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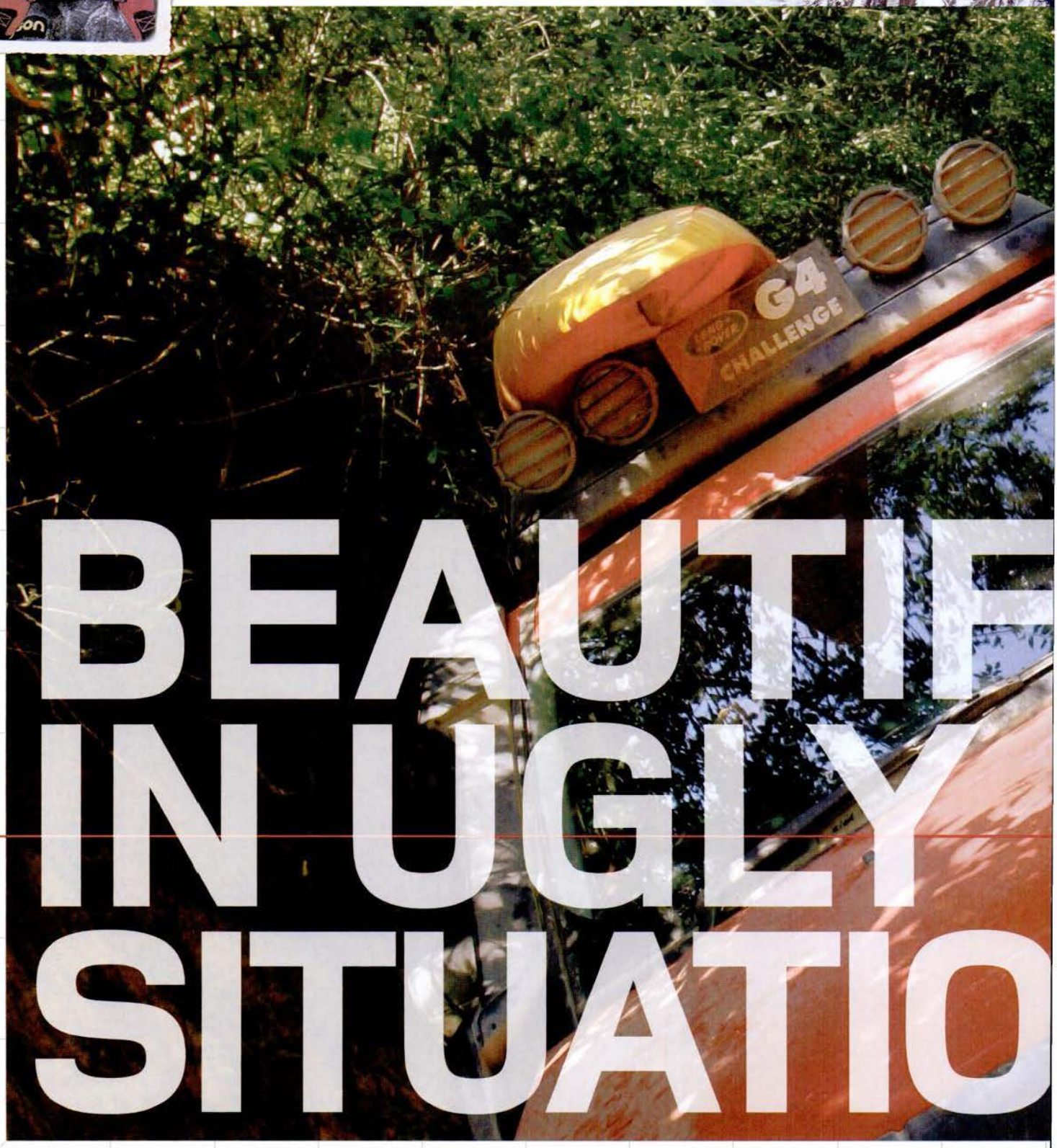

