



ARCADE

ARCHITECTURE / DESIGN IN THE NORTHWEST

Volume 26.04 Summer 2008

33 Catching Charles LaBelle's Drift / Nate Lippins

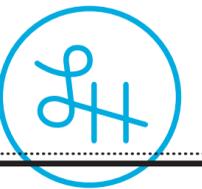
Now + Next: Furniture and Product Horizons / Feature Editors: Kelly Walker with Bill Fritts
When Will We Stop Calling It "Green Building" and Just Call It "Building?" / Claudia MacIntosh Newman



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Table of Contents

SHORT TAKES	PRACTICE	ART MATTERS	CITY BUILDING VANCOUVER	FEATURE	FEATURE	FEATURE	PERSPECTIVE	BOOK REVIEW	END NOTE
6 Letter <i>Helma Hendrikson</i>	8 Practice	13 Art Matters <i>Ellen Sollod</i>	14 City Building Vancouver <i>Trevor Boddy</i>	18 Interview with Bill Fritts <i>Kelly Walker</i>	22 The Importance of Story <i>Lynn Casey</i>	26 Trending Lifestyles and Design: Beauty and Meaning Hunting <i>Jody Turner</i>	32 Profile <i>Nate Lippens</i>	37 Graphic Design Observer <i>Karen Cheng</i>	41 Side Yard <i>Ron van der Veen</i>
Short Takes <i>Erin Kendig</i>	11 Exhibition <i>Erin Kendig</i>			20 Design for the Real World <i>Jane Savage</i>	24 The Cunning of Craft <i>Andi Kovel</i>	28 Contemporary Renaissance of Humanism: Creating a Sense of Wonder and a New Space for Design <i>Marcel Wanders</i>	35 Perspective <i>Constructive Form</i>	38 Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture <i>JM Cava</i>	42 End Note <i>Alonzo King</i>

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 not-for-profit educational organization. Donations to ARCADE are tax-deductible.

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Guten Tag, Ron!

I have to congratulate you on your last ARCADE article. It completely cracked me up and I thought this is a hilarious joke.

Then it started frustrating me, because as I believe now, this is NOT a joke (or is it???) but yet another layer of depth – it has reached even the AIA – of America’s latest PROHIBITION movement (I am referring to an NPR report I heard the other day on drug-free America...).

So I am wondering now, what will happen to all those talented and successful architects out there who enhance their creative abilities

by popping a good bottle of wine, while putting in yet another sleepless night over some deadline. Will they get prosecuted as well?

To what extent will the AIA in the future participate in our personal habits, in order to judge whether our lifestyle and diet qualifies? Anyway, I may view these things differently as a European...

Thanks for the fun article. Cheers and auf wiedersehen,

—Helma Hendrikson

SHORT TAKES

1

Thank You, Diane! Welcome, Amanda!

We at ARCADE warmly thank and applaud Diane Converse, who skillfully filled the role of ARCADE’s Managing Director from November, 2003 to January, 2008. Diane worked at ARCADE while she was pursuing an Ed.D. in Educational Leadership from Seattle University (awarded this June), and she brought a love of organization, process and non-profit leadership to ARCADE—and oh did we benefit from her expertise! Quickly recognizing that ARCADE, comprised of many creative people, thrived on what she lovingly termed “creative chaos,” Diane led the way in nurturing that creativity while building a solid foundation of organizational infrastructure. During her tenure, ARCADE achieved new financial stability through both earned and contributed income, subsequently bringing staff salaries and benefits more in line with nonprofit standards; rolled three

databases into one; put systems in place that eased staff and board transitions; and celebrated a 25th anniversary in style. With a board and staff comprised of varied personalities, Diane worked well with everyone—she was a marvelous mentor and a teacher to us all. She left ARCADE for the exciting next step in her career as Associate Director in a consulting firm that supports nonprofits, foundations, and public agencies in outcome-based planning, evaluation and capacity building. We wish her joy and success in her endeavors!

We also welcome ARCADE’s new Managing Director, Amanda Bakke, who brings to our organization over 20 years of experience in the nonprofit sector and much enthusiasm. We are delighted to work with Amanda as we move toward a new and exciting phase of organizational growth.

ARCADE Board of Trustees & Staff

2

“VANCOUVERISM: New Westcoast Architecture and City-Building”

This summer Northwest design takes a holiday: Curated by Trevor Boddy and Dennis Sharp, “VANCOUVERISM: New Westcoast Architecture and City-Building,” features photographs, drawings and scale models highlighting Vancouver’s dynamic urbanism. Showing June 23 – August 31 at the Canada House as part of the London Festival of Architecture, the exhibition examines “Vancouverism,” a term used worldwide to describe the new high-density city, especially that which utilizes the model of thin high-rise towers on continuous townhouse bases. Starting with a look at Arthur Erickson’s 1950s’ imaginings and his visionary “Plan 56,” the exhibition then turns to his recent constructions and the work of two of his protégées: Bing Thom, whose recently completed Sunset Community Centre opened to wide praise, and James Cheng, designer of Shangri-la Hotel Condo Tower, which when completed in 2009 will stand as Vancouver’s tallest building. Rounding out the exhibition are the structures of engineering/engineered wood product firm, Fast + Epp Engineers/StructureCraft, whose innovative work includes a free-span roof for the 2010 Olympic Games Speed-skating Oval that covers nearly 6 acres and is made almost entirely out of wood.

In addition to the treasures within, at the exhibition’s entrance stands the site-specific Trafalgar Square Exterior Demonstration Construction, a large-scale physical illustration of Northwest aesthetics and groundbreaking design. Created by Bing Thom Architects and Fast + Epp, the temporary construction forms a rippling wall weaving through the stone façade of the Canada House, a national historic structure and symbol of Canada’s link to Britain. Consisting of stacked horizontally linked cedar planks, the undulating wood form curves around – but never touches – the 19th century Neo-Classical building. An example of how design and milling innovations can arrive at new design applications, the Demonstration Construction is in itself noteworthy, and the Trafalgar site creates additional visual impact through juxtaposition: smooth wood planks wind between grandiose stone columns, new technology snakes between historic forms, materials evoking nature move between symbols of ordered civilization. The exhibition, complete with variations of the Demonstration Construction, will tour globally before returning home to Vancouver with an installation in the weeks leading up to the 2010 Winter Olympics. www.lfa2008.org

Erin Kendig



SEPTEMBER 2008

REVITALIZE - REGENERATE - RE-SOURCE
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Feature Editors, Pllny Fisk III + Gail Vittori

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The Influence of Waste:
A Photo Essay

MARCH 2009

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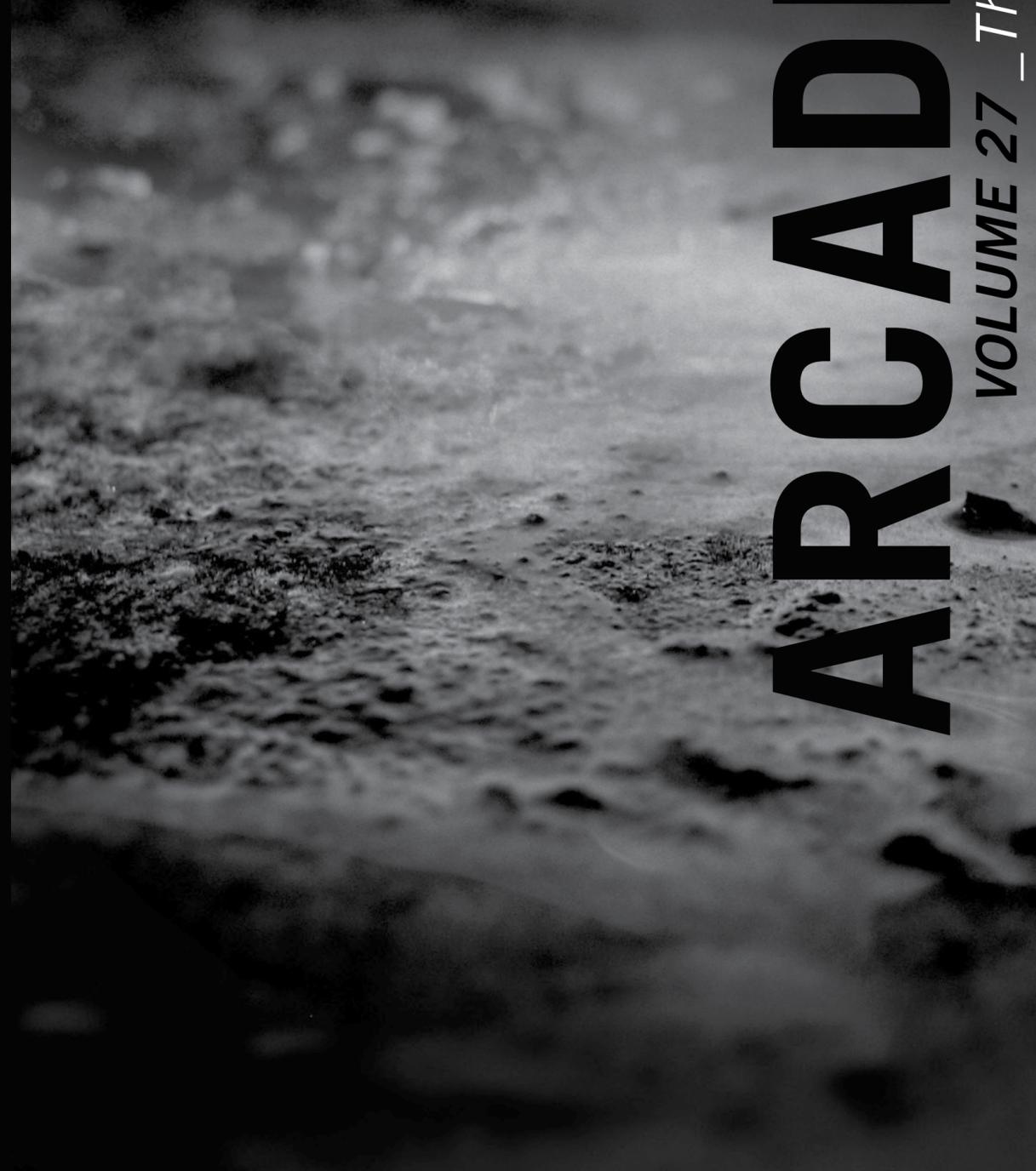
Looking Toward the Future:
Solutions

The building boom in the Pacific Northwest mirrors that going on in cities and regions around the world. Cranes dot every horizon. Older homes in residential neighborhoods are crushed to splinters and carted to the dump. Hastily constructed density housing pops up like mushrooms. Designers, politicians and community activists, among many others, speculate about a growing urban population and the challenges it poses to civic infrastructure. As they speculate, postulate and negotiate, the boom keeps pace, getting louder and louder. While “sustainability” in design, construction and policy loses its buzzword glow — becoming both standard practice and slick marketing angle — the realities of waste remain piled in a forgotten heap.

Throughout the four feature sections of Volume 27, ARCADE will explore the many guises of waste: construction waste, packaging waste, lifestyle waste. How can design and architecture industries think differently about their products in an effort to put a stop to the staggering waste? As Bill Mollison said, *how can we “do something basic right.”*

ARCADE

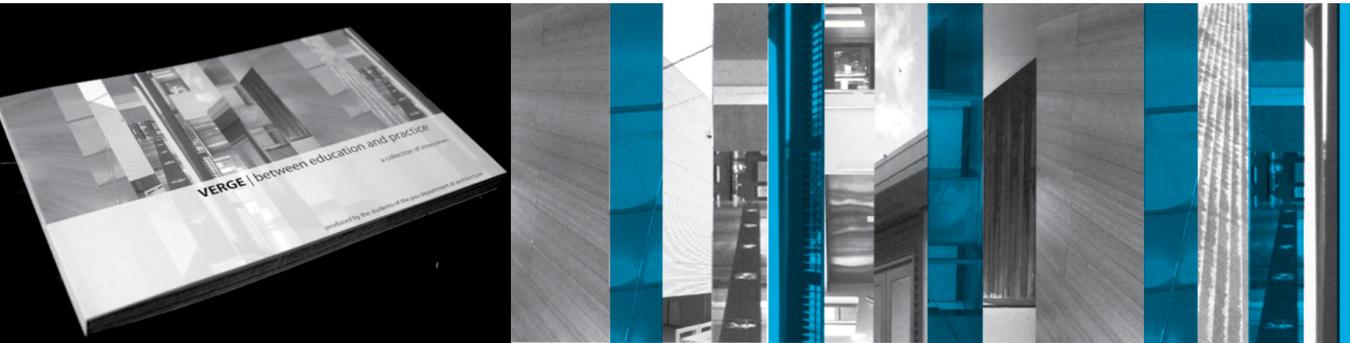
VOLUME 27 - The Influence of Waste



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Department of Architecture, 2008
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VERGE: between education and practice, a collection of interviews

An Interview with JM Cava



ARCADE: Let's start with your overall impression of this student publication from Portland State architecture students: What is it exactly and what are your general thoughts on it?

JMC: Well, it's a large booklet really, about 150 pages, and is a collection of 21 interviews by PSU students with teachers and practitioners of architecture and design. If you keep in mind that it's a student production, not a professional one, I'd say it's a good idea thoughtfully presented in a well-designed package that was obviously done on a limited budget.

Is there an overall theme to the choice of people interviewed?

Not that I can find, except there is some background PR noise for the Architecture Department, in that out of all the people chosen, almost half of them are PSU teachers. This gives the book the uneasy feel of a marketing tool rather than its loftier purpose of exploring "who and what the architect is in our society," as claimed in the introduction. Other than this suspicious imbalance, it does seem a random and eclectic selection, which isn't necessarily bad. There are some international names like Studio Granda, Mackay-Lyons and Perez-Gomez, local celebs like Skylab, and then some regular architects at various firms.

Got a problem with that?

No – although it's possible I'm just blind to the logic behind the selection, I found the mix confusing. It was also surprising to see how young most participants are, at least the Northwest participants. Bob Frasca (ZGF) and Rudy Barton (PSU) weighed in as the only folks with much local institutional memory – everyone else seems to have shown up in Portland in the mid-'90s or later as the result of a lifestyle, not a professional, choice. Which says something, but I'm not sure what.

Is there any discernable theme to the interviews themselves?

The introduction calls them "conversations," but they're interviews in the classic sense, lacking the spontaneous banter of a real conversation. In theory, it's about the interface (or lack thereof) between architectural education and practice, but the questions are standard fare: who are you, where did you come from, what are you doing, how do you do it, why do you do it, what's the future hold?

Got a problem with that?

In a way, and here's why. If you take a hundred architects and put them in a room and ask them to write down the answers to these questions, you'll find the answers generally identical, except perhaps for the handful who are making a run at the "artist" approach, like Lead Pencil Studio. And that's because architects, more or less, have the same backgrounds and values, and we all, more or less, do and want the same things (more work and better clients). You can do an easy version of this experiment at home, just read the blurbs on a hundred architects' websites. In that sense this isn't eye-opening material. But I appreciate that they tried to get some people with unusual backgrounds and practices (like Jennifer Siegal), and there are a few highlights, which is why I do recommend looking through this book. Mackay-Lyons, for example, is always forthright and has somehow crafted an entirely unique way of life. But there are missed opportunities – for example, if you compare this Steve Christer (Studio Granda) interview with that from *ARCADE* a while back (albeit with myself asking questions), the latter is not that much larger, just more focused (on European and American methods of teaching and practice) and therefore more informative.

