s photograph of the landfill is installed as a billboard above the transfer station tipping floor.

© Carol dePelegny, 2003. Terra Firma, Steve McGee, original photograph.
At Sparling, consulting and engineering skills come together to dramatically improve the user experience. We deliver the transparent flow of light, sound, energy and information.
MANUFACTURED

the conspicuous transformation of everyday objects
at the museum of contemporary craft

In 1917 Marcel Duchamp altered the concept of "art" by giving us "concept art". He publicly presented to a volatile New York art scene Fountain—a urinal with the name "R. Mutt" scribbled on the side. With Fountain and other "readymades"—a term coined by Duchamp for everyday "found" objects to which one takes a fancy—Duchamp and the Dadaists, the Surrealists, forever changed how we would define art.

Curated by Steven Skov Holt (former editor of I.D. Magazine) and art historian Mara Holt Skov, Manufactured: The Conspicuous Transformation of Everyday Objects, showing August 28 – January 4 at Portland, Oregon’s Museum of Contemporary Craft, remakes Duchamp’s concept of the readymade—art as finding is re-found when 16 national and international artists and craftsmen reappropriate everyday manufactured objects, the detritus from an exhaustingly materialistic culture, into the building blocks for new craft. In other words:

FOUND: 100-YARD ZIPPER ON A SPOOL
Made: Bonded, Cat Chow—strapless dress made entirely from one continuous zipper spiraled bottom to top.

FOUND: CROTCHED DOILY
Made: Topiaries (Bob, Frank, Mary, Sid), Marcel Wanders—intricate and somehow-elegant doily-skins playfully formed into hollow, artificial-topiary sculptures.

FOUND: POLYSTYRENE (I.E., THOSE STYROFOAM PACKING BLOCKS THAT COME NESTLED AROUND ELECTRONIC EQUIPMENT, ETC.)
Made: Transponder, Jason Rogenes—large, white, glowing tower.

Last but not least, artist Dominic Wilcox melts little toy soldiers and creates hollowware out of them for his piece War Bowl — Green Soldiers. Is it a urinal? No, but I think Mr. Mutt would be pleased.

For more information on Manufactured, which includes many other wonderful creations that you’ll have to see in person, visit www.museumofcontemporarycraft.org.
FALL CITY LIBRARY

a missed opportunity

Donald Fels

Fall City, Washington sits quietly on the edge of the Snoqualmie River, which runs right beside the city’s main commercial street. The town marks the western edge of the Snoqualmie Valley in the Cascade foothills, 25 miles east of Seattle. Decades ago a Seafirst bank anchored one end of the main street. The 1960’s building had been trucked into town, having been moved off the Seattle World’s Fair site after the fair closed. When the bank itself closed, the one-story, swoopy-roofed building was converted into a cozy King County Library, a most welcome addition to a town that has only three other “civic” buildings—a US Post Office in a non-descript leased building, an old elementary school that was recently and tastefully upgraded and a much newer middle school—none of which are on the riverfront.

Last year, the modernist, Northwest, sort-of-Chinese looking fair/bank/library building was demolished for a new purpose-built library designed by Miller-Hull. I was working in Asia for six months and, when I drove into downtown Fall City for the first time upon my return, I was still jet-lagged and thinking about how cold the air felt. I passed the old library site and was totally shocked into the here and now. There on the corner stood a bright, two-story, cheaply-clad box towering over everything else. When I went into the grocery store, I must have been mumbling about what I’d just seen because soon people were talking to me about what they called the “monstrosity.”

In fairness, the new library is not monstrous, just glaringly insensitive to its surroundings and function in the community. The building’s height, cheaply stained siding, dark-colored panels and hulky shape all seem out of place. The extra height performs no function except insuring higher heating bills; the increased volume provides a louder, starker feeling interior and, of course, cost more to build without a corresponding gain in user services. On return visits I spoke with the librarians on duty. They claimed the public space in the new library is almost exactly the same as that of the old. This, like most of what I’ve heard in and out of the library in Fall City, is different from what I was told by a spokesperson from the King County Library System. Whatever the specs, the new library feels no larger, only taller and less people-friendly than its predecessor.

The building is part of a design-build package that includes five libraries for small towns in King County, Washington, the bid for which was locked in some years ago (for the library system, getting the buildings at yesterday’s prices is a bargain). The spokesperson told me that the building doesn’t blend into the townscape because it’s supposed to “stand out” as an advertisement for the library. She also told me that the libraries are no longer just “warehouses for books.” Sadly, the building comes across as just that: a bare-bones storage facility. The librarians told me that they had very limited input into the design, and it shows.

Except for the middle school, Fall City hadn’t seen a new building in decades. This was a chance for one of the most successful library systems in the country, probably the world, working with a fine architectural firm, to do something for the town. Instead, almost everything about the building says cheap, standardized and generic. The furnishings are the exception—well-chosen, they bring intriguing color and pattern; for example, the shelving ends are cast with a nicely tactile river-grass pattern. Yet, when the same pattern is replicated in the Snoqualmie, Washington branch, where the library sits high up on a treeless ridge far from the Snoqualmie River, even the riverine touch is undercut. At least the Snoqualmie library fits its new shopping center location, though even in that context the cheapness of the material treatment stands out.

Miller-Hull got the five-library gig in partnership with a contractor, and having to bid the buildings all at once assured budgets would be tight. But why wasn’t the package thought through so there was a kit of parts from which non-iterative and actually-innovative re-combinations could be used in the different libraries? Why are the buildings so impossibly impersonal? Why didn’t the architects push the library system to push the envelope? The old Fall City library had character, the new one has none. In the bank-library, the librarians needed more back-of-the-house space. The new building got that space in the form of a completely unadorned concrete block cube tacked on behind. Obviously, the add-on could have been attached to the old building as well, leaving the town with a friendly, distinctive public space. How is the loss of a serviceable building factored into “sustainable” design?

Carnegie libraries were often exactly the same from place to place, but that sameness came with a commitment to quality. Fall City got a building that feels transitional, like a stand-in for a permanent structure. It seems to be saying that in the future, the King County Library expects to deal with us only online. Historically, in small towns the library has been a prime public place, one of the few places where we gather. Instead, being in this building feels like we could be online, anywhere and nowhere.
This was a chance for one of the most successful library systems in the country, probably the world, working with a fine architectural firm, to do something for the town.
If by some chance you have not yet received your weekly dose of depressing news about the environment, I’ve got a doozy for you. Garbage Island. Floating in the Pacific Ocean between California and Hawaii, Garbage Island is a vast, swirling mass of plastic currently twice the size of Texas and growing ten-fold every year. This is a new form of dumping ground, not one we visit in order to offload our waste. The plastic that forms Garbage Island originated onshore and is now trapped by winds and currents in a constant, sickening gyration. Though it has been around since the 1950s, the island’s recent exponential growth means it now reaches a depth of 300 feet (the height of the Statue of Liberty) and weighs in at 3.5 million tons. With that rate of growth, it is easy to visualize our grandchildren paddling on California beaches in an ocean of bobbing plastic shards, as the island extends all the way back to our shores. What goes around comes around, indeed.

This is the sort of news story that makes me, as a concerned inhabitant of this planet, want to gently lower my head to my desk in despair. But at the same time, as a designer, I find the story strangely inspiring. It represents a great opportunity for communication and change. It was this communication challenge that I set to my Environmental Design class for the project: Make Change. The students, a mix of undergraduate and graduate designers, were asked: “When you watch the news or walk down the street, what bothers you? What in the world do you feel needs to change?” Working in teams of four, they chose an issue that mattered to them and conducted detailed research on their subjects. They then designed a site-specific installation communicating the issue to a targeted audience. The objective was not only to communicate the facts but to prompt their audience into action.

I encouraged students to achieve a sustainable approach through original thinking. Designing “green” does not mean just using recycled materials. How can you reduce energy use? Can you source materials locally? Can you use reclaimed or everyday objects in an unexpected way? Can you take a step back and re-define the problem in order to come up with a smarter solution?

Visual Communication Design graduate students Tom Futrell, Cassie Klingler and Erin Williams, along with landscape architect student Katherine Wimble, conceived and designed the Plastic-a-holics project in response to their research on the Garbage Island phenomenon. They simulated the whirling vortex of waste in a heavily trafficked area of the University of Washington campus and experimented with melting everyday plastic waste to form large graphic backdrops. Text and objects combined to present the scale of the problem as well as suggest alternatives and solutions.