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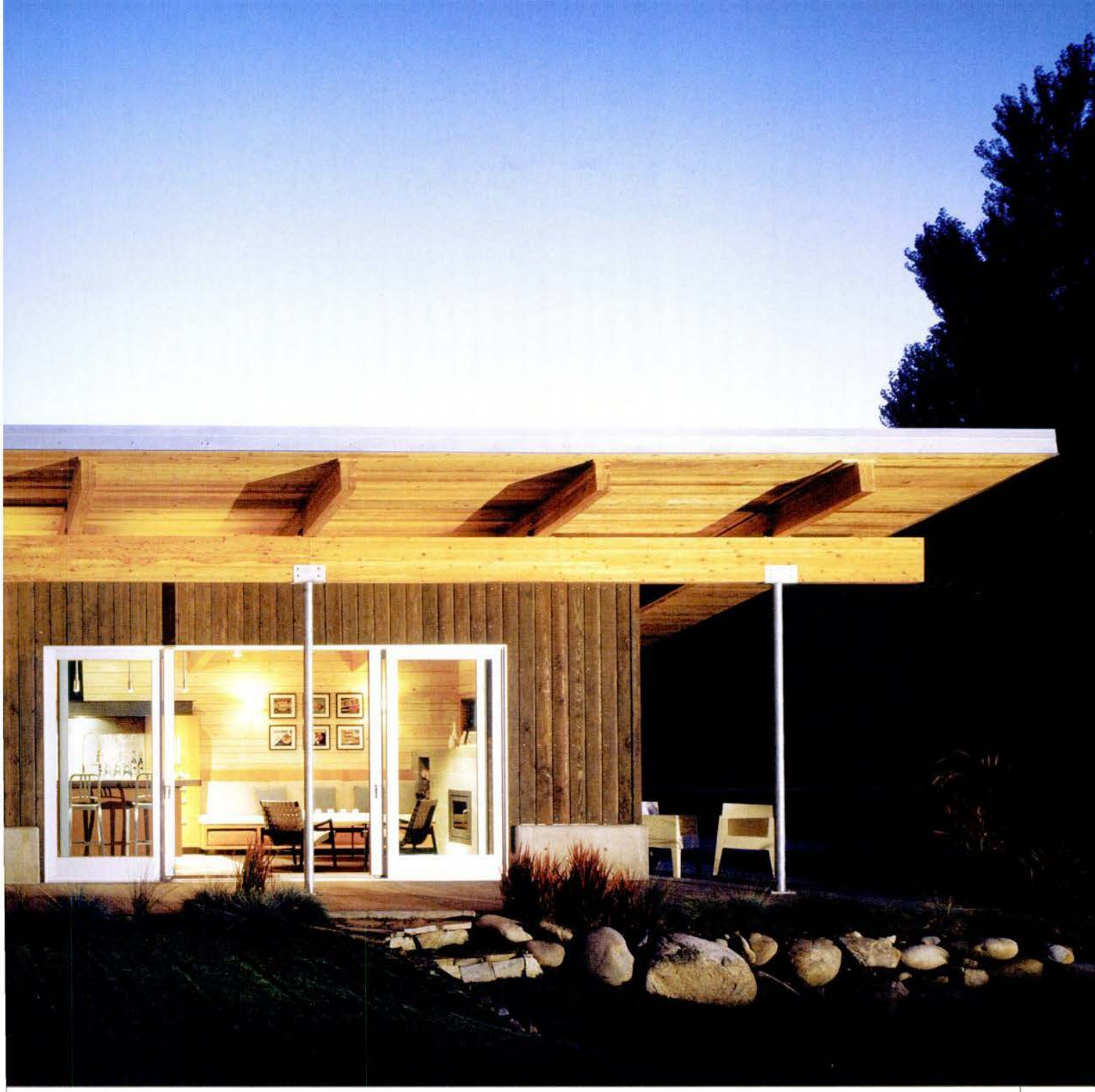

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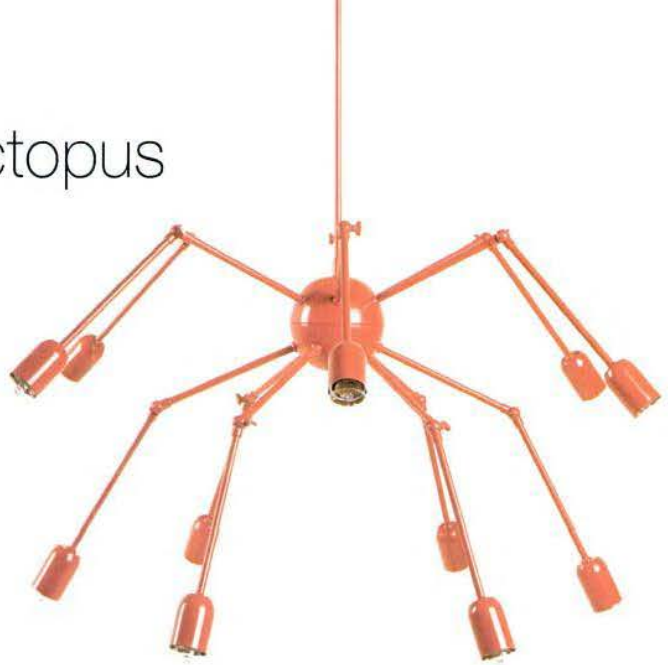