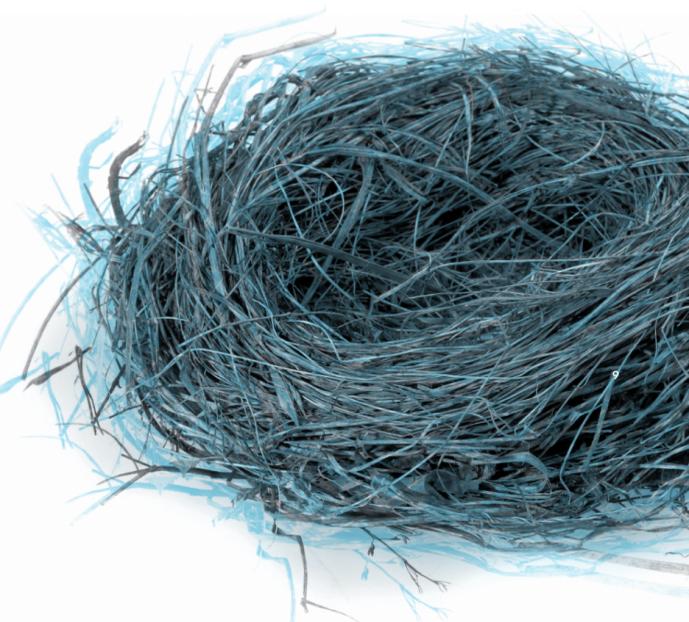
Did you have a personal favorite among the interviews?

Shannon Nichol from Seattle – who takes honors not only as one of the few women here but the only Landscape Architect of the bunch – has the only text that I marked up for future reference. Hers is a long but substantive interview, filled with thought-provoking insight about design and – for a partner in a celebrity firm – she is refreshingly candid about the pitfalls of such a position. Nichol also describes the inner workings of their surprisingly cooperative and egalitarian approach to design, both among the staff and as an attitude brought to their projects. I think overall, it's the one interview that really delivers.

Besides that, what was the most striking new information to you?

Hands down, it was the fact that our very own Bob Frasca studied with Konrad Wachsmann, the great German architect, himself a student of great minds in the 1920s, Heinrich Tessenow and Hans Poelzig. Wachsmann is best known for his pioneering work on prefabricated building assemblies during the 1940s and '50s. He influenced Bucky Fuller, and was an inspiration to the "high-tech" architects of the 1960s and '70s. Wachsmann is one of my personal heroes – I'm going to call Frasca and see if he has any interesting artifacts – I was thinking I'd trade him my Swiss army knife that Louis Kahn once used for sharpening his pencil.

I often wonder why it was not intuitive and obvious from the start that all buildings should be built equal to the standard set by nature. We are surrounded by thousands of examples in our world – structures that contain a natural balance.



When Will We Stop Calling It "Green Building" and Just Call It "Building?"

Development of the First Model High-Performance Green Building Code / Claudia MacIntosh Newman

It is a mystery to me why we even have the term "green building." Shouldn't that just be the way we build everything? I often wonder why it was not intuitive and obvious from the start that all buildings should be built equal to the standard set by nature. We are surrounded by thousands of examples in our world – structures that contain a natural balance. We could have so easily mimicked that intelligence from the start. Why would we damage the natural environment and abuse our natural resources rather than build to attain a natural equilibrium and beauty? Imagine what the built environment would look like today if "green building" began in the early 1900s.

This perspective on the built environment must be genetic because my father was one of a handful of architects in St. Louis, Missouri who designed "green buildings" in the 1970's (before the term existed). Clearly, a man ahead of his time. I thought the apple had fallen far from the tree when I became an attorney in the early 1990's, but as it turns out, I have ended up carrying the same torch.

After practicing land use law for a decade and a half, I followed the instinctive pull, as natural as gravity, toward the subject of green building. I joined a green building nonprofit group, the Cascadia Green Building Council, and found myself the sole attorney surrounded by engineers and architects. The enthusiasm was contagious. The excitement about the opportunity for profound and positive change in the built environment was palpable. I heard speeches; I went to meetings; I met people.

But I grew anxious. It was not moving quickly enough. Building "green" is certainly gaining popularity, but it is not mainstream. Green building should have been the norm decades ago, if not earlier, but only a small percentage of buildings are designed green. I witness brilliant, creative and beautiful architecture and engineering by my associates in the green building world. But at my day job I watch more and more new wasteful developments being built with antiquated stormwater systems in the form of concrete sprawl that destroys wetlands, wildlife habitat and our communities.

From my perspective, green building will become mainstream only when the building codes are "green." As a direct response to this point of view, I was fortunate to ultimately find myself on a national committee of green building experts who together authored the first model high-performance green building code.

The American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) teamed up with the United States Green Building Council (USGBC) and the Illuminating Engineering Society of North America (IESNA) to develop a model code for the design of high-performance green buildings. The standard is referred to as Standard 189.1 by ASHRAE. The authors of the code, a remarkably experienced group, traveled coast to coast and north to south to write this code together over the last year and a half.

Proposed Standard 189.1 is the first of its kind. It is a building code written in mandatory language that can be adopted by local jurisdictions or states throughout the United States or by governments in other countries. It provides minimum requirements for the design of green commercial buildings and major renovation projects, addressing energy efficiency, a building's impact on the atmosphere, sustainable sites, water use efficiency, materials and resources and indoor environmental quality. The energy efficiency provisions take us closer to reaching an ultimate net-zero goal (not quite there, but closer). The water use efficiency provisions effectuate wisdom in avoiding unnecessary water waste. The sustainable sites provisions seek to prevent sprawl and preserve the environment and our communities. The materials and resources provisions take great care to promote re-use of materials and avoid waste. The provisions on indoor environmental quality create a better quality atmosphere for the building's users.

We now have, for the first time, mandatory language that describes how to build green. If this code is indeed adopted by cities, towns and counties throughout America (or beyond!), we have finally seen and followed the lessons of what has been surrounding us our entire existence. We will build our buildings equal to the standard set by nature. Perhaps we will even stop calling it green building, because it will just become the way we build.

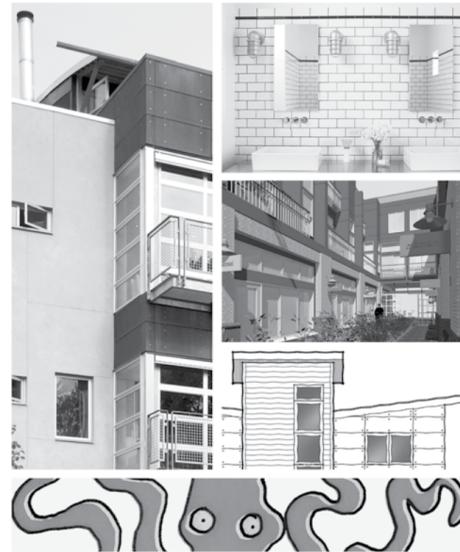
Claudia MacIntosh Newman is a Partner at Bricklin Newman Dold, LLP. Her broad focus on environmental and land use matters includes smart growth, new urbanism, green building, comprehensive planning, development regulations, environmental review and site-specific development proposals. She is a member of the Board of Directors of the Cascadia Green Building Council, which is the northwest chapter of the USGBC. She is also a member of the ASHRAE Standard Project Committee 189, authoring the Standard for the Design of High Performance Green Buildings Except Low-Rise Residential.

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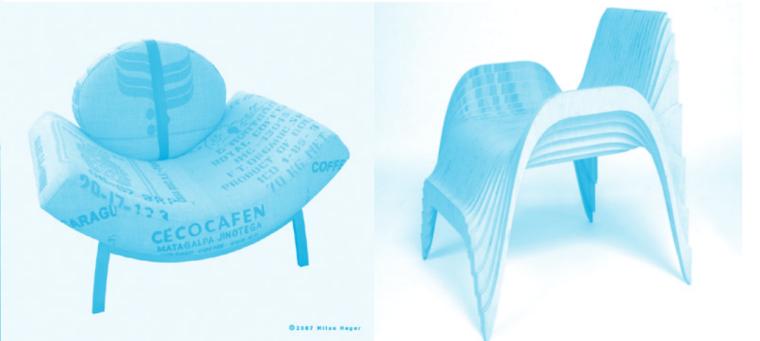
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Take a Seat, Look, Time... / Erin Kendig



Above left to right:
Scrap Chair.
Photo: Graypants, Inc.

Coffee Bean Chair.
Photo: Igor Kashinskiy

Aranaea Armchair.
Photo: Pleat Design

Below: Domino Chair.
Photo: James Reinhardt

When asked to review Drop City Gallery's group exhibition "Take a Seat," I was initially skeptical. I feared the show, comprised of pieces from 15 different artists, designers and craftsmen, hinged on a cliché: build something – in this case, a chair – using recycled/salvaged/reclaimed materials. In other words: Reuse. The second R in the holy trinity of moral consumption.

In the end, my initial cynicism made my final impressions of the show all the more positive. What could have been a mediocre rehashing of an important, yet often trite, theme ended up a thoughtful illustration of innovative re-imagining, the kind alive in a genuinely Sustainable paradigm. The show was titled "Take a Seat" but "Take a Look" or "Take the Time" would have been equally appropriate.

See here:

Seth Grizzle and Jonathan Junker of Graypants created *Scrap Chair*, a process-oriented project encompassing a series of prototypical chairs crafted from recycled cardboard, newspaper, freight pallet slip sheets and a final chair made of salvaged scrap plywood. The series was nearly linear, an evolution: each chair gave birth, conceptually, to a new chair. The overall work not only used "sustainable" materials, but was creatively sustainable as each piece aided in an ongoing imaginative genesis. Art begat art, design begat design. They made one chair. And then they made another chair. And another. And then they made lamps and an end table (complimentary pieces that used remaining materials from the chairs).

The final chair, created by layering plywood in thin increments from bottom to top, came together softly, organically, the layers converging like sedimentary rock stacked and frozen in a canyon wall or rings of a tree marking time; the design of the chair said look, I've been around, please remember I'm made of things that are not new and I'm proud.

Through *Scrap Chair* Grizzle and Junker expressed a concept found at the heart of Drop City's show: materials have lives, and at the end of their lives they still have something to give physically, conceptually. This idea is born from a gaze that focuses on a moment pre-recycling, the instant before we label something as trash and toss it. A conscious shift in perspective that grants old materials new identities. A creativity that renames.

A striking example of this re-identifying or renaming was found in Clare Graham's tall, narrow throne-like *Domino Chairs*, *Domino Ottomans* and *Domino Stand*. On each piece, the dominos shed their form, coming together in one continuous veneer, a

dizzying sheet of white dots on black. The pattern, while nostalgic for an archaic game, just as strongly suggested a new digital world, pin pricks of electric light on an inky screen.

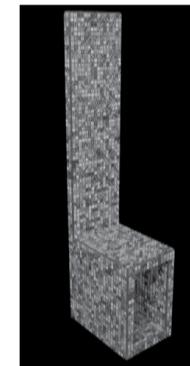
In *Coffee Bean Chair*, by Milan Heger, plebian burlap gained new status as coffee bean sacks became upholstery for a large soft lounge chair. Round as a bean with simple graphics printed on the cloth like identifying tattoos from an earlier time, the chair was stylish, earthy, comfortable, caffeinated: Seattle.

Gregory Lewis created his *Aranaea Armchair* from a single sheet of plain-Jane plywood, nesting the components of the chair to minimize waste as one cut affected two pieces. Carefully sliced and stacked, the pale wood sheets took on new grace, forming delicate tiers that spilled from the seat of the chair to the floor, ridged fabric off the waist of a gown.

The pieces in the show were made of materials normally discarded, overlooked, trashed, and from these materials came work that was elegant, subtle, regal, human. The identities of these materials were so transformed that I forgot I was looking at objects I may have earlier deemed disposable. Which brings me back to the name of the show: "Take a Seat" but also "Take a Look" or "Take the Time." In the end, the show's strongest pieces suggested that creating a sustainable world is about time and sight – that we must make the time to alter our vision to perceive the maximum creative potential in even the banal, the worn, the unwanted. We must pause and envision a world that quietly grants an object dignity at the end of its life. A new name, a new identity. A most compassionate glance.

www.dropcitygallery.com

Erin Kendig is the current Marketing Coordinator for ARCADE. She likes things that are old and wants to illustrate a book someday.





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It has been an honor to co-design the 26th volume of *ARCADE* magazine and we wholeheartedly thank everyone who has contributed to its success. We look forward to many more years serving the design community in which we live, work and play.

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El Porteño Arts District: Las Nuevas Ropas del Conquistador? / Ellen Sollod

Behind a three-story-high sign proclaiming, Buenos Aires El Porteño Arts District/Los Molinos Arts Center (in English only) lays a grand but decaying building more than two blocks long. Near the turn of the 20th century, this building was the first great mill in Argentina, grinding 1000 tons of wheat each day. It used the most advanced technology and represented to the world the mastery and wealth of Belle Epoque Argentina. The entire area, known as Puerto Madero Este, had been the industrial center for the then progressive, sophisticated international city.

Like many outmoded industrial areas in major cities, this district is rapidly developing as a luxury condominium enclave, with the most expensive residential real estate in Latin America, catering to wealthy foreigners and corporate expats. Building cranes and laborers are ubiquitous, but, in sharp contrast to the rest of Buenos Aires, pedestrians, shop-keepers, office workers and cars are not. People coming and going into the new gated high-rises do so by car into underground garages. Where derelict grain silos and warehouses compete with gleaming glass and steel, it was difficult to tell whether the old mill was in a state of demolition or reconstruction. The massive sign makes you wonder what is afoot.

Cities throughout the U.S. have created "arts districts" in an attempt to vitalize dilapidated urban neighborhoods. Most often they are places where artists and galleries have previously migrated for cheap rent. Usually, arts organizations have taken up residence presenting music, theater, dance or film in ragtag environments. We know the drill: development follows and artists are pushed out.

But here in Puerto Madero Este there is not an artist or an arts institution in sight. In a city where art is infused in everyday life and tango bands line the streets, there is absolutely no energy on this side of the docks.

The only art in evidence are a few mediocre and inappropriately sized sculptures along the Avenida Azucena Villaflor's wide median. These mainly corporate commissions include a life-size bronze tribute to Juan Manuel Fangio, a five-time Formula 1 racing winner, with a replica of his Mercedes Benz sponsored by the German car manufacturer's Argentine headquarters across the street.

Only a couple miles away, San Telmo's tango bars and the pedestrian-clogged streets of Palermo seem a different planet. It is hard to see how this sterile environment can actually become what we associate with the arts - lively, engaging, a bit brash. Will Porteños (how Buenos Aires residents refer to themselves) cross the docks to be part of this? There is a clawing feeling that all this might be nothing more than marketing.

