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TWIN CITIES

GREEN

ROOFS COUNCIL

node locations | Minnesota Green Roofs Council

http://mngreenroofs.org/map/node

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MINNESOTA GREEN ROOFS COUNCIL

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User login

Username: *

Password: *

Log in

- Create new account
- Request new password

NODE LOCATIONS

This map illustrates the locations of the nodes on this website. Each marker indicates a node associated with a specific location.

THE MINNESOTA GREEN ROOF PROFILE

GREENING ROOFTOPS FOR SUSTAINABLE COMMUNITIES CONFERENCE 2007

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ACKNOWLEDGEMENTS

The design, printing, and editing of this booklet was directed and funded by the Mississippi Watershed Management Organization and the Minnehaha Creek Watershed District.

The funders and volunteers of the Legacy Committee for the 5th Annual Greening Rooftops for Sustainable Communities Conference conceptualized the booklet, provided writing and editorial assistance, and gave feedback on layout and design.

Special thanks to Corrie Zoll for the many volunteer hours he contributed to this project.

The list of green roofs shown here comes from a web-based database which was developed and is maintained by the Minnesota Green Roofs Council (MGRC). The MGRC will continue to keep the database up to date; pleasevisit www.mngreenroofs.org for the most recent information on green roofs in Minnesota. Funding for the website is provided by American Hydrotech, Carlisle SynTec, Tecta America Corporation (Central Roofing Company) and Sika-Sarnafil. The Minnesota Green Roofs Council was formed in 2007 in order to promote green rooftop technology and educate stakeholders in Minnesota.

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INTRODUCTION

The Minnesota Green Roof Profile was printed as the Legacy Project for the 5th Annual Greening Rooftops for Sustainable Communities Conference held in Minneapolis, Minnesota, April 28 – May 2, 2007. The goal of the Minnesota Green Roof Profile is to help promote awareness of green roofs, and to showcase the area's growing green roof industry.

Seven case studies are presented here, profiling a variety of established green roofs from the greater Minneapolis–St. Paul metropolitan area that different in age, size, building type and plant community. An inventory of known green roofs found in Minnesota as of March, 2007, follows. Please note that this booklet represents a snapshot in time, and that green roofs are being added to the Minnesota landscape in increasing numbers.

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WHAT IS A GREEN ROOF?

This model of the green roof at the Ramsey Washington Metro Watershed district shows the components of this green roof system.

A green roof (or green rooftop) is a roof that uses living plant material as part of a roofing system. Green roofs generally include the following components:

- *A waterproof membrane (keeps the water out)*
- *A root barrier (to keep roots from damaging the membrane)*
- *Thermal insulation (to insulate both plants and the building)*
- *A drainage system (to keep excess water off the roof)*
- *A filter layer (to keep growing medium from washing away)*
- *Growing medium (lighter than "soil" and designed for green roof plants)*
- *Living plant material*

Plaza areas with minimal green space or planter boxes, while they provide benefits to urban areas, are not considered green rooftops.

THE STATE OF GREEN ROOFS IN MINNESOTA

As of March of 2007, over 60 green roofs were identified across the state of Minnesota. This represents more than one million square feet of green roofs, or about 23 acres.

To put this in perspective, many green roof professionals consider Germany to be the world leader in promoting green roof technology. Many of the technologies used in green roofs in Minnesota were developed in Germany in the 1950s and 1960s. One in twenty German buildings features a green roof, and one in eight new buildings includes a green roof. This amounts to billions of square feet of green rooftops installed over the past 50 years.

In North America, the City of Chicago leads the way in promoting green roofs. In 2006, Chicago boasted 2 million square feet of green roofs either installed or underway.

The City of Minneapolis is considered one of the more progressive cities supporting green roofs and can be favorably compared to cities like Portland, Seattle, and Boston in promoting green roofs. The city's Stormwater Utility Fee Credit System is a strong driver for the increase in green roofs and other stormwater management practices.

The number of green roofs in Minnesota has doubled in the past five years, and we expect that number to double again in the next five years.

BENEFITS OF GREEN ROOFS

Green roofs are booming in number because they bring multiple benefits to buildings and to communities. These benefits include:

The green roof at East Village Apartments in Minneapolis manages stormwater while providing valuable amenity space that would otherwise be unavailable in this affordable housing development.

REDUCING ROOF REPLACEMENT COSTS.
In Minnesota, a typical gravel-ballasted flat roof is expected to perform for 15–20 years before replacement is necessary. Roof membranes deteriorate when exposed to the hot and cold temperature extremes we experience in Minnesota, and also when exposed to UV radiation from sunlight. The components of a green rooftop protect a roof membrane from these two aging factors. The membrane under a green rooftop can be expected to perform for 35–50 years before replacement is necessary. This means that a building can avoid 1–2 roof replacements over a 50-year lifespan. This reduces life cycle costs as well as significantly reducing the volume of roofing materials deposited in our landfills.

REDUCING ENERGY COSTS.
Green roofs can reduce heating and cooling demands. During a Minnesota winter, the insulation layer and growing medium of a green roof can add r-value to a building's roof. In the summer, the impact is more significant. Living plant material evaporating moisture from leaf surfaces will cool the rooftop surface, reducing cooling demand up to 25 percent.

REDUCING STORMWATER MANAGEMENT COSTS.
An extensive green roof with four inches of growing medium can be expected to hold a one-inch rainfall event before any water runs off the roof surface. Nearly all of the rainfall events we receive in Minnesota are less than one inch. This four-inch green roof can be expected to capture two-thirds of the rain that falls on its surface over the course of a year. With a deeper layer of growing medium or with rainwater or greywater harvesting systems, a green roof can be used to manage a significantly larger volume of water. As a part of a building's stormwater management infrastructure, a green roof can reduce the cost of other stormwater management systems, and in some cities can reduce monthly stormwater management fees. The City of Minneapolis uses a stormwater utility fee structure that provides incentives for using green roofs to manage stormwater on-site.

IMPROVING URBAN AIR QUALITY.
Green space improves air quality. Green rooftops provide opportunities to increase the amount of green space in densely developed urban areas where green space can be hard to find. A 1998 study by Green Roofs for Healthy Cities developed a model showing that, if six percent of the rooftop surfaces in the City of Toronto were replaced with green rooftops, the additional green space would remove 30 tons of airborne particulate matter each year.

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THE PHILLIPS ECO-ENTERPRISE CENTER

WHERE: 2801 21ST AVENUE SOUTH
MINNEAPOLIS MN 55407
SIZE: 4000 SQ FT
TYPE: SEMI-INTENSIVE, INTEGRATED
YEAR: 2004
PLANTS: SEDUMS, NATIVES
FEATURES: THIS ADA ACCESSIBLE GREEN ROOF INCLUDES A DECK MADE FROM RECYCLED PLASTIC LUMBER WITH A CAPACITY FOR 30 PEOPLE.
MORE INFO: WWW.GREENINSTITUTE.ORG

The Phillips Eco-Enterprise Center features the most visible green rooftop in Minnesota, with more than ten thousand light rail passengers passing by daily on the Hiawatha Line.

The green rooftop is just one of scores of sustainable building practices on display at the Phillips Eco-Enterprise Center, the first speculatively-built green office warehouse in the United States. Other features include a geo-exchange heating and cooling system, active daylighting systems, and incorporation of salvaged, recycled, and sustainable building materials.

Green roof components such as increased joist density, concrete deck, monolithic membrane, root barrier and drainage layer were installed during the original construction in 1999. However the green roof system was not completed until 2004 when the Mississippi Watershed Management Organization, the Metropolitan Council, The McKnight Foundation, the Beim Foundation, and the Frederick O Watson Foundation provided additional financial assistance.

Native grasses and flowers were chosen to replicate plants growing on a Minnesota river bluff prairie.

Pro bono design services were provided by Kestrel Design Group. More than 150 volunteers participated in the installation, contributing more than 1,000 hours of labor.

Two depths of growing medium support two plant communities on the rooftop. Sedums and other extensive plants grow in two inches of growing medium, while grasses and flowers native to Minnesota river bluff prairies grow in six inches of growing medium.

Extensive areas of the rooftop feature sedums, chives, and arctic poppies planted in two inches of growing medium.

10,000 Light Rail Transit passengers daily can see the PEEC green rooftop from the Hiawatha line.

The roof features an American Hydrotech membrane, Floradrain 60 drainage system and an electric field vector monitoring system installed by International Leak Detection.

Extensive green roof plants were shipped from Emory Knoll Farms, while native plants were grown by Dragonfly Gardens and Prairie Restorations.

Performance monitoring is still underway. Data collected includes plant survival, rainwater runoff volume, and rooftop surface temperature as compared to a reference rooftop.

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MINNEAPOLIS CENTRAL LIBRARY

WHERE: 310 NICOLLET MALL
MINNEAPOLIS, MN 55401
SIZE: 19,000 SQ FT
TYPE: EXTENSIVE, INTEGRATED
YEAR: 2005
PLANTS: SEDUMS, NATIVES
MORE INFO: WWW.KESTRELDESIGNGROUP.COM

The much-anticipated Minneapolis Central Library was designed by Cesar Pelli & Associates Architects and locally-based Architectural Alliance. The building proves the backbone for the Minneapolis Public Library system.

The library's green roof operates as part of the building's stormwater management system. To complement the stormwater management capacity of the green rooftop, the library also features a 7,500 gallon rainwater harvesting system. Captured rainwater can be used to irrigate at-grade landscaping as well as to irrigate the green roof during drought periods.

The Central Library includes two green roofs. A larger, 18,000 square foot green roof on top of the building, and a smaller green roof that is visible from the Teen Central section on the library's second floor.

Growing medium was delivered in bags and hoisted by crane to the top of the building. The custom-designed drip irrigation system soon here ensured that newly installed plants would be evenly watered.

This smaller green roof can be seen from the "Teen Central" section on the library's second floor.

The extensive roof system developed by Kestrel Design Group uses four inches of growing medium. Plantings include a variety of sedums as well as plants native to Minnesota Bedrock Bluff Prairies. The addition of native plants greatly enhances the value of the green rooftop as wildlife habitat. This mixture of natives and sedums can better support birds and beneficial insects than sedums alone. Native plants also enhance a sense of regional identity.

The roof features an SBS modified bitumen membrane installed by Rosenquist Construction. Mortenson/Thor, AMBE, Ericksen Ellison & Associates and Aloha Landscaping were also involved in the installation.

The Central Library's green rooftop is best viewed from other downtown buildings. The biodegradable erosion control mat seen here holds moisture, shades roots, and protects new plants from birds.

THINK GREEN

GLOBAL WARMING

THE OTHER SIDE DOES NOT HAVE TO BE GREENER

CO_2
CO_2
O_2
O_2

In the spring of 1912, one of the largest moving objects ever created by human beings left Southampton, England, and began gliding toward New York. It appeared to be the epitome of the industrial age—a potent representation of technology, prosperity, luxury, and progress. It weighed 46,000 tons. Its steel hull stretched the length of four city blocks. Each of its steam engines was the size of a town house. And it was headed for a disastrous encounter with the natural world.

This vessel, of course, was the Titanic, a brute of a ship, seemingly impervious to the forces of the natural world. In the minds of the captain, the crew, and many of the passengers, nothing could sink it.

One might say that the Titanic was not the product of the Industrial Revolution but remains an apt metaphor for the industrial infrastructure that revolutionized. Like that famous ship, this infrastructure is powered by brutish and artificial sources of energy that are environmentally depleting. It waste into the water and smoke into the sky. It work by its own rules, which are contrary to those of nature. And although it may seem invincible, the fundamental flaws in its design presage tragedy and disaster.

THE ONE HUNDRED MOST FREQUENT WORDS AND THEIR USE ON THE FIRST PAGE | FREQUENT WORD DATA FROM AMAZON.COM, TEXT EXCERPTED FROM *CRADLE TO CRADLE*