We have all been getting the message lately to cut back on plastic water bottles and shopping bags, but the students brought a fresh angle. They displayed a vast physical inventory of the plastic that populates every part of our daily lives, then borrowed from the language of 12-step programs to suggest how we can break our unhealthy addiction to plastics.

The results of Make Change give me hope as a designer and as an educator. At my company, Thomas Matthews, designing sustainably has been a core objective since our founding ten years ago. But most designers still don’t think twice about the waste they propagate, let alone how they could use their skills to create positive change. Why? It starts with education. After decades of being fixated on the latest trends and sexiest materials, educators need to make sustainability an essential part of problem solving. This doesn’t mean forcing “worthy” (student translation: “boring”) approaches down throats but, rather, building it into the creative challenge. As designers we need to inspire this generation to realize that a sustainable design approach means something smarter, different and more exciting than traditional thinking. We need to lead by example, showing through our own work how these principles can be applied in the real world (and not just for pro-bono projects!). For designers, the first step is to admit we have a problem. The next step: make change happen.
Trapped in a constant gyration by winds and currents, Garbage Island has been around since the 1950s and growing every decade. It’s not a dumping ground in the sense that people are flying or boating by and throwing their refuse into the heap. Instead, it’s picking up trash that originates onshore and has since made its way out into the Pacific.

Garbage Island is a vast, swirling mass of plastic currently twice the size of Texas and growing ten-fold every year.
In Seattle, building the Hiram Chittendam Locks and sculpting the Montlake Cut in 1916 dramatically impacted Lake Washington. Shorelines were created, the Black River disappeared; routinely flooded places became dry and dry places, wet. Over the last year, armed with a pinhole camera and audio recorder, I’ve been documenting sites along today’s shoreline that were most dramatically altered. Like a palimpsest, the lake and wetlands were partially removed to make room for another text. Today, wetlands are reclaiming some of those areas and returning them to their earlier forms.

For more information about the project, images and sound samples, visit www.lakewashingtonpalimpsest.blogspot.com.

This project is supported in part by 4Culture, King County Lodging Tax.

SEATTLE ARTIST ELLEN SOLLOD’S WORK IS INCLUDED IN SUCH COLLECTIONS AS THE NEW YORK PUBLIC LIBRARY SPENCER COLLECTION, NATIONAL MUSEUM OF WOMEN IN THE ARTS, UNIVERSITY OF WASHINGTON SUZALLO LIBRARY SPECIAL COLLECTIONS AND YALE UNIVERSITY CENTER FOR THE BOOK. SHE HAS ALSO CREATED PUBLIC ARTWORKS THROUGHOUT THE PACIFIC NORTHWEST AND CALIFORNIA.
Previous Page: Black River—channeling of the Cedar River and lowering of the lake caused it to disappear. Filled in with commercial and industrial uses. What little remnant of the riverbed became the water course for Springbrook Creek, from top: Mercer Slough—once the largest peat body in King County? 70’ deep was navigable by steamboats. Now an artificial channel. A portion was converted to a blue farm by Frederick Winters in the late 1920s Kenmore Air Harbor—wetlands filled in and dredge spoil used to fill in neighboring wetlands.
The Art of Waste

This December, Arcade explores the work of Chris Jordan, whose photographs of industrial waste and frenzied consumerism frame a historical survey of art, romanticism to eco-art, and our ongoing intrigue with ruins, excess and garbage.

Chris Jordan Photography / www.chrisjordan.com
Having literally grown up with a large-scale compost operation serving as my backyard, I have had a lifetime fascination with all things waste and the simple, elegant arithmetic of nature that transposes the equation $1+1=-2$ to $1+1=2$. The magic of a value-enriched future is no longer our choice but our imperative. Over the years, I have been drawn to the work of my friends John and Nancy Todd, who brought beauty and function into the mix of what used to be called just sewage treatment. And, I have had to wear myself from the assumption that tomatoes naturally grow to be the size of grapefruits and taste unbelievably delicious, as this was my reality from the vantage point of harvesting what I assumed tomatoes were out of my family’s backyard compost piles. But also I have been reminded countless times that what is right is not always supported in the policy-constricted landscape in which we operate. We know that politics and information must flow together.

There are numerous other examples to cite: Terra Preta (meaning dark soil in Portuguese) is a centuries-old process developed by indigenous people in Brazil’s Amazon basin, creating a kind of biochar waste-material from cleared forest trees, which enriches the soil more than 800% when mixed with nutrient-rich wastes that attach to this carbon based armature, establishing unheard of carbon sinks that help prevent global warming. No less than ten centuries-old process developed by indigenous people in Brazil’s Amazon basin, creating a kind of biochar waste-material from cleared forest trees, which enriches the soil more than 800% when mixed with nutrient-rich wastes that attach to this carbon based armature, establishing unheard of carbon sinks that help prevent global warming. No less than ten universities worldwide are exploring how this process can aid in the worldwide efforts to curb climate change, increase food production and act in between as a source of renewable energy within a framework of industrial ecology.

Or the feature could have focused on a series of new products such as what Barbara and Tom Johnson of the Johnson Design Studio did years ago in Seattle through their International Design Resource awards (1996-8), establishing a global benchmark-competition and model for a new generation of product design inspired by “design with memory.”

Instead, we (ARCADE’s Editor Kelly Walker and Pliny Fisk III) decided to bring together examples that directly and immediately affect planning and design. These projects describe a possible stitching together of life cycles for how resources could be “urban mined” and manufactured sensibly based on Design for Manufacturing (DfM) and Design for Disassembly (DfD) protocols. Using these models, we could substantively impact the 33% of the waste stream now associated with building construction, demolition and renovation. Then I made believe that if our society really had its shit together, we would not only look at where the most well-known product/by-product example of integrated industry was happening (see “Wasteland”), we would plan our whole urban/regional infrastructure and economy around this, even our entire country, in one gigantic industrial ecology effort (the latter expressed in “Really Going For It?”). Perhaps the astounding part about all this is that we are on our way to what I call “resource balancing our economy.” Taking into consideration the combined efforts of the Urban Ores of the Berkleys, the Wastelands of the Kalundorgs, the Life Cycle Building Challenges proposed by the Environmental Protection Agency (EPA), what we are talking about from the stand point of the total economy is mind boggling—it is as though human settlement could actually be catching up to that balance of producers and consumers so much a part of nature’s economy—a place where every stable-state economic activist wants to be—a Herman Daly Input/Output fantasy—where there is an overall economy that actually reflects directly the inherent value of representing the real value of good work—for it seems that “according to the EPA, recycling’s combined income in 2004 was about the same size as the U.S. auto industry, or about $226 billion.” And recycling is about five-times the size of the waste industry in gross receipts. This is not yet even putting into the equation those three examples listed above, nothing about the building sector nor the industrial ecology sector—just the “urban ore” sector, as Dan Knapp has so aptly coined.

I dedicate this issue to my Dad, Pliny Fisk II, for his unadulterated boldness and foresight to transform the conceptualization and utilization of waste across American cities. By the time the 1950s had come about, he had 52 patents for high-rate composting and plans for 500-tons-per-day modular units to be placed across the country via our backyard.

Having literally grown up with a large-scale compost operation serving as my backyard, I have had a lifetime fascination with all things waste and the simple, elegant arithmetic of nature that transposes the equation $1+1=-2$ to $1+1=2$. The magic of a value-enriched future is no longer our choice but our imperative.
01 PREMISE
UNITED_BOTTLE proposes a new form of plastic bottle designed for secondary use. Over 50 billion PET (polyethylene terephthalate) and PP (polypropylene) bottles are currently circulating in Europe alone. Since the obligatory bottle deposit was introduced, the return quota has exceeded 90 percent. PET/PP bottles can be used as returnable bottles, recycled and transformed into a variety of products—from all forms of vessels to fabrics. This process of “Up-cycling” mostly occurs in China. The final products are sold again globally. This intersection of local and global circuits forms the basis of the project UNITED_BOTTLE. Taking into consideration the increasing scarcity of resources, UNITED_BOTTLE suggests additional recycling circuits. The project’s working hypothesis is that products should think beyond the product, designing the waste the product will turn into in order to open up possibilities for prospective secondary uses.

02 CIRCUITS
The UNITED_BOTTLE scenario is based on the idea that newly designed PET bottles can be used as instant building materials for temporary housing or small-scale structures, thus adding additional recycling circuits to existing ones. Fifty billion PET bottles are currently circulating in Europe alone; worldwide, up to 500 billion bottles are in use. UNITED_BOTTLE wants to use those immense resources for sustainable architectural purposes.