Enter Alan Faena, the Argentine mastermind behind the Faena Hotel + Universe, a high-design hotel situated only a couple blocks from the sign. Retaining the exterior walls of the El Porteño Building, a grain silo dating to 1902, Faena engaged Phillipe Stark to help him realize his dream. This "universe" is complete with nightclub/cabaret, theater, bistro, spa with Turkish-style hamam, the library/lounge where cigar smoke predominates, business center, boutique, more white unicorn heads mounted on the walls than you can count, lots of luscious red fabric, etched glass and low mood-lighting even at high noon. Entry into the exclusive domain seems restricted to well-heeled foreigners.

Originating in the fashion world and claiming to be neither architect nor developer, Alan Faena wants to transform Madero Este into a contemporary cityscape - what he calls "art+technology+architecture: a new urban experience." So far, he has built the hotel and two condominium residences. He has commissioned Sir Norman Foster (Foster and Partners) to design another condominium "with a strong cultural aspect."

Currently under construction (behind that big sign, in the old mill) is Los Molinos Arts Center, a combination of condominiums and the Laboratory of Experimentation in Art (LEA). Faena has commissioned Argentine architect Mike McCormick to design Los Molinos in the spirit of Belle Epoque Argentina. The intention is to retain "everything of architectural value" including the machine rooms building that will house LEA. The rest will be demolished and the foundations re-used for the residential development.

The LEA will house no permanent collection; it will have no formal theater spaces; its exhibition spaces will be fluid. Faena says, "if conventional museums are boxes, then the LEA is a platform, an open space that encourages dynamic exchange between artistic process and its presentation." To this end, in 2006 Alan Faena began the F Awards, through which artists are commissioned to make works in response to this site. An internationally renowned jury has been assembled to select the artists from a competition to create works for the opening of the building, slated for summer 2008 (as of January none had been selected).

Yet, it is hard to see how a facility without a strong artistic point of view, without an artist community and without a groundswell of public interest can make an arts district. Perhaps it is cynical to view this as a brilliant piece of marketing. Faena's staff insists that he is committed to the arts and to a new idea of art and urban life. They malign the speculative development that has placed cold, sterile buildings throughout Puerto Madero Este. Alan Faena no doubt has a vision but, one is left wondering, if he builds it, will the arts come?

Ellen Sollod is an artist who has created site-based work in the public realm for more than 15 years. She recently returned from a month in Buenos Aires where she marveled at the artistic energy of this extraordinary Latin American city.

The Sunset Community Centre: A Good Fit for Site and Residents

The 1889 opening ceremonies for Chicago's Auditorium Building – one of the most magnificent creations in all of American architecture – took three and a half hours, including a speech by U.S. President Benjamin Harrison. During that entire marathon, however, there was not one mention of the name of its principal designer, architect Louis Sullivan.

The man who coined the phrase “form follows function” and his young apprentice, Frank Lloyd Wright, had laboured years on this lavish combination office building, hotel and 3,000-seat symphony hall. Mr. Sullivan never got over the slight; he withdrew into the solace of the bottle, found it more difficult to find and keep clients or business partners and died penniless in a flophouse. In her novel *The Fountainhead*, Ayn Rand based her character Henry Cameron on the tragic life of Louis Sullivan.

At the one-hour opening ceremony earlier this week of his fine Sunset Community Centre, architect Bing Thom received no such rejection and awaits no such Sullivan-like fate – and not just because he is a teetotaler. This was clear in Premier Gordon Campbell's remarks to some 300 community residents and a large contingent of B.C. politicians: Chuck Strahl and Herb Dhaliwal in from Parliament Hill; former CBC head and provincial finance minister Carole Taylor; mayor Sam Sullivan; nearly every member of Vancouver city council and park board – not to mention the most current aspirants to these same political offices.

Premier Campbell singled out Mr. Thom as one of the creative spirits of “the new British Columbia, spreading his ideas all over the world,” then went on to describe the bold-winged recreational and cultural hub as “a great example of good design.”

Photo: Nic Lehoux



Photo: Bob Matheson

/ Trevor Boddy

At the Chicago Auditorium Building's 1889 inauguration, opera star Adelina Patti sang *Home Sweet Home*. At the Sunset Community Centre, set in the Punjabi Market strip of Vancouver's South Main Street, two dozen black-clad kids from Henderson Elementary School did some synchronized hip-hop dancing. The children were representative of their polyglot neighbourhood, being nearly all of South Asian and East Asian descent.

A proper fit with community and site defines the Sunset design from Bing Thom Architects. The original 1950 Sunset Community Centre was set back from Main Street and was constructed by local initiative, aided by a fundraising concert by crooner Bing Crosby. From Bing Crosby to Bing Thom: area residents raised nearly \$1 million of the \$12-million cost of the new building.

From their initial consultation with residents, the architects learned that the area lacked a space appropriate for the large weddings that are a crucial rite of passage for the area's South Asian residents. This absence stymied the lively traditional neighbourhood processions, and some families were obliged to rent halls in distant Surrey.

Mr. Thom's design brings the building closer to the commercial street, now Vancouver's hub for modest Indian restaurants, food stores, jewellers and fabric merchants. And there is now a grand and very public room facing Main Street for community events and wedding receptions. Just as important, Mr. Thom's design has two internal “streets,” so that processions and parades can proceed inside, sheltered from Vancouver's almost daily drizzle.

Flanking each side of these streets are a large gym, crafts and exercise rooms, yoga zones and a day care centre, which is also a visual control point for the building at the centre of the “X” formed by the two streets, ensuring the maintenance of security at low staffing levels.

The key wall and structural material for the 30,000-square-foot centre is “tilt-up” concrete, in which panels up to three storeys high are cast over steel reinforcing rods set flat on the ground, then tilted up into position when the concrete has cured. Vancouver Park Board officials boast that this is the largest tilt-up construction in Canada.

The tilt-up walls, wise use of natural light in almost every room, a far-sighted geothermal installation plus other green features will likely earn the Sunset Community Centre a LEED Gold certification, the first for a Vancouver community centre. The engineers for these innovations are frequent Bing Thom collaborators, Fast + Epp. As with one of their previous collaborations, the internationally renowned Surrey Central City, the astringency of bare concrete and glass is tempered by selective use of wood elements: B.C. hemlock for ceilings and the soffits of the elegant pedestrian bridges over the internal streets.



Photo: Bob Matheson



Photo: Nic Lehoux

In terms of its formal architectural composition, the centre's curving wings make for a minefield of metaphors: a flowing sari, clamshells and sharks, a lotus flower when viewed from above. The building is all and none of these, but certainly part of an ongoing architectural interrogation of organic and radial forms that began when Bing Thom was a project architect for Arthur Erickson; his ideas were crucial to Toronto's Roy Thomson Hall.

Mr. Thom has continued in this direction through a powerful string of large public buildings from his own firm: the University of British Columbia's Chan Shun Concert Hall, Richmond's ever-enlarged Aberdeen Centre and the previously mentioned Surrey Central City project – soon to be the hub of a Bing Thom Architects-led urban design for a bold new downtown and city hall, making its name ring true at last.

Sunset Community Centre is a chamber work compared with these complexes with symphonic ambitions, but a welcome upping of the architectural standards for City of Vancouver buildings. Community centres like these are some of the unsung wonders of our city, making gathering spaces and recreational equipment and facilities available to all Vancouverites, regardless of locale or income, and are one key reason we are the healthiest Canadians.

Vancouver is the only major city in North America that elects, rather than appoints, its parks commissioners. Let's elect to have more public buildings from our best architects, like Bing Thom.

Trevor Boddy is an architecture critic and columnist for Vancouver's Globe and Mail. He is also the curator of the exhibition “VANCOUVERISM: New Westcoast Architecture and City-Building” and the linked site-specific temporary installation on Trafalgar Square, London, June 23 to August 31, part of the London Festival of Architecture (www.lfa2008.org). He can be reached at tboddy@globeandmail.com.

Photo: Bob Matheson



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David Maljkovic. *These Days: Lost pavilion*. 2005.
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Now + Next: Furniture and Product Horizons A Conversation with Bill Fritts / Kelly Walker

Bill Fritts is the founder and director of *intelligent design*—creators of collaborative design solutions across the architecture, interiors, furniture and lighting industries—and founder of *SOLIDCORE*—providing sustainable solutions in furnishings and interiors. Bill first came to *ARCADE* with his article “Setting the Table” (26.02, December 2007). Bill and I subsequently got together for an informal conversation on the future of furniture and product design, and after two hours he had outlined this feature and tapped his rich “little black book” for friends to speak to the salient issues.

Kelly / In this issue of *ARCADE*, Jane Savage talks about “Design for the Real World.” She suggests that “designers look downstream from their drawing tables to the waste stream,” and that there has “to be more than the ‘relentless flow’ product treadmill.” More, that our society’s insatiable desire to consume is the result of human suffering. What’s your take on this, Bill?

Bill / Jane’s comments speak to *permanence*, things that will be with us throughout our lives: a good chair, a durable set of dishware, a jacket that goes with everything. There’s rising interest in the idea that we can make purchasing decisions that are not throw away, that nothing is really disposable, it all goes somewhere and we as consumers bear responsibility in that cycle. I believe we are in the early stages of a consumer consciousness transformation where common knowledge of our environment, security and fluency in newly identified sustainability practices, and a growing desire for well-designed solutions merge. The result of this new level of buyer criteria is product offerings that are “considered” (to coin a footwear term Jane is familiar with). Now, products don’t have to lead with a response to short-term trends or the newest bells and whistles. Rather they should deliver qualities that will last, eliminating the need for constant replacement, and securing their place in our lives for decades, not weeks at a time.

Kelly / Lynn Casey talks about “The Importance of Story.” This ancient tradition has never been more important than in our current technological age of the Internet and collapsing real-time public and social space. People are hungry for a connection. Lynn says that the challenge for the designer is to translate their inspiration and passion into something meaningful for the consumer.

Bill / Story and the concept of embedded story can be a designer’s most effective tool, but it’s often missed. Products that clearly describe a tale in their form or use can be novel or enduring depending on how the story is manifested. I most like objects that need the story to actually be told by another, be it the gift giver, a Web link, or word-of-mouth. Once the story is learned the object takes on deeper meaning and additional dimension. Objects that have this multilayered connection to my life are most cherished.

Kelly / What do you attribute to the current trend and interest in craft? Similar to Lynn’s speculations, Andi Kovel thinks craft makes us feel connected. Authentic.

Bill / Craft provides a connection to material, people and place. When we handle craft-made items we sense the hand of the person who made them, we see the inconsistencies that mark each piece with its own personality. Craft allows us to reach back to a time before the industrial revolution, a time when everything made was unique and individual. The mechanization of the past 150 years has generally separated us from that primal object connection. Today much of the first world is disconnected from craft and the history of craft, so much so that some craft-based objects have re-emerged as pseudo-luxury acquisitions.

Kelly / In reference to the vertical growth of design worldwide, Marcel Wanders states, “There is an urge and commitment toward greater depth, to touch people in a more profound, unique and personal way.” How do you respond to this?

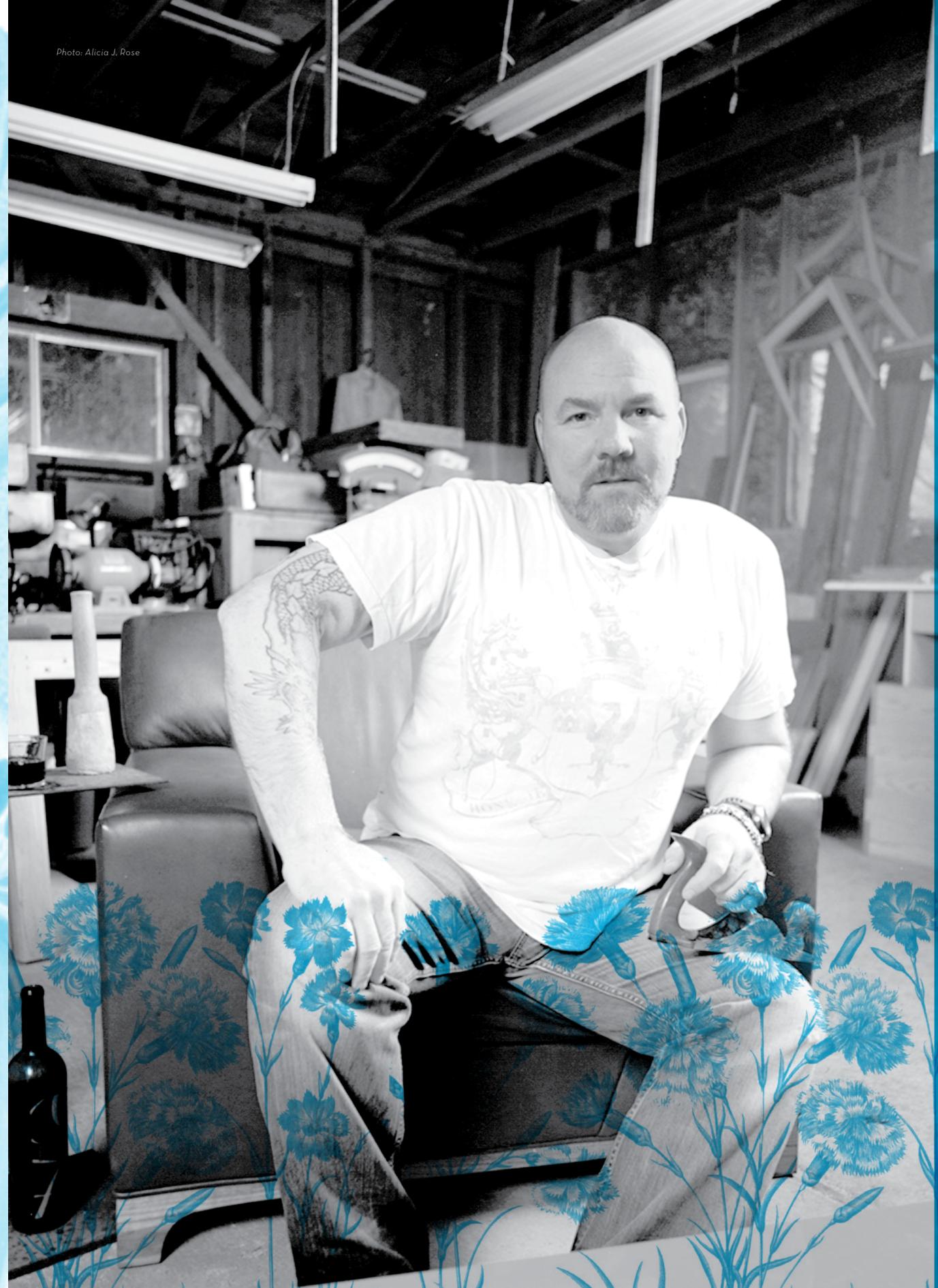
Bill / Marcel has been leading the merging of art and design for over a decade. The deeper and more profound content he describes ties back to the earlier question on story. Art is an expression colored with the story of an inspiration. I see such content being embedded in designed products more and more. The recent plethora of baroque decorative patterns and profiles in design connect historically to the

original craft-based-art created for the very wealthy by artisans hundreds of years ago. We understand this story through our lifelong exposure to history books, decorated buildings and movies. This type of design-play adds depth and allows us to experience design on a more profound level, whether we know it or not. There are currently numerous forces in design that are experimenting and applying what Marcel describes: Oriental influence, the Scandinavian revival, Marcel’s current “Delft Blue” collection of ceramics, and finally The New Americans.