1217 BAND NAMES: A-House, A.C. Newman, Aaron Booth, Abba, Abe Vigoda, Abigail Crush, Abra Moore, Aby Wolf, The Academy Is..., The Acorn, Addison Road, Adele, Aero Wave, Aerosmith, Aesop Rock, The Afghan Whigs, Aha, Aimee Mann, Air, Al Green, Alanis Morisette, The Alarmists, Alaska In Winter, Albert Hammond Jr., The Album Leaf, Alessandro Nivola, Alexi Murdoch, Ali Farke Toure, Alice Cooper, Alicia Keys, The Aliens, Alison Krauss, All The Saints, All Time Quarterback, The Allman Brothers, Aloha, Altspeak, Alva Star, Am/Fm, Ambulance Ltd., The American Analog Set, AmeRican Music Club, American Vodka, Amos Lee, Amp Fiddler, Amy Correia, Amy Winehouse, Andrew Bird, Anders Parker, Andrew Broder, Andy Cirzan, Andy M. Stewart, Ani Defranco, Animal Collective, Annie Lennox, Annuals, The Antlers, Antony & The Johnsons, Ape Hangers, Apes, Aphrill, Apocolyptica, Apollo Sunshine, Apostle Of Hustle, The Apples In Stereo, Appleseed Cast, Appogee, April March, Aqueduct, Arab Strap, The Arcade Fire, Arcane, Archers Of Loaf, The Archies, Architecture In Helsinki, Arctic Monkeys, Aretha Franklin, The Argyle Wishlist, ArIstotle, Army Of Me, Arrested Development, Art Brut, Art In Manila, As Tall As Lions, The Ashtray Hearts, Asleep In The Sea, Asobi Seksu, At The Drive-In, The Ataris, Atmosphere, Au Revoir Simone, Austin Taylor, The Avalanches, Aveo, Average White Band, Awesome Cool Dudes, Baby Shambles, Back Porch Vipers, Bad Company, Badly Drawn Boy, The Band, Band Of Horses, Bang Bang Eche, The Bar-Kays, Bare Naked Ladies, Barr, Barry Manilow, Basement Apartment, Baskervilles, Bastard Sons Of Johnny Cash, Bat For Lashes, Battles, Bauhaus, The Beach Boys, BEach House, Beachwood Sparks, Bear Hands, The Beastie Boys, Beat Happening, Beat Radio, The Beatifics, The Beatles, Beck, Bedouin Soundclash, Bee Gees, Beirut, Belanova, Bell, Bell Orchestre, Bell X1, Belle & Sebastian, Belles Of Skin City, Ben E. King, Ben Folds, Ben Folds Five, Ben Gibbard & Andrew Kenny, Ben Harper, Ben Kweller, Ben Lee, Ben Weaver, Beni, Benji Hughes, The Bens, The Besnard Lakes, The Beta Band, Beth Gibbons, Beth Orton, Bette Midler, Better Than Ezra, Bettie Serveert, Beulah, Beyonce, Big Bad Voodoo Daddy, Big City Rock, Big Ditch Road, Big Head Todd & The Monsters, Big Science, Bikini Atoll, Bikini Kill, Bill Calahan, Bill Withers, Billy Bragg, Billy Holiday, Billy Idol, Billy Joel, Bing Crosby, The Bird & The Bee, Birdmonster, Birger Olsen, Bishop Allen, Biz Markie, Bjork, The Black Angels, The Black Crowes, Black Earth, Black Eyed Peas, Black Eyes & Neckties, The Black Keys, Black Kids, Black Mountain, Black Rebel Motorcycle Club, Black Sabbath, The Blakes, The Blind Boys Of Alabama, Blind Melon, Blink 182, Blitzen Trapper, Bloc Party, Blockhead, Blonde Redhead, BLondie, Blood On The Wall, Blood, Sweat & Tears, Bloodhound Gang, Blue Oyster Cult, Blue Sky Divide, Blueprint, Blues Explosion, Blur, Boards Of Canada, Bob Dylan, Bob Marley, Bob Seger, Bobby Mcferrin, Bon Iver, Bon Jovi, Bon Voyage, Bonnie Prince Billy, Bonnie Raitt, Boogie Down Productions, The Books, Boss Hog, Boston, Bowling For Soup, Brandi Carlile, The Bravery, The Breeders, Brenda Weiler, Brendan Benson, Brian Eno, The Brian Jonestown Massacre, Brian Wilson, Bright Eyes, British Sea Power, Britney Spears, Broadcast, Broken Social ScEne, The Borken West, Bruce Springsteen, Bruno Coulais, Buckcherry, Buddy Holly, Buena Vista Social Club, Built To Spill, Burt Bacharach, Busdriver, Bush, Butter 08, Butthole Surfers, The Byrds, C-Rayz Walz, C.C.C.C., Cage, Cake, Calamine, Caleb Stine & The Brakemen, Calexico, Califone, Calvin Krime, Camaro, Camera Obscura, Can, Cannible Ox, Captain Beefheart, The Cardigans, Caribou, Carina Round, Carole King, The Cars, Cary Brothers, Cast, Castanets, Cat Power, Cat Stevens, Cedell Davis, Chad Vangaalen, Charles Mingus, Cheap Trick, The Chemical Brothers, Chicago, Chin Up Chin Up, Chisel, Chris Koza, Christiansen, Chuck Berry, Chuck Prophet, Cibo Matto, Circulatory System, Clap Your Hands Say Yeah, The Clash, Clem Snide, The Clientele, Climb Aboard Friendship, Clinic, Cloud Cult, Coach Said Not To, Cocorosie, Cold War Kids, Coldplay, Company Flow, The Concretes, Conor Oberst, The Cool Kids, Copeland, Coralie Clement, Cornershop, The Corrs, Counting Crows, Cowboy Junkies, The Cranberries, Crap Engine, Crash Test Dummies, Creedence Clearwater Revival, Crooked Fingers, Crosbie, Stills, Nash & Young, Crush Collision Trio, Crystal Skulls , The Crystals, Css, The Cure, Cursive, Dabrye, Daft Punk, Damien Jurado, Damien Rice, Damon & Naomi, Dan Deacon, Dan Israel, Dan Sturgis, The Dandy Warhols, Dangerdoom, Danielson, Danny Elfman, Dappled Cities, Dar Williams, The Darkness, Dashboard Confessional, Datarock, The Datsuns, Dave Brubeck Quartet, Dave Matthews Band, David Bazan, David Bowie, David Byrne, David Gray, David Lindley, David Vandervelde, Davy Rothbart, Deadboy & The Elephantmen, The Dears, Death Cab For Cutie, Death From Above 1979, The Death Killers, The Decemberists, Decibully, Deep Purple, Deer Tick, Deerhoof, Def Leppard, Dekay, The Delphonics, Delta Spirit, Deltron, Denison Witmer, Dennis Wilson, Depeche Mode, Destroyer, Devandra Banhart, Devo, Devotchka, Dido, Digable Planets, The Dillinger Escape Plan, Dismemberment Plan, Dispatch, Dixie Chicks, DJ Danger Mouse, DJ Rap, DJ Shadow, Dolorean, Donald Byrd, Donald Fagen, The Donnas, The Doors, Dosh, Double Dagger, Doves, Dr. Dog, Dr. Dooom, Dr. Dre, Dr. Octagon, Dreadful Yawns, Drive-By Truckers, The Duke Spirit, Duplomacy, Duran Duran, Dusty Springfield, The Eagles, Earlimart, Eastmountainsouth, Echo & The Bunnymen, Edan, Editors, Edwyn Collins, Eels, El-P, Elbow, The Elected, Electric Light Orchestra, Elefant, Elf Power, Elizabeth Pappademas, Ella Fitzgerald, Elliot Smith, Ellis, Elvis Costello, Elvis Presley, Emilliana Torrini, Emily Haines, Emma Pollock, Emmylou Harris, Eric Clapton, Eve 6, Even Johansen, Everybody Uh Oh, Everything, Everything But The Girl, Exercise, The Exploding Hearts, Explosions In The Sky, Faceless Werewolves, The Faint, Faith No More, Fastball, Fatboy Slim, Faux Jean, Feist, Fergie, The Fiery Furnaces, Finger Eleven, Fiona Apple, Fischerspooner, Fitzgerald, The Flaming Lips, Fleet Foxes, Fleetwod Mac, Flight Of The Conchords, Flupway, Fog, Foo Fighters, For Squirrels, Forest For The Trees, Fountains Of Wayne, The Frames, Frank Sinatra, Franz Ferdinand, The Fray, Free, Freedy Johnson, Friends Like These, Fruit Bats, Fugazi, The Fugees, Fujiya & Miyagi, The Futureheads, G. Love, Gabriel Faure, Galaxie 500, Garbage, George Harrison, Georgie James, The Get Up Johns, The Get Up Kids, GhosTland Observatory, Giant Drag, Gillian Welch, Gin Blossoms, Girl Talk, Glen Hasnard, Glenn Mercer, The Gloria Record, Gnarls Barkley, The Go Find, The Go! Team, Godspeed You Black Emperor, Gogol Bordello, The Golden Republic, Golden Smog, Goldfrapp, Gomez, Goo Goo Dolls, The Good Fight, The Good, The Bad & The Queen, Gordon Downie, Gorillaz, Gram Parsons, Grandaddy, Grant Green, Grassy Knoll, Great Northern, Green Day, Grizzly Bear, The Guess Who, Guided By Voices, Guster, Haley Bonar, Halfwaynorth, The Handsome Family, The Hang-Ups, Hank WIlliams, Hank Williams Iii, Har Mar Superstar, Hard-Fi, Harvey Danger, Hayden, Head Of Femur, Headlights, Headphones, Heartless Bastards, The Heavenly States, The Helio Sequence, Hell Yeah He's An Assassin, Hella, Hellogoodbye, Herbert, Herbie Hancock, The Hives, Hockey Night, The Hold Steady, Hole, Hollertronix, Home Video, Horace Silver, Hot Hot Heat, How I Became The Bomb, Howie Day, Husky Rescue, I'm From Barcelona, The Icicles, Iggy Pop, Ike Reily, Ima Robot, Imperial Teen, Incubus, India.Arie, Interpol, Iron & Wine, Islands, Isobel Campbell, J.Dilla, Jack Johnson, The Jackson Five, Jackson Browne, James, James Brown, James Taylor, Jamiroquai, Janna Mccall, Jane's Addiction, Janet Jackson, Janis Joplin, Jars Of Clay, Jarvis Cocker, Jason Abraham, Jason Mraz, Jay-Z, The Jayhawks, Jaylib, Jedi Mind Tricks, Jeff Beck, Jeff Buckley, Jeff Hanson, Jeff Tweedy, Jefferson Airplane, Jefferson Starship, Jenny Lewis & The Watson Twins, Jens Lekman, Jeremy Messersmith, Jerry Seinfeld, Jesse Malin, Jesse Sykes, The Jesus & Mary Chain, Jet, Jethro Tull, Jewel, Jim Noir, Jim White, Jimi HeNdrix, Jimmy Buffet, Jimmy Eat World, Jimmy Fallon, Joan As Police Woman, Joan Baez, Joanna Newsom, Joe Henry, Johann Johannsson, John Coltrane, John Doe, John Hermanson, John Lee Hooker, John Lennon, John Meyer, John Vanderslice, Johnathan Rice, Johnny Bravo, Johnny Cash, Jon Rauhouse, The Jon Spencer Blues Explosion, Joni Mitchell, Johnny Lang, Joseph Arthur, Josh Joplin Group, Josh Rouse, Joshua Radin, Joy Division, Jukeboxer, The Juliana Hatfield Three, Junior Boys, Jurassic 5, Justin Petertil, K.D. Lang, Kaiser Chiefs, Kanye West, Kasey Chambers, Kate Nash, Kathleen Edwards, Keane, The Keen, Kevin Barnes, Kevin Drew, Kevin Shields, Kid Dakota, Kid Rock, The Killers, The Kills, King Crimson, Kings Of Convenience, Kings Of Leon, The Kingston Trio, The Kinks, Klaxons, The Knife, Kool & The Gang, Kool Keith, Kronos Quartet, Kubla Khan, L'altra, Lach, Ladytron, Lamb, Lambchop, Lau Nau, Laura Veirs, Lauryn Hill, Lcd Soundsystem, Le Loup, Led Zeppelin, Leftfield, Lehto & Wright, Lemon Jelly, The Lemonheads, Len, Lenny Kravitz, Les Savy Fav, Less Than Jake, Letters To Cleo, The LibertiNes, Lifter Puller, Lily Allen, Lions In The Street, Lisa Germano, Lit, Little Champions, The Little Ones, Live, The Living End, Liz Phair, Lo-Fidelity Allstars, Loney, Dear, The Long Winters, Longwave, Loretta Lynn, The Lostters, Lou Reed, Louis Armstrong, Louis XIV, Love, Love & Rockets, Love Is All, Love-Cars, Low, Lucas Paine, Lucinda Williams, Luna, M. Ward, M.I.A., The M's, Madonna, Madvillian, The Magic Numbers, Magma, The Magnetic Fields, Magnolia Electric Co., The Main Drag, The Mamas & The Papas, Manu Chao, Maps, Maps Of Norway, Marah, Margot & The Nuclear So & So's, Mira Taylor, Mariah Carey, Marissa Nadler, Maritime, Mark Kozelek, Mark Mallman, Mark Mothersbaugh, Mark Sandman, The Mars Volta, Marshmallow Coast, Martha Wainwright, Marvin Gaye, Mary Chapin Carpenter, Mary Lou Lord, Mary Timony, Mason Jennings, Massive Attack, Mates Of State, Math & Physics Club, Matt Costa, Matt Pond Pa, Matt Sweeney, Mavis Staples, Maximillian Hecker, Maxwell, Mazzy Star, Mclusky, Meat Loaf, Meat Puppets, Mel Gibson & The Pants, The Melismatics, Melodious Owl, Men @ Work, MenomenA, Menthol, Mercury Rev, Merideth Fierke, Method Man, Metric, MF Doom, Micah Hinson, Michael Franti & Spearhead, Michael Jackson, Michael Penn, Mick Jagger, The Microphones, Midlake, The Mighty Narwhale, Miho Hatori, Mika, Mike Doughty, Mike Gunther, Mike Vasas, Mike Watt, Miles Davis, The Minders, Minus The Bear, Mirah, Mobius Band, Moby, Modean Worker, Modern Jazz Quartet, The Modern Lovers, Modest Mouse, Mogwai, Mojave 3, The Monkees, Monster Magnet, Monty Python, Moondog, The Mooney Suzuki, Morcheeba, Morphine, Morissey, Mos Def, The Mountain GOats, Mouthful Of Bees, Mr. Big, Mr. Lif, Muddy Waters, Murder By Death, My Bloody Valentine, My Chemical Romance, My Morning Jacket, Nada Surf, Natalie Imbruglia, The National, The Natural History, Nazareth, Nearmiss, Neil Diamond, Neil Finn, Neil Halstead, Neil Young, Neko Case, Nellie Mckay, Nelly Furtado, Neutral Milk Hotel, The New Amsterdams, New Faces, New Found Glory, New Order, The New Pornagraphers, Niamh Parsons, Nick Cave, Nick Drake, Nico, Nicolai Dunger, Nikka Costa, Nine Inch Nails, Nirvana, The Nitty Gritty Dirt Band, Noahjohn, Norah Jones, Noxagt, Numbers, O'er The Ramparts, Oasis, Of Montreal, Office, Oh No, Ok Go, Okkervil River, Old 97'S, The Olivia Tremor Control, Olympic Hopefuls, Operation Makeout, The Oranges Band, Ornette Coleman, Os Mutantes, Otis Redding, Outkast, Owls, Owsley, P.J. Olsson, P.O.S., Pablo, The Pacers, Paloalto, Pamela Laws, Panda Bear, Paolo Nutini, Papas Fritas, Paperback, Paris, Texas, Parliament, Parts & Labor, Passion Pit, Patsy Cline, Patti Smith, Patty Griffin, Paul Mccartney, Paul Simon, Paul Westerberg, Pavement, Peaches, Pearl Jam, Pedro The Lion, Pete Townsend, Perry Farrell, Pete Rock, Pete Yorn, Peter, Bjorn & John, Peter Gabriel, Peter Mayer, Phantom Planet, Phil Collins, Phoenix, Pilot Scott Tracey, Pink Floyd, The Pinker Tones, The Pipettes, Pissed Officers, Pixies, Pj Harvey, Plain White T's, Plants & Animals, The Plastic Constellations, Player, Plush, The Poem Adapt, The Police, The Polyphonic Spree, Portishead, The Postal Service, Preston School Of Industry, The Pretenders, Primitive Radio Gods, Prince, Prodigy, The Prom, The Promise Ring, Prosser, The Psychedelic Furs, PubliC Enemy, Pulp, The Push Stars, Pylon, Q & Not U, Q-Tip, Queen, Queens Of The Stone Age, Quiet Riot, Quillian Roe, Quincy Jones, R.E.M., R.L. Burnside, Ra Ra Riot, Rachel Yamagata, The Raconteurs, The Radio Dept., Radiohead, Rage Against The Machine, The Raincoats, The Ramones, The Rapture, Ratatat, The Raveonettes, Ray Charles, Red Hot Chili Peppers, Red House Painters, The Redwalls, Reef, Reel Big Fish, The Reindeer Section, REO Speedwagon, The Replacements, Retribution Gospel Choir, Rhett Miller, Richard Buckner, Richie Valens, Rick SpringField, The Righteous Brothers, Rilo Kiley, Ringo Starr, RJD2, Rob Sonic, Robbers On High Street, Robbie Williams, Robert Plant, Robert Skoro, Robinella & The Cc String Band, Robyn Hitchcock, Rock*A*Teens, Rocky Votolato, Rod Stewart, Rogue Wave, The Rolling Stones, Romantica, Ron Sexsmith, Rooney, The Roots, The Rosebuds, Rosie Thomas, Roy Orbison, Rufus Wainwright, Ryan Adams, Sade, Sahara Hotnights, Saint Etienne, Sam Cooke, Sam Roberts, Santana, Sarah Borges & The Broken Singles, Sarah Mclachlan, Saul Williams, Save Ferris, Saves The Day, The Scotland Yard GospeL Choir, Scott Masson, The Sea & Cake, Sea Of Japan, Sea Wolf, Seabear, Seal, Sean Lennon, Sean Na Na, Sebadoh, Sebastian Tellier, Secret Machines, Self, Semisonic, Serge Gainsbourg, Seu Jorge, The Shackeltons, Shaggy, Sharon Jones, She & Him, Sheryl Crow, The Shins, Shout Out Louds, Sigur Ros, Silver Jews, Silverchair, Silversun Pickups, Simian, Simon & Garfunkel, Sixteen Horsepower, Sleater-Kinney, The Sleepy Jackson, The Slits, Sloan, Slowdive, Slug, The Small Cities, Smashing Pumpkins, The Smiths, Smoosh, Sneaker Pimps, Snoop Dogg, Snow PatroL, Snowglobe, Softies, The Soggy Bottom Boys, Solas, Solex, Son Volt, Sondre Lerche, Songs:ohia, Soul Asylum, Soul Coughing, Soundgarden, South, Sparklehorse, Spinal Tap, Spiritualized, Sponge, Spoon, Squirrel Nut Zippers, SR-71, St. Thomas, Starflyer 59, The Starlight Mints, Stars, Starsailor, Steely Dan, Stellastarr*, Stephen Malkmus, Stereolab, Steve Earle, Stevie Nicks, Stevie Wonder, The Stills, Sting, The Stone Roses, Stone Temple Pilots, Story Of The Sea, Stranglers, The Streets, The Strokes, Sublime, Suede, Sufjan Stevens, Sugar Ray, Suicide Machines, Summer Blanket, Sun Kil Moon, The Sundays, Sunny Day Real Estate, Sunset Rubdown, Super Furry Animals, Supergrass, Supertramp, Syd Barrett, T.Rex, Tahiti 80, Talking Heads, Tapes 'N' Tapes, Ted Leo & The Pharmacists, Teenage Fanclub, Tegan & Sara, Television, Tenacious D, Tender Forever, Texas Tornados, That Dog, Thelonious Monk, The Thermals, These Arms Are Snakes, They Might Be Giants, Third Eye Blind, Thom Yorke, Thomas Dybdahl, Thompson Twins, The Thrills, Through The Sparks, Thunder In The Valley, Thurston Moore, Tift MerRitt, Tiger Bear Wolf, Tim Fite, Toad The Wet Sprocket, The Toadies, Tokyo Police Club, Tom Jones, Tom Petty, Tommy Henrikson, Tonic, Tony Orlando, Toot & The Maytals, Tori Amos, Town Rill, Tracy Chapman, The Tragically Hip, Traveling Wilburys, Travis, Trembling Blue Stars, A Tribe Called Quest, Tricky, The Trucks, Tulip Sweet, Tullycraft, The Turtles, TV On The Radio, Twenty Miles, The Twilight Sad, Two Cow Garage, Two Gallants, U.N.K.L.E., U2, Ub40, Ugly Casanova, The Umbrella Sequence, Uncle Tupelo, Under The Influence Of Giants, UnderworLd, Unguided Missle, The Unicorns, Unkle, The Upsetters, Urban Dance Squad, Valet, The Valley, Vampire Weekend, Van Morrison, The Vandals, Vanessa Carlton, Vast Aire, The Velvet Underground, Velvetron, Vertical Horizon, The Verve, Vhs Or Beta, Vicious Vicious, Viktor Vaughn, Vince Guaraldi Trio, The Vines, Violent Femmes, Viva Voce, Vivian Girls, The Von Bondies, Voxtrot, Voyager One, The Vulcans, The Wailin' Jennys, The Walkmen, The Wallflowers, Walter Meego, The War On Drugs, Warda, Warrant, Warren Zevon, The Watson Twins, Waylon Jennings, We Barbarians, We Were Promised Jetpacks, The Weakerthans, The Wedding Present, Ween, Weezer, The Weird Weeds, West Indian Girl, What Made Milwaukee Famous, Wheat, Wheatus, Whiskeytown, White Denim, White Light Riot, White Rabbits, The White Stripes, The Who, Wilco, Will Oldham, Willie Nelson, The Winter Blanket, Wire, Wolf Parade, Wolfmother, Woodbine, Work Of Saws, The Wreckers, The Wrens, Wu-Tang Clan, Wyclef Jean, Xiu Xiu, XX Teens, Yacht, Yardbirds, Yeah Yeah Yeahs, Yeasayer, Yelle, Yma Sumac, Yo La Tango, Yoko Ono, Young Sir Jim, Ysaye Quartet, Zao, Zero 7, The Zincs, The ZombiEs, Zoot Sims, Zwan, 12-Rods, The 13th Floor Elevators, The 1990'S, 'Til Tuesday, !!!, +/-