03 CRISIS
Relief organizations face two major challenges during a state of emergency: the distribution of drinking water and the construction of emergency shelters. In a state of emergency, the Human Rights Commission and other organizations transport tons of technical equipment by air. UNITED_BOTTLE proposes to short-circuit the cycles of consumer goods with those of crisis management to reduce both travel distance and weight. Ideally, the UNITED_BOTTLE already would be integrated in local water sales and thus be instantly available to the local population. UNITED_BOTTLE allows for solar drinking water disinfection (SODIS). The tuck-in system generates secure connections that resist torsion. This system also enhances its suitability as a building material. In combination with UN tent blankets, UNITED_BOTTLE functions as a solid shelter construction and as a water reservoir. Filled with local materials, such as sand, earth or liquid, and natural insulation materials such as animal hair or feathers, UNITED_BOTTLE turns into a construction material for repair works or longer-term shelters. An additional advantage of the project is that it could make use of a local population’s practical knowledge about building shelters by misusing prefabricated consumer goods.

04 UNITED SHELTER
UNITED_BOTTLE is a water bottle designed as a prefabricated building unit to be used by leading beverage producers. The bottle can be integrated into regular PET/PP recycling circuits. It arrives in foiled six-packs on palettes at the local stores to be collected and recycled with the help of a bottle deposit system. In the case of crisis, the bottles are taken from this circuit and are redistributed via the UNHCR (United Nations High Commissioner for Refugees). In combination with a mechanical water pump, they can be used for local water distribution as nine bottles form a stable unit that can be carried by a single person. The tuck-in system generates secure connections that resist torsion. This system also enhances its suitability as a building material. In combination with UN tent blankets, UNITED_BOTTLE functions as a solid shelter construction and a water reservoir as it allows for solar drinking water disinfection (SODIS). UNITED_BOTTLE employs local building techniques, crafting, improvisation and misuse of consumer waste to build small structures and to extend and repair existing buildings.

05 UNITED_BOTTLE PARTICIPATE!
For a design concept based on secondary use, full-scale testing and the participatory involvement of prospective users in design development are crucial. As the primary use is defined by the production, distribution and marketing logistics of the industry, parameters that allow for secondary use and appropriation have to be incorporated right from the beginning. In the course of the Van Alen Institute New York Prize Fellowship, the “UNITED_BOTTLE Participate!” campaign asks fellow designers, architects, critics and prospective secondary users to imagine concepts of implementation and design proposals exploring the potential of UNITED_BOTTLE. This ongoing process, in combination with research into alternative production methods and technologies in Europe, Asia and the United States, will define the bottle’s shape as well as its future circuit system.
Decentralizing Denmark

Maersk, LEGO, Novo Nordisk and Arne Jacobsen are national emblems of Denmark’s economic fame; in 1970 Denmark had the third largest GDP per capita in the world, second only to Sweden and the United States. From decades of relentless industrial expansion since World War II, Denmark’s economy overheated in the mid-1970s. With skyrocketing energy prices, depleting landfill space and contaminated groundwater, a plethora of problems plagued the entire country. From the oil crisis, Denmark developed a national energy policy to decentralize its economy that was largely dependent on oil for electrical power, heat and mobility. In tandem with the creation of the world’s first Ministry of the Environment, the country’s urban-industrial landscape was irreversibly transformed through a litany of legislation and a battery of tax strategies. Co-generation plants were set up across the country to turn waste into energy, and by the early 1990s, the four largest cities including Copenhagen, Århus, Aalborg and Odense were producing power and heat by burning garbage.

Regional Kommune Structures

Since most Danes live on top of the water they drink, the problem of groundwater depletion and contamination was pressing. With lower underground reserves, the price of water—for urban and industrial consumption—was re-evaluated based on the cost of full recovery instead of market prices. In contrast to centralized systems worldwide, 14 Danish counties, called Kommunes, govern groundwater according to specific underground aquifer regions. Contamination was dealt with by a nationwide groundwater survey. Since 1987, all 400,000 wells have been mapped and are monitored electronically round the clock. Although the average cost of household water supplied in Denmark is ten-times more expensive than in the US, Danes consume five-times less bottled water than the US largely because their tap water is safe and it tastes great.

The Kalundborg Prototype

From the energy-waste-water conundrum emerged a network of waste recycling in Kalundborg, west of Copenhagen. In 1976, Novo Nordisk, the world’s largest insulin producer, began diverting 10,000 tons of sludge and surplus yeast from the municipality’s sewage plant to local farms as organic fertilizer. A decade later, the Anaes Power Station began converting hot waste-water into high-pressure steam for residential heating, as well as fly ash for cement production and waste-gypsum for plasterboard manufacturing. Combined, the two plants produced massive gains from energy cascading, recovering almost 70% of the typical loss experienced by large power generators while reducing dependency on foreign fuel imports. The small sleepy town of 15,000 people also saves about 15 million dollars annually sponsoring renewed urban investment and infrastructural upgrades. Compounded, 600,000 cubic meters of water are saved annually through the cascading and reuse of waste water effluents.

Urban-Industrial Economies

Home to a relatively homogeneous population of 5.5 million people spread across an area the size of Maine, change in Denmark can happen swiftly. Using energy independence as a national objective, the double bind of economy and ecology is being solved through a diverse portfolio that includes garbage, straw, wood, coal, gas and wind. Not surprisingly, Danish manufacturers hold half of the world market in wind turbine manufacturing, while the country has become a net exporter of wind energy. Tight controls, precise metering, gradient taxation and accurate pricing are starting to pay off; recycling of waste water and cascading of energy flows is reaching 100% for industries and 85% for households.

More than an isolated case of waste recycling, the Kalundborg prototype proves durable as a testbed for the limitless capacity of waste and energy synergies when factoring the primacy and longevity of groundwater resources. From self-powered cities to zero-waste industries, the regional decentralization of Denmark’s economic landscape makes the case for renewing the discourse on ecology, industry and urbanism in America.
THE KALUNDBORG LANDSCAPE: THE AGRO-INDUSTRIAL REGION OF KALUNDBORG, DENMARK WHERE WASTE STEAM FROM THE MAIN POWER PLANT IS REDISTRIBUTED TO HEAT LOCAL PLANTS AND NEARBY RESIDENTIAL HOMES DUE TO STRINGENT AIR, LAND AND WATER EMISSIONS. ADJACENT LANDS TO HEAVY INDUSTRY AND POWER GENERATION CAN BE USED FOR PUBLIC AND AGRICULTURAL USES.
WASTE URBANISM: more than just a series of isolated experiments in urban recycling or industrial ecology, the entire landscape of Denmark—onland and offshore—proves as a durable testbed for the limitless capacity of waste synergies and energy synchronicities latent in the recirculation of by-products and rechanneling of heat sources when factoring the longevity of pre-existing groundwater resources. From the construction of the first military forts using waste materials during the Middle Ages to the conversion of sludges into fertilizers in the 20th century to the generation of power from garbage in 2008, the market for waste—an irreversible residue of industrial and urban operations—appears to be one of the most sustainable economies in the history of the Old World. Shit, in other words, is the new fuel.
FRESH WATER

COOLANT

LIQUID FERTILIZER

FLY ASH

GYPSUM

COOLING WATER

HOT SEA WATER

VESTSJÆLLAND FARMLAND
(VESTSJÆLLAND FARMLAND
BARLEY, WHEAT, RYE,
POTATOES, SUGAR BEETS,
FODDER CROPS)

ENZYMATIC SLUDGE

PROCESSED BIO-SOLIDS (FERTILIZER)

PAPER, CARDBOARD, GLASS,
FERROUS & NON-FERROUS METALS

PROCESSED BIO-SOLIDS (LIQUID FERTILIZER)

BIO GAS ENERGY

VESTSJÆLLAND FEEDLOTS
(PIG, GOAT, CHICKEN)

WASTE STEAM HEATING

KALUNDBORG
(KALUNDBORG (TOWN))

KALUNDBORG F JORD
(BALTIC SEA)

CRUDE OIL

NATURAL GAS

COAL

SPENT WATER EFFLUENT
WASTE ISN’T WASTE UNTIL IT’S WASTED

zero waste uses recycling to dispose of unwanted stuff

daniel knapp

Zero waste is a big vision. For discards—garbage, recyclables, the things we “throw away”—no single method can do the whole job. Zero waste requires a complex economic ecosystem of sustainable disposal and production.