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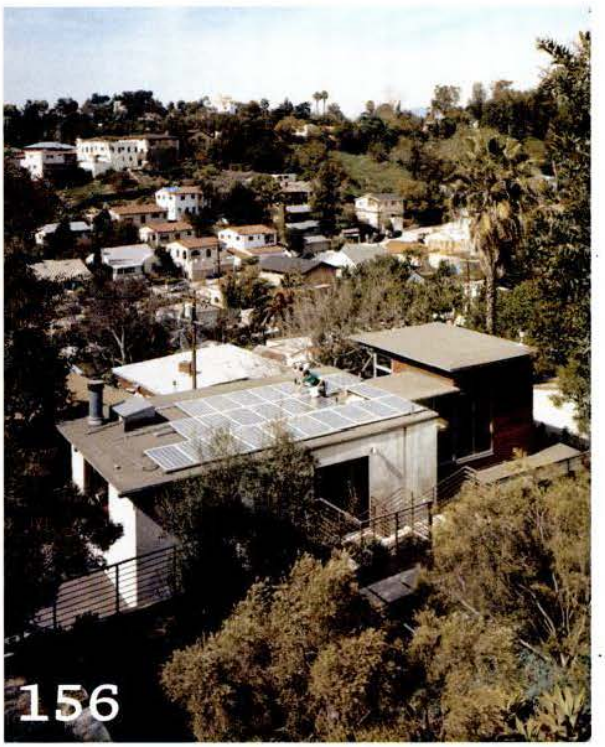

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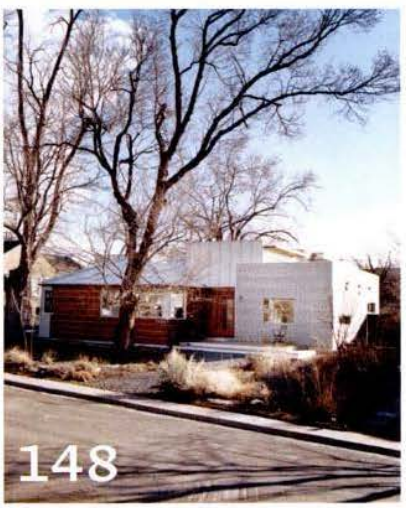

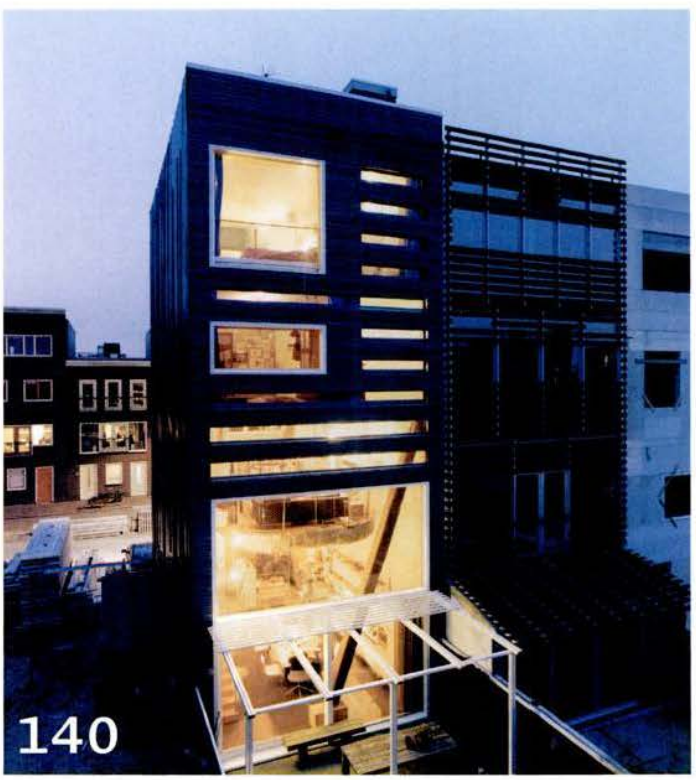

Cover: The Blue House, Amsterdam, the Netherlands, page 140
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"Just because it's sustainable doesn't mean it has to be boring."

Pieter Weijnen

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A Deadline for Design

"Sustainability will save design," an acquaintance recently declared during a spirited dinner conversation. While the rest of the evening has faded into a haze of red wine, espresso, and grappa, that succinct little phrase keeps popping into my head as I walk to the bus, shop for groceries, get on a plane, read election coverage, procrastinate on writing this letter. First I ask myself, From what exactly does design need saving? and then, How exactly will sustainability go about saving it?

But let's sidetrack for a moment. Eight years ago, when Dwell started writing about things like rammed-earth and passive-solar houses, even we considered sustainability a hippie-dippie subject. Despite having published eco-sensitive projects in every issue of the magazine, we could hardly have guessed that green would turn out to be the phenomenon it has become—such that the back of my most recent DVD rental included a link to a website that details how the production of said film was carbon neutral. It's a good thing that we—the giant planetary "we"—are increasingly aware of environmental issues, and that green has leapt into the nonhippie mainstream. However, as with anything that becomes a full-fledged movement, so follows the inevitable backlash of antipathy, corporate malfeasance, and marketing mumbo jumbo. The elephant in the room isn't greenwashing, though; it's the ever-widening scope of the problems at hand.

In the face of melting ice caps, can low-VOC paint make a difference? With more and more greenhouse gases being released into the atmosphere every minute, how will one chair made out of recyclable plastic change anything? Resigning to doom and gloom, however, is not an option. While our problems are indeed macro, by making incremental changes, perhaps you or I can effect change. And that's what it comes down to: you and me, two of the almost seven billion people on the planet.