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ALL THE BAND NAMES FROM MY ITUNES LIBRARY, JANUARY 25TH, 2009
GRAPHIC DESIGNED BY KRISTIAN BJØRNARD

ONE THOUSAND, TWO HUNDRED & SEVENTEEN BAND NAMES

4Hunna
A.C. Newman
Aaron Dunk
Abba
Abe Vigoda
Abigail Ford
Akira Kosemura
Alabama Shakes
Alan Parsons Project
Alanis Morissette
Alberto Iglesias
Alberto Moravia
Alberto Urtado
Alberto Villalobos
Alberto Y Los Trekkas
Alcoholic Faith Mission
Alcoholic Metal
Alcoholic Redneck
Alcoholic Tendencies
Alcoholic Underground
Alcoholic Wonderland
Alcoholic Zombies
Alcoholic Zombies
Alcoholic Zombies

BAND NAMES STARTING WITH A AND CONTAINING B:
GRAPHIC DESIGNED BY KRISTIAN BJORNARD

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BAND NAMES THAT START WITH "THE"

The Aftermath Set
The Beatdown Massacre
The Chemical Brothers
The Dangerous Plan
The Exploding Hearts
The Fabulous Cats
The Gotye & The Queen
The Hangover Family
The Icicles
The Jayhawks Bomb Explosion
The Killers
The Longfellows
The Magnetic Fields Papas
The Nowhere Stayers
The Olivia Tremor Control
The Postmodern Jukebox
The Raptogenesis
The Stupid Mints Boys
The Tragically Hip
The Unicorns Sequence
The Vanishing Ground
The Walkmen Present

ALL OF THE BAND NAMES STARTING WITH "THE" IN MY ITUNES LIBRARY AS OF NOVEMBER 15TH 2009.
GRAPHIC DESIGNED BY KRISTIAN BJØRNARD

BAND NAMES THAT END WITH “S”

APE HANGER
ARCTIC MONKEY
AWESOME COOL DUDE
BACK PORCH VIPER
BARE NAKED LADIE
BASKERVILLE
BATTLE
BEACHWOOD SPARK
BEAR HAND
BEE GEE
BLACK EYED PEA
BLACK EYES AND NECKTIE
BLACK KID
BLOOD, SWEAT AND TEAR
BRIGHT EYE
BUTTHOLE SURFER
CARY BROTHER
CASTANET
COUNTING CROW
COWBOY JUNKIE
CRASH TEST DUMMIE
CRYSTAL SKULL
DAPPLED CITIE
DIGABLE PLANET
DIXIE CHICK
DOVE
DREADFUL YAWN
EDITOR
EEL
FACELESS WEREWOLVE
FLEET FOXE
FOO FIGHTER
FOR SQUIRREL
FRUIT BAT
GIN BLOSSOM
GOO GOO DOLL
HEADPHONE
HEARTLESS BASTARD
ISLAND
JEDI MIND TRICK
KAISER CHIEF
LITTLE CHAMPION
LO-FIDELITY ALLSTAR
LOVE AND ROCKET
LOVE-CAR
MEAT PUPPET
MOUTHFUL OF BEE
NEW FACE
NINE INCH NAIL
NUMBER
OLYMPIC HOPEFUL
PISSED OFFICER
PIXIE
PLAIN WHITE T’
PLANTS AND ANIMAL
PRIMITIVE RADIO GOD
RED HOT CHILI PEPPER
RED HOUSE PAINTER
ROCK*A*TEEN
SAHARA HOTNIGHT
SECRET MACHINE
SHOUT OUT LOUD
SILVER JEW
SILVERSUN PICKUP
SMASHING PUMPKIN
SNEAKER PIMP
SQUIRREL NUT ZIPPER
TALKING HEAD
TAPES ’N’ TAPE
TEXAS TORNADO
THESE ARMS ARE SNAKE
THEY MIGHT BE GIANT
THOMPSON TWIN
THROUGH THE SPARK
TRAVELING WILBURY
TREMBLING BLUE STAR
TWENTY MILES
TWO GALLANT
VIVIAN GIRL

ALL PLURAL BAND NAMES FROM MY ITUNES LIBRARY
(EXCLUDING THOSE THAT USE THE PLURAL WORD FIRST, NOT AS AN ENDING, AS WELL AS THOSE BEGINNING WITH “THE” — AS OF JAN. 2009)
GRAPHIC DESIGNED BY KRISTIAN BJØRNARD 2009

BAND NAMES CONTAINING “Z”

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BAND NAMES THAT CONTAIN THE LETTER "Z" FROM MY ITUNES LIBRARY (AS OF JAN. 2009)
GRAPHIC DESIGNED BY KRISTIAN BARNARD 2009

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index.html
Open with Firefox

Better Living Through Sustainability

Design And Writing For A Greener Society

Carbon Footprint
Current Writings

This phrase seemed to ring out to me as a new way to look at the issues of sustainability. It works on several levels. First, it utilizes an old variant of a DuPont advertising slogan from the 30's (that lasted until 1982)—"Better Things for Better Living... Through Chemistry." The phrase also changes the way sustainability is perceived. No longer does sustainability sound like a sacrifice. This statement should make it apparent that sustainability can better everyone's lives! I believe in technology, I believe in American innovation, and so does this slogan.

My aim is to use this slogan as a starting point for a myriad of other ventures, writings, branding strategies, installations, etc. and push this message onto people any way that I can.

List Of New Projects And Ideas

1. Write to Al gore
   Upon watching Al's TED conference talk, I got to thinking, who else better to tell you are working on this than al gore? If anyone has connections to others working on this, and ideas as to where this might go, it would be him. So why not. I could also become trained to give the Inconvenient Truth slideshow...

2. MICA Solar Installation
   Investigate plausibility of installing panels on the roof of Fox and selling MICA the power.

3. Branding Sustainability
   Continue to work through the ideas, concepts, language and visuals needed to push *green* and *sustainability* to new heights of popularity and acceptance. Use any and all contacts and information possible.

4. Continue Writings
   Upkeep this website, also continue the work on essays, writings and design. Build into resource center for others. Create text-book/novel/creative non-fiction hybrid about myself, my research and my work. Utilize design practices that help further the content so that the final product ends up being more than just writing and design...

5. Design Conference
   Work on presentation for the Design Conference we are holding in the fall. Create an educational presentation on the topic of sustainability and design to submit to the conference committee.

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Safari File Edit View History Bookmarks Window Help Sun 9:15 PM
Better Living Through Sustainability | Design and Writings for an improved society
http://betterlivingthroughsustainability.com/
Amazon + Amazon Wishlist Broadjam MyMICA blackify craigslist GettyImages Lipsum Wikipedia New Chicago Sound Seth MP3 seth + Delicious My Delicious Ryhmes tabrobot News Popular Design Resources Bands
Better Living Through S... Google Docs - All items

Better Living Through Sustainability

This phrase rings out as a new way to view the issues of sustainability and works on several levels. First, it subverts the old DuPont advertising slogan from the 30's—"Better Things for Better Living... Through Chemistry." Secondly, the phrase changes the way sustainability is perceived. No longer is sustainability a sacrifice. This statement makes clear that sustainability betters everyone's lives! I believe in technology, I believe in American innovation, and so does this slogan. Better Living Through Sustainability is a starting point for a myriad of other ventures: writings, branding strategies, installations, etc. and I will follow and spread the message in any way that I can.