Many parts of this vision already exist, each different. My business, Urban Ore, is one company in an economic ecosystem built on secondary materials. A three-acre reuse enterprise in Berkeley, California, open 360 days a year, we receive and sell nearly anything that doesn’t require a motor vehicle permit. Our income from retail sales, scrap and service is about $2.5 million annually. We have 38 employees, a full parking lot, hundreds of retail customers streaming in and out; vehicles loaded with incoming discards and outgoing merchandise. Conversations fill the air. Every transaction involves a human negotiation.

Like many recyclers, I started out in another field: sociology. Later, as Co-Director of the Lane County Office of Appropriate Technology in Eugene, Oregon, I studied the goods wasted at a tiny, rural solid-waste station. The results revealed a rich opportunity, but as so many decision-makers have done with recycling opportunities, the County Supervisors declined to pursue it. Later, they de-funded the agency, so I hitchhiked to Berkeley and tested the study by salvaging at the municipally-owned bayfill. I wore a psychic lab coat as protection from the chaos and cultural downgrading.

The sensory contrasts at a landfill are jarring. Berkeley’s 90-acre mini-peninsula jutted into San Francisco Bay. It had sweeping views of the Marin County hills, the Golden Gate Bridge and San Francisco. In Berkeley, the university’s Campanile carillon gleamed, but under my feet were 50 feet of compressed garbage, held in by a stone dyke. Rats appeared at dusk. The smell was the internationally-consistent landfill smell. Dry weather brought dust, wet weather smelly mud. Winds blew continuously. When the ten-foot-high garbage compactors squealed, beeped and rumbled by, the “land” jiggled. Swooping clouds of seagulls soared, circled and perched all around us.

BALANCING CARBON, REDUCING FOOTPRINTS

Urban Ore’s mining metaphor fits the daily work. One resource we “mine” is refined aluminum in industrial products: windows, doors, cable, car parts, sheet goods. We upgrade it by removing contaminants such as ferrous screws. By recovering, disassembling and

THE UNIVERSE OF TOTAL RECYCLING ©URBAN ORE DEVELOPMENT ASSOCIATES, 2007
clearing, we convert discards into feedstock—raw material to supply an industrial process.

Smelting—extracting metal from one using heat and melting—also creates feedstock. Once I worked in an aluminum plant in the Ohio River Valley that used prodigious amounts of electricity produced by coal-burning power plants located every few miles along the river. The precious metal was extracted from a white earthen powder mined in the tropics and hauled thousands of miles. Similar plants in the Columbia River Gorge may use the Bonneville Dam’s hydropower for electricity, but all reduction furnaces still use vast amounts of refined coal for anodes and cathodes, which vaporize during production. Aluminum smelting pollutes by requiring ore to be mined and shipped, and coal to be mined and refined, all before using electricity to turn the refined coal into carbon dioxide and the ore’s residue into slag heaps.

By “making” feedstock from already-refined metals, recycling shrinks aluminum’s carbon footprint. Recyclers can tell similar tales about wood, glass, bricks, textiles and even plastics. Our story improves substantially when we sell the recovered objects for reuse, conserving the manufacturing value, too.

**BALANCING DISPOSAL SERVICE**

My company sits in the field of “waste management.” Waste management—a profession and industry that mixes and contaminates discards before or in lieu of separating them—is our competition for the supply. And despite un:lir obstacles, sharp competitive practices and regulatory barriers, conserving and recycling businesses like American Salt Products, American Iron, Community Conservation Center, Standard Metal, Eco-Haul, Habitat for Humanity and Ohmega Salvage are winning market share from wasting.

First, recycling businesses have important structural advantages over waste management companies. Both methods provide the service of disposal, which is simply to make your unwanted thing go “away” legally. However, recyclers dispose with more soul. Suppose that you have something to get rid of. If a recycler accepts it, it will be upgraded and returned to productive use. If you give it to a waste company, it will be mashed, mixed with unlike materials, and taken to your local landfill or incinerator. The rough handling destroys everything, taking most or even all value out of any “recycling” attempted.

Second, recyclers have a financial advantage over traditional waste management systems. Destructive disposal depends completely on service fees, whereas service fees are an option for reuse and recycling businesses, who also sell products. Materials recovery enterprises can balance the two income sources to cover costs and generate profits, so almost all forms of recycling can charge lower service fees than wasting.

Waste companies argue that only they can assure that local governments will fulfill their statutory public health obligations. But then they want police-power protection and guaranteed profits, often of 30% or more. Worse, many communities rely on garbage-service income as a cash source, so whatever policies they may make, these communities must protect waste income. It’s hard to replace an industry that’s so embedded.

In terms of cost to the community, recyclers only ask that wasting be evaluated at its full price, including assured long-term liabilities. My company isn’t in the field of “waste management.” Waste companies argue that only they can assure that local communities must protect waste income. It’s hard to replace an industry that’s so embedded.

**Geographically, solid waste has a small urban footprint but a very large rural footprint. Old edge-of-town dumps are now parks, and rural megafills are standard. The Potrero Hills landfill in Suisun City, California is located in close proximity to the largest protected wetland on the West Coast. Consider its size compared to the urban footprint recycling needs...**

**BALANCING THE WHOLE RESOURCE SYSTEM**

Today’s combined problems largely could be solved by building zero-waste parks modeled on airports or malls. Municipally owned and managed facilities, coherently designed, could be occupied by synergistic, specialized tenants. Government’s ability to manage contractors would be fused with private entrepreneurial talent that is already working and looking for more opportunity.

Resource parks would unify municipal missions and facilities with income. They would encourage diversified conserving and recycling businesses, condense the industrial footprint required for aggregation and processing, protect rural areas and generate sustainable community income through conservation. The outputs would be feedstock for domestic green businesses to make the already-refined resources into new products.

Myriad feedstocks produced could include graded metals, color-sorted glass cullet, glass-free paper and other fiber, compost and crushed concrete. End products might include topsoil, glass dishes, countertops with embedded polished glass, doors and windows, furniture and roadbeds. Locally-made products can be sold for fair prices to local markets, completing the resource loop where it matters most.

The wages of conservation are greenbacks, so let’s make our own products again. Let’s supply a rebuilding boom. Let’s conserve and enhance value. Let’s become genuinely sanitary. Let’s build resource recovery parks and run them with resource development authorities. Let’s stop all landfill expansions and stop subsidizing wasting. Let’s get all organics out of landfill and stop burning what is better composted and returned to the soil.

Let’s go all the way to zero waste, and the sooner the better.
OK, let’s say we really went for it! I mean full bore—no kidding—things are serious—waste of all wastes—the greenhouse gases, the criteria air pollutants, the toxic releases are really getting out of hand. We have to do something!

That was close to the statement I made in 1993 when I was on the early American Institute of Architects (AIA) effort called the Committee on the Environment (COTE)—at the time I was sharing the national chairmanship of the Environmental Resource Guide (ERG) with Bob Berkebile and Henry Gordon. Bob had put together COTE and the ERG using the greenest expertise he could find, all of us being more on the edge of the architecture profession than in the middle—people like Paul Berman-Lytle, Bill McDonough, Sim van der Ryn and others; half of us were non-architects or solar activist architects like Greg Forst. Then there was a scientist from the EPA, Bob Simmons, and many people, who, in general, were not supposed to be doing what we were doing. All this took place under Susan Maxman, the first ever women president of the AIA, who was more than willing to push us forward.

At the time, the proposal I made to the EPA’s Program Officer James White (who was funding COTE) and the ERG was one of those impatient scope creep challenge statements, which to my surprise was unabashedly accepted. Since the ERG’s funding was not really as effective as we had hoped, James decided to fund Max’s Pot (the Center for Maximum Potential Building Systems) for a three-year cooperative agreement to create a scientifically robust standard that would hopefully go beyond buildings, one that the Feds could really depend on—one that was not simply subject to COTE’s opinion. A dare for a dare like, “Okay smarty pants, stop the talk, get the team together and do it—here’s the money.” So I put my dream team together and we did it and this is what we did.

We set out to baseline what sustainable really meant from a standards point of view because the Feds were forced to state the words green, sustainable etc. etc. in their procurement language. We set out to baseline what sustainable really meant from a standards point of view because the Feds were forced to state the words green, sustainable etc. etc. in their procurement language. The trouble was no one knew what the words meant or how to do it—this was our number one task: what does it mean to be green and what criteria are needed to call yourself green.