As Barry Katz points out in this issue's timeline of sustainability ("Only Planet," p. 133), documenting the history of the green movement isn't so much about sequentially pinpointing an arc of events but telling the story of human pressure on the environment. Consider that it took 123 years for Earth's population to double from one to two billion (from 1804 to 1927) but just 12 years to add the most recent billion. It's no wonder we're in trouble. Luckily, our scientific understanding of the world seems to increase at a comparable rate, and with it (one hopes), the drive and ability to change course. That's where design comes in.

Design has always been at its best when it solves problems, and the question of sustainability offers design the biggest problem of all: how to create more stuff without the impact of creating more stuff. Sustainability could save design by giving it a renewed sense of purpose. Design shouldn't just be about making our toothbrushes more grippable and our teapots more quirky. And it shouldn't just be about moving more SKUs or producing a fashionable limited edition for a VIP audience. Design should be working toward a world where every aspect of a product's lifecycle is thoughtfully considered. Where new technologies, processes, and materials are exploited to the utmost. Where costs are minimized. Where durability is as important as aesthetics. And where today's novelty easily transitions to tomorrow's precious antique.

Design can go a long way to righting the wrongs of our consumer culture by making bad things less bad and good things better, but it can only go so far. The rest is up to you and me.

Sam Grawe, Editor-in-Chief
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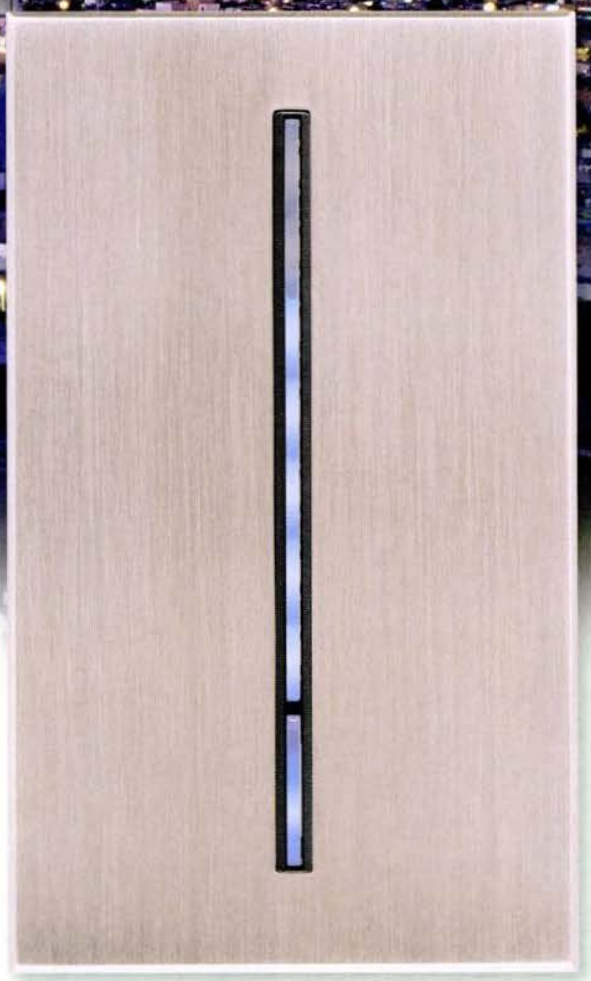

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Daniel Moyer
Daniel Moyer is a Brooklyn-based designer and fabricator of hardwood furniture. He uses leftover lumber scraps to create FunkinFunction, a line of longboard skateboards.

This is his playlist:
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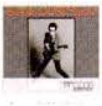