User login

Username: *

Password: *

Log in

Create new account
Request new password

Thesis Writings

Exercise #1 :: Frame
Exercise #2 :: Voice
Exercise #3 :: Vehicle
Exercise #4 :: Pose A Question
Sustainabilitist Principles (a Manifesto)

Visual Studies

Understanding Sustainability (v2.0)
The Greenest Green (v2.0)
A Kit of Parts: icons for a sustainable world
A Sustainable Philosophy
Where Sustainability Lives
The Greenest Green (Color Study 1)

Thesis Show

in Life

My thesis show was from March 27th until April 6th. I am now in the process of selecting, editing and cleaning up my gallery installation photos. For those of you unable to come to Baltimore for the actual in-situ showing and have mentioned that you wish to see them do not fear, they will be up soon!

Login or register to post comments

Understanding Sustainability (v2.0)

Book Shelf

An Inconvenient Truth

The Atlas of Climate Change: Mapping the World's Greatest Challenge (Atlas Of... (University of California Press))
Kristin Dow, Thomas Downing

How To Be a Graphic Designer Without Losing Your Soul
Adrian Shaughnessy

Six Memos for the Next Millennium/the Charles Eliot Norton Lectures 1985-86 (Vintage International)
Italo Calvino

Hell and High Water: Global Warming--the Solution and the Politics--and What We Should Do

BLTS

BETTER LIVING THROUGH SUSTAINABILITY

Environmental Sustainability concentrates on maintaining and repairing the natural world. Things like renewable resources, the three "Rs," and anything labeled "green" fall into this category.

Social Sustainability focuses on meeting the necessities of people. These are the things that impact quality of life. Social inclusion, justice, equal rights, and education for all are issues contained in this realm.

Economic Sustainability constitutes good business practice, so that capital can be maintained. This means paying off initial capital investment, covering operating costs, reaping net profit, etc.

ENVIRONMENTAL SUSTAINABILITY

SOCIAL SUSTAINABILITY

ECONOMIC SUSTAINABILITY

TRUE SUSTAINABILITY

For something to be truly sustainable, it must fulfill the requirements for sustainability in all three areas. For example, a business providing green services (environmentally sustainable) without earning enough to pay rent will not succeed long term. If the business is not viable over time, it will not perpetuate its ideals and will not prosper from and repay the initial capital investments of labor, materials, and start-up cash. Thus, it will not be truly sustainable—it does not fulfill any of the requirements for economic or social sustainability.

There are three main types of sustainability: Economic, Social, and Environmental. Each realm technically can function independently, but true sustainability is only reached when consideration for all three areas overlap.

Everything is connected.
A choice in one arena affects the others, regardless of intention. Conceptually, this is the first step towards understanding sustainability. This is not how things should be; this is how they are. Many terms refer to this mentality: whole earth view, whole systems view, general systems theory, holistic systems view, philosophy of deep ecology, etc.

BETTER LIVING THROUGH ~~CHEMISTRY~~ SUSTAINABILITY

Sustainable [defn]
The capacity to maintain a certain process or state indefinitely. *Or*, meeting the needs of the present without compromising the ability of future generations to meet their own needs.

BUILDING A BETTER FUTURE

THE
GREENEST
GREEN

The
Greenest
Green

WHAT DOES SUSTAINABLE GRAPHIC DESIGN LOOK LIKE?
IT MUST LOOK ECO-FRIENDLY
IT LOOKS THE SAME, GOOD DESIGN IS GOOD DESIGN
IT LOOKS INNOVATIVE AND PROGRESSIVE; A VISUAL MODEL OF SUSTAINABLE IDEALS
IT DOES NOT EXIST...

ECO FRIENDLY

Preferably, this would be printed on brown craft paper – for the right “look”– and the 100% soy-ink logo would certainly find its way on here too.

The Same

Inno-
vative

SUSTAINABLE GRAPHIC DESIGN LOOKS ...

LIKE NOTHING AT ALL; IT DOES NOT EXIST.

BANG!
When a thing is
Type

Hello, my name is Sustain-ability.
You may have heard of me; I am kind of a big deal.
Google me. I return about 28.0 million results.
Do not confuse me with my brother Green; he only refers to the environment.
I am about more than global warming.
Neither hard nor easy, I am simply a way of thinking.
Despite what you might have heard, I am here to create possibilities, not to limit options.
I am a new way of being– a better way.
Following me today requires understanding resources for tomorrow.
I want to build a better future.

Hello, my name is Sustain-ability.
BUY ME
You may have heard of me; I am kind of a big deal.
Google me. I return about 28.5 million results.
Do not confuse me with my brother Green; he only refers to the environment.

146% 1 Toggle Selection

PRINCIPLES OF SUSTAINABILITY & WHERE THEY COME FROM

BY KRISTIAN BJORNARD

SERVICES

We want the functions objects provide; not the objects themselves. Objects meant for serving legitimate functions (like the cellular phone, cars, most clothing, etc.) into status symbols that must be upgraded at every possible turn. Why own what you know will be obsolete—what is intentionally made obsolete—by the next rollout of products? Durable goods should be designed to last longer than a single style cycle, perhaps by being less styled and more designed.

Needs like cooling, heating, washing, food, and transportation are all perfect for approaching in the manner of "use, not own." The milkman and his ubiquitous bottles are a good example: we want milk, so the milkman brings us bottles filled with milk. We pay the milk man, and he arrives at our home to refill our milk without effort or materials on our part.

Victor Papanek sets the stage for this thinking in *Design for the Real World*—only he refers to it as "purchasing-owning" and "leasing-using" instead. *Cradle to Cradle* uses the phrase "use, not own." John Thackara, in *In the Bubble*, brings this idea up a variety of times with the expressions "more people, less matter," "fly less, communicate more" and "focus on services, not on things." While not exactly the same, these other terminologies share the same guiding principle as "use, not own;" that we have to much cheap, manufactured junk! Look into the *Whole Earth Catalogs* and *WorldChanging* for places to buy and find these types of real "sustainable" goods.

TIME

Incorporating the temporal into design creates room for adaptability, flexibility and evolution. We must realize that something will have to be done with each thing we create, whether it is exchanging it, throwing it away, etc. Washing machines wear out, cars rust, jeans can only be mended so many times, we get old and die. Time has its way with everyone and everything. We can reject this and create things that are meant to last forever—things that outlast us, outlast civilization, outlast environmental destruction (like most plastic)—or we can take it into account. One way is by examining what durability means: objects should be made to last as long as they are intended for use. An important building (e.g. a renaissance cathedral) is understandably built for permanence; a candy bar wrapper, not. Permitting both the users and makers to learn from their products as time advances is another way. According to *The Design of Everyday Things* the best way to make a product better is to use it, find what is wrong, use it again, fix what is "bad" again, and repeat—this takes time. *How Buildings Learn* revolves around timeless building techniques. Vernacular builders learn from past construction and apply new techniques and thinking only where previous failures exist. *In the Bubble* utters a similar sentiment: "Nature never stands still. So neither should we (pg.197)." We must always be learning and updating and evolving through time.

CONSTRAINT

This is the realm of restriction, of stipulations, of specifications. It is about doing the most with the least. Limitations, defined at the outset of a problem, can help guide a solution, often allowing for innovation to take place outside of initial expectations.

Each day we encounter constraints of the biological and political spheres (surpassing these limits would result in environmental collapse and anarchy). We should then look for the other existing constraints and adopt them into our design thinking.

Keeping within specified boundaries is not to be confused with sacrifice. Sacrifice is about surrendering something or giving something up—it leads to loss. Constraint is simply accepting limitations. Again, nature and vernacular design and building contain valuable examples. The vernacular is all about constraint in choice: what is cheap, what is local, what is best suited for the purpose, and what is available. Cape Cod houses look the way they do because of materials, location and desired use. Teepees, nautilus shells and intuitive door handles are all the same.

SYSTEMS

At its heart, Sustainability is really just about systems: the analyzing, using, creating, and exploiting of our natural and manufactured systems. We must examine our existing systems and ask ourselves what we can change and what is worth keeping. Systems thinking has been an integral part of sustainable theory for fifty years—from Buckminster Fuller to John Thackara [Thackara's *In The Bubble* is the modern bible of systematic thinking and design]. Fuller refers to it as General Systems Theory, and while other thinkers (like Victor Papanek and Stewart Brand) have their own investigations and examples into systems thinking, it all comes down to the same thing: achieving a logical pattern for growth and success.

The vernacular builders of *How Buildings Learn* use systematic approaches to additions and expansions of buildings and communities. In *Operating Manual for Spaceship Earth* Fuller begs us to see the entirety of the Universe as the main system running all our lives, just to make sure we leave nothing out. *Cradle to Cradle* models a cyclical manufacturing cycle creating a system of object creation specifically geared towards sustainability. The evolutionary design approach described in *the Design of Everyday Things* is also systematic. While not necessarily about "systems" in general, *WorldChanging* is a systems driven concept: it is a contemporary systematic collection of all things sustainable and follows in the footsteps of the *Whole Earth Catalogs* before it.

WORLD

HOW SU
WORLD HANGING

Hello,
my name
is Sustain
ability.

Walden and
HENRY DAVID
THOREAU
THE DEATH AND LIFE OF
GREAT AMERICAN CITIES
JANE JACOBS
SMALL IS BEAUTIFUL
E. F. Schumacher
DEEP ECONOMY
BILL McKIBBEN
DESIGN FOR THE REAL WORLD
PAUL RAND
GREEN IMPERATIVE

THE DESIGN OF EVER
Victor Papanek
DESIGN FOR T
R BUCKMINSTER FULLER
DOUGHERTY
GREEN GRAPHI
simon dresner
the PRINCIPLES of SU
Design for Society
Nigel Wh
VICTOR PAPANEK
THE GREEN IMP
IN THE BUBBLE
DESIGNING
DESIGN
KENYA HAR

THE PRINCIPLES

- AGILITY: Change must happen fast—but raw speed alone is not enough. The rapid growth of industrialism got us into this mess; quick, precise and nimble actions now will get us out of it.
- CONSTRAINT: This is the realm of restrictions, stipulations and specifications. Defined at the outset, limitations can guide a solution. Not to be confused with sacrifice (which is reactive and loss-based), constraint results from analyzing available options.
- DURABILITY: A cathedral was built to withstand the rigors of the temporal; a water bottle is not—it should be designed to disappear. Each design decision in material and use should make the choice between "durable or ephemeral."
- FLEXIBILITY: There will be no perfect approach—the future will unfold in unpredictable ways. We must allow adaptive reuse and a willingness to change direction or tactics to fit circumstances.
- MEANING: All great works that elicit responses have one thing in common: they mean something. We must focus on intent, purpose, and substance—the context—along with form and function.
- QUALITY: Better, happier, more fulfilling: this is what quality shall mean in sustainable design. The aim is to provide quality to everyone in elegant, elemental ways. Our goal is a higher standard. Flimsy, inferior goods and services have no place in our sustainable future.
- SERVICES: We want the functions objects provide, not the objects themselves. To do this, our appliances and tools must be approached in terms of "services, not stuff" and "use, not own." The idea of services is against intentional obsolescence and for reusability and repairability.
- SYSTEMS: Our current systems, such as mass consumption yielding mass waste, are out of date and faulty. It is pointless to waste energy attempting to resolve designs within these systems. The creation and exploitation of new, better systems will be the main directive for sustainable design.
- TIME: Allowing time to pass opens the door to adaptability and evolution. We must adopt the gradual change of nature into our design processes. Time in design allows for keeping and improving the good, while discarding the bad. Objects will be allowed to sustain their inherent value and thus receive prolonged use.

~~Environmentalist~~

Sustainabilitist!

Green graphic design is about using the power of design to shift the status quo toward sustainable solutions.

— BRIAN DOUGHERTY, *GREEN GRAPHIC DESIGN*

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Learn how to design using nature's systems as a guide to renourish our planet.

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THE FLOWER COLLECTIVE

The Flower Collective

WALMART DELI PRODUCT CATALOG

SALVAGED

Kalico Design

SUSTAINABILITY *for* GRAPHIC DESIGNERS

CAN BE THOUGHT OF AS A LAYER CAKE MADE UP OF:

The Sustainabilitist Principles

(A Manifesto)

Environmentalism's goal was environmental sustainability. Post-environmentalism's goal must be true sustainability. I propose a new term for the followers of post-environmentalism: Sustainabilitists. We sustainabilitists shall take over where the environmentalists leave off, moving sustainability from the realm of the environment into all realms. The following principles will help move our ideas and actions into the region of the truly sustainable. We sustainabilitists must allow our designs, strategies and

Westport on the Verge • Reinventing the Kids' Menu • Get Fit! Urbanite's Wellness Guide

january 2010 issue no. 67

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IDEAS THAT COULD CHANGE THE CITY

STEELTOWN SUNDOWN • BRING ON THE BEES • DIVERSITY STRIKES OUT

April 2010 Issue No. 78

urbanite

(RE)TOOLING

Can Baltimore TAP INTO THE Green Economy?

Lorem Ipsum Dolor · Sit Amet Consectetur · Adipiscing Elit Cras Sapien

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LOREM IPSUM DOLOR• SIT AMET DI MORESQUE • DWEEZEL ZAPPA SINGS THE BLUES • HURRAY HURRAY

november 2010 issue no. 77

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WHAT IS FAMILY?

LOREM IPSUM DOLOR• SIT AMET DI MORESQUE • DWEEZEL ZAPPA SINGS THE BLUES • HURRAY HURRAY

february 2011 issue no. 80

urBan1te

THE SUN

CAN TWITTER SAVE IT?