To say that everything fell right into place would be far from the truth, but for a nonprofit by the name of Max’s Pot to have a cooperative agreement with the EPA was better than much of the foundation money we had in the past—now, not only were we actually being paid to do this work.

So I put my own magic team together, beginning with a Geographic Information Systems (GIS) practitioner and general systems thinker, whose work I had admired for years: Bill Bavinger. Bill was in the midst of being fired from Rice University as head of the Advanced Visualization Lab (luckily for me the architects did not know what to do with him—I did). As it happened, Bill also grew up in Bruce Goetz’s Bavinger House, a definite brain-teaser for developing creatively. Then there was my cohort in all argumentative discussions with the EPA, AIA, COTE, you name it: Hal Levine, the person who created the term “building ecology.”

Another technically competent person turned teammember claiming he understood what we were trying to do and that he had the skill to pull it off was Greg Norris (at that time with the National Institute for Standards and Testing or NIST). And lastly, we had two team members who constantly reminded us how serious this all was and that we were never meeting protocol: Gail Vittori, now my wife and Chair Elect of the US Green Building Council’s Board of Directors, and Joel Ann Todd, our only official Life Cycle Assessment (LCA) person.

The task was daunting, with months going by as we barely satisfied James White enough so that he could justify the next payment. Then we realized it was all sitting right there in front of us. I mentioned one day that I had witnessed the operational qualities of a national model of the US economy called the I/O model, which was presented to us in the regional science program at Penn’s Department of Architecture and Planning in my graduate school days. Walter Isard demonstrated how the I/O model showed how every business affected every other economically: i.e., how the rising price of silica sand is reflected in all things glass—from windows to eyeglasses—in one gigantic matrix equation linking all business through the flow of money. It was one of those classes whose subject matter I swore I never wanted to get into again (I was supposed to become an architect, but at the time Penn was about the best scope creep place of any university anywhere).

I called Bill Bavinger and Greg Norris and James and said, “Here’s a crazy idea—let’s combine it all, overlay the scientifically peer-reviewed national I/O economic model created by the Bureau of Economic Analysis (BEA) that connects businesses monetarily with the EPA’s reporting system showing each business with its associated pollutants. They were all there in the EPA’s reports, all the Greenhouse Gases (GHG), the Criterial Air Pollutants (CAP), the Toxic Release Inventory (TRI)—a considerable amount of the waste-to-land, waste-to-water and waste-to-air in the US. Before we knew it we had the ruminants of the first I/O, LCA, National GIS Model. From this base we could actually create a verifiable baseline that was peer reviewable. If we were lucky, it would tell us the base impacts of any university anywhere.

The following developed years ago from that time-wasting habit called scope creep.

“OK, let’s say we really went for it! I mean full bore—no kidding—things are serious—waste of all wastes—the greenhouse gases, the criteria air pollutants, the toxic releases are really getting out of hand. We have to do something!”
According to NASA, today the USA consumes up to 21 equivalent USAs if we were to balance our own carbon with the vegetation and soils that we still have as carbon sinks.
YOUR PROJECT IS OUR PRIORITY
REGARDLESS OF SIZE

Incorporate BIM technology when the client and project demand—without turning your firm upside down

VectorWorks’ approach to BIM lets you improve your design process instead of trying to replace it. Work faster while reducing drawing errors. Cutting-edge capabilities link plans, elevations, sections, perspectives, reports and even rendered views, so a change to one updates the others. Query the model for information at any time and, using the IFC standard, move your BIM models to a growing selection of validation, analysis, and construction programs. To learn more, call 1-877-202-7910 or visit us at www.vectorworks.net/arcade

VectorWorks Architect 2008—Flexible to Fit Your Workflow
The Lifework™ Portfolio
available at Inform Interiors

Herman Miller introduces The Lifework™ Portfolio for home environments. Composed of five innovative desks, companion storage pieces, select seating and accessories, these distinctive residential lifework solutions embody performance and style through Herman Miller’s lyrical design legacy.

They’re ideal instruments for the tempo of life.
GREEN TECHNOLOGY

Sustainable design is a direct response to the need to change the relationship between buildings, products, infrastructure and the environment.

TECHNOLOGY’S ROLE
The role of technology is central to sustainable design. To be cost effective, sustainable design relies on the creation of an accurate 3D computer model of the design, used for a variety of purposes:
  • Rapid prototyping, to get energy-efficient designs to market quickly
  • Simulating energy usage, permitting long-term calculations of energy consumption and cost
  • Ease of modifications to optimize energy use
  • Sharing of modeling data throughout the supply chain, to permit the specification of the least wasteful materials

PPI’S ROLE
The PPI Group is committed to building a better world and leading clients toward an increasingly sustainable future. We’re advancing green design innovations for every building type, geographic region and budget. Sustainability is in our hearts, on our minds and part of our culture with the technology and services we are able to offer your organization.

Call us today to learn how PPI can help you build a better sustainable design.

MEMBERS OF:
- United States Green Building Council
- American Institute of Architects
- American Council of Engineering Companies
- Associated General Contractors

CANDELA

The BRILLIANCE IS IN THE lighting.

DAYLIGHTING
ENERGY CODE CALCULATIONS
ENERGY REBATE PROGRAM ASSISTANCE
LIFE-CYCLE COST ANALYSIS
3-D MODELING
CUSTOM LIGHT FIXTURE DESIGN
AUTOMATIC LIGHTING CONTROL INTEGRATION AND PROGRAMMING
DESIGN MOCK-UPS
FIXTURE SELECTION
MOUNTING DETAILS
ELECTRICAL DOCUMENTATION REVIEW
SPECIFICATIONS
CONSTRUCTION SUPERVISION

CONTACT CANDELA FOR YOUR NEXT LIGHTING PROJECT!
RECYCLED LUMBERWORKS
AND DULUTH TIMBER CO.

VINTAGE TIMBERS,
& FLOORING
CUSTOM MILLING

Joe Garnero
Edison, WA
www.oldwoodguy.com
Email: recycledlumber@pacific.net
Phone: 360.243.0781
Fax: 360.230.2304

WHAT'S NEW!
Wide Plank Douglas Fir Flooring sawn from Recycled Timbers circa 1950's.
Since 2001, the Somelab design studio has created branding, websites, environmental graphics, and print communications for companies and organizations that strive to inspire and educate others. At its best, this process is always collaborative, giving us the fullest possible understanding of a client’s business from their perspective—and allowing us to deliver solutions that are as unexpected as they are on-target.

WWW.SOMELABDESIGN.COM

360 Modern’s “Mod Mail” is your connection to the modern community.

Visit us on the web and subscribe today.

360MODERN.COM

SEATTLE 206.200.6626 EASTSIDE 425.941.0123
HOW (NOT) TO CRITIQUE

help us help you

karen cheng

Like most designers, I approach client presentations with a mixture of dread, hope and fatalism. At these meetings, anything can happen:

THE BOOSTER The client might gush over the work (rare). “We love it!” This can be great, but it might also be an illusion (a stay of execution, so to speak). Many clients are uncomfortable with face-to-face critique/discussion; they prefer to send post-presentation emails with extensive Hollywood-style “notes” (i.e., requests for significant alterations/changes, often involving surprise agendas from hidden committee members.)

THE ANTAGONIST The client might hate the work (also rare). “We don’t like this at all.” Well, at least you know—and right away, too. But now you have to find (and fix) the problem. Was it an unknown subjective preference (they hate green?). Was the solution off-strategy (“Sorry, we forgot to tell you that our corporate mission has changed”). Or, did they think you were someone else (i.e., you are minimalist/Swiss, they want maximalist/California).

THE BLENDER The client might like all the concepts. This usually leads to what M—(my husband, also a designer) calls “The Frankenstein”: the monstrous hybridization of unrelated ideas and visual elements.

THE MICRO-MANAGER This person (often a Middle-Manager, Assistant or other low-level Go-Between) critiques the font choice, font style, font size, composition, color, spacing, etc. Unless you’re working for another graphic designer that you respect, it’s pretty hard to take criticism on typography from the client (after all, weren’t they business majors?). I mean, I can take it when clients complain that “the type seems too small,” but otherwise, type is pretty firmly in the design-expertise camp.

Perhaps more importantly, these micro-critiques leave more important aspects of the communication unexamined, things that you’d really like the client to weigh in on, such as:

Does the solution fit the brand personality? Is the design appropriate for the intended audience? Does the proposed design production fit into the project budget/timeline?