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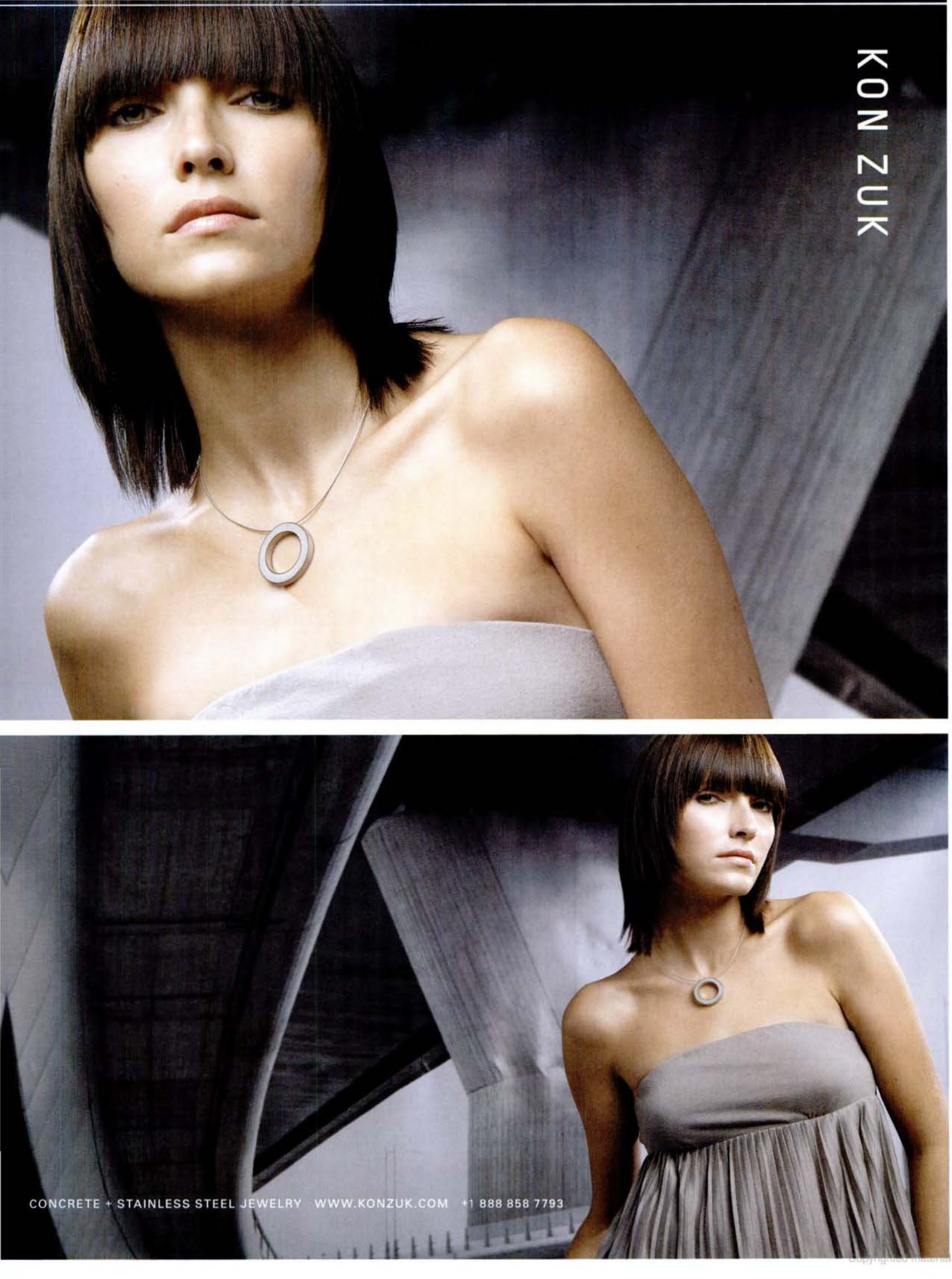
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Photo by Jesse Chehak

Iceland may now be educating its own designers, but the nation is not bereft of talent who studied abroad ("Detour," April 2008). Parsons School of Design alum Ingibjörg Pálmadóttir—the owner and creator of 101 Hotel in the city center—creates private and public spaces that balance coolness and warmth with designs that can be adapted for the modern residential home. In addition, the "rational architectural pragmatism" referred to in the caption accompanying the waterfront photograph (p. 176) includes, in part, a liberal use of exterior color for Reykjavík's frequently metal-clad buildings. As a resident of a northern city that is depressingly dark and gray in the winter, I envy people who can look out their windows and see colors and textures other than red brick.

Everyone should visit Iceland at least once in his or her lifetime, even if only for a one- or two-night stopover on the way to Europe. Reykjavík's cool air in the summer vanquishes jet lag, and you will arrive at your final destination feeling relaxed and refreshed.

Paul S. Rehme
Boston, Massachusetts

On page 130 of your April 2008 issue, in an article that focuses on the adaptability of wood as a raw building material, the writer summarizes several different species of trees commonly used in building. I would like to point out that the Spruce Goose—the overbudget, overly proportioned aircraft produced by Howard Hughes—was made not of spruce, as the text suggests, but almost exclusively of birch.

Other than this small technicality, I did enjoy the issue and to a larger extent the magazine as a whole. Your publication has been very generous with imaginative content that further encourages progress within the architectural community.

Zack Donnelly
Sent via email

I am a relatively new subscriber to Dwell, and I anticipate the arrival of each issue and read it cover to cover. I do not always agree with everything that's said, but I recognize that they are the thoughts of the people who make up our world—how boring a place it would be if we agreed on everything. The substance of your magazine comes from these individual viewpoints—each with a credibility of their own—yet letters to the editor stream in stating how much more green Dwell could be, or conversely, how Dwell is beating the green thing to death.

If there are those who believe that a 5,000-square-foot second home—as long as it's green—doesn't represent overconsumption, well, okay. If others believe that watering a lawn in Las Vegas is justified, so be it. I am a believer in self-control: If you've built it or bought it, then you've likely already justified it. I would venture to guess that every person who reads this letter could cut some of his or her "necessities" in an effort to reduce their impact on our environment: smaller houses, better insulation, and living closer to work—the list is endless. As Henry David Thoreau once said, "In wildness is the preservation of the world." The closer we are to "wildness," the closer we are to preservation.