HAPPY NEW YEAR
K+N
OWLS
HISTORY LIVES IN HISTORIC HISTORYVILLE
DAVID BOWIE
JANUARY 8TH
Bad!
SPACEAGE POLYMERS CAN BE
IT'S HIP TO BE
Congratulations MN VIKINGS!
EARTHQUAKES BUILDINGS DO.
Velveeta
Magic Choir
I DESIGN
EXPECTATIONS REALITY
MINNIE MOUSE
Morning Coffee
QUOTH THE RAVEN, NEVERMORE.
LOVE
3M SCOTCH TAPE
February LOVERS
Happy Groundhog Land-Beaver Lowland Marmot Whistle-Pig Woodchuck day
CRIME [THE OTHER FREE $TORE]
how i love the way you smile at me
with those fangs that you show for teeth
NATIONAL WEATHERMAN'S DAY
Pink Floyd
Remember, not everything is about you.
Simplicity is key
A LITTLE WHILE
both share the same birthdate of FEBRUARY 12TH 1809
love
GRAPHIC DESIGN • ART
Bespoke Tailorer
fine GRAPHIC DESIGN
OWL
It's hard work coming up with something new + good every day.
IN NEED OF A BRAINSTORM
THE ONE THING I'M WORRIED ABOUT IS CREATING A DEVASTATING BLOB of art...
BOB VILA HOSTS
THIS OLD BAUHAUS
formulating plans for moving forward ...
What makes this work as progressive as my beliefs?
With what level of hypocrisy am I capable of living?
Environmentalist Sustainabilitist!
THERE IS NEVER ENOUGH TIME
PROGRESS
DAYS DOWN 365 LEFT TO GO
I THINK 29 is gonna be a GOOD YEAR
TRIANGLE
Integrate LIVING Systems
SUSTAINABLE MATERIAL SOLUTIONS necessitate DIVERSE MATERIAL SOLUTIONS
WHAT DOES SUSTAINABLE GRAPHIC DESIGN LOOK LIKE?
ECO FRIENDLY
The Same
Innovative
A PINT'S A POUND the WORLD AROUND
STATE of the
SUSTAINABILITY for GRAPHIC DESIGNERS
COULD I, I WOULD TYPE ONLY IN
what does SUSTAINABILITY mean to you
LET'S GET SUSTAINABLE

HERRING BONE
...Anal Leakage
SUSTAINABILITY
I'M SORRY ANN, BUT I WASN'T ABLE TO GET TO YOUR REQUEST TONIGHT.
MAYBE TOMORROW— IF THAT'S NOT TOO LATE
DAMN YOU POWERBOOK!
THE OFFICE OF KRISTIAN DJONNARD WILL BE CLOSED UNTIL 4.23.2010
Sorry WE'RE CLOSED
GREETINGS from SAN FRANCISCO
hand drawn HAND
DRUPAL IS GOOD @ SHARING

IS FOR PHP
THIS IS PRINTED ON NICE PAPER
SUSTAINABILITY'S GOAL IS TO CREATE POSSIBILITIES; IT IS NOT TO LIMIT OPTIONS.
BOWLING IS FUN
Happy BIRTHDAY Seth!
BARBARO APRIL 29th
VISITED NYC FOR THE DAY
IT'S MAYDAY MOFOS!
First day of the Baltimore Farmers' Market

Argh!
DID ANY OF YOU EVER GO ORIENTEERING?
Cinco de Mayo
The Fifth of May
mexican army's
French
Kublai Khan
Mongol Empire
LAB COLOR IS AWESOME
Hello. I managed to find time to watch both WHERE THE WILD THINGS ARE as well as PINEAPPLE EXPRESS today. Oh, and I also finished an essay on Vernacular principles. Hurray.
Happy MOTHER'S Day
DRINK BEER
VERNACULAR PRINCIPLES
THIS TO THIS

APRIL WAS BORN IN MAY
HAPPY BIRTHDAY APRIL
I AM IN DETROIT & TOLEDO FOR THE WEEKEND.
MY FRIEND SEAN MANN WILL SHOW ME AROUND D-TOWN.
I CAN'T WAIT.
SEAN MANN
BEGIN/END
We're a lot further behind trying to KILL CONSUMERISM than we are in promoting SUSTAINABILITY
I NEED TO Actually DO Move
An Illusion of PARTICIPATION
TO MUCH TO DO
LOREM
M

I 43 DAYS & counting
MAKE BETTER PLANS
RULES PRINCIPLES
CHICKEN WINGS, BICYCLES, DEEP SEA OIL RIGS.
IT IS NICE TO HAVE A JOB & AN OFFICE TO WORK FROM EVERYDAY... I COULDN'T DO IT FOR MORE THAN A WEEK AT A TIME THOUGH. THANK GOD IT WILL SOON BE FRIDAY.
THE CMYK
Square SQUARED SQUARES
10% NAUTICAL THEMED
WHAT A FAG
WAS HERE IS HERE WILL BE HERE

PYRAMID
RUNNING OUT OF IDEAS
SUSTAINABILITY'S GOAL IS TO CREATE POSSIBILITIES, NOT TO LIMIT OPTIONS.
NO FARMS NO FOOD
No Farms No Food by YOU!
Create Empathy + Inclusion
AUTOMATE + DECENTRALIZE
BEEF

My mind

EARTHQUAKES DON'T KILL PEOPLE, BUILDINGS DO.

(SUPPORT EARTHQUAKE RECONSTRUCTION IN HAITI)

HUGH MANATEE

Most designers are in the representation business, so their first response has been to design a poster about sustainability. But the transition to sustainability is not about messages, it's about activity.

— JOHN THACKARA

Recipe for Change * | (serves 83,000)

http://schoolfoodfilm.org/

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Recipe For Change* (serves 83,000)

A documentary film about the radical transformation of Baltimore's public school food system and the people who are making it happen.

"We're making some history here!"

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URBANITE PROJECT

OPEN City CHALLENGE

DOWNLOAD THE 2011 RFP

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Jury

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Back in 2007, we at *Urbanite* were trying to find a way to encourage innovation in the city, and we knew one of the best ways to do that was to bring together folks from different disciplines and viewpoints. So we launched the Urbanite Project. We matched up unlikely teams of two or three, putting an architect with a neurosurgeon, or a writer with an environmental lawyer, and asked them to collaborate on a project of their choosing. To us, the end result wasn't the point—although several projects had physical manifestations, including the 2007 "Black + White = Green" project, which brought together a multi-racial crowd under the banner of care for the environment during the inaugural EcoFest. It was the collaboration between these people from very different worlds—who might never have met had we not introduced them—that we thought was vitally important.

This year, we're taking the project a step further, focusing on these ideas coming to fruition.

Introducing **Urbanite Project: Open City Competition**, a project of *Urbanite*, the year-long Exhibition Development Seminar at Maryland Institute College of Art, the D center, the Maryland Transit Administration, and the Baltimore City Department of Transportation.

We're inviting self-organized teams to compete for $10,000 in prize money and the chance to implement their solution to a pressing city issue: the quality-of-life issues brought about by the construction of the Red Line.

The proposed Red Line is a 14-mile, light rail transit line that will run east-west from Woodlawn through downtown Baltimore, Fells Point, and Canton to the Johns Hopkins Bayview Medical Center Campus. It will link up with the existing Light Rail, Metro subway, and MARC train lines, creating a comprehensive transportation system. When constructed, the Red Line will run mostly in the median of existing roadways, with a few miles of tunnels.

Baltimore, whose neighborhoods were once connected by a network of streetcars, is now served by one light rail line and one subway line, which do not serve many of the city's neighborhoods in East and West Baltimore. The Red Line has the potential to not only alleviate traffic and provide all the usual public transit benefits, but also create connections between communities that are traditionally disconnected.

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Growing good food for good people in the heart of Charm City

21 | 3

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SITE BY VOX

Cafeteria Man | A documentary film about the radical transformation of Baltimore's public school food system and the people who are making it ha

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CAFETERIA MAN

THE FILM

WATCH

ACT

BAD SCHOOL FOOD MEETS ITS MATCH

GREEN
ACRES
Artists Farming Fields, Greenhouses and Abandoned Lots
by Sue Spaid
GREEN
GREEN
GREEN

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I would like to extend special appreciation to: Peter Huttinger and The Civic Garden Center of Greater Cincinnati; Charlotte Nieman and Lowe's Home Improvement, Florence, Kentucky; Dylan Tennison; Such + Such; Nate Tanamachi at Worm's Way; and The Public Library of Cincinnati and Hamilton County, all of whom were instrumental in shaping this unique project.

Many thanks to Sue Spaid for her outstanding and innovative writing for the catalogue—which has taken on the scope of a book—and the artists Mark Cooley, Agnes Denes, Newton and Helen Harrison, Ted Purves and Susan Liebovitz Steinman for their contributions, and Joel Salatin for his pointed "Manifesto 2050," also included in this book. I would also like to recognize Kristian Bjørnard for his creative design and Marianne Amoss for her editorial savvy.

Exhibitions of this scope, accompanied by a publication, would not be possible without the generous support of sponsors and CAC members. We are deeply indebted to the Emily Hall Tremaine Foundation for their substantial and invaluable support of "Green Acres"; we also thank Legg Mason Investment Counsel, Jen and John Stein, and our ArtsWave Corporate Sponsor: Duke Energy Corporation for their generous contributions. The following institutional sponsors provide vital funding for our entire season of exhibitions and educational programs: ArtsWave; the Carol Ann and Ralph V. Haile, Jr./U.S. Bank Foundation; the Ohio Arts Council; City of Cincinnati; Greater Cincinnati Foundation; and Macy's.

Finally, I would like to send our accolades and profound appreciation to all the artists in the exhibition, whose works will forever elucidate this crucial theme; Sue Spaid, without whose tenacity, deep intellectual curiosity, curatorial expertise and heartfelt care for the subject, "Green Acres" would not have been realized and the Emily Hall Tremaine Foundation, whose unique mission to support adventurous, theme-based curatorial ideas made possible this extraordinary project. ■

—
Raphaela Platow
Alice & Harris Weston Director and Chief Curator
Cincinnati, Ohio

Curator's Foreword

"Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots" has been long in the making, so long perhaps that several of its participants lost hope of it ever taking seed! My plans to organize such a show began five years after Amy Lipton and I co-curated "Ecovention: Current Art to Transform Ecologies" (2002). While working on that exhibition, which included works by several "Green Acres" artists (Agnes Denes, Patricia Johanson and the Harrison Studio), I began to notice many more artists who farm as art, but the idea for such a show didn't crystallize until 2007 when I helped modify the traveling exhibition "Shrinking Cities" for Spaces in Cleveland, Ohio. Seated around Amy Lipton's Philadelphia kitchen table in 2007, just as she was preparing to move back to Garrison, New York, I suddenly mentioned my interest to organize a show featuring artists who farm as art, and her husband, Ben Neill, immediately suggested the title "Green Acres," which stuck. "Green Acres" seemed the perfect title, since that 1960s proto-feminist TV sitcom with the same name routinely pit Oliver, the gentleman farmer whose lawyer logic proves useless, against the sense of absolute absurdity driving his posh wife, Lisa, and the rural Hootervillians. Today's corporate farmers mirror Oliver's approach to nature, while the artists featured here echo the mind-set of *Green Acres*' many others, which notably included the wise pig, Arnold, and Ralph Monroe, Alph's female "brother."

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1 Ten Explanations

Today's "Farming Wars"
Why Artist-Farmers?
Explanation One: "Crop Props" and "Issues of Place" are Historic Features of Art
Explanation Two: During the 1960s, "Land Art" Arose as a Viable Genre for Art
Explanation Three: Farming Produces "Stuff" That Human Beings Actually Need
Explanation Four: The Loss of the Safety Net Gives Rise to Rugged Individualism
Explanation Five: Community Engagement Practices Displace Survival Strategies
Explanation Six: Experiential Art-Farms Upend "Farming as a Means to an End"
Explanation Seven: Farms Propose Models for the "anyspacewhatever"
Explanation Eight: Farm Activities Help to Revitalize Autarkic Communities
Explanation Nine: Farming as Art Creates Value Freed From Market Mechanisms
Explanation Ten: Farming as Art Provides Designers an Entrée into the Artworld
Conclusion

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Futurefarmers, *Slow Food Nation Victory Garden*, City Hall, San Francisco, California

As part of *Victory Garden 2008+*, Futurefarmers worked with Slow Food Nation and many other groups to plant *Slow Food Nation Victory Garden* in July 2008. This large-scale urban farm, sited in front of San Francisco City Hall, was harvested twice, once to coincide with the citywide Slow Food Nation Festival (August 29–September 1, 2008) and again on Community Harvest Day, where harvested vegetables were donated to those in need. This massive undertaking required the cooperation of numerous participating organizations such as Garden for the Environment, CMG Landscape Architecture, Seeds of Change, City Slicker Farms, Ploughshares Nursery, Coevolution Institute, Hayes Valley Neighborhood Parks Program, the Larkin Street Youth Program and many others.[19] No less collective in their outcomes, **Kathryn Miller**'s "seed bombing" has attracted a global army of likeminded trespassers, **David Cohen**'s Seed Project has invigorated a legion of worldwide wheatgrass planters and the **Beehive Design Collective** has inspired thousands to rethink the bio industry paradigm.

Some of today's most radical farmers do double time as cheerleaders. To get even more organized, they would do well to elect **Tattfoo Tan** (b.1975) as their squad leader (see his *Mobile Garden* on page 100). Echoing the sentiment that "farmers are in short supply," Tan serves as a one-man rallying cry who transforms passersby into "mobile gardeners," if not responsible consumers eager to source locally produced foods. Adults working toward earning either "Mobile Gardener" or "S.O.S." patches

(left) Tattoo Tan rolls a baby carriage with greens past people with baby carriages with babies.

(below) Dressed like an agri-trooper, Tan shows off the patches available for sustainable organic stewards to earn.

(next page, bottom) Permanently inscribed in the marble lobby of PS971 is Tan's *S.O.S Pledge* (since 2010). Youngsters will never forget their responsibility to Earth.

sounds a bit like the "Adult Scouts," but these eye-catching patches leave old-school badges in the dust. Especially impressive are Tan's efforts to inspire people to become "Permaculture Artivists," market City of New York "Master Composter Certificate" and "Citizen Pruner" courses and get recruits to recite the *Sustainable Organic Steward (S.O.S.) Pledge* while being videotaped. Watching urban farmers deliver this commandment only inspires others to follow. As the S.O.S. pledge reassures, "My actions will be small, but their collective impact will be great." Working in parallel, the innovative strategies and farming approaches of N55, **NOFA**, Futurefarmers, **National Bitter Melon Council** and the **Digital Farm Collective** have successfully lured curious recruits.