I know this sounds like I hate working with clients (I admit this has sometimes been difficult for me) and/or that I don’t want to change any aspect of an original design solution (à la Paul Rand: “I have solved your problem. Here is the solution. And, here is the invoice.”). But actually, I don’t think a client has to love your first idea (or first set of ideas). Often, a design develops and improves as a result of informed discussion—a critique in which the designer and client clearly communicate their objectives, responses and rationale. In a good critique:

1. The designer explains their core concept/strategy and their rationale for executing that concept/strategy with specific aesthetics (color, composition, typography, visuals, etc.)

2. The client offers input on the core concept—does the client think that the proposed design strategy will accomplish their goals/objectives for the project? Why or why not? Here, the client attempts to clearly articulate their criteria for judgment.

3. Assuming the core concept is viable, the client offers input on the specific design execution. The client does not pretend to be an expert, but articulates why they think the specific design execution would (or would not) be appropriate for their audience/product/service. Again, the client is as explicit as possible with the rationale that supports their opinion (i.e., “our audience is older—50-70—so small type is hard for them to read.”)

4. If appropriate, the client offers specific suggestions for improving the concept or execution. These suggestions are not necessarily directive; they are offered to illustrate/clarify the client’s thinking/rationale. (“I’m not saying you should do this, but would a business suit make Betty Crocker seem more up-to-date?”)

5. If possible, the client remains encouraging and positive. There’s no point in lying outright (if you think it’s awful, say so), but it is helpful to mention which (if any) of the design elements are successful so that they can be maintained. It’s both good manners and good business to remain positive and tactful. Most designers (perhaps most people) work a bit harder/better when they aren’t completely demoralized.

6. Both the client and the designer listen carefully to each other and ask questions to ensure that all feedback is understood.

A key concept here is the difference between “like/dislike” and “good/bad” and “successful/ unsuccessful.” In a useful critique, personal preferences should be separated from a more abstract analysis of a design solution. That is, it’s possible for a design solution to be outside of a reviewer’s personal preferences and still be successful in accomplishing a specific communication goal. For example, one of my graduate students recently showed me the (ahem) very bold “Healthy Penis” advertising campaign for gay men in San Francisco and Seattle (www.healthypenis.org). It’s not my own cup of tea (I think the cartoon talking-penis character could have been a lot more Swiss/ geometric), but you have to admit that it’s effective and memorable.

At any rate, good critiques take thought, practice and trust on both sides. Clients worry that designers might steer them down odd (and unprofitable) paths for the sake of novelty. Designers worry that their best work will be crushed down into typical corporate pablum. Clients need time to become experts in the critique setting, and designers need to simply give-and-take on track is the only way to bring both sides to a better understanding of the problem (and a better design solution.)

Joseph Esherick was an enigmatic figure to me—anyone with a modicum of architectural awareness was familiar with his name but would be hard pressed to identify any particular building of his, with the possible exception of Canyarry Row in San Francisco. My firm even entered a competition once on the strength of Esherick being on the jury—we thought of him somehow as “one of us,” but none of us could have provided any specific information about him. Appropriate, the title of this monograph on Esherick’s houses by the prolific architectural scholar, Marc Treib, is well chosen, for it resonates at several levels; neither the work nor the man did any grandstanding, as is so common today. Instead, Esherick went quietly and, it seems, joyfully, about his task of trying to make sense of the business of making buildings. Though he and his firm garnered all the typical honors and prizes, he remained a somewhat mysterious character—other than the one or two iconic photographs of the Cary House interior and his involvement with UC Berkeley, no one knew all that much about him. His work at Sea Ranch was overshadowed by the more theatrical MIdW, and his other houses—though shown in the so-called “shelter” magazines and books—were too quiet to feature in the architectural press. Esherick also was quick to give credit to his architectural partners and collaborators—another sign of someone uninterested in fame. Despite his restrained manner, Esherick was a pivotal figure, along with Wurster and Dailey, in what came to be loosely known as the Bay Area Regional group of architects, which followed the path set out by Maybeck, Polk, Coxhead, et al. before them and was named after Lewis Mumford’s famous proclamation of 1947 heralding the group’s existence. Esherick was also one of the last influential American architects to have trained with the Beaux Arts system under a great master trained in Paris, in this case Paul Cret at the University of Pennsylvania (known more often as Louis Kahn’s teacher). Esherick’s California houses—along with those of Wurster, Dailey and other contemporaries—helped define the very idea of a modern regionalism. He had a kind of anti-style towards design, something that would later work to his disadvantage in the 1960s when formulating his decision to associate with Thomas Church and Lawrence Halprin, two California landscape architects of colossal genius. It is not just the gardens that are delightful but the way these designers were able to design from cues in both the site and the architecture, creating a whole that transcended them all. In this sense, Treib is a terrific guide through this work, as he has always refused to accept a hard boundary between the design of buildings and landscapes; as such, his descriptions move effortlessly between the two. Esherick’s trip to the dark side, for many of us, was his falling into the trap during the 1960s of thinking the individual architect’s design skills should be marginalized in the design of buildings and environments, that design was really all about systems and mathematical models. Granted, this was the 60s and questioning authority was the watchword of the time; yet this approach became a kind of anti-architecture that was furthered by Christopher Alexander, whose institute ultimately became a kind of anti-architecture school. During this period, Berkeley became known as an architecture school that gave little training in the normative architectural skills, focusing instead on social aspects of supposedly empowering “people” at the expense of the profession. The paradox here—as Treib points out—is that Esherick knew full well that individual talent, training and intuition are essential to good design, that it is a human activity that can never be relegated to mathematical program—despite certain continued attempts to do so. In the end, however, Esherick’s houses give us a set of powerful lessons that reach towards bringing Mumford’s proposition into being, that “a house, whatever its form, in mass and in plan, should provide a contemporary expression of the timeless concept of home.” The drawings, photographs and stories in this handsome new book show us all that it can be done.
LEHRMAN CAMERON STUDIO
EXHIBIT PLANNING & DESIGN

lehmancameron.com
tcsstudio@lehmancameron.com

117 N 36TH STREET
SEATTLE, WA 98103
206.784.0555

1989 Children's Museum of Brooklyn
1989 Museum of American Constitutional Government
1996-97 Michael Pollan Group
1999 Hollis
And Hearty

1001 River of Resources - Garbage Museum
1997 Island Architecture
1994 Osaka Science Museum
1998 Odyssey Maritime Discovery Center
1999 Stanford University Museum of Art
1999 Columbus, GA
2001 Soundbridge Seattle Symphony Discovery Center
2001 Woodland Park Zoo-African Village
2001 Palo Alto Junior Museum and Zoo-Bobcat and Raptor exhibit plans
2003 Point Defiance Zoo and Aquarium - Seahorse exhibit
2004 Point Defiance Zoo and Aquarium - Asian Forest Sanctuary exhibit
2004 Global Partnerships
2004-05 Seattle Aquarium Orcas exhibit
2005 University of Alaska Museum of the North
2005 Washington Park Arboretum - Interpretive and Wayfinding Plan
2005 Landscape Visitor Center
2005 Cherry Hill National Monument Visitor Center
2007 Seattle Museum of Flight
2007 LOTT Wastewater Alliance - exhibit and signage
2007 Children's hospital - temporary exhibit and sound wall
2007 UIW Adventure Land, Boulder CO
2009 Discovery Gateway, Children's Museum of Utah
2007 Boys and Girls' Club Donor Hall
2009 Country Club Tennis Match exhibit
2002-06 Brightwater Wastewater Treatment Plant - educational planning, signage, and exhibit design
2009 REI Entry Peaks and Adventure Land Sound Bank
2013 Green Gala Productions - current Washington State Parks Puget Sound Initiative
Current Lake Union lease and history for current August Wilson Way, Seattle Center - current Snoqualmie Falls

"I honestly believe that we can make a difference through exhibits, books, teaching, and, of course, by example. In the end, garbage is basically just a lack of imagination."

Mindy Lehmam Cameron
Design Principal
quoted in PRINT May/June 1993
NEW FRONTIERS IN FUNDRAISING

beyond dinner with an architect

jm cava

“...their day jobs might be designing, engineering and creating Portland’s places, but as it turns out, the people of the city’s architectural community aren’t half bad at coming up with ways to entertain a crowd, either. Each of the 40 evenings in the Architecture Foundation of Oregon’s Dinner with an Architect series is hosted by an architecture community booster, and upping attendance through ingenuity is key. As one member said, ‘I think it’s important to be creative, and to get the interest rolling, and do more.’”