Kelly / When thinking about how to approach the design of our future environments, Jody Turner cites “three major patterns of concern:” Body, Community and Meaning. She goes on to say that “These three areas are the entry points into the three important arenas of the decade: greening, open-sourced community interaction, and a life worth living. Do you agree that current and future design should emerge from these roots?”

Bill / Jody is spot on: greening is essential to the survival of the planet as a bio-diversified closed-loop machine. It is the absolute responsibility of the designer to consider all aspects of the “cradle-to-cradle” cycle and beyond, whether designing a chair, a cell phone, a dress or a city. To view only the event horizon of form- or function-creation is outdated and uninformed. Designers hold the key to the castle. What gets designed gets made—which consumes materials and requires power and people to produce and so on until the product is purchased, used, and ultimately finds its place as raw material again...or not. This all stems from design. Designers of all types have a voice that can stand for greening. The time has arrived when a commitment to working only for clients, and on projects that allow and embrace green principles, can be profitable and provide a competitive advantage. This, in concert with open-sourced community interaction and a handful of other endeavors and aspects of holistically conscious design, lead the way to a life worth living.

Kelly Walker is the Editor of *ARCADE*.





Design for the Real World / Jane Savage

As a young Industrial Design Major in the late '80s, I had a crisis of vocation. My mentor, Professor Ken Hunnibell at the Rhode Island School of Design, where I took his elective course *Aspects of Design Responsibility*, spurred it. We read the book, *Design for the Real World* by Victor Papanek. I couldn't get past the preface where he cites advertising design, "the phoniest field," as the only other profession more harmful than Industrial Design. He said, "...Industrial design has put murder on a mass-production basis." That murder comes in the form of design of "unsafe automobiles" and "permanent garbage to clutter up the landscape." Ken further drove this point home by having the class visit the largest landfill in New England, where flaming methane burners dotted the mountainous apocalyptic landscape of garbage. Upon graduation I contemplated hiding out in academia and pursuing an MBA, but instead landed a job in the footwear industry to get hands-on business experience as a corporate designer. I craved an understanding of the whole business picture and design's role in it.

Several years later after working in the Northeast, I answered the call to the Pacific Northwest to the über house of corporate design, Nike in Oregon. My passion for sustainability was re-ignited in 1999 when Team Shambala, Nike's broadest effort to awaken the company to environmental issues, was born. With this initiative I replicated the garbage tour for designers. We visited Portland's Metro waste management facility, the St. John's landfill, the backroom of St. Vincent de Paul thrift, and the former Nike Grind facility in Wilsonville. The idea was to have the designers look downstream from their drawing tables to the waste stream.

Nike's sustainability efforts continued to simmer in the business until 2005 when a driven team of design leaders created the Nike Considered line of product. The debut of our sustainable product was led by the Considered Boot: a single shoe lace woven between the leather parts of the upper stitching that secured the upper to the sole, eliminating adhesives and allowing for easier disassembly and an outsole that snapped together without the need for glue. Recognizing the success of Considered, executive leadership in the company committed to creating the Considered organization, devoted to embedding environmental sustainability into the ethos of Considered Design across the company.

Serendipitously, I was having my next crisis of vocation. I was cranking out another line of product when my conscience wondered what was next. There had to be something more than the "relentless flow" product treadmill I was running. Seeing the Considered opportunity, I jumped on board. Instead of designing another line of shoes, I'm working with a world class, multi-disciplinary team of biologists, engineers, chemists, materials gurus, designers and business people on some tough problems; everything from how to institutionalize sustainability into Nike's varied business categories, to how to attach dissimilar materials without the use of VOCs.

Watching Nike produce hundreds of millions of products each year I ask myself, who's buying this stuff? They shop online, at the mall, or the boutique. Their closets and garages are bursting at the hinges. Designers are the worst consumers. We love stuff. We express ourselves through the cleverest things we can find if we can't design them ourselves. We curate our own personal collections of widgets. Our livelihood is based upon our ability to give our clients and brands a competitive advantage in a sea of sameness.

I look around on my thankfully short highway commute every morning - single drivers behind the wheels of their FJ Cruisers, Escapes and Q7s. Marketers push stories to them to buy within their demographic. But these are people, not silos. They have jobs, bills, families, joys and woes. What drives them to consume?

I asked Context Research founder, Robbie Blinkoff, Ph.D, this question. An anthropologist, he exclaimed, "It's suffering!" The realization was like a lightning bolt out of the sky. Our human suffering drives us to consume. Whether it's television, coffee, food, alcohol or shopping, our act of consuming is a form of distraction.

I asked Alex Steffen of World Changing the same question. He noted that in our American culture we consume when we are sad. We are educated and have at our fingertips all the information we need 24 hours a day. The war, election, global warming, rising gas prices and the recession are all constantly streaming at us. Studies have even shown that shopping is a form of therapy.

Everyday we're told that we suck because we don't rock the right bling bag or wring the right mop. Today's theme in my spam folder is about the Ph.D I don't have and can get online. Tomorrow's theme will probably be about how to get cheap scripts for my ED! Researchers are finding traces of pharmaceuticals and caffeine in fish close to municipal effluents. What we tinkle down the toilet is swimming in the eco-system.

In February I spent time in the rural, coastal farming village where my mother was born in the third-world Philippines. I sensed none of the pressure or anxiety I associate with living in the United States. My uncle, at 81 years old, is the only physician in the town, dividing his time between the country and the city. Patients wait quietly outside his clinic for his arrival. I worry what will happen to the good people of Baganga if he decides to retire. Yet, I had no sense that the first-world problems that are in my face everyday have yet reached this remote town. Tragically, they will feel it when the sea levels rise and most of their lands recede.

Our issues are first-world issues, or to better put it, over-developed-world issues. We have to reconcile the consequences of our collective obesity. While on autopilot for our next latte, there are over 1 billion people on the planet without safe access to drinking water.

The title on Cameron Sinclair's business card reads, "eternal optimist." As the founder of Architecture for Humanity, his global movement of thousands of architects, designers and engineers, is defining a new space for design by addressing humanitarian crises. In his book, *Design Like You Give a Damn*, every page is filled with inspiring and practical examples of "design for the real world." For example, throughout Africa where water collection is a daily ordeal, the Hippo Water Roller reduces the skeletal stress of carrying a bucket on one's head by allowing a round drum to be pushed and rolled on the ground to and from distant water sources with a metal handle.

Recognizing the high incidence of childhood cancers, Swedish oncologist Karl-Henrik Robert probed to the root of the causes, and founded The Natural Step framework. Oregon real estate developer Gerding Edlen requires all their employees to be trained in The Natural Step framework (TNS). The Whistler resort in British Columbia is also using TNS to plan for the 2010 Winter Olympics. Part of the framework's philosophy is based on four sustainability principals.

IN A SUSTAINABLE SOCIETY

We need to stop introducing metals and elements from the Earth's crust that damage the natural systems needed to sustain life. (e.g. mercury, cadmium and excess amounts of carbon).

We need to stop introducing synthetic substances into nature that persist and interfere with natural life cycles. (e.g. persistent chemicals like PCBs).

We need to protect natural systems so that they can continue to function to provide clean air, water, and soil.

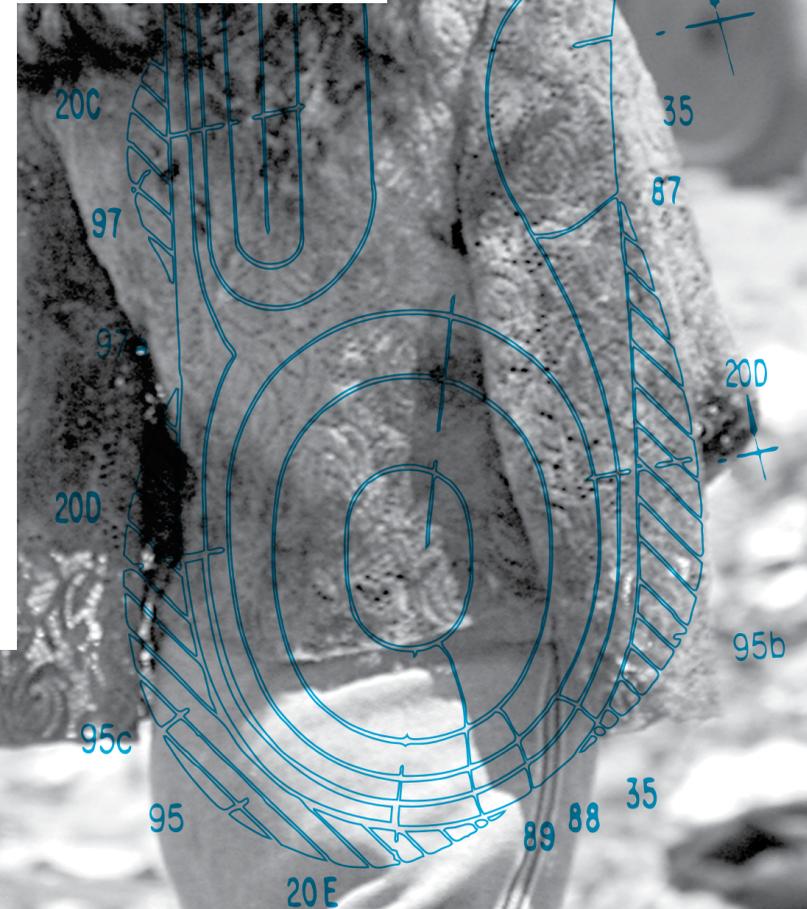
We need to create societies free of injustice and inequality so that all people can pursue the fulfillment of their needs.

Living in the Pacific Northwest, I've had access to Native American culture and craft, which remains alive in small pockets. Native American communities are the best examples of societies that live by TNS principals. Living off the land, everything is used, nothing goes to waste and possessions are re-circulated in a giveaway. I believe the answer to a lot of the ills we are facing in the world can be found in native wisdom. The act of creation is a sacred and powerful gift. Mindful intention, as a prayer, breathes into every stitch sewn and each bead applied.

So why am I still at Nike and not with an NGO or in academia preaching to aspiring designers? Nike has an incredible influence, footprint, reach and power. As Ben Parker said to his nephew, the budding-teen super-arachnid, "With great power comes great responsibility."

My crisis of vocation, as a young Industrial Designer and as a seasoned corporate designer has bloomed into my life's calling: a creative problem-solver facing a world in crisis. I stand on the cusp of being a designer at Nike working on sustainability, to being a sustainability designer working at Nike.

Jane Savage is the Director of Category Integration, Nike Considered Design, where she is responsible for embedding the considered sustainability ethos across the businesses at Nike. She lives with her husband and son in Portland, Oregon.



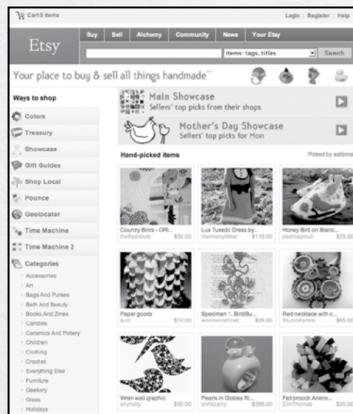


The Importance of Story / Lynn Casey

You are rushing to a friend's for dinner, and you need to pick up a bottle of wine. You dash into the nearest corner store with two thoughts: a \$15.00 price range and a cabernet sauvignon... You are met with a wall full of reds, and not the vaguest idea of why one is preferable to the other...What to do? Most of us will start to look at design. What does the label signify – how does the style, color and name resonate with you? Does the bottle have a unique or special shape? Is there a story on the back? At the end of this tiny moment of consumerism, the story behind the bottle will be the reason you take one home.

Stories have been with us from the beginning of time, and for good reason. They add substance to the challenges of everyday life, enthrall us with the range of human experience, and add texture to the objects that fill our days. So what happens in this brave new world of Web 2.0 – where the economy of a place called Second Life outpaces that of many small European nations? Is there any value to provenance, to craft, to the individual design?

The Internet has created a vast shopping emporium, allowing consumers endless selection and an incredible variety of price points. As digital commerce and communication continue to flourish and the simple commerce of vendor and buyer becomes reduced to bits on a chip, a vacuum has been created. Real touch, real time is becoming scarce – and we all know scarcity begets desire. The critical motivation for choice of non-commodity items is now one of relationship. Those vendors who can imbue their products with story and feed the hunger in the coming generations for history and connection will thrive.



www.etsy.com

Dan Pink, author of *A Whole New Mind*, believes that the future belongs to those who can tell a story through their art, their work and their lives. He says: The era of "left brain" dominance, and the Information Age that it engendered, are giving way to a new world in which "right brain" qualities – inventiveness, empathy, and meaning – predominate. The challenge lies in revealing the inspiration and passion that leads us to create meaningful art and design and then translating that into relevance for the consumer.



www.thedressingroomnyc.com

This new equation already exists within the halls of the online shopping bazaar, Esty. This very for-profit consortium bills itself as "your place to buy and sell all things handmade." Esty does not fulfill orders from an inventory. Rather, it's a place where sellers set up virtual storefronts, giving the site a cut of sales. Unlike Ebay, which many liken to an unending garage sale, Esty is more of an online craft fair, where artisans can sell those things that they have made by hand. An astonishing 70,000 vendors use the site to showcase jewelry, art, clothes and more to an eager audience. And it is not just wares that these vendors are selling; they also have a profile page to share with the buyer, often providing a link to a blog or a MySpace page, so that the perspective buyer can connect with their stories and their lives, as well as the object at hand. The vibrancy of the site and success it has achieved speak to the consumer's desire for connection with the creator of the things they buy as well as the hope of returning a dimension of humanity to their lives with the purchase of a handcrafted item.

This lust for the authentic and the storied is flourishing in a number of businesses. Vintage has taken over the red carpets of Hollywood as actresses seek to create a richer backstory for themselves via the tales and titillations of a refurbished gown from a more glamorous time.

Two new locations on the Lower East Side help fill this craving for story and connection. For clothing designers, opening a store of their own can be prohibitively expensive, and finding a large-scale retailer to stock their work is no easy task, either. So design co-ops Hillary Flowers and The Dressing Room are a welcome alternative. These two new fashion collectives, part of a larger and growing trend, provide both a sustainable retail model and an enjoyable shopping experience. The racks are filled with work from a carefully curated roster of designers, and their stock is always interesting, unique and unpredictable. Like most types of co-op, fashion collectives require their designers to work every so often at the store, so when a customer stops in to shop, they might very well run into the actual person who designed the shirt they are trying on. The opportunity to hear the designer's story behind the pieces sold is extremely attractive to today's disconnected consumer.