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Farming Mysticism

If peaceful, meditative gardens are meant to convey comfort and security, energetic farms show how communal enterprises, cooperation and beneficence could one day be global norms. This section surveys artists whose farming methods require them to perform blessings, rituals, spiritual processes and other esoteric approaches that are no less necessary than practical solutions. Food's indispensability has long required human beings to place their trust in something else, whether it be God(s), technology or supernatural forces, rather than risk seasonal uncertainties and unpredictable situations. Today's artist-farmers continue the search for ways to strengthen their trust in a bountiful harvest while soothing food-related fears.

"Supermarket" Bianchini Gallery, 1964, New York City, New York

(right) "Comestible Compost," 1998, Pavilions Grocery Store, Los Angeles, California. Artists (top to bottom): Michael B. Miller, Phyllis Green, Alvaro Perdices

The impetus to connect food and art, whether in a gallery or a grocery store, has ancient roots.

Ur-Artists

Since cave drawings of hunters date back 40,000 years, art predates the Neolithic agrarian revolution that occurred 10,000 years ago. As discussed in Section One, ur-artists (ancient artisans) were charged with the task of ensuring abundant food supplies, which required them to create "crop props," whether cave drawings reflecting the sacred act of hunting or vessels and adornments to appease the gods once the dead entered the next world. Determined to guarantee bountiful hunts and harvests, industrious ur-artists crafted ceramic and stone burial vessels whose bulbous forms resemble animals and vegetables. As Karen Armstrong remarks, "Agriculture was the product of *logos* but, unlike the technological revolutions of our own day, it was not regarded as a purely secular enterprise. It led to a great spiritual awakening that gave people an entirely new understanding of themselves and their world."[1]

In this sense, "farming mysticism," which links food on Earth to invisible variables, has been around since the dawn of farming. Armstrong continues: "When they tilled the fields or gathered the harvest, the farmers had to be in a state of ritual purity. As they watched the seeds descending into the depths of the earth, and realized that they broke open in the darkness to bring forth a marvelously different form of life, planters recognized a hidden force at work. The crop was an epiphany, a revelation of divine energy, and when farmers cultivated the land and brought forth food for their community, they felt that they had entered a sacred realm and participated in this miraculous abundance. The earth seemed to sustain all creatures—plants, animals and humans—as in a living womb."[2]

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Beginning About Forty Years Ago . . .

Newton and Helen Harrison

Beginning about forty years ago
Where one step led to another

It happened
It was 1969–70, more likely '70 than '69
We took a decision to do no work that
Did not in some way
Benefit the eco-system
Although it took us
Almost five years
To fully grasp
What an eco-system was
We had been reading about the damages
That factory farming did to topsoil
Wherever it was practiced
In 1969
This was mostly new information
Also there was the matter of massive
Human settlement taking place
Or obviously about to take place
In floodplains
Where topsoil replenished
By the process
Of flooding was enriched year by year

So one of us
As the illustrations show
Began to make
Earth from clay
And manures, mostly chicken and cow
But some horse
And let us not forget sewage sludge
And other organic material
And of course
Some wheelbarrow-loads of sand
And with water and mixing, as farmers
Had taught to us
This vile-smelling mix turned into
The smell and taste
Of an ancient forest floor
And the other one of us
Began planting in it

And this process of performing and acting
became the genesis for the *Survival* pieces
Which were done in part very seriously
As urban farming works
Where we as artists
Taught ourselves and anyone else
Who was willing to learn
How to feed ourselves
Through our own labor
There was, however, a second layer
Or motif in this work
Which had
Portable orchards
Potato patches
Worm farms
Flat pastures
Upright pastures

Yes there were certain ironies here
As our work set out to teach
Hopefully a general public
Perhaps even schoolkids
But also museum personnel
How to take care of themselves
In a future world of possibly
Diminishing food supplies
Which now a little less than forty years later
Appears to be upon us
And a level of irony and criticism addressed
To our colleagues
Particularly in New York
In the late 1960s and '70s
Who were making
Fluorescent light operations
As form
And multiple box structures
As form
And even piles of earth
As form
And we found it amusing
To take, for instance, an array of boxes
In similar configurations

GENTIUM
OPEN SANS
LEAGUE GOTHIC

flickr You Explore Prints NEW
Photos, people, or groups

WHAT DOES DESIGN MEAN?
And, what does it do?

SUSTAINABILITY — AS — FLOURISHING
We strive for a context in which all life can flourish.

A Design Process
An aspect is explored.
Its form follows its function...
Through use of this tool, new actual functionality is gauged...
Inaccurate functional assumptions require formal revisiting...
FUNCTION
Form.
USE FORM

ETHICS & EMPATHY IN DESIGN

ETHICS & EMPATHY IN DESIGN

ETHICS & EMPA IN DESIG
I'm trying to decipher what this means in my practice.
What's and how should ethics influence a choice?
How do we identify and share another's pain point?
This line of inquiry seems to be resulting in more questions... It doesn't yet prove to provide authentic answers either...
How do I make these conversations more meaningful?

SLOW DESIGN LIKE SLOW FOOD
How does design honestly honor time?
What about a layout, design, or aesthetic causes it to be "leisurely?"

WHERE IS DESIGN GOING?
And, how do we direct it?

There are many very different directions this thinking can take. Vernacular methods honor time much better than modern cult-of-the-new, intentional obsolescence does. Design should strive for rapid iteration built on continual, objective improvement. The question about leisure raises different issues/concerns — to be answered later or separately.
How does design honestly honor time?

DESIGN THAT HONORS TIME...
Where are examples of this kind of work found? Who makes this honoring design? Does anything contemporary fit this idea? Is any thing from our present-day respect out of time — or, conversely, time? The durability of materials? evolution or an object? repairability? anything?

Which design is the timeless one?

timeless
adj. Independent of time.
adj. Existing forever; eternal.
adj. Unaffected by time; ageless.
timeless
Is this what we're actually looking for in design? Eternal solutions?

DESIGN = CHOICES
To be a designer, one must believe that one thing is better than another.

ARE ETERNAL SOLUTIONS INHERENTLY AT ODDS WITH FASHIONABLE SOLUTIONS?
for in
? Eternal
vs?
2015-01-20 Are Eternal Solutions I...
by YOU!

ARE ETERNAL SOLUTIONS INHERENTLY
FASHION:
Non-Functional Stylistic Dynamism

DESIGN'S DRIVERS:
FASHION.
MONEY.
TECHNOLOGY.

DESIGN'S DRIVERS:
FASHION.
MONEY.
TECHNOLOGY.

HOW DOES DESIGN WORK?
What happens to and around a visual design solution? When was a thing designed and how has it evolved — does this make a difference? who cares about stuff?

FLUID EVOLUTIONARY SLOW
Things that illustrate the ages of meaning
Vernacular
Special Words or Phrases...
The Native Languages of a place.
Solutions.
Common Designs by Common people.

A search for pattern in folk material yields REGIONS, where a search for pattern in popular material yields PERIODS
— Steven Heller

Solutions based on *pragmatism*
Solutions based on *fashion*

How does pragmatism relate to fluidity, slowness and evolution? Or, is it the reverse — by adopting the ideals of fluidity and evolution over mere newness for newness's sake to you reach a more pragmatic methodology?
Solutions based on *pragmatism*
vs.
Solutions based on *fashion*

PRACTICAL USES AND SUCCESSES
Judging practicality. Judging success. These are things done best over time. Judgments based on use, based on real world data. Not just gut feelings or conjecture.

WHAT YOU BELIEVE TO BE TRUE...
WHAT YOU KNOW TO BE TRUE...
WHAT YOU CAN PROVE TO BE TRUE WITH "DATA"
Sometimes these are the same. Sometimes it is clearly just what you believe. Sometimes Data isn't foolproof. It can't account for the foolishness of the humans that collect the statistics.

PRAGMATISM
n. A practical, matter-of-fact way of approaching or assessing situations or of solving problems.
n. The pursuit of practicality over aesthetic qualities; a concentration on facts rather than emotions or ideals.

Which chair is the most pragmatic one?

Don't worry about being boring.

The FUTURE will be Confusing.
Accept it.

The PAST RE was confusing too.
Remember history just makes it seem like it made sense...

Don't worry about being boring.

Life is A GIFT not a MISSION

Learn LESS $£¥ but I have a Better Life.
It's all the stuff.

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Design-a-day 2015

Trying to make something meaningful everyday — either a meaningful experiment, or turning a thought into a visual, or trying to better explain something. This time around

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Ecovention Europe

Art to Transform Ecologies, 1957-2017

Sue Spaid

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furniture whatsoever; if visitors wanted to sit they had to walk over to the art dealer's desk, forcing them to engage in a sales conversation.[15] (website description of Müller's 1992 AFA exhibition)

In 1997, Müller was invited to participate in documenta X, where he presented *A Balancing Act* (1997), which took as its point of departure Joseph Beuys' *7000 Oaks* and Walter De Maria's *Vertical Earth Kilometer*, both presented at previous documentas. Addressing the idea of striking a "balance" between the social and the formal in art, Müller's work involved a tightrope act in which he paced off the distance between Beuys' and De Maria's works dressed as the infamous World Trade Center tightrope walker, **Philippe Petit**, carrying a six-metre-long balancing pole made half of oak and half of brass in reference to Beuys and de Maria.[16] (website description of Müller's 1997 documenta X work)

Nils Norman
AFA Shows
1995
1997
2001

In response to what he sees as "a renaissance of protest culture," he has devised ways for impoverished urban neighbourhoods to defend and sustain themselves while engaged in system-baffling civil disobedience… Rounding things out is a strange and funny pair of cartoon strips, made in collaboration with **W. v. Delmont** that consider the social ecology of the contemporary art world and conclude that it is not in such great shape.[17] (review of Norman's 2001 AFA Exhibition)

Norman's proposals skate such a thin line not only between humour and sincerity, but also between the total fiction of the proposals and the need, nonetheless, that many of us feel to live 'alternatively,' or at least to think about it.[18] (review of Norman's 1997 AFA exhibition)

OEDC/Fend
AFA Shows
1988
1989
1990
1991
1992
1999
2000
2004

Cathy Lebowitz wrote: "Whether or not Rapid Response is able to build artist-designed alternative-fuel stations, the exhibition was successful in presenting an imaginative and in-depth look at concerns that affect everyone." When I met Fend coincidentally at the exhibition, he said that to him, this is precisely what qualifies his unbuilt projects as failures. *RAPID* wasn't just meant to provoke thoughts. It was meant to become a functioning gas station.[19] (2015 exhibition reviewer quoting a review of Ocean Earth's 2000 AFA exhibition)

"Art Spy in the Sky: Peter Fend, the Buckminster Fuller of the New Wave takes '70s Land Art One Step Beyond."[20] (Alan Jones' 1988 *Arts* magazine headline)

The idea to release art as a secret weapon started on the way to Harvard Law School. It was 1976, and land artists like **Dennis Oppenheim** were planning vast interventions to be carved directly into the landscape. "I told myself I had to give up being normal." Fend moved to New York….The artworld, he felt, represented an extreme case of decay largely due to artists' tendency to shrink from their role as cultural leaders in their time. "I felt we needed artists to define our material culture in response to the emergency the world finds itself in." The **Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince, and Winters** promised with delicious ambiguity: "Practical esthetic services, adaptable to client's situation." But Fend's full-earth orbit was still far off. [21] (review of Fend's 1988 show in *Arts*)

Müller's description of his 1997 efforts to balance the social and the formal actually inspired me to develop the "Artistic Strategies Diamond of Opposition." Read through the lens of the social and formal, the ecological significance of Beuys' urban tree-planting scheme was not just erased, but replaced by an absurdist performance-art "pace off" whereby Müller pointed his balancing pole at earlier artistic strategies, while incidentally revealing his own internal struggle. He claimed to want to balance the social and the formal, but *all* art has a formal aspect. What truly distinguishes **Walter De Maria's** *Vertical Earth Kilometer* from Beuys' rather practical tree-planting scheme is its conceptual angle, a one-kilometre brass rod buried beneath Earth, which people must trust exists. By contrasting the social and the conceptual, two additional oppositions with the practical were generated. All that was left was to pit the political opposite the social, a view I attribute to **Hannah Arendt**, who distinctly split the social from the political in *The Human Condition* (1958). Müller had already had three AFA exhibitions, so his oeuvre seemed a natural starting point for my investigation. His eponymous oeuvre should provide a vital AFA clue, especially since he was among the first to exhibit a living sculpture at La Biennale di Venezia, when he exhibited *Green Border* (1993) in the Österreichischer Pavillon, and in *Green Acres*, I mentioned his dOCUMENTA(13) *Swiss Chard Ferry* (2012) as exemplary of artist-farmers cultivating biodiversity.

Additionally, I recall leaving AFA wondering whether de Land actually knew the difference between "bad science" and real science, a sentiment that was especially magnified when Jon Towers exhibited what appeared to me to be ordinary dehumidifiers evaporating water from gallery air. As art, it emitted both noise and a message, but as science, it really stunk! Still, it's instructive to note just how much "science talk" (nanotechnology and physics, sci-fi/simulation/fantasy/NASA, *Photo-Magnetic Receiver*, environmental disaster, scientific inquiry, ecological concerns, ethnological study, scientific stance, objectivity, functioning, practical esthetic services) the above art writers supplied in order to champion AFA's unusual coterie of artists.

To my lights (and in hindsight), Grennan + Sperandio occupied the "social", Ocean Earth exemplified the "practical," Fraser and Balk inhabited the "political," Dion and Müller fulfilled the "conceptual," and Norman bounced between "practical" and "conceptual" for reasons I will try to explain. I use past tense here because this analysis concerns seven artistic strategies from twenty years ago, and no doubt each artist has since reconsidered his/her position. Even though most AFA artists created events from 3-D things, hardly any could secure a point on Krauss' diamond. **Jackie McAllister** recalls de Land explaining AFA's "no press-release" policy in terms of the very short time frame before language inevitably shapes perception. De Land aimed to keep this window open as long as possible, thus resisting the channeling of the viewer's experience through the strictures of language.[22] I imagine, however, his policy having the opposite effect, whereby the chatter generated by nonplused gallery visitors overshadowed their actual art experiences. It's no wonder his gallery remained the talk of the town for fifteen years.