—adapted from The Daily Journal of Commerce, Portland, Oregon, 2006

ARCADE PRESENTS: DINNER WITH A DESIGNER – XTREME PACKAGES, 2008

Though sitting down to dinner with an architect is always exciting, the hosts of our new Dinner with a Designer fundraising program have really gone all out. We’re excited to introduce our Xtreme Packages, chock-full of venues to help our community bond with our architects outside the office. To date the following events are in place—sign-up quickly, tickets are going fast.

COUP D’ETAT WITH AN ARCHITECT

This junior associate in our most well-known architecture firm used to be a secret Special Forces undercover agent, and he’ll be sharing his skills for a one-day adventure. After jumping out of an AH-64 Apache helicopter, participants—equipped with the latest military assault gear—will storm the Presidential Palace of a small third-world country (kept secret until the last minute), where they will overthrow the ruling party and take control of the entire country for one day. Looting art museums and cultural sites, robbing banks and setting all prisoners free are just a few of the fun missions he has planned. Dinner consists of genuine Army issue First Strike Rations. Not to be missed. Space very limited.

GRAND THEFT AUTO WITH AN ARCHITECT

If you’re lusting after that $300K Bentley but aren’t sure how to make the payments, have no worries. This special host—car-thief extraordinaire turned architect—will take you on a tour of the city and show you how to get the car of your dreams—absolutely free! Just pick out the car you want, and he’ll show you how to put yourself behind the wheel in minutes. For dinner, bring your own bottle of “liquid courage.” Ticket price includes a small tool kit, black ski mask and a secret password to one of the city’s best auto body shops for a quick paint job and license plate switch. Night owls only – this event takes place between 2am – 4am.

TURN ON WITH AN ARCHITECT

If you’re spending thousands of dollars on counselors and therapists, this event is for you. In just one evening, participants will explore the inner secrets of the Universe, traveling to places in the Great Unknown. This host, a well-known hospitality designer, was once very close to Timothy Leary and inherited what she describes as “a whole room full of little pills of all shapes and colors.” We’re pleased that she’s willing to share her stash with us as we seek out Other Worlds beyond our own. Past participants have reported having one-on-one experiences with Buddha, ET, Bilbo Baggins, Chief Sitting Bull, God, The Thing From Outer Space and Abraham Lincoln. This is a great way to get away from the humdrum mind-set of the office and return refreshed with a new view on life. Requires an all-night session, and although there will be no dinner served on the physical plane, in your astral travels, you may consume anything anywhere, anytime. A former Hells Angel reputed to be one of the original Merry Pranksters will supervise your “trip.” Happy Trails!

SEXY TIME WITH AN ARCHITECT

Find out first-hand why poll results confirm again and again that architects are the partners of choice in the sack. You will draw a name from our list of super-sexy architects and join one (or more!) in an unforgettable night in the honeymoon suite at the No Tell Motel, complete with endless loops of all your favorite videos, Barry White’s greatest hits, a spa filled with real champagne (not recommended for drinking) and a mini-bar of treats from the neighboring adult store. Forget dinner—you’ll be too busy. So turn down the lights and, in the words of Borat, Let’s make sexy time!

B&E WITH AN ARCHITECT

Ever wanted to be Cary Grant in To Catch a Thief? Well, now’s your chance – little did we know that one of our most admired local architects once did five years in the slammer for B & E back in the day. He’s graciously consented to give members a hands-on demonstration of the basics needed for successful breaking and entering into some of our city’s most pretentious architectural residences. “There’s nothing quite like the feeling of standing in someone’s tacky bedroom and stuffing their diamond jewelry into your pocket,” he says. Why take his word for it? Sign up and try it yourself – we can’t guarantee Grace Kelly, but this promises to be some good clean fun. Dinner will depend on your net proceeds from the event. Ticket price includes tool kit and black ski mask (may be declined if you already have one from the Grand Theft Auto event).

Although we do our best to ensure these events proceed smoothly, there is some risk involved—sometimes there’s just the tiniest little hitch, in which case you may end up spending Jail Time with an Architect. But you know what they say—No Risk, No Reward. See you at the event of your choice!

jm cava is still an architect in portland where he teaches, writes and designs buildings and gardens.
a visionary practice
optimizing land based assets regionally and globally

designs for salmon safe and trout safe habitats

civil engineering
planning
landscape architecture
cultural resource consulting
urban/community design

1925 Post Alley  206.285.4395  www.beltcollins.com

REGISTER FOR YOUR FREE ATTENDEE BADGE ONLINE NOW!

Early Bird registration deadline September 17th.

See 150 exhibits and choose from over 30 exciting seminars. Go to www.designtrendsseattle.com to register.

For exhibitor information, email dtyldesley@mmart.com.

OCTOBER 1 & 2, 2008
WASHINGTON STATE CONVENTION & TRADE CENTER
www.designtrendsseattle.com

FROM THE PRODUCERS OF TRENDS, IDEAS AND EDUCATION FOR THE DESIGN COMMUNITY

SPONSORED BY MEDIA SPONSOR SUPPORTING ASSOCIATIONS

IN CO-HYPERIORATION WITH BRIGHT IDEAS

Aloe Blossom by Jeremy Cole
(Image provided by Inform Interiors)

Seasquall
Internet & Hosting Solutions

Call for our exclusive “Tech Check”

Services:
Hosted E-mail Solutions
SharePoint Hosting
Website Hosting
T-1 Internet Provisioning
Server Colocation

Seasquall, Incorporated
Phone 206.992.1671
info@seasquall.com
seasquall.com

www.placearchitects.com
REGISTER FOR YOUR FREE ATTENDEE BADGE ONLINE NOW!
Early Bird registration deadline September 17th.
See 150 exhibits and choose from over 30 exciting seminars. Go to www.designtrendsseattle.com to register.
For exhibitor information, email dtyldesley@mmart.com.

OCTOBER 1 & 2, 2008
WASHINGTON STATE CONVENTION & TRADE CENTER
www.designtrendsseattle.com

TRENDS, IDEAS AND EDUCATION FOR THE DESIGN COMMUNITY
Richard Misrach: On the Beach
October 11, 2008 – January 18, 2009

Henry Art Gallery
Faye G. Allen Center for the Visual Arts
UW Campus | 15th Avenue NE + NE 41st Street | WWW.HENRYART.ORG


What Is a Trade?
Donald Fels and Signboard Painters of South India

In celebration of Donald Fels’s five years in South India (2003–2008):

Wall of Sound, Seattle
October 3–November 15, 2008
Sign Small Works on Paper
Port Angeles Fine Arts Center
October 12–November 30, 2008
If Your Kit Has a Mirror, Use It:
Enamel on Aluminum Paintings, 2008
Seattle Art Museum Gallery
October 14–November 8, 2008
Group Show: Recent Distemper Panel Paintings
University of Washington, Tacoma Gallery
October 16–November 18, 2008
Outsourced: Enamel on Aluminum Paintings, 2006
Davidson Galleries, Seattle
November 7–November 25, 2008
Distemper Panel Paintings, 2008
Religare Arts Initiative, Delhi
March 13–April 18, 2009
Donald Fels in Cochin:
Enamel on Aluminum Paintings, 2004–2008

Krekow Jennings
Supporting artists for 30 years.