Russell Yess
Esopus, New York

I recently purchased your April 2008 issue and was very happy that I did. The magazine is well designed and laid out, has a delightful and unmindcrushing amount of advertising, well-done articles, and I enjoyed it from cover to cover.

I would be interested in purchasing one of the Dwell T-shirts seen on page 173, but I do not have Internet access. Now what?

Samuel W. Wilshire Jr.
Spring Valley, California

Editors' Note: Off-the-web readers interested in scoring Dwell gear are welcome to call us at 415-373-5100 or write to 40 Gold Street, San Francisco, CA 94133.

Rad—it seems like there are fewer ads this month (March 2008). I don't mind the ads at all, but I like the fact that feedback really seems to matter (or maybe I'm just deceived by the layout—either way, nice work).

Could you tell me who makes the leather couch on page 72 of the "Double Time" story? I have a couple of dogs who would be thrilled to lie on such a couch, not cover it in hair, and be able to access all their tennis balls underneath it.

Jess Reilly
Moab, Utah

Editors' Note: According to homeowner Blake Trabulsi, the nameless vintage sofa comes from the offices of a meatpacking plant—information of little help to you, perhaps, but of some olfactory interest to your dogs.

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Thank you for presenting the work of the talented designer and craftsman George Nakashima, his daughter Mira, and the associated woodworkers ("Custom Concern," April 2008). It may be of interest to note that the Krosnick residence (whose owners had collected more than 100 Nakashima pieces) was designed by John Randel McDonald, a mid-century organic architect and recently departed good friend.

I was with John when he received news of the Krosnicks' fire and was devastated by the loss. Having the plans, he offered to help in the restoration effort, and the house was rebuilt following the original design. On a personal level, my wife and I visited the Nakashima studios in the early 1960s; we returned with our children in the 1970s, introducing them to the organic design approach. Thank you again for publishing this work.

Carol Wedin
Boca Raton, Florida

Thank you to Brad Hess and Tim Hartzer, whose letters appeared in the March 2008 issue. Dwell is a beautiful magazine, and for readers to rip on it because they don't like the advertising is silly. If you don't like it, then don't buy it, and let the rest of us enjoy it as it is. I also agree that sustainability is overused, overdone, and taking over many housing magazines—it seems to be the current "it" thing. We need a break from the constant sustainability chatter. To have sustainability become any more of a primary focus would go against what I understand to be the original purpose of the magazine, which was to be a source of information about modern design.

Cindy Pickard
Sent via email

The February 2008 Editor's Note ("Same Great Taste") acknowledges the risk of market exploitation of architecture, touts Dwell's switch to tree-saving recycled paper, and asserts a belief that "the best way forward is through good design." How interesting, then, to read Robert Irwin's garden design for the Getty Museum being described as "one of the most satisfying and original museum gardens in the country" ("In the Modern World," p. 48).

As a horticulturist and student of landscape architecture, I consider this statement puzzling and disturbing. How can a magazine that promotes good design—even eco-conscious design—describe this garden as "satisfying and original"? From horticultural, landscape architecture, and ecological perspectives, its merits are questionable. First of all, the planting design is in many ways disastrous, with plants placed in unsuitable conditions that suggest ignorance, disregard for the local ecology, and an irresponsible imposition of artistic whim on a landscape. Second, the lack of collaboration between Irwin and architect Richard Meier led to an overall architecture and landscape design that appears disjointed and poorly integrated. It is not a good design precedent—on the contrary, it is a disappointing result of two competing and uncooperative artistic egos.

The complex ecological problems that architects, landscape architects, urban planners, and related designers currently face will not be effectively addressed without informed, intelligent, and interdisciplinary teamwork. Starchitects and stubborn artistic egos are not the best way forward. I hope that Dwell's commitment to good design will present such details more mindfully in future publications.

Shannon Glass
Seattle, Washington

Thank you for a great magazine. The blue color used on the cover of your December/January 2008 issue is fantastic—very lickable! Is it possible to get its exact name? I will soon open a small tai chi studio-cafe-library, and it would be the perfect color for one of the walls. All my compliments to the creative director—great work!

Erik Matthiesen
Copenhagen, Denmark

Editors' Note: The color in question is pure, unadulterated cyan. However, in honor of our colorfully named creative director, we've rechristened it "Kyle blue."

Correction: Two incorrect Web addresses accompanied our May 2008 "Design at Work" feature. On p. 214, Skylab Design Group's website should read skylabarchitecture.com, and on p. 216, Intelligent Design's website should read intelligentdesign.tv. (More details concerning its Solidcore office system can found at solidcore.tv.)

We regret the errors.

Please write to us:
Dwell Letters
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Photo by Leslie Williamson

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Arik Levy for BERNHARDT | design

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Frances Anderton

"Even though I've seen many good buildings, I think it's fair to say that few have had a profoundly emotional impact on me." So says discerning Dwell contributing editor Frances Anderton when favorably describing Eric Garcetti and Amy Wakeland's remodel of their sustainable Echo Park abode ("Echo Logical," p. 156). A born-again Angeleno from Bath, England, Anderton hosts *DnA: Design and Architecture* on radio station KCRW, contributes to a variety of Los Angeles-loving publications, and is the author of such books as *Pop Architecture* and *LA Now*.