In hindsight, AFA artists were unusual given their near complete focus on artworks as events and not things. As already noted, de Land was notoriously social, so it's not surprising that he selected artists with similar aspirations. (AFA exhibitions were entirely situational; always art, partly real; rarely practical, somewhat political, mostly conceptual, yet inordinately social). In fact, de Land actually considered his gallery a "situation, a nexus between the artist's studio and the market place."[23]

In 1999, **Tim Griffin** and **Bennett Simpson** curated "The Production of Production," a tightly knit exhibition of just six artists/teams; including

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Activism to Publicise Ecological Issues / Monitoring Ecological Problems

This section explores the variety of strategies employed by artists to conserve precious resources, aware communities of particular ecological problems, or pose alternative methods. In most cases presented here, activism facilitated procedural change.

Creativity is the driving force in any process of change.
– Alfred North Whitehead

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Top: Cecylia Malik, *Białka's Braids*, 2013, Galeria Bunkier Sztuki, Kraków, PL.

Cecylia Malik, *Warkocze Białka* (Braids of Białka River), Rynek Główny (Market Square), Kraków, PL.

To gear up for an Earth Day protest on behalf of Polish rivers, especially the Białka River which some Polish politicians consider over-protected, Malik inspired scores of volunteers to plait fabric scraps into a 6.4 kilometre long bluish braid. Hung from a tower during an Earth Day protest in Kraków's main square, they evoked a waterfall. Seven months later, she was invited to install her braids as public art during COP19 (2013) in Warszawa, PL.

governments are attempting to reverse the mistakes of the 1960s and '70s with projects to restore rivers encased in concrete, experts say the Polish authorities largely remain locked in old thinking.[25]

On November 16, 2013, the *Kraków Post* reported "Record-Breaking Braid Saves Kraków River," and a day later, the *Global Post* led with "World's Longest Braid Saves Polish River." As the *Global Post* reporter wrote, "Not just art for art's sake, the project was part of her campaign to save the Białka River in southern Polska from over-development."[26] Yet another of Malik's clever campaign strategies captured the imagination of scientists, fellow artists, ordinary people, and eventually the politicians whose ears the protestors bent. According to the *Global Post*, "It was media-savvy –a visually appealing, oddball campaign lapped up by reporters also tired of the same old approach."[27]

Malik has worked tirelessly to expose the fact that huge amounts of EU funds were misused to channelise 10,000 kilometres of Polish rivers between 2011 and 2013. Channelised rivers really only ever help those in the concrete business. Fans of channelisation claim that channels control flooding and reduce natural erosion. Problem is, channelisation actually increases the river's velocity, disabling the river's capacity to handle rainfall, agricultural runoff, and bank erosion, and it destroys animal habitat. According to **Roman Żurek**, a hydrobiologist who works for Kraków's Institute of Protection, only 2% of Polska's 4000 water bodies are deemed healthy. He laments,

In most of the parts of Polska, they are cutting down trees and building walls on the banks of the rivers. It's very unnatural. The devastation is huge.[28]

Malik worries that most ecological protests are ineffective because they don't grab the media's ear and eye, which her protests are meant to do. Regarding the Białka River protest, she noted

that, "There had been a lot of things –letters and petitions –but it was boring, completely boring. So my friends and I prepared something crazy, funny, beautiful and nice. We wanted to make the fight famous."[29] Her mantra has become "defend beauty with beauty."

Plant Actions

Originally titled *Overcome Party Dictatorship Now, December 1971* (not to be confused with plastic sacs distributed during documenta 5 (1972) in an edition of 10,000 (500 included felt rectangles)), the image documenting Joseph Beuys' action was reprinted in 1973 and re-titled *Retten den wald* (Save the Forest) to commemorate the 1971 action.[30] Art critic **Alan Antliff**, the author of a Phaidon Focus book that highlights controversies arising from Beuys' "actions" of the sixties and seventies, explains the significance of Beuys' first recorded "direct action:"

That December, Beuys and fifty students demonstrated how direct action could work by sweeping paths through a small public forest in the city of Düsseldorf that was threatened by the planned expansion of a tennis club. They marked the trees that were to be cut down, exposing just how devastating the destruction would be. Beuys issued a call to "Overcome the dictatorship of the parties, save the forest!" and distributed a poster announcing "Let the rich beware, we will not yield. Universal well-being is advancing."[31]

A decade later, Beuys penned *An Appeal for an Alternative* (1981), a manifesto of sorts addressed to all people of the European cultural sphere and civilisation, which was reprinted in the documenta 7 catalogue. Naming the ecological crisis as one of four symptoms of the crisis in late-capitalism, he wrote:

Far left: Cecylia Malik, *6 Rzek* (6 Rivers), 2011-2012, Kraków, PL. Over a two-year period, Malik rowed across six Kraków rivers in her handmade canoe, documenting each river's condition along the way.

Marjetica Potrč, *A Hippo Roller for Our Rural Times*, 2005, Utilitarian object and printed drawing. Photo by Eli Ping Weinberg. Courtesy the artist and Galeria Nordenhake, Berlin/Stockholm.

To bring attention to the difficulties faced by people the world around when accessing potable water, Marjetica Potrč exhibits "Power Tools," one of which is the *Hippo Water Roller*, a drinking water collection and transportation device invented in South Africa to aid remote African villagers. A cross between a shopping cart and a 90-liter water-barrel, this simple object increases the amount of water an individual can transport at one time, while decreasing the amount of energy and time required to do so.

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During the 1970s, Teresa Murak sometimes sported a cape sprouting garden cress, while strolling for two hours from "Krawkowskie Przedmieście Street through Plac Zwycięstwa to the Saxon Garden," confronting Communism's limits with freedom, a free act where agency and possibility intersect.

for the fact that Norge produces approximately 2.2. million barrels of oil daily, reaping economic benefits from exploiting and exporting their natural resources. Wooloo remarks "It's this absurdity –the REDD program's condescending promotion of non-action, paid for by action –that led to *Two Years' Untouched Garden*."[59]

Wooloo tried to "shift away from the fictive towards the consequential." Fortunately, its unintended outcome (inaction), however undesirable, makes the same point as its intended outcome, which was also the strength of Haacke's Bonn proposal. Gård remarks, "The prospect of real change is magnified by their stance, or rather by being forced into inaction –by not being able to let Gallery F15's garden grow wild –their work becomes a compelling protest against ineffectual policies."[60]

Along the same lines, though far less controversial is **Lise Duclaux**'s *Zone de Fauchage Tardif* (Late Mowing Area) (2005/2012), which MAC's (Musée des Arts Contemporains de la Féderation Wallonie-Bruxelles) not only owns, but de-installs and re-installs at will, like a **Sol Le Witt** wall drawing. Duclaux initially created this meadow for the lawn of the Engineers House at Grand Hornu, the former industrial site housing Mac's in Mons, BE. When reactivated in 2012, she selected a more visible site, which museum staff members pass by twice daily. Although the surface area was twice that of the original, spread over four large beds, the same 63 species were sown, some 81 varieties of annuals, biennials and perennials selected for their resistance and adaptation to terrain and exposure. As its title suggests, this meadow is meant to require no maintenance, just a mowing before winter at a height that protects perennials, so as to complete the plant cycle.[61] Left as is, the garden responds to time, wind, birds, rodents, insects, and whatever else unexpectedly encounters this meadow. Over a three-year period, the meadow's designated lifespan, a rather ornate garden evolves.

Taking Action

Air. To draw attention to the importance and availability of "breathable" air, Nicolás García Uriburu enacted *Clean Air for Ever* (1968-1986) during the 1986 Biennale di Venezia. In 2007, **Nis Rømer** (b. 1972) installed an air quality monitoring device on Københavns Rådhus, which opens the window wider as the amount of contaminants polluting the air decreases. Created in collaboration with the National Environment Institute's senior scientist **Jørgen Brandt**, there are five air quality levels with the highest represented by a closed window, leaving lesser amounts of pollution to swing the window open more. Automatically updated four times a day with data from the National Environmental Research Institute, people on the street level easily noticed that day's air quality. For *World Saver 2* (2008), **Ralf Sander** (b. 1963) uses chlorophyll like the "leaves of the tree" to transform carbon-dioxide into $C_6H_{12}O_6$, converting most of the CO_2 to oxygen, leavinzg the air with 70-90 percent less CO_2.

Climate Change. To challenge Tate Modern's British Petroleum Sponsorship, **Platform** (since 1983) partnered with the **Art Not Oil Coalition** (since 2004, a coalition of autonomous organisations united against oil industry sponsorships) among others to form **Liberate Tate** (since January 2010), for which they organised a protest at Tate Modern during COP21 (2015). Paradoxically, Liberate Tate was formed during a Tate workshop when Tate curators discouraged participants from floating the idea of taking action against its sponsors.

Liberate Tate have often brought unwanted items into Tate gallery spaces as part of their unsanctioned performances to complicate the presence of BP at Tate. Ten litres of an oily like substance, a naked man covered in oil, …a 60kg block of Arctic ice…a 16.5 metre, 3 tonne wind turbine blade…[62]

Environmental Justice. Over the years, numerous artists' groups have found innovative ways to protest aspects of life that they find unjust. Since the 1970s, **Teresa Murak** (b. 1949) has walked through downtown Warszawa sporting a cape sprouting garden cress, a plant typically grown during the Easter season in Polish homes. Her two-hour strolls down "Krawkowskie Przedmieście Street through Plac Zwycięstwa to the Saxon Garden" during the early 70s were a manifestation of life and a demonstration of freedom given the Communist era's political realities. **Joanna Kordjak** characterises Murak's cress performances as having a transformative impact on their environment: "Over the past dozen or so years, Teresa Murak's interventions in the city landscape have taken the form of sowing that enable the artist to affect the life of the local community in a real way, and introduce nature in the middle of the urban space."[63] During documenta 12, **Ines Doujak** installed *Siegesgärten* (Victory Garden) (2007) a 17-metre long handmade table featuring plants growing beneath 70 seed packets, whose texts discuss "biopiracy;" the way multi-national corporations outright steal/swindle seed patents, natural resources like seeds and soil, indigenous knowledge, and even human tissue for shareholder profit.

During COP15 (2009) in København, **Field Work** (Nis Rømer and **Lise Skou**) organised *Environmental Justice*, which began with a discussion regarding environmental justice, followed by a march from COP15 to Kunsthal Charlottenborg, where artists carried posters made to bring attention to the environment's significance for all. Similar in spirit to 431art's *botanoadopt*, Rømer had the idea to initiate *Plant Nursery* (ongoing since 2011), enabling elderly people who need help caring for their plants to swap them permanently, give them away, or coordinate temporary plant care while they're out of town.

To publicise the nefarious nature of the European Patent Office's having granted Monsanto

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Right: Hans Haacke, *Grass*, 1967, Soil, seed, water, Plexiglas.
Courtesy Paula Cooper Gallery, New York, US. c/o Pictoright Amsterdam 2017.

Piotr Kowalski, *Dressage d'un cone*, 1967, Folding table, Plexiglas panels, rotating platters, 5 motors, cotton, Italian Rye Grass seeds. Collection of the Centre Pompidou in Paris, FR.
Photo Courtesy Lev Kowalski, Paris, FR.

Living on opposite sides of the Atlantic Ocean, Hans Haacke and Piotr Kowalski thought to grow ordinary grass indoors and revalued it as art, forever changing the course of art history.

Appreciating Nature on Par with Art

In 1967, German émigré **Hans Haacke** (b. 1936) exhibited *Grass Cube*, grass floating atop an acrylic pedestal at the Howard Wise Gallery, New York City, US, and *Grass*, a pile of earth seeded with grass growing directly on the floor of the Hayden Gallery, MIT, Cambridge, US; while Polish émigré **Piotr Kowalski** (1927-2004) was constructing "table-top" machines for growing grass in his Paris studio. Kowalski's first sculpture, *Dressage d'un cône* (Cone Dressage) (1967) consists of five yellow Plexiglas triangles hung behind five rotating metal plates. Each plate hosts distinct soil cones, produced by the spinning motion, whose peaks merge with the yellow triangles, even though the growing grasses exhibit varying heights. Influenced by both centripetal and gravitational forces, "the grass [is] shown on a pedestal, deliberately raised and cut from its natural environment, and the yellow triangles behind it underscore the tension between nature and culture. . . .By giving a geometrical shape to the grass, the artist made visible the restraints that humans impose on nature."[2] A year later, **Sjoerd Buisman** (b. 1948) grew grass on an inclined trough mounted to the wall.

So far as I know, these four works are the earliest examples of living sculptures, though hardly the first time artists received satisfaction from growing grass! On one level these gestures seem totally banal, but they actually unlocked the doors of artistic possibility on both sides of the Atlantic Ocean, forever changing people's attitudes regarding what counts as art. Initially, Kowalski's set-up may strike one as the more high-tech, but all three employed the most impressive technology of all, that of grass seed, an 18th Century invention for quickly growing pleasurable lawns to accommodate strolls, summer picnics, and even bare feet. These days, manicured lawns are discouraged, but ornamental grasses have never been more popular, especially those that have been exquisitely cultivated to look deceptively natural.

That Haacke and Kowalski opted in 1967 to grow grass indoors is significant for several reasons. Despite grass' association with nature outdoors, its ubiquity and familiarity *as lawn* convey comfort, tranquility, and leisure. Most people have spent enough time staring at blades of grass to notice the many insects inhabiting its soil substrate, yet few consider grass harmful or dirty, even though it sprouts from soil all the same. And in fact, artists' sprouting grass hit upon a super-popular action. Art audiences loved it. . .no problem there, but how could one call it art?