Krekow Jennings' collaborations with renowned artist and architect Maya Lin reflect upon its belief in the power of great artistry. Currently, KJ is erecting a bird blind on the Oregon side of the Columbia River for Maya's “Confluence Project” to be complete in Fall 2008. Most recently, KJ completed work on Maya’s “2 x 4 Landscape” installation for the Henry Art Gallery’s “Systematic Landscapes” exhibition. Our latest collaboration: www.confluenceproject.org

KREKOWJENNINGS 206.625.0505
206.689.0424

GLENN RICHARDS
Contemporary Asian Furnishings & Antiques
964 Denny Way, Seattle
Store Hours: Tues - Sat 10-6pm

PH. 206.287.1877    WWW.GLENNRICHARDS.COM

HOLYOKE
FINE
HOMES
Residential Construction - An Affiliate of Lease Crutcher Lewis

NC3D
Design Visualization Services
3D Animation
Photo Simulation
Video Production
Virtual Reality

Newlands & Company, Inc.
740 SW 21st Ave., Suite 330
Portland, OR 97205
503.287.8000
info@nc3d.com
www.nc3d.com
advertising, 9, 8, 11, 14, 17
aggression, 5, 18
Auger, Kenneth, 23
Art Workers Coalition, 5, 17
authority, 14, 16, 19, 22, 23
baby boomers, 23
Balzert, John, 1, 19
Baudrillard, Jean, 7, 24
Bay Area, the, 17
Bemadette Corporation, 24
bootegger, 7
capital: advanced society, 8
art world, 27, 29, 7
cartoon, 11, 26
censorship, 14
Chomsky, Noam, 5
civil rights movement, the, 20
Coca-Cola, 21
corporation, 1, 6, 16, 17, 21, 22
corporate sense, 5
cosmological art, 4–5
consumers, 12, 26
currency, 7
cyborgs, 8, 10, 15
cybernetics, 8, 24
cyberpunk, 10
Dam, 1, 10, 11, 19
handmade, 10
happening, 3, 12, 18
Hal’s Angels, 23
hippie chic, 15
hipshocking, 19
Hollywood, 14
hometown, 4
Kodak, 21, 22
knowledge, 20, 22, 23
knowledgeable, 7
information, 19, 22
janitor, 15, 18
libertarianism, 11
lifestyle, 4, 19
Lippard, Lucy, 6, 11, 19
Los Angeles, 7, 14
marketing, 10, 12, 13, 17
mass production, 8, 17
media, 1, 12, 14, 19, 21, 23
malaise, 20
minimalist, 9, 9, 10, 22, 24
mass society, 22
mass psychology, 22, 23
nature, 3, 5, 12, 23
New York School, 4, 17
news, 24
new world, 2, 19
non-hierarchical, 12, 13
Oldenburg, Claes, 8, 10, 19
ordinary people, 5
parents, 4
phenomenon, 4
Perry, 12, 22
Pollock, Jackson, 8, 26
popular culture, 2, 20, 23
Powerpoint, 18
pragmatism, 10, 11, 12
problem society, 2
psychology, 20, 23
religion, 2, 39
Ruckfuseller, Nelson, 5
Rush, Ed, 4, 19
safe distance from, 1, 19
Salke, Jerry, 11
San Francisco, 4, 11, 17, 20
second wave feminism, 20
smear, 4, 7
September 11, 2001, 5, 11
senility, 3
Sex and the City, 41
Shogan Review, 15, 17
Auntie, 8, 19
Smithson, Robert A., 8
space, wide open, 17
speakers, 7
spectacle, 6, 20, 26
Stuart, Robert S., 19
students, 4, 5, 6, 9, 22, 28
suburban, the, 4
Summer of Love, 10, 23
surplus, 17
surveillance, 2, 14
technology, 8, 10, 12, 14, 17,
20, 23
teenagers, 7, 23
tourism, 13
transgression, 8, 22
Walker Art Center, 3
war: Iraq, 9; war machine, 22
postwar, 5, 9–10, 50, Vietnam, 4, 20, 21, World War II
Weiner, Lawrence, 4, 19
Whitney Museum of American Art, 8, 23
Wojnarowicz, David, 21
ubiquity, 3, 12, 23
unatmosphé, 9
talents, 9, 5, 10, 12
victims, 18
video, 7, 8, 13, 17, 28, 20, 22, 23, 24
York, Charlotte, 18
Zittel, Andrea, 8, 10

Escape from Dan Stein’s Index for Ply 7. www.fhdp.io

LEADERSHIP GIVING DONORS
ARCADE is honored to recognize these generous contributors to the Leadership Giving Campaign. These civic minded leaders have committed to three years of major sustained support, building and strengthening ARCADE’s foundation.

CITY BUILDER $10,000
Greg Bishop
Victoria Reed

DESIGNER $2,000
Belt Collins Northwest LLC
Liz Dunn - Dunn & Hobbes LLC
Ruth & Bill True - Gulf Industries
Jim Mueller - JC Mueller LLC
LMN Architects
Mahlum Architects
Miller + Hull Partnership
Naramore Foundation
The Norcliffe Foundation
Olsen Sundberg Kundig Allen Architects
Owen Roberts Group
Schuchart/Dow
Jim Duncan - Sparling
Greg Smith - Urban Visions
Alan Hart - VIA Suzuki Architecture

LEGACY $1,000
Scott & Elizabeth Allen
Allworth Nusbaum
The Berger Partnership
Charles Anderson Landscape Architecture
Cliffter & Head
Linda Pruit - the Cottage Company
Coughlin Porter Lundeen
Barbara Johns
Kreiss Jennings
Maureen Low
Barbara & Michael Malone
Pioneer Property Group
Ruffin Mill Hinthorne Stine
Schultz Miller Inc.
SRG Partnership
Swanson Say Fagel
Swift Company LLC
Turner Construction
Dennah Wyman - Wyman Youth Trust
FALL 2008

ARCADER

is a 501(C)3 nonprofit organization. 3/4 of our budget comes from donations and grants. For information on how you can support ARCADE, visit www.arcadejournal.com or contact Amanda Baise at amanda@arcadejournal.com.

END NOTE

On May 31st we honored some of our greatest friends and patrons at our fourth-annual Leadership Celebration, hosted by Barbara Lyett and John Parchem at their beautiful Eggleston Farkas designed home.

On June 5th we made merry at Inform Interiors as we released ARCADE 26.4 Now + Next: Furniture and Product Horizons.

Thanks to our gracious hosts. Thanks to our wonderful guests. Thanks to you for being part of ARCADE’s community. See you at our next event!

Cheers,

ARCADE

LAST SPRING WAS AN EVENTFUL TIME FOR ARCADE.

Clockwise from top: 1. LEADERSHIP CELEBRATION GUESTS 2. MIKE HANN, OWEN ROBERTS (LEADERSHIP CELEBRATION) 3. GREG BISHOP, THOMAS BOSWORTH, VICKI REED (LEADERSHIP CELEBRATION) 4. ARCADE 26.4 LAUNCH PARTY GOERS 5. ARCADE 26.4 LAUNCH PARTY PHOTOS COURTESY OF INFORM INTERIORS

On May 31st we honored some of our greatest friends and patrons at our fourth-annual Leadership Celebration, hosted by Barbara Lyett and John Parchem at their beautiful Eggleston Farkas designed home.

On June 5th we made merry at Inform Interiors as we released ARCADE 26.4 Now + Next: Furniture and Product Horizons.

Thanks to our gracious hosts. Thanks to our wonderful guests. Thanks to you for being part of ARCADE’s community. See you at our next event!

Cheers,

ARCADE

Clockwise from top: 1. LEADERSHIP CELEBRATION GUESTS 2. MIKE HANN, OWEN ROBERTS (LEADERSHIP CELEBRATION) 3. GREG BISHOP, THOMAS BOSWORTH, VICKI REED (LEADERSHIP CELEBRATION) 4. ARCADE 26.4 LAUNCH PARTY GOERS 5. ARCADE 26.4 LAUNCH PARTY PHOTOS COURTESY OF INFORM INTERIORS

LAST SPRING WAS AN EVENTFUL TIME FOR ARCADE.
ALL THE RIGHT INGREDIENTS

Pedini Seattle is the proud recipient of the Seattle Homes and Lifestyles Magazine 2008 Kitchen of the Year award.

Visit our showroom to view our collection of Pedini kitchens, Porta faucets, Pianca closets, & Raumplus sliding door systems.

Located at the Seattle Design Center
5701 6th Ave S., Ste. 229, Seattle, 98108
Mon-Fri 9-5; Sat by Appt
t 206 767 4625
Ample free parking – Open to the Public

www.pediniseattle.com
ZERO ENERGY
100% OPPORTUNITY

Find out more about the Zero Energy Idea House in Bellevue, WA along with exhibits, events, classes and the chance to build client relationships and meet industry leaders at the 2008 Northwest Builders Show!

zero energy
IDEA HOUSE
at bass cove

PRE-CONFERENCE SESSIONS: DECEMBER 8, 2008
EXHIBITS, EVENTS AND CLASSES: DECEMBER 9 and 10, 2008
www.NorthwestBuildersShow.com

For more information contact: Lesley Odland, Director of Trade Show Operations, at lodland@mbaks.com or by phone at (425) 278-0220.
Setting new standards for the most important spaces in your client’s homes.

View the henrybuilt whole house line at our new flagship showroom.

997 Western Avenue in Seattle

Henrybuilt products offer a unique combination of system engineering and individualized tailoring. Our integrated design service provides each client with a unique solution configured for their home. All products built to order, by hand in our Seattle shop. Visit us online at www.henrybuilt.com