The desire for story also extends itself into the world of home design. As an article in March's Sunday *New York Times* recently reported, reclaimed wood has become a huge industry. In California the vintage oak barrels used to age the region's celebrated vintages are finding a new life. Recognizing their value as high-grade raw materials, lumber reclamation companies have begun to seek out, dismantle, dry and remill old barrels, casks, tanks and vats for reuse as one-of-a-kind flooring, decking, architectural moldings and any number of wine-cellar accoutrements. "The tight grain of the wood, the patina created during the aging process, and the cooper stamps on the boards have all left a legend revealing where this wood has been," says Rick Merwin, president of Fontenay, a wood-reclamation company based in the Napa Valley region. It's the sort of history that appeals not only to wine connoisseurs but to everyone who appreciates the kind of character that can only come with age. One company head commented on this trend:

"The wood is beautiful, but it is the story that makes this desk truly spectacular."

Now, back to that bottle of wine...Two Brothers Winery, a partnership between brothers Erik and Alex Bartholomaus, released their debut wine, Big Tattoo Red 2001, in autumn of 2002 as a way to raise funds for cancer research and Hospice care in memory of their mother, Liliana S. Bartholomaus. Alex Bartholomaus, President and CEO of Billington Wines in Springfield, VA created this unique blend in Chile. Alex then teamed up with his brother Erik, an established world-traveling tattoo artist, to design a fun label that would remind the two of their mother. Erik designed the label and they named their creation Big Tattoo Red. Fifty cents from every bottle sold was donated to the Hospice of Arlington, VA and other breast cancer research foundations in the name of Liliana S. Bartholomaus. The two sold 13,835 cases of the 2001 debut vintage and raised \$83,010 to donate to Cancer research and support. When asked, the specialty wine sellers who carry the brand say the success of the wine is simple: it has a story.

Lynn Casey is a trend seeker and reporter, who runs the research based marketing company, Noesis, Inc. Based in Los Angeles, Lynn works with clients as diverse as General Mills, Reebok and Mattel, relaying the emerging trends and viewpoints espoused by the 'alpha consumer' and helping to transform these findings into meaningful products and services. Lynn can be reached at lynn@tannoesis.com.



ILSA
No, Richard, no. What has happened to you? Last night we said --

RICK
--- Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then and it all adds up to one thing. You're getting on that plane with Victor where you belong.

ILSA
(protesting)
but Richard, no, I, I --

RICK
--- You've got to listen to me. Do you have any idea what you'd have to look forward to if you stayed here? Mine chances out of ten we'd both wind up in a concentration camp. Isn't that true, Louis?
countersigns the papers.

RENAULT
I'm afraid Major Strasser would insist.

ILSA
You're saying this only to make me go.
RICK
I'm saying it because it's true. Inside of us we both know you belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it.

ILSA
No.

RICK
Maybe not today, maybe not tomorrow, but soon, and for the rest of your life.

ILSA
but what about us?

RICK
We'll always have Paris. We didn't leave, we'd lost it, until you came to Casablanca. We got it back last night.

ILSA
And I said I would never leave you.

RICK
and you never will. But I've got a job to do, too. Where I'm going to you can't follow. What I've got to do you can't be any part of. Ilsa, I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that. Now, now...

es well up with tears. Rick puts his hand to her raises her face to meet his own.

RICK
Here's looking at you, kid.



The Cunning of Craft / Andi Kovel

I am an artist, a designer and a craftsman. As a partner at Esque Studio, I share the responsibilities of running the company, designing products and blowing glass. Along with my partner, Justin Parker, we produce hand-made, modern functional glassworks. Our focus is on conceptual work within a technical framework. For us, craft and creating current design trends go hand and hand. Our goal is to create original conceptual and content-based pieces. This is a very new idea for craft-based material, and also for the ever-expanding design world.

Over the past ten years we've seen a marriage between art, craft and design to the point where the interesting conversations have become how to categorize the pieces, and in what type of venue best suits the work. Esque is sold exclusively through high-end design showrooms and fine art galleries. We are not represented by any glass galleries. Our main focus is neither the glass component nor the craft component, but instead the processes that can be deconstructed and invented anew through experimentation and play. In the studio, with glass in hand, it is all about the material. Here, being a deft technician allows me to explore the medium's forms and limitations. Aside from the relevance in my particular field, is this resurgence and renewed interest in craft a trend?

We begin by investigating what makes craft-based work applicable, important, relevant or pertinent. Or, on the contrary, what makes it immaterial, irrelevant or insignificant? Here we consider the creative invention and technical cleverness that give an idea its final form. Material, in craft as well as art, can be seen as a language, a vocabulary. Within this vocabulary, I consider the spirituality of an object, the non-material, intangible, ethereal, otherworldly and the abstract or emotional characteristics. Spirituality is concerned with affecting the human spirit or soul as opposed to material or physical concerns. Our tendency is to consider material possessions and physical comfort as more important than spiritual values. My idea of spiritual materialism is for the material to transcend the role of possession to become an object that has emotional value. In this realm I am no longer concerned with material values or pursuits. Here objects become meaningful and achieve a soul. I want my object to feel a profound sense of belonging in this world and in its surroundings.

Is my idea or form current? What is the past, present and future significance of my object? Each individual attribute has its own set of definitions or interpretations. These are defined by history, locale and cultural references. This affects the way we view and interpret an object. I also question whether it has been made before, and if so in what context? Does it reference a specific period in time, and how would it be defined? Retro? Arts and Crafts? Baroque? And how can I interpret this concept or form so that it has current relevance? My definition of important art is art that reflects the time in which it was made. This statement can pertain to current philosophies, political views and social concerns, or can reflect current trends and icons. Craft that remains important defies pre-conceived techniques and applications. Transcending the material's rules and trends while reflecting contemporary notions makes the work current.

Our main focus is the doctrine that nothing exists except matter and its movements and modifications. Consciousness and will are wholly due to material agency. We view ourselves through our environment, through our collective objects. This is the tissue that connects us to each other and our world. At Esque, our goal is to lead the movement of trend by creating new notions in trend – attaching craft to function to fine art – and to break away from the notion of craft as kitsch. In a modern application, we want our objects to be used and handled, to inspire thought and ideas about subjects larger than themselves. Trend as a concept seems fleeting, pedestrian and dated. I believe that craft instead is important as it makes us feel connected. It feels authentic, the opposite of media and mass-production. It is a tie to our past and a channel to our future. Here, we create meaningful objects, with soul.



Photos: Boone Speed

Andi Kovel is celebrated internationally as an influential accessory designer and glass blower, in addition to her career as a fine artist. She has exhibited with Claus Oldenburg, Damien Hirst and Kiki Smith and has designed glass lines for Ralph Lauren and Donna Karen. She is most recognized for her new forms, techniques and concepts in the field of glass.





Contemporary Renaissance of Humanism / Marcel Wanders

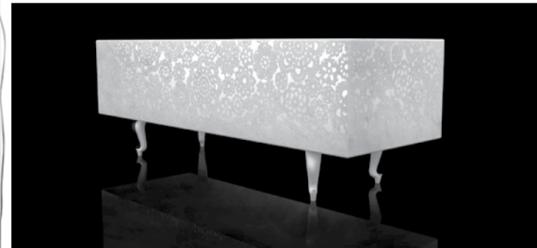
The world of design is rapidly changing, from a once hermetic industry into a more human, accessible and versatile pursuit. As more and more people become interested in the way design contributes to their lives, designers are opening up and finding a broader audience. For too long now, we have kept the world of design small and secluded, shutting out a lot of new friends in the process. As a consequence of this horizontal growth in design over the last 10 years, I am starting to feel the need for vertical expansion as well.

Within the world of design, I can sense the willpower and potential to direct our creative talents toward areas and people our dreams have never touched before. We should use this momentum to reach out and broaden the significance of our creative field. There is an urge and commitment toward greater depth, to touch people in a more profound, unique and personal way. Design can outgrow its traditional cultural value and aspire to work on a grander scale, giving more, moving the hearts of its audience in unknown, deeper and more individual directions. Tomorrow, we must be better creators, giving more, touching others more deeply.

Design is a wonderfully direct instrument, as it connects to daily life. Daily life, in fact, sits right at the core of design. In turn, design can exist at the very heart of humanity. It holds within it and expresses the desire, challenge and need to be right in the thick of things, where our audiences live and live together. Where high art may have lost its meaning and purpose in our daily lives, becoming increasingly abstract and isolated in its own world, design can be the creative spirit that connects to people in an intensely personal way. We can reach out with ideas and dream the impossible. We can connect to a global audience, sharing the beauty of our individual surroundings to inspire the ongoing creation of our collective lives.

Both directions, horizontal and vertical, can work together in inspiring us; there are great values to share, stories to tell, dreams to be realized. We can develop an audience in many ways, and I view it as a personal challenge to be part of this growth.

Marcel Wanders is an internationally renowned designer residing in Amsterdam. In December 2007, Dutch weekly magazine HP/De Tijd named him one of Holland's 100 most influential people. He is the art director and co-owner of Moooi, founded in 2000. In 1996 he designed "Knotted Chair" for Droog Design and has since been designing for several important European design manufacturers, including B&B Italia, Bisazza, Boffi, Cappellini, Flos, Moroso and Poliform.



INFLUENTIAL FIGURES IN ART, HISTORY AND MY LIFE

Starck, because he is swift and light as sunrays heating up my face in summer.

Sottsass, because he proved time is not making people weak and experience is a universal toy.

Jesus Christ, because he created a durable brand based on good thoughts and healthy values.

Jules Verne, because he made me understand that reality sometimes can be enhanced with a little lie.

Rob Forbes, because he made me understand that you don't have to beat them, you can just join them.

DESIGN AND FASHION HOTSPOTS

Lute Suites
www.lutesuites.com
Ouderkerk aan de Amstel

Droog Design
www.droogdesign.nl
Amsterdam

Restaurant Fifteen
www.fifteen.nl
London chef *Jamie Oliver's*
Netherlands location
Amsterdam

Stedelijk Museum
www.stedelijk.nl
Modern art, temporarily on 2nd and 3rd floors of Post CS

Club 11
www.ilove11.nl
Restaurant and club with an amazing view, on 11th floor of Post CS
Amsterdam

KNSM-island
An island in Amsterdam with some nice design shops:
Pol's Potten + Keet in Huis

ZPR
Fantastic men's fashion store in two locations
Amsterdam

Frozen Fountain
www.frozenfountain.nl
Contemporary furniture and home accessories
Amsterdam

SPRMRKT
www.good2b.com/hotspots/art115/2PR%2C+Amsterdam.html
Vintage clothing, furniture and home wares for sale or rent
Amsterdam

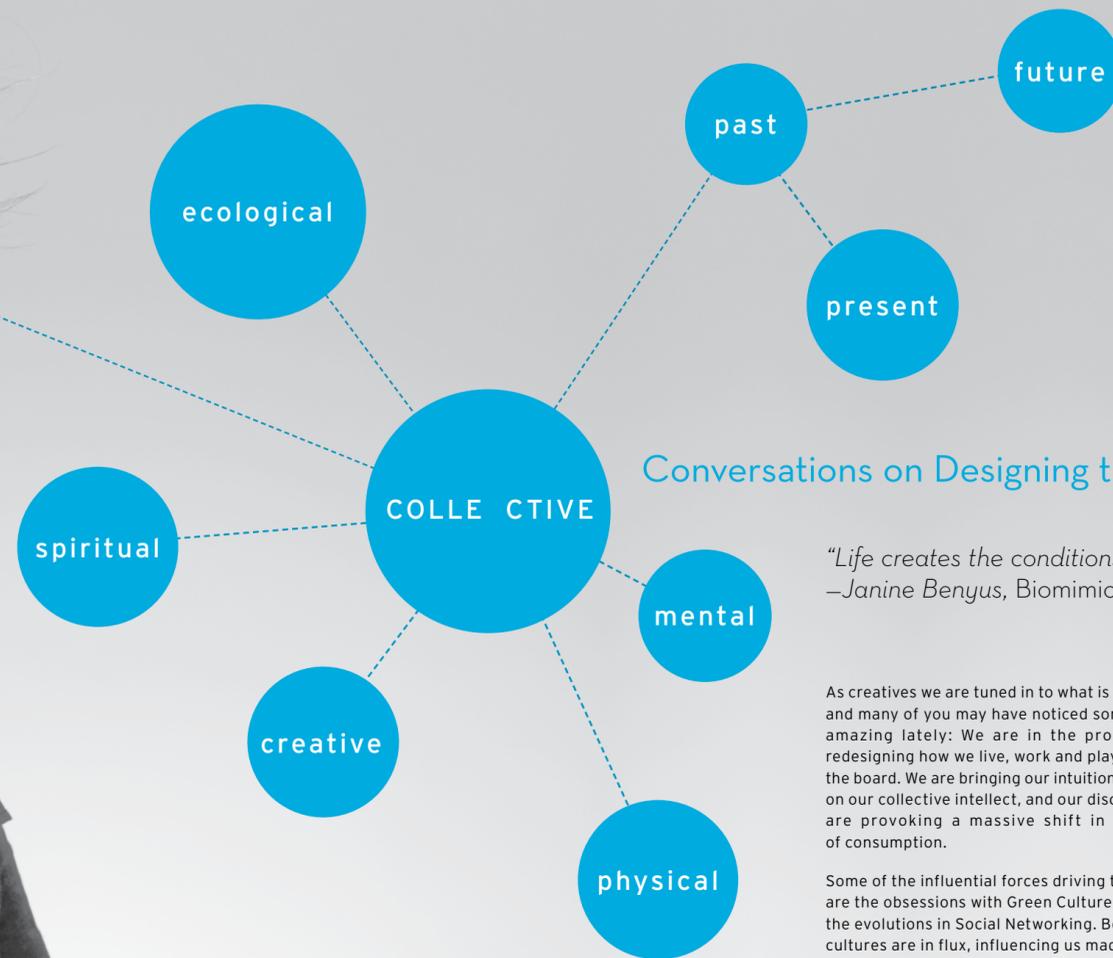
De Kasstoer & Wonen 2000
Furniture and home accessories
www.wonen2000.nl
Amsterdam

De Lairesse Apotheek
A famous pharmacy, designed by Concrete
www.delairesseapotheek.nl
Amsterdam

TWELVE OF MY FAVORITE THINGS

1. Fresh carrots
2. The one minute sculptures I make with Joy
3. Erwin Olaf's "Jacky Kennedy"
4. The never-built black copy of the Taj Mahal
5. Bonsai
6. Anton Beeke's poster for the KunstRAI with the face of Benno Premsela
7. Jaguar F-Type
8. Sea horses (the ones with the flubber parts dangling around)
9. Mosaic
10. Female lips curling up (also called smile)
11. Vermeer's "Girl with the Pearl Earring"
12. Starck's teddy bear





Conversations on Designing the Future Space / Jody Turner

*"Life creates the conditions that are conducive to life."
—Janine Benyus, Biomimicry*

As creatives we are tuned in to what is coming, and many of you may have noticed something amazing lately: We are in the process of redesigning how we live, work and play across the board. We are bringing our intuition to bear on our collective intellect, and our discoveries are provoking a massive shift in models of consumption.

Some of the influential forces driving this are the obsessions with Green Culture and the evolutions in Social Networking. Both cultures are in flux, influencing us madly as they figure it out on the go. What are the burning conversations, who are the influencers and where is it leading?

METATRENDS INFLUENTIAL TO REDESIGNING HOW WE LIVE, WORK AND PLAY

Humans today are working to resolve three major patterns of concern:

BODY

How do we relate with our own nature or body and with the earth as a natural extension of that body? This includes conversations on the senses, health and habitation of this body, global habitation or earth as body, and issues of global sustainability, which promise to be defining elements of our time.

COMMUNITY

How do we relate with each other, redefining and recreating community in this globalized, yet fiercely localized (or *glocalized*) era? This translates to our conversations on social networking and the open-sourced futures that youth are driving and directing today.

MEANING

We desire a meaningful connection to our own passions, our own vision of how we want to see our lives unfold, and how the world around us functions.

Whether I am holding this conversation with Apple or Microsoft, MySpace or the Gap, Starbucks or IDEO – these are the three focal points coming up in consumer study; in this redesign era, in this quest for a new version of how we live. These three practices are the entry points to the two important arenas of the decade: Greening, open sourced community interaction and a life worth living.

With each we find an imbedded trend and countertrend expressing the diversity of lifestyles. It's a kaleidoscopic time of mass input and influence. A permissive, eclectic and varied field of play. We see the disparity around us, witnessing luxe materialism and conscious ecoism. The innovative power space is that of REMIXING or combining two seemingly unrelated patterns in ourselves and society into a compelling version of something new and inclusive. There are many choices and points of engagement and yet we find the powerful designs are coming from an integration of perplexing opposites.

As designers our role is to intuit the step ahead so consumers can evolve into our product or services. This is how we make meaning, contribute our talents and are empowered to make a difference in future space. The consumer admires design, the consumer is engaging in design, and the consumer is conversing with and willing to contribute to the design we put forth. Design is the future space conversation and crux of change..

WHERE DID IT COME FROM? WHERE IS IT GOING?

As designers we need to ensure that issues of sustainability are presented in authentic ways. We know change is typically ignited at the street level in a raw, real, rebellious and obsessive form, moves to the expensive and one-off romantic luxe level, and then translates into commodity and mass user-ship, affordability and access. According to the influential green thinkers, the light at the end of the tunnel is the shift from romantic elitism to inclusive thinking that invites everyone to the table in attractive, playful, practical and meaningfully sustainable ways. This is the current trend and with this comes the challenge of remaining authentic.

THE IMPERATIVE

The future of design and brand relies upon inspiring belief; we can do this, and do it now, which brings us to nothing less than an opportunity to redesign how the world works from here forward.

GREENING TRENDS AND THE INNOVATION SPACE

There are four billion people on their way to a middle class for which they have worked and they deserve as much as the persons who have come before them. This brings with it profound implications concerning the future ecosystems of the world unless we rethink the western model that has influenced world consumption for so long. While it is the western model of consumption that has led us to this moment in time, it is this same system of prosperity that is making those with just such "success" less than happy.



The Solidcore modular "w.o." desking system of locally harvested oak, green powered fabrication and bio fuel delivery. These desks earn a carbon zero rating through the use of simple design and offsetting practices (www.solidcore.tv).

Longer hours, fewer friends and a global crisis in the making have taken the "happy-happy, joy-joy" out of non-mindful consumption. "In return we are getting a suburban lifestyle with clutter as our driving problem of the day." (Alex Steffen, worldchanging.com). Design is killing us softly. We have inherited and contributed to a broken future, and yet there is a saving grace.

We now recognize that global warming is happening, and with that recognition varied engagements and interesting innovations are springing up in every industry. Designers, planners and strategists, *en masse*, are taking on the role of change agents. We are addressing limited material choices, inflexible manufacturing processes, inefficient packaging and avid bottom liners, PR and advertising over-promising... This is the uncomfortable, chaotic part that happens before change. What choice do we have? The alternative is not pretty.

OPENING SOURCES OF INFLUENCE

After attending and presenting at over 1,000 meetings to multiple thousands, ecoist, author and entrepreneur Paul Hawkins concluded that there are over a million organizations worldwide, possibly two million, working toward ecological sustainability and social justice. There is no single leader, there is no single name to this and there is no recognized categorization to this movement. Like social networking this is grassroots in its creation; it is a mix of open-sourced mass movements with multiple motivators that stand as contributors as well as driving influencers. This open-sourced behavior is the future evolution of our engagements.

One explanation of this massive shift is the model of "Beingness" consumption or the result of a shift from "Havingness" as the motivating force behind our spending. These ideas were defined in the creation of a mass social equity and consumption project put forth by several major corporations: JoinRed.com. Currently consumers do not believe governments are the solution drivers and, instead, have taken change-agent tasks into their own hands. Brand loyalty is now a soulful pursuit placed within the passionate concern of the consumers themselves. Companies are catching on. We are seeing a shift in co-creation, from consumer conversation alone, be it sustainability- or social network- driven, to the inclusion of innovative consumer/company dialogues in the mix.

GENERATIONS PAYING IT FORWARD

For the first time we are collectively synthesizing our future by comprehending the processional gifts of each generation. **Elders**, who have come from the WWII, Socialist/Communist era were driven by ideals of the greater good. As this generation applied industrial models in the domination of nature, a work-a-day world was created in which humans were seen as commodity producers or cogs in the wheel of creation and consumption. Humans were farmed for their abilities in the way resources were harvested from the earth – all in the name of a broader purpose, be it politics or corporation. The hardships this generation faced prior to post-war success brought about a desire to make sure their children and they themselves did not experience the severe want and needs of previous decades. This made it easy to remain engaged in an over-working and toiling state for a greater good. The next generations however did not appreciate the overworking western consumer or the overworked Eastern idealist. Both brought oppressions of differing sorts, fertile ground for generation gap and rebellion.

Mid-Levelled Generations rebelled against their idealistic elders, embracing a form of personalized hedonism that brought in the Creative Culture. For this reason we have the music, art, dance and tech cultures we enjoy today. The ipod music culture, the wellness experiential spa culture, and the creative food and slow living movements come from this perspective. This generation enjoyed simple and intense pleasures of the senses, from cooking to music and the physical pursuit of sports and health. Their gift to the next generation is that of creativity and customization.

The **Youngest Generations** have not rebelled against, but *included* the older generations. This is the path we are seeing toward open-source innovation (everyone is included), toward eco living (materialistic high-design coupled with sustainability) as well as remixing of the old and new in heritage and future innovation. With this attitude we are seeing an embracing of what worked, and what is compelling and interesting mixed with ideas of what we could be in an innovative sense. Because this generation has had to adapt to technology designed by those who were not raised immersed in it, we are seeing a highly innovative "modding" culture emerge. These modders were once called hackers or those seeking to open-source a product for wider use and contribution. "It takes a village to do technology..." We need these open-sourced communities to evolve and

expand our capacities, and the younger generations know this inherently and are taking this outwardly to all aspects of their lives. This "Serious Play" creativity perspective leads us to a comprehensive innovation future culture. Much will be expected of designers in the future paradigm of open source play. The opportunities to be real will be endless.

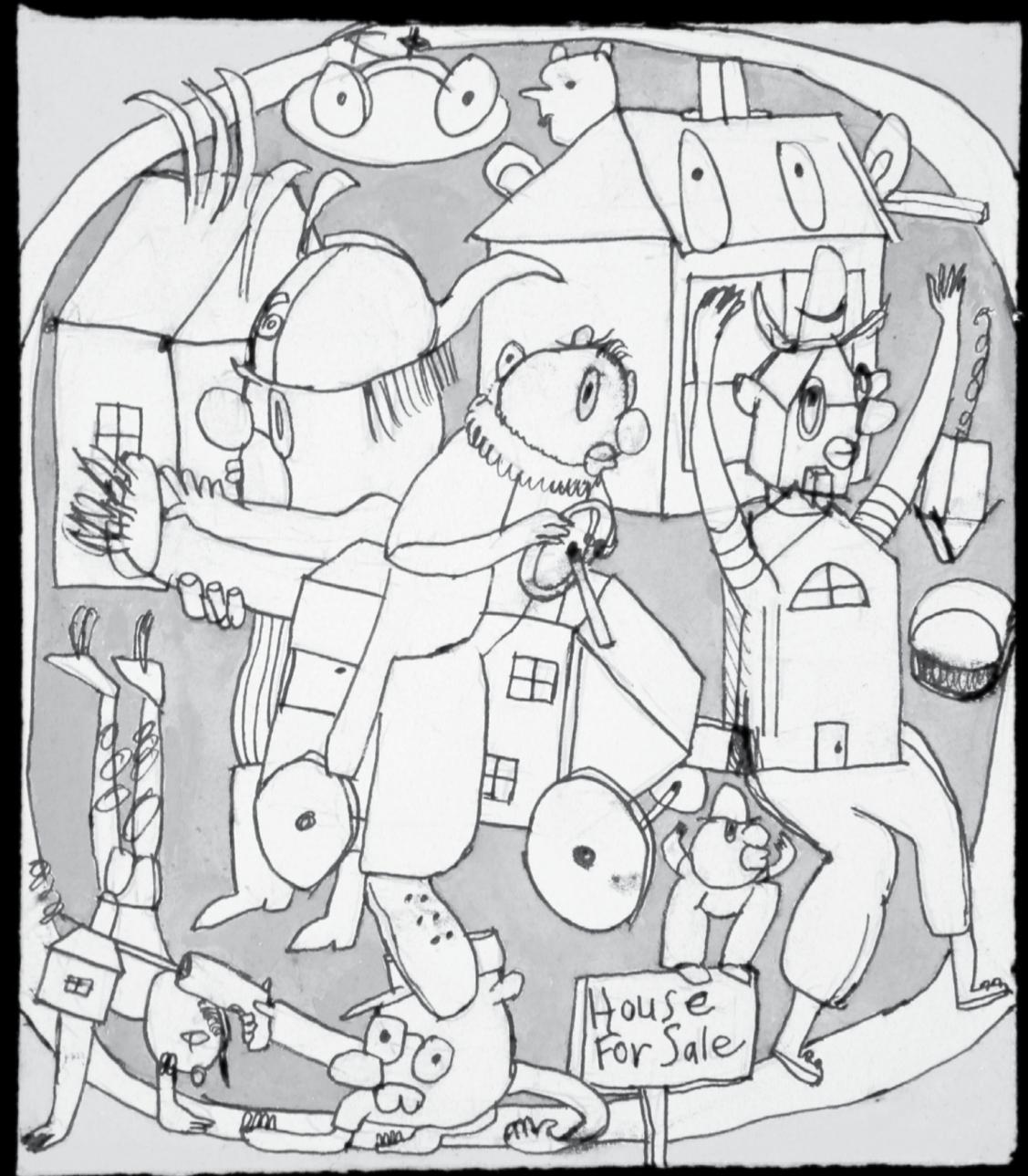
While the younger generations are losing neighborhood play, we are seeing youth take community into their own hands, creating a global tribalism (strength in numbers), minus territorialism (community boundaries are much larger), that includes a nearness factor I call the *visceral and virtual remix*. This is the result of a "bridging" generation of left-brained linearity and right-brained creativity in which everything is up for grabs in the remix experimentation of open source.

Compassionately we see how we got here, generation to generation, and how each generation embodied what they needed to, passing on what was needed for the next. We also see inklings into the future, a remixing of past success with future opportunity, and innovation through the open-sourced, cross-sharing, co-creative cultures that are helping consumers re-identify as citizens and/or participants. With this we see green and social networking cultures that are engaging companies in innovative pathways, and they are responding and co-creating equally.

Ultimately, releasing the confusion and guilt of how we got here helps free up the designer greatly. "We are designing from the future to now, with a vision of problem solved versus the past forward, where we have to work through all the mistakes that got us here, pay atonement and finally proceed" (Culture of Future Collaborative). I feel there is a constructive freedom in designing from a place of solution that will help in a time of considered urgency.

"I am pushing corporations as hard as I can regarding green and they are no longer pushing back. This indicates opportunity and change." –Alex Steffen, WorldChanging.com

Jody Turner is a design communications expert, a modern cultural trend hunter working with larger companies such as Apple, Adidas, MySpace, Microsoft Pioneer Studios and CEOs For Cities in future mapping, understanding global youth, inspirational tech advancements and design/color/materials trends with sustainability in mind. For drilled down design trends contact Jody or wait for Jody's upcoming book (that she is continually working on), Culture of Future: Cultural Patterns Defining the Future. www.cultureoffuture.com jodyturner@cultureoffuture.com



Celebrating 30 Years of collaboration with creative people. Krekow Jennings — building beyond the expected.

Seattle Artist Scott Smith has worked with KJ as "Master" carpenter and is an established poet, painter and print maker. Scott Smith - miller.smith@att.net

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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.

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- American Institute of Architects
- American Council of Engineering Companies
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Time Space Location Catching Charles LaBelle's Drift / Nate Lippens



Above, Left to right:

2001: A Space Odyssey, 2001. Image courtesy of Lawrimore Project and the artist.

Austrian Cultural Forum, 2005. Courtesy of Traywick Contemporary

Kafka's House, 2003. Courtesy of Traywick Contemporary

Charles LaBelle is restless and his art continuously reflects, investigates and catalogues movement and dislocation. He is a chronicler and documentarian of the mundane, turning the everyday into something sublime.

In the video *2001: A Space Odyssey* (2001), LaBelle creates a remake of the famous movie using an ominous score and footage covering every moment that he spent in his car for a year. It's a mundane diary heightened into high drama. Facing the wall-size projection of the car interior's surveillance camera are 12 iMacs (circa 2001) showing the streets from the driver's perspective. The shift to the exterior world is the perfect foil for LaBelle's interior journey. Not only are we seeing both sides of the story, but we are pulled into the hypnosis of the landscapes. Time and space are compressed and location is only something to move through.

In his ongoing, and according to a recent artist statement, sole artistic project, *BLDGS ENTERED* (1997-Ongoing), which spans 11 years and counting, LaBelle chronicles every building he enters. Photographing the buildings only once before he enters them, and recording the date and time and the building location (street, city, state and country), LaBelle then enters the information and image into an electronic database. As of 2007 there are approximately 10,000 buildings in the database with additional buildings added almost daily. The photographs are never shown but are used as the source material for occasional drawings done in brown watercolor pencil on sheets of paper ranging in size from 4" x 4" to 9" x 12".

This project is a commitment, a way of life and an embrace of perception. It's happening but there is mostly unseen evidence. Life, the living of it, the everyday activity where a human being interacts with architecture, with entrance into buildings and systems is the point of departure. LaBelle is concerned with perception and consciousness. The photos and drawings only serve to stimulate memory. The buildings – some institutions, some marketplaces, some homes – are leveled and controlled in a simple act: writing it down and perhaps photographing it. This could be the byproduct of conceptual obsessive-compulsive disorder or more likely an ordering in which hierarchy is destroyed. The corner market gets as much attention in his archive as a museum.

It isn't simply about registering different places as one single and continuous space so much as it is the recognition of living in space, of what William S. Burroughs called "time-space-location." Rather than what the old real estate saw about location, LaBelle is interested in the moment that location is recognized and entered. His presence is

what turns a building into a space. The location becomes something more than its walls and geographical cross streets. This isn't a GoogleMaps moment of tracking or a collector's accumulation. It's something much more because it asks for less.

The drawings are a "trace of a trace." LaBelle has written of the process as being "understood as a re-entering, a committing to memory and reflection upon the moment of this highly charged encounter, similar to doing a sketch of a lover after they have departed."

He has also described these drawings and his photographs as being like police sketches or forensic documentation. The quotidian acts of moving through places are like sex or crime or even a sex crime in this construction of his work. And while desire definitely plays into aspects of this work, its magnetic force is longing and the remembrance of longing.

LaBelle doesn't show the photographs because he believes that they are "visually over-loaded and tainted in their relationship to both spectacle and commodity." He removes an experience by capturing it and then uses that as a source material, returning the sensation of touch through the drawings. Everything is a little removed. Perhaps the better to be felt.

Both *2001: A Space Odyssey* (2001) and *BLDGS ENTERED* (1997-Ongoing) are about psychogeography, with LaBelle presenting daily places and activities, movement through the world, as the most common thread between all human experience and something startlingly dislocating and revealing. We bring ourselves and our histories to every intersection with space, and likewise, the histories of these places become part of our own experience.

Nate Lippens is a contributing art critic for the Seattle Post-Intelligencer. His writing has appeared in Architectural Record, Yeti, The Fillip Review and Mobius, among others. He is the former visual arts editor at The Stranger and co-editor of Open For Design.

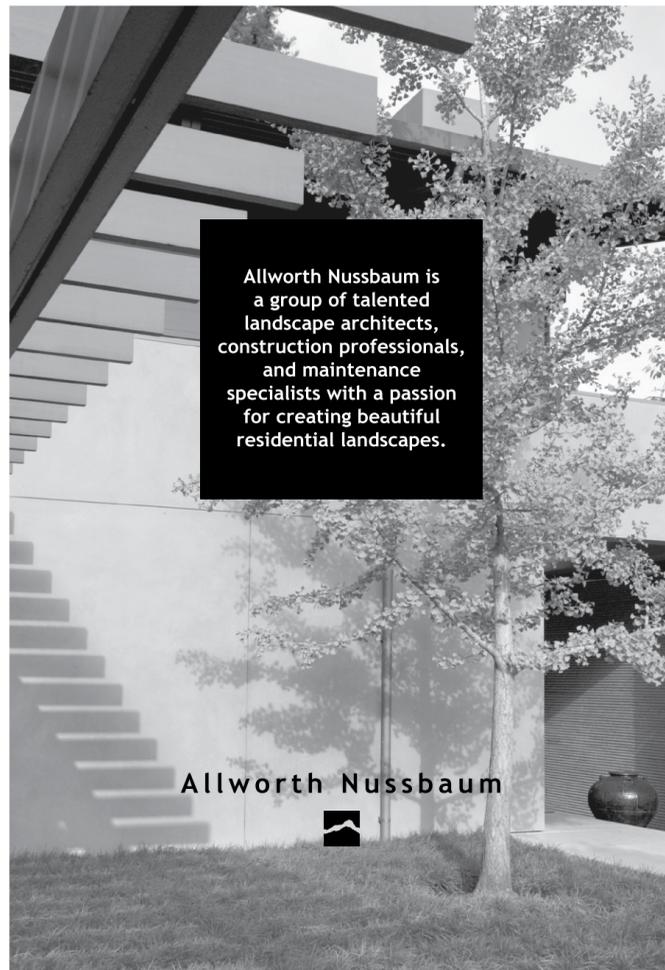
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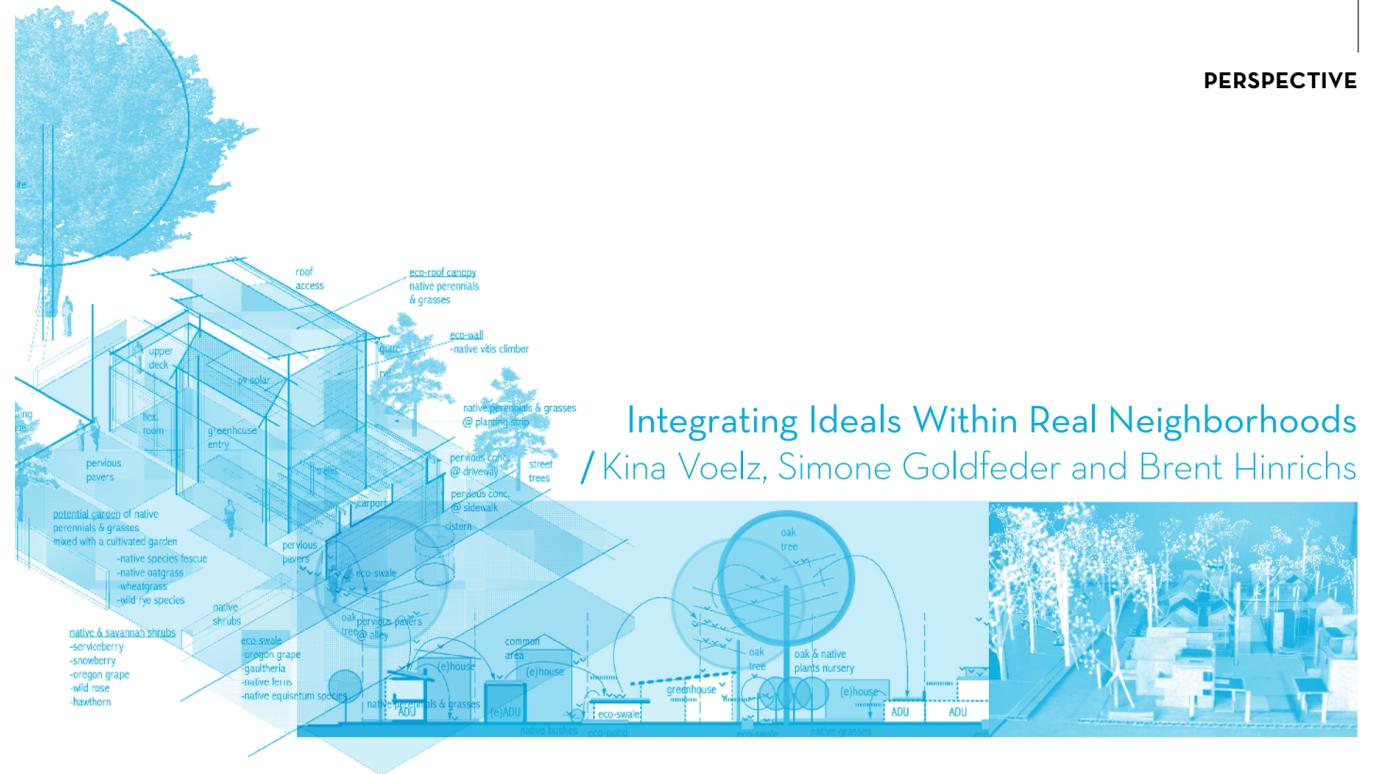
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Integrating Ideals Within Real Neighborhoods
 / Kina Voelz, Simone Goldfeder and Brent Hinrichs

Above from left to right:

Understory Dwelling.
 Drawing: Constructive Form LLC

Alley Midlands.
 Drawing: Constructive Form LLC

Urban Savannah.
 Photo: Jason Carlisle

Portland's METRO* recently sponsored "Integrating Habitats: A Design Competition." The competition presented an exciting challenge for those of us seeking more dialogue about the interweaving of natural areas, cultivated agrarian landscapes and urban/suburban built environs:

Can natural habitats be enhanced, restored and cultivated through a careful development that also supports increased density for people?

The competition sought ideas from multi-disciplinary groups to integrate, rehabilitate and preserve existing urban ecological areas while providing new alternatives in the built environment. Three "habitat" situations were outlined as categories: 1) a mixed use, multi-acre development between a forested riparian creek and large municipal park, 2) a commercial, green "big box" retail use within a wetlands hardwood forest, and 3) a residential infill block amidst a remnant oak savannah landscape.

We submitted designs for Categories 1 and 3, and were awarded a first prize for our Category 3 design: "Urban Savannah, Alley Midlands, Understory Dwellings." Our team studied the remaining natural oak habitat particular to this region and its relationships to the larger fabric of the neighborhood, the block level and the home lot scale. This provided the underlay for the integration of many qualities beneficial to people, animals and plants: sunlit paths, wildlife travelways, multi-storied urban tree canopies in step with adjacent rainwater systems, pedestrian and bike access, shared outdoor spaces, privacy screening and ongoing propagation of the oaks.

The competition received over 100 entries, and the jury awarded designs from each of the three categories. The entries were shown at the February 26, 2008 awards night, and were also publicly displayed at METRO and by the City of Portland. But any subsequent schedule for implementation or education is not as clear. At one of the display venues a farmer we know said, "They just need to build one of these projects and evaluate what works and what doesn't, not discuss for the next five years, at the risk of nothing being built."

Moving forward toward that goal means dealing with some contradictions between intentions and implementation.

One could start with a frank reassessment of the design entries, after the glow of competition. While METRO is certainly to be commended for going out-of-region for the jury members, the selection is always in the moment. Follow-up could include additional ideas from other entrants as there seemed to be a number of finalists' proposals that missed opportunities to incorporate district-wide energy systems, truly mixed-use development throughout a site instead of being pushed to one edge, solar access for buildings, flora and fauna, and the basic "livability" of proposed housing/dwellings. Surprisingly, some awarded designs, masked by captivating and

verdantly textured graphics seemed to ignore the human-animal-plant premise of the competition, lacking convincing ideas about truly thoughtful functional spaces and feasibility.

This raises the question whether competitions of this type, which are not site specific and are not to be built, are a viable way to identify directions for building in a comprehensive and articulate way. In many countries design competitions are held with the intention of a built project outcome. This sets up a stronger framework for participants to answer tougher real-world questions at the outset, and propose responses that have consequences beyond the given competition site:

What are we making denser and what are we doing it with? Are we making living more "dense" with qualities and experiences, or are we just making "density" with a maximum footprint build-out of enclosures and separations?

We prefer constructing compact dwellings that preserve more exterior yard spaces within the same lot area for carbon-banking trees, storm-water-slowing ground and wildlife habitat. This would be an alternative to the "off-grid lone survivalist mode" of many "green" demonstration projects; to many this has a tint of exclusivity that defeats willingness to adopt or accept thresholds for more progressive approaches.

In this vein, governmental and regulatory groups could advocate an incremental approach to retrofit and upgrade all existing buildings types by implementing demonstration projects, which would also encourage tree and arable land preservation and community spaces for neighborhoods. Numerous planning, zoning and building code requirements would also need to be updated to support a range of these project types.

Simply, the current narrow economic development model needs to be widened to recognize the environmental and economic values of integrated human, wildlife and plant habitats for our neighborhoods, cities, farmlands and landscapes of the Northwest.

Kina Voelz, LEED AP, lives on the east side of the Willamette River, while Simone Goldfeder, LEED AP, and Brent Hinrichs, Architect, live on the west side. They collaborate in the firm Constructive Form Architecture and Design LLC, in Portland, OR.

**METRO is a directly elected regional governing agency of six council districts serving residents in Clackamas, Multnomah and Washington counties and the municipalities within the Portland metropolitan area. METRO was chartered to provide region wide planning for development issues related to the urban growth boundary including transportation, infrastructure, waste/recycling, natural areas preservation and habitat restoration.*

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How to Find A Designer | Karen Cheng

IT'S NOT GOOD BUSINESS — OR GOOD MANNERS — TO ORGANIZE A DESIGN PROJECT USING THE MODEL OF "THE BACHELOR."

Seattle has a well-deserved reputation as a casual, friendly city. I'm not really against this (although I'm still taken aback when strangers strike up small talk in public). I'm more concerned that old-fashioned formal civility (also known as "good manners") appears to be in direct decline against impulsive, often improper communication. For example, I recently received this email:

DEAR KAREN,

We are a young startup that just got a second round of funding, and we are preparing to go out for a third round. To boost the valuation of our company, our investors are asking us to change our logo. Instead of spending in excess of \$25K+ for a fancy N at a graphics arts design studio, I thought I would put a contest in the local Universities and Colleges, such as UW. Let the students have a chance at showing off their creativity! The prize will be some cash (maybe \$1,000). It's a great chance for students to have their work become known by Seattle at the least, and the world if we are successful. Do you think your students and the Graphics Arts department at UW would be interested in the contest?

First, despite the teachings of Dale Carnegie, I prefer to be formally addressed, especially when the sender and I are unacquainted. Further, please note that our program is not "Graphic Arts" but "Visual Communication Design."

Second, it is unwise to ask for favors while also demeaning the work of the favor grantor. Referring to professional corporate identity work as creating "a fancy N" is rude and uninformed. Obviously, the writer fails to realize how valuable a logo can be to a corporation (think of the importance of the Nike swoosh, or the Macintosh Apple). Why would I allow our young, vulnerable and impressionable students to work with such a boorish client — a client who has already demonstrated a lack of respect and understanding for the activity and processes of design?

Third, it is never good manners to exploit others for self-interest. Logo contests are not a "great chance" for students to have their work known. The vast majority of consumers do not realize (or care) that logos are the creations of design professionals. I doubt that even one in every 1,000 persons would be able to name any "famous" graphic designer. The only "great chance" presented here is for the writer: to receive vast quantities of design options at an extremely low cost.

As further proof of the decline of etiquette, please examine this additional email:

DEAR KAREN,

Our company is looking for fresh ideas from local students! We could do what all the other companies do and send the project out to an agency, but we'd rather support our local community and have some fun at the same time. So here's a chance for students to exercise creative talent and get rewarded for it!

We're in the process of building the brand identity for our new product, V----. We're looking for an easily identifiable, unique product logo that can be recognized when printed as small as 0.5 inches.

You can learn all about our company and V--- on our website [url]. Additionally, entrants are entitled one (1) phone session lasting no longer than 15 minutes and two (2) emails with our company for creative direction. Appointments for the phone session must be requested in advance by email with your preferred contact time and contact information.

A \$2,000 prize will be awarded as payment towards the tuition of the winning student. Additionally, a new Mac Pro computer will be delivered to the winning student's department head at the student's school.

Please contact me at your earliest convenience for more details.

A clever attempt to appeal to both students (\$2,000!) and faculty (new computer for the department head!). While tempting, this diversion fails to camouflage the effrotery of offering fifteen minutes for client consultation. The professional society for communication design, the AIGA (American Institute of Graphic Arts) outlines the issue best:

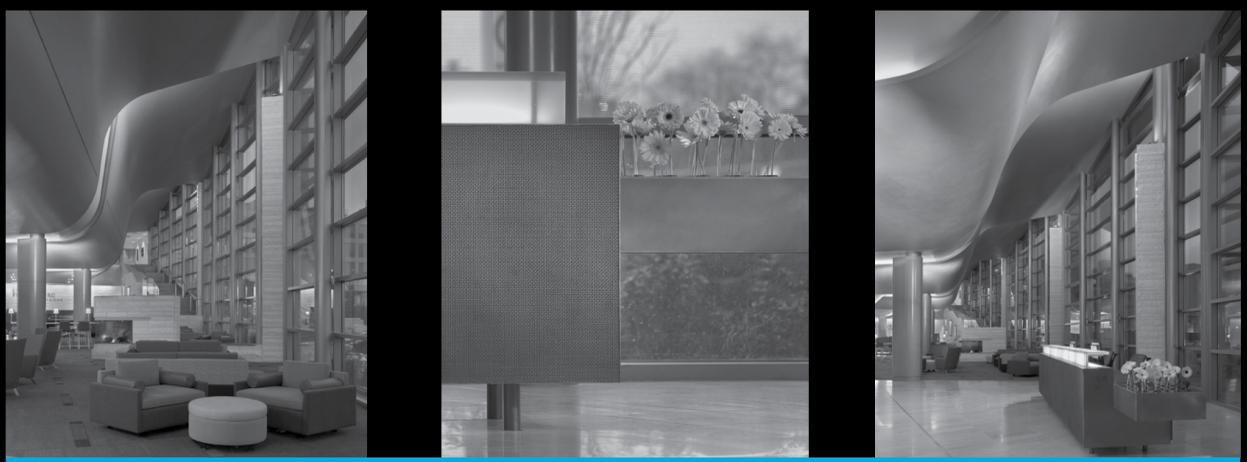
"Successful design work results from a collaborative process between a client and the designer, developing a clear sense of the client's objectives, competitive situation and needs. Speculative design competitions or processes result in a superficial assessment of the problem and can only result in a design that is judged on a superficial basis... Speculative or open competitions for work based on a perfunctory problem statement will not result in the best design solution for the client."

In other words, it's not good business — or good manners — to organize a design project using the model of *The Bachelor*. While there will always be some students who are willing to participate in open calls, without any assurance of compensation, the best programs and faculty are least likely to be involved. (Similarly, perhaps the candidates for *The Bachelor* also represent a limited sphere of female companionship.)

Instead, I would suggest a far more courteous, intelligent and ethical approach to finding a designer. Set a reasonable project budget. Determine if your project is more suitable for students or design professionals. Research design firms or educational institutions in your area. Interview 3-5 students or 3-5 design firms. Look at their work from previous assignments, and ask them how they would approach your project. Then select the best candidate, and work with them all the way through.

Karen Cheng is a professor of Visual Communication Design at the University of Washington and the author of Designing Type (Yale University Press, 2006). Karen is also a practicing designer whose work has been recognized and published by the AIGA, Communication Arts, Print, Critique, I.D. Magazine and the American Center for Design.

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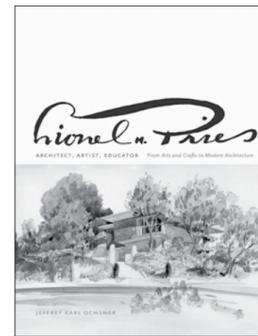
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Between Zero and One: The Hidden Talents of Lionel Pries /JM Cava

Recently, I glanced at a spread in my local (Portland) paper on the most “influential” people in the city’s architecture and design world. I spent no more than a few seconds on it – a series of arty-looking portraits of local celebrities posed to look suitably influential. The reason for the short shrift was that this tautological game is all too familiar. These were people (with an exception or two) who had geared their careers, from the start, toward celebrity status, knowing the media’s insatiable appetite for novelty. Suitably hand-fed, the media confers upon them celebrity status, and thus the cycle begins. It’s the Who’s-Hot-Who’s-Not approach, which, for better or worse, is a common stand-in these days for informed architectural criticism. This creates a threefold problem: confusion between influence and fame; continuation of the myth of the “avant-garde” artist (particularly in the 21st Century); and the view, propagated by nearly all publications, that someone is either Number One (famous) or Zero (unknown).

“The problem with these two numbers”, says Laurie Anderson in her acerbic performance on this topic, “is they’re too close. It doesn’t leave room for anybody else.” I was reminded of all these phenomena when I read Jeffrey Ochsner’s wonderful new book on the extraordinary Seattle architect and teacher, Lionel H. Pries. Active mostly during the 1930s-1950s, Pries was a truly influential figure in the region, yet his celebrity status outside the classroom – where he was rightly considered a minor deity – remained nearer zero than one.

There is a chapter near the end of the book called “Tragedy,” describing Pries’s peremptory firing from the University of Washington. A newly installed president, indifferent to Pries’s historic and pivotal role in the school, was fearful of an imagined scandal in his nascent reign (Pries was gay and had been “outed”). But the real tragedy is that someone with the high-octane talent of Lionel Pries did not build a hundred buildings in the Seattle area, instead of the scant dozen or so lovely and sophisticated houses he managed to complete. For Pries was one of the few architects with the background, skills and understanding to weave traditional and modern design together into a refreshing and new localized posture of modern architecture. Ochsner is careful about his use of the term “regional,” but in my mind Pries falls easily into that category, though



Lionel H. Pries, Architect, Artist, Educator: From Arts and Crafts to Modern Architecture

Jeffrey Karl Ochsner
University of Washington Press, 2007
\$60.00

he was an eclectic and pluralistic designer. He composed work in other styles (as did John Yeon, for example), but his most powerful work is an original version of what is loosely known as the Northwest style (realtors aside). His proficiency at his craft was unsurpassed – he could design functional and elegant spaces faster than most people could talk about them, rapidly bringing them to life with delightful watercolor sketches. In addition he was an entertaining speaker and conversationalist, expounding upon art and architecture with logic, humor and wisdom. In his presence, students felt they belonged to a noble profession that required discipline, talent and knowledge. In short, Pries was the teacher we wish we had, but most of us never did.

Pries, like many of America’s best mid-century architects, was trained in the Beaux-Arts tradition, which is, as Ochsner points out, a practical and adaptable framework for the teaching of architecture, no matter what the style. Unfortunately, most schools tossed out the proverbial baby with the bathwater when they adopted the more fashionable “modern” approach to design, loosely adapted from the Gropius/Bauhaus template. This pedagogy based on abstract form was, however, never a successful transplant, excepting Max Bill’s school in Ulm and ultimately some kind of compromise system remains in place for most schools today. Ochsner gives a wonderfully detailed explanation of the odyssey a student’s project underwent in the Beaux-Arts system in which Pries was trained and continued to use throughout his teaching career. Although it is not the only such description around, it is probably the most readable, revealing the genetic infrastructure underpinning today’s architecture curriculum (in the U.S.).

Louis Kahn used to tell us that he was a teacher first and a practitioner second; that he could explore architecture in school in a way that office pragmatics prevented him from doing. Teaching was also the main fabric of Pries’s life – I would say that he too was a great educator first – and the portrayal of Beaux-Arts methodology here is a lengthy but happy digression in the story, holding its own almost as a separate book. This level of detailed investigation holds throughout the entire text – though a long read from beginning to end, it’s well worth the effort. Ochsner’s meticulous research includes a comprehensive scrutiny of the cultural circumstances surrounding Pries’s life and work, complete with 60 pages of footnotes for those wanting still more detail.

Pries designed a number of beautiful eclectic Arts and Crafts homes during the 1920s and 30s, but the most significant work for today’s designers are the homes he designed and built from 1945-1958, in a style Ochsner calls Romantic Modernism. These houses hold their own against any “regional” (or romantic) modernist practicing at the time, such as William Wurster, Harwell Harris and a host of other lesser-known architects. In particular, the house that Pries designed and built for himself is a masterpiece of site and building planning, seamlessly blending modern and classical concepts resulting in new spatial gestures and forms. His long-standing passion for collecting art, particularly indigenous art (he regularly traveled to Mexico as a well-known collector of artifacts), appears in the handcrafts and ornament integral to the architecture of the house. The building and garden are designed as a single gesture and have the quality of being simultaneously spare (Pries was not a wealthy man) and rich. Architecturally speaking, this is as good as it gets.

Lavish is an overused word, but I cannot think of a better description for this volume. There are gorgeous color reproductions of watercolors, paintings and architecture on nearly every page, printed at a large enough size to feel their emotive strength, while excellent photographs and crisp re-drawn floor plans allow a good understanding of the architectural work. The book’s retail price can only be a tiny fraction of what it must have cost to produce it and sure enough, there is a list of well-heeled donors who chipped in to keep the price well below cost.

For anyone with an interest in the truly influential people of the Northwest, so often caught between the cultural noise of number one and the obscurity of zero, this book is essential. Ochsner has done a great service bringing Lionel Pries to life again – now if we can only learn to recognize and value this kind of talent while it’s still alive, we’ll be getting somewhere.

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

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and it's got the thick Ray Charles arms and the brand
name displayed nice and prominent on the side.
I ended up going with these because they're serious
enough to scare away people who want to question my
intelligence, but they're flashy enough to convince my
fans that I'm still Ron van der Veen. Very Cool Architect.*



I've Got Hyperopia, Bad, Really Bad! / Ron van der Veen

At nearly 50 years old, I have worn glasses for all but three years of my life. The trauma of wearing "coke bottle lenses" as a child in the 60s, before fashion designers began trying their hands at ocular accessories, has left deep emotional scars. Consequently, I have a lingering phobia about purchasing a new pair of eyewear. This, combined with my never-ending quest (as you regular Side Yard readers know by now) to maintain my image as a hip urban designer, makes the search for a new set of spectacles a real spectacle.

Pouring karmic lemon juice in the paper cut that is my phobia of eyeglass shopping, my vision is now deteriorating at an accelerating rate. I'm being forced, more and more frequently, to endure anxiety-ridden trips to the optometrist. Every year my doctor confirms what my ever-blurrrier computer screen keeps hammering home: You look like Mr. Magoo!

By now you are probably wondering why I am using valuable print space in *ARCADE* to perils of hyperopia (farsightedness). As with everything in life, my experience comes back to *DESIGN*: how can I find the perfect pair of glasses that will tell my clients, friends and colleagues that I am cooler and generally better than they are? Over the last few days I started looking into my next pair of stylish bifocals, and it got me thinking about the personality projected by the things we strap to our faces every day. Shown here are some of the glasses I considered.

The best technology improvement that has happened for me in recent eyewear history is those new graduated bifocals that eliminate the telltale line in the lenses. I get those all the time now and laugh at people in the office who buy cheap, age-betraying reading glasses at Rite Aid. I also pay extra to get the super thin lenses to mitigate that coke bottle lens look.

So it looks like I am set for at least another year when my computer screen will start to become illegible again, and that little voice from my childhood comes back and tells me, "Hey, Mr. Magoo, time again for the spectacle!!!"

Ron van der Veen is an architect with Mithun and regular columnist for ARCADE's Side Yard. Just before this printing he tried returning the glasses he purchased while writing the article, telling the store that he didn't feel "hip enough" in them. Lensecrafters rejected Ron's appeal telling him his argument did not constitute a valid reason in their return policy. If you have ideas for future articles, please contact Ron at ronv@mithun.com.



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www.leadpencilstudio.com

Architectural Design: Suyama Petersen Deguchi
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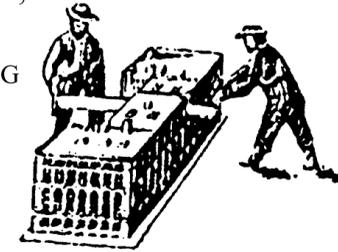
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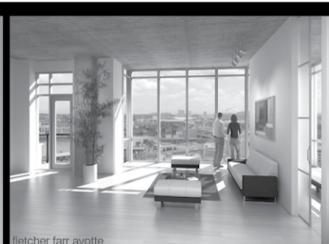
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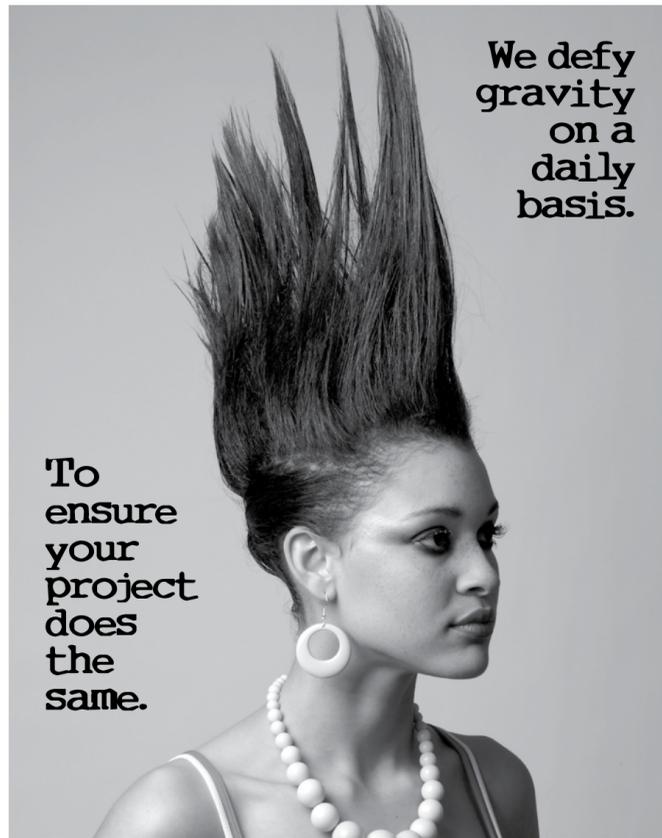
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	Miller I Hull Partnership	Maureen Lee
	Jim Mueller - JC Mueller LLC	Barbara & Michael Malone
	Naramore Foundation	Pioneer Property Group
	The Norcliffe Foundation	Linda Pruitt
	Olson Sundberg Kundig Allen Architects	Ruffcorn Mott Hinthorne Stine
	Owen Roberts Group	Schultz Miller
	Schuchart/Dow	Swenson Say Fagét
	Greg Smith - Urban Visions	Swift Company LLC
	Ruth & Bill True - Gull Industries	Deehan Wyman

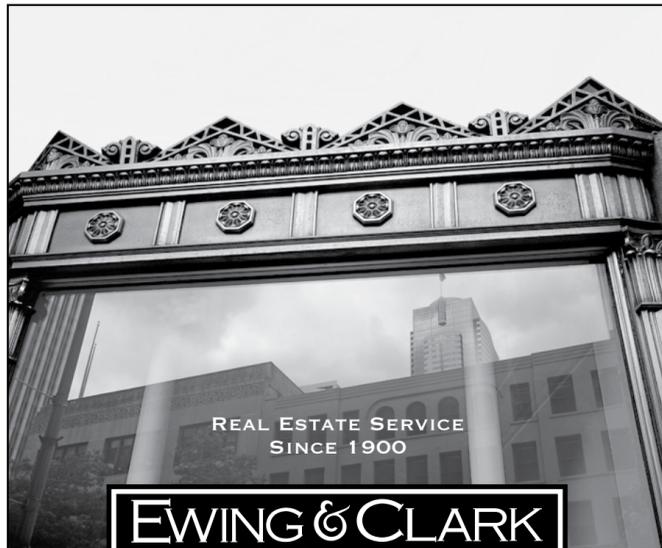
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