Charles Barsotti

To illustrate this issue's essay on good design—and the tastemakers who helped define the designation—we turned to a legend of the line: cartoonist Charles Barsotti ("What We Talk About When We Talk About Good Design," p. 171). A 30-year veteran of the *New Yorker* with a number of comic compilations to his credit, Barsotti has a timeless style of spare lines, rounded shapes, and subtle wit that sits well with the design icons under discussion and evokes an age when the term "good" still retained a complimentary air of innocence.

Raymond Biesinger

If it leaves a mark, odds are that killer illustrator Raymond Biesinger has deployed it as part of his eclectic artistic arsenal. Hailing from Edmonton—the "Oil Capital of Canada," home of North America's largest mall, and birthplace of seminal stoner Tommy Chong—he was quick on the draw with the concrete ideas in this month's Concept feature ("Rethinking the Material World," p. 164). When not politicking, he slings a six-string and sings with his twosome, the Famines.

Photo by Andrew Rowat

Virginia Gardiner

When we want to learn the "how" behind the "what," we turn to London-based writer Virginia Gardiner. She gave us the 411 on Skype's new Internet phone in May and unraveled the knits and purls of environmentally inclined Looolo Textiles in June. This month, she cut the rug with Barcelona-based Nanimarquina ("Little Field of Flowers," p. 126). Though the Darjeeling Limited passed her by, a long-distance interview offered some escape from England's springtime drizzle: "The fun part of the story was catching up with the gracious rug producer Tony Mittal, who sounded impressively far away on his mobile phone in Panipat."

Barry Katz

This month, Barry Katz—Dwell's beloved Father Time figure, who price-checked modernist icons in our March 2007 issue—returns with a century-long laundry list of sustainability flashpoints ("Only Planet," p. 133). He makes every hour count as a consulting professor at Stanford University, a fellow at Ideo, and a prolific writer and author, most recently of *The Tennessee Valley Authority: Design and Persuasion* from Princeton Architectural Press.

Marc Kristal

Internationally adroit New York-based writer and contributing editor Marc Kristal was unexpectedly surprised by the urban overload he experienced in the exciting and often inscrutable city of Hong Kong ("Detour," p. 188). "It's at once impossibly confusing and manageable—you can't cross the streets unless you know how to use the underpasses and walkways, yet it has a superb subway system and excellent buses. It's also a weird mix of the crumbling and the scrupulously clean. All in all, I loved it."

Dave Lauridsen

Los Angeles-based photographer Dave Lauridsen pulled double duty this month: His first stop was San Francisco, where he checked out Christi Azevedo's so fresh, so clean Mission District makeover ("Bay Wash," p. 85); he then hit Boulder, Colorado, for a feature on Rob Pyatt and Heather Kahn's sunny straw bungalow build-out ("Post Bale," p. 148). Lauridsen—whose portfolio includes a quartet of Dwell covers in addition to work for *Fortune* and *Travel & Leisure*—is a dyed-in-the-wool do-it-yourselfer who found the hands-on efforts evidenced by both homes inspiring: "I spent about as much time asking how to make windows and cabinets as I did taking pictures."

Alexis Madrigal

For his story on the unsung spirits of the material world ("Rethinking the Material World," p. 164), Alexis Madrigal comes to the defense of the academic underdog. "I got this feeling that materials scientists were the Rodney Dangerfields of academe: They're always complaining about how working on consumer stuff gets them no respect from the theoretical physicists and biologists," he explains. Madrigal's routine includes unloading one-liners at his regular gig at *Wired*.

Andy Reynolds

"Heck yes!" exclaimed photographer Andy Reynolds when asked whether he was interested in facing this month's Dwell Reports expert in a john-strewn junkyard ("Throne Off Course," p. 104). Though it was a wee bit removed from his usual fare—at *GQ*, *Details*, *Playboy*—the maroon shag toilet-seat cover he scored will be a hard piece of schwag to beat, admits Reynolds.

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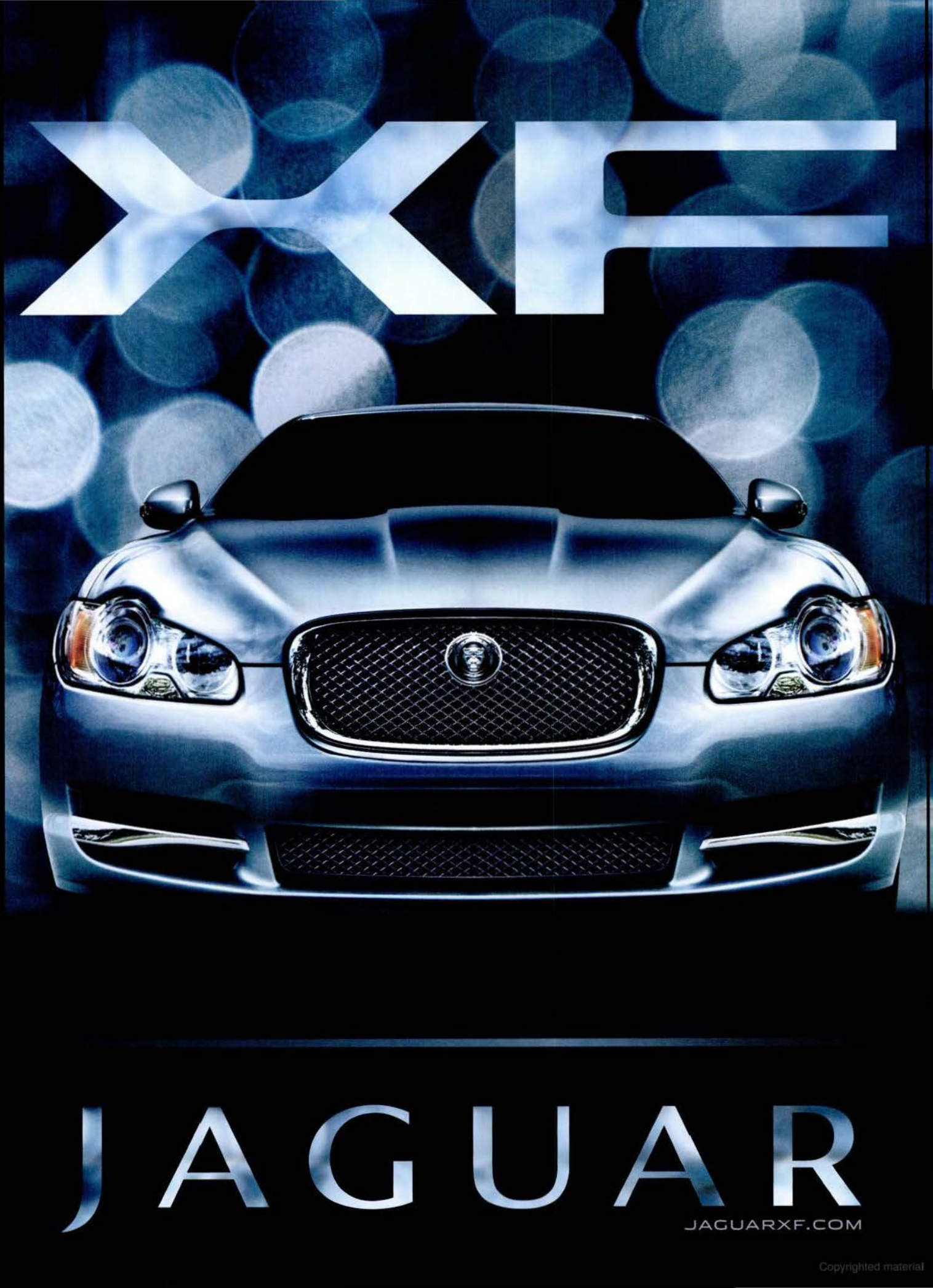

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Outdoor Cooking

Summer has officially arrived, and that means swimsuits, beach adventures, and the intoxicating smell of barbecue. Whether it's a celebration of the summer solstice or a Fourth of July fête, eating alfresco is an important tradition synonymous with warm weather and poolside play. Any sun worshipper will tell you that having the appropriate arsenal of outdoor cooking equipment is paramount, so we've collected an assemblage of implements both stylish and savvy to ensure the grilling goes off without a hitch.
dwell.com/slideshows

At Home Series

This month marks the launch of dwell.com's latest video series entitled *At Home*. This multipart design documentary grants access to the private lives of some of the most notable designers in the industry. The personalized tours lend new perspective to the names behind our favorite designs as we take a look at their own homes. Tune in to discover tips from the cream of the creative crop or, better yet, learn which storied architect is a clean freak and who can't keep up with laundry.
dwell.com/video

Clockwise from bottom left: Cambi table and Segno chair by Aldo Ciabatti, OXO silicone BBQ mitt, and Outclass grill by Eva Solo.

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marlene dumas measuring your own grave

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Marlene Dumas: Measuring Your Own Grave is made possible by generous support from Brenda R. Potter and Michael C. Sandler; Mondriaan Foundation, Amsterdam; Blake Byrne; Mark Fisch; Steve Martin; The MOCA Contemporaries; the Barbara Lee Family Foundation; the Robert Lehman Foundation; the Pasadena Art Alliance; Elizabeth A. Sackler, JCF, Museum Educational Trust; Jack and Connie Tilton; Netherland-America Foundation; Linda and Jerry Janger; Dr. S. Sanford Kornblum and Mrs. Charlene S. Kornblum; B. J. Russell Mylne; and Jerome and Ellen Stern.

ABOVE: *Measuring Your Own Grave*, 2003, oil on canvas, 55 ⅛ x 55 ⅛ in., Private Collection, © 2008 Marlene Dumas

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