The very same year the Beatles released "Sgt. Pepper's Lonely Hearts Club Band," post-minimalists and conceptual artists were conspiring to push minimalists and pop artists from the "Top of the Pops." Those who view their gestures as exemplary of post-minimal or conceptual art could argue that Haacke and Kowalski inspired people to realise that: grass (nature) is rather a cultivated manmade system (culture); nature (grass cones and patches) is irregular unlike idealised, manmade forms (discs, triangles, and cubes); or nature capably defies limits imposed by human beings, such as rotating plates or square trays. Haacke employed the term "system" to convey his rather:

> explicit intention of having their components physically communicate with each other, and the whole communicate physically with the environment. . . . Changes are desired and are part of the programme – they are not due to the shifting experience of the viewer.[3]

However imperceptible systems are, they do capture interactions, inter-relationships, and mutual-interdependencies between human beings and their immediate environment. Human beings set these growing actions in motion and are therefore responsible for preserving them intact, otherwise living sculptures die. Historically, artworks needed conservation, but none demanded routine maintenance, let alone stakeholders prepared to take over in the artist's absence. Most important, the human upkeep imparted small grass patches *as art* immediately signals a far greater value than that of lawns routinely trampled by people forging short cuts, a.k.a. "desire paths." To treat growing grass with even more care than one ordinarily does art objects requires exhibitors and viewers to adopt new values. For these reasons, I claim (counter to Haacke back then) that desired changes are due entirely to viewers' shifted perspectives, which alters experiences, otherwise *Grass* gets trampled.

Fortunately, we can patch together a story about the protection of *Grass*, which was originally exhibited as a "system" or schedule of inter-related routines, but grew into *Grass Grows* (1969), the artwork. *Wayne Andersen*, the 1967 exhibition organiser, recalls MIT janitorial staff not only caring for *Grass*, but defending it from students' "hacks."[4] Caroline Jones, the 2011 exhibition curator chose *Grass Grows* (the artwork) over *Grass* (the system), since "as a system, the pile was intended to demonstrate phenomena over time:" "students shoveling dirt into a pile, commercial manufacturers selling winter rye seeds, and even more dubious maintenance workers watering and tending the crop planted in the heap."[5] In other words, the system requires additional work (over and above maintenance) than the artwork, which only requires routine watering once it's installed. Rather than demonstrate nature's autonomy or mind-independence, these grass patches rather implicate human beings as inescapably linked to "nature," though not nature as a mere cultural construct, but nature as a sustaining and life-giving environment all its own, to which human beings owe a great deal more attention, protection, and care than they have thus far seemed willing to provide. With the doors finally flung wide open, artists started pouring out

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Ameliorative Art Practices

In *Ecovention: Current Art to Transform Ecologies*, I noted that artists whose works reorient people's preconceptions, perspectives, and extra-perceptual processes double as "agents of perceptual change," altering spectators' conscious awareness of their environments.[3] To quote **Ludwig Wittgenstein**, the spectator might respond, "I see that it has not changed; and yet I see it differently."[4] Consider most people's aesthetic responses to swamps. If they only notice mucky water, dying trees, scattered branches, decaying leaves, slithering snakes, etc., they're apt to yell, "Yuck!" But if someone were to characterise: fallen branches as providing habitat and food, water teaming with "slime" as food for fish and birds, or slithering snakes as exemplary of biodiversity, spectators are likely to appreciate the "yucky" swamp differently, though of course nothing has actually changed. This approach is mostly associated with Section Three's "Valuing Anew" artists, who routinely devise experiences that reframe people's understandings of their environments, effectively altering people's aesthetic appreciations.

Oikos artists, however, employ practices that *physically* transform participants via some combination of body work, meditation, therapy, chanting, shared meals, ritual healing, or memorable gatherings. More generally, everyday acts of healing (and their benefits) include: singing (oxygenate the body), protest (solidarity with others), dance (circulate blood), meditation (purge distractions), martial arts (gain self-confidence), exercise/sports (improve self-esteem), yoga/pilates/tai chi (build core strength), pit stops/breaks (withdraw/regroup), and coffee klatch/tea party (forge connections). In short, such practices have evolved over eons to emend miscommunication, amend suffering and pain, or more literally to mend the gaps in the fabric of society.

Ameliorative art practices nurture, renew, and foster greater human connectedness; unwittingly preparing participants to regard non-human beings responsibly. That said, artist teams like **Touchstone collaborations**, **Ecole Mondiale** (EM), and **431art** regularly engage participants outdoors in relationship to particular environments, rather explicitly preparing participants to regard non-beings responsibly. Moreover, recruitmant plays a significant role here, on par with farming communities, discussed in Section Seven. Art-historical precedents include: **Le Corbusier**, *Pavilion de L'Esprit Nouveau* (1925); **Hélio Oiticica**, *Parangolés* (1965); **Lygia Clark**, *Relational Objects* (1966-1985); **Yoko Ono**, *Mend Piece to the World* (1966/2001-present); and **David Medalla**, *A Stitch in Time* (since 1966). **Christina Grammatikopoulou** remarks how with Clark's work "breathing and smell become means to create an artwork that not only has the power to alter consciousness, but also to heal trauma. … At the same time, her *Relational Objects* show how the experience of using an object can become more important than the object itself."[5]

Several of Ono's objects actually request help, such as *Mend Piece* (1966/68), which consists of a broken cup, needle, thread, glue and the note, "Ask others to Mend." Artworks that engage actor-recipients in transformative actions include: **Marie-Ange Guilleminot**'s *Paravent* (1997) avails tea and anonymous foot massages, **Lee Mingwei**'s *Dining Project* (1998) facilitates dinner guests, **Patty Chang**'s *In Love* (2001) captures the endurance of family love, **Kendall Bruns**' *Therapy Sessions* (2003) grants people a listening ear, **Olafur Eliasson's** *The Weather Project* (2003-2004) provides passersby 24-7 access to sunglow, and **Pedro Reyes'** *Sanitorium* (since 2011) offers therapy sessions. The last two seem less transformative actions and more satisfying situations.

Ameliorative art practices tend to follow six steps. When participants repeat these steps in different contexts, the circle of actor-recipients expands, spreading through diverse communities to cover more ground. Seeking to inspire/generate/cause procedural change, 1) some actor-producer proposes an alternative mode of being, which 2) he/she publicly shares with others via an exhibition, workshop, and/or performance, 3) prompting actor-recipients to envision a better world that 4) compels them to implement specific actions, 5) indicative of their newfound capacities, skills, and values; thus 6) engendering greater cooperation and self-empowerment for all involved.

Consider **Joseph Beuys'** *Overcome Party Dictatorship Now, December 1971* (the action retitled *Save the Forest* (1973)), which is discussed in Section Two. The following six steps happened: 1) Believing that urban forests are integral to city life, 2) Beuys invited students to sweep paths through the local forest, 3) thus generating a public awareness concerning invaluable trees at risk of being demolished to make room for tennis courts, 4 + 5) inspiring artists and the public either to initiate their own actions years later or to help Beuys plant *7000 Eichen* in Kassel a decade later, thus 6) simultaneously augmenting everyone's well-being. As Beuys' *Save the Forest* poster declares, "Let the rich beware, we will not yield. Universal *well-being* [emphasis mine] is advancing."

Most important, ameliorative art practices engender a sense of "We did this together," as discussed in Section One in connection with **Sakarin Krue-On**'s *Rice Field* (2007) during documenta 12. Of course, some might argue that these six steps are rather the recipe for "social sculpture," but as is discussed in Sections One and Six, not all social sculptures are purposeful or goal-oriented, and fewer still play ecological roles. As noted in Section Six, Beuys' brand of social sculpture was not only practical, but he devised stop-gap measures in case the explicitly social features of the "social sculpture" failed to find a new resolution.

Ameliorative art practices are actions intended to transform participants, who emerge better equipped to engage their environment as a result of some artistic action, yet ameliorative art practices don't necessarily have ecological outcomes. For example, Krue-On's *temporary* rice field, however "ameliorative" its outcome, had a negative ecological impact, since a grassy knoll was replaced by a terraced rice field, which was ripped out only 100 days later, no doubt disturbing both the former and later ecosystems. Had the rice field been left in tact, this novel food source might have doubled as an innovative rainwater catchment system.

Independent of their particular ecological outcomes, ameliorative art practices play an integral role in preparing participants to be responsible caretakers. For the most part, works discussed here noticeably prompted actor-recipients to take ecological actions that they might not have considered had they not participated in the artist-initiated action. By inviting people to be open to their senses ameliorative art practices facilitate eco-minded artists' goals to heal Earth, as they invite actor-recipients to more fully experience their environments, thus reconnecting human beings to nature.

Boosting Well-Being

This six-step process strengthens those skill sets (noted in parentheses) that boost well-being: 1) Envision (imagination), 2) Action (connectivity), 3) DIY Ethos (resource sharing), 4) Teamwork (task completion), 5) Self-empowerment (endurance) and 6) Agency (responsibility), and the cycle repeats, and the circle of players widens. Actions taken to improve skill sets incidentally heal Earth's wounds. 1) Imagination facilitates empathy with nature, 2) Greater connectivity extends "belongingness" to all living things, 3) Resource sharing minimises resources expended, 4) Task completion improves confidence and trust, 5) Endurance engenders long-term vision , and 6) Responsibility is a capacity that transforms immobility into action.

Well-being itself is an intangible, since it's difficult to pinpoint its cause or to measure its

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Climate Change

Without a doubt, climate change is the media's favorite environmental topic, primarily because its consequences stand to do the most damage: erase cities and coasts, eliminate species, boost pestilence and disease, prompt desertification, and wreak havoc on food supplies, etc. In light of land art's popularity (since the 1960s), artists have been deploying artistic means to redress land use and healthy soil for decades, but they have only recently devised strategies to mitigate against global warming, though they have been publicising its impact, including melting glaciers, rising oceans, and habitat loss for decades. Climate change's monumental scale eclipses all other environmental hazards, which are comparatively local in scope.

Only when people are in a position to use their own creative potentials, which can be enhanced by an artistic imagination, will a change occur. . . . Art can and should strive for an alternative that is not only aesthetically affirmative and productive but is also beneficial to all forms of life on our planet.
– Rasheed Araeen, "Ecoaesthetics. A Manifesto for the Twenty-First Century," 2009

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On the design of *Ecovention Europe*
Two of the common "3R's" — reuse and reduce — were important to the design of this book.

Reuse: Sue Spaid and I worked on *Green Acres: Artists Farming Fields, Greenhouses and Abandoned Lots* together in 2012. The grid for *Green Acres* had a lot of time and conceptual reasoning invested into it. Since *Ecovention Europe* is a sort of sibling to *Green Acres*, we decided to reuse the *Green Acres* page layout templates. The type choices, grid setup, etc. for this book are lifted from *Green Acres* and tweaked for the minor new and different needs required for *Ecovention Europe*. Although sustainable designers routinely find novel ways to reuse materials, I've found little discussion for the possibility of reusing ideas and solutions, either as an exemplary form of reuse nor as a useful design tool.

Reduce: One goal for the manufacturing of this book is to expend fewer materials, most noticeably ink, than in the previous tomes I've designed. Using less ink required me to select colours more carefully and to use them more sparingly. No colour adds up to more that 100% ink coverage. (The book uses CMYK: and colour palette selections all start at 100% pure C, M, Y, or K, and then are mixed in equal percentages to keep 100% or less total coverage: 50% + 50%; 33% + 33% + 33%, etc.). Another way I tried to reduce ink was by using bitmapped city maps as the decorative section markers. The feeling of a filled area is kept, but since many pixels end up being blank, much less ink is used. Attempts to keep things from bleeding and to fill each page's grid completely were also made (reduce paper, reduce ink). In *Green Acres*, I used some superficial decorative elements that looked nice but served no functional purpose — they merely took up room. I also ended columns only where a full paragraph ended to make a few things easier from a design perspective (less has to change if something is added or removed while things are being finalised; you don't have to deal with as many annoying line or paragraph breaks across columns, etc.). So, while this gave a ragged, formally-nice flow to text columns, it was an inefficient use of space in the book. With the layout of *Ecovention Europe*, I spent a lot of effort reducing the amount of unused space, thus minimising paper waste (however, more time was used, still a resource not to be wasted).

As a conceptual exercise, this was good. But, did it actually make much of a difference? I don't know yet. In a book like this, there are a lot of images, yet the artworks don't adhere to the same ink coverage rules that I set for section colours and body text. One might also ask if I could achieve the look I want using only black, which would save a lot in terms of ink and clean-up over CMYK. Perhaps.

How could this be done differently and better next time? Would a different typeface save ink and space? Are there other ways to handle image inclusion? Is there an alternative to making this? (Should this exist at all? I didn't ask myself that question before we began.) While I was not prepared to tackle these questions for this book, I will continue exploring and attempting to resolve them with subsequent projects.

Kristian Bjørnard
Baltimore, MD 2017
kb@ookb.co

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— JOHN EHRENFELD

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I consider that the Golden Rule requires that if I like a program I must share that program with other people who like the program.

DESIGN! DESIGN! DESIGN!

— *evolved from Richard Stallman*

These Gestures are Undoubtedly Utopian

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CLIMATE CHANGE & SUSTAINABILITY, FOR ARTISTS & DESIGNERS

FALL 2019 / WEDNESDAYS 8:30AM—2:00PM

WITH KRISTIAN BJØRNARD KBJORNARD@MICA.EDU

THIS STUDIO COURSE FOCUSES ON CLIMATE CHANGE AS A SOCIAL JUSTICE ISSUE; THE MATERIAL ECOLOGIES OF OUR PRACTICES; AND THE INTER-CONNECTION OF ALL THINGS. THE PROJECTS/ OUTPUT CREATED OVER THE TERM WILL BE DRIVEN THROUGH EXPLORATION OF INFORMATION YOU ENCOUNTER IN THIS COURSE VIA THE MEDIUMS OF YOUR CHOOSING.

Our climate is rapidly changing due to the effects of human industry. Climate change is presenting the global society with the necessity for new criteria of industrial and social production. How will this include the production of art and design? The goal of this course is to present students with the challenge to examine, investigate, confront, and potentially apply what these criteria are. This class focuses on the theoretical, practical, and aesthetic issues of sustainability. Beginning with an overview of the history of the science of climate change, students look at global movements responding to this event. Students who are considering entering some aspect of this field are welcome as well as those who are seeking to extend their art practice to address the many issues encountered in the massive change toward global sustainability.

Kristian Bjørnard teaches in the Graphic Design department & rides a bicycle everywhere; he used to make biodiesel and now strives to make his designing free; as in liberated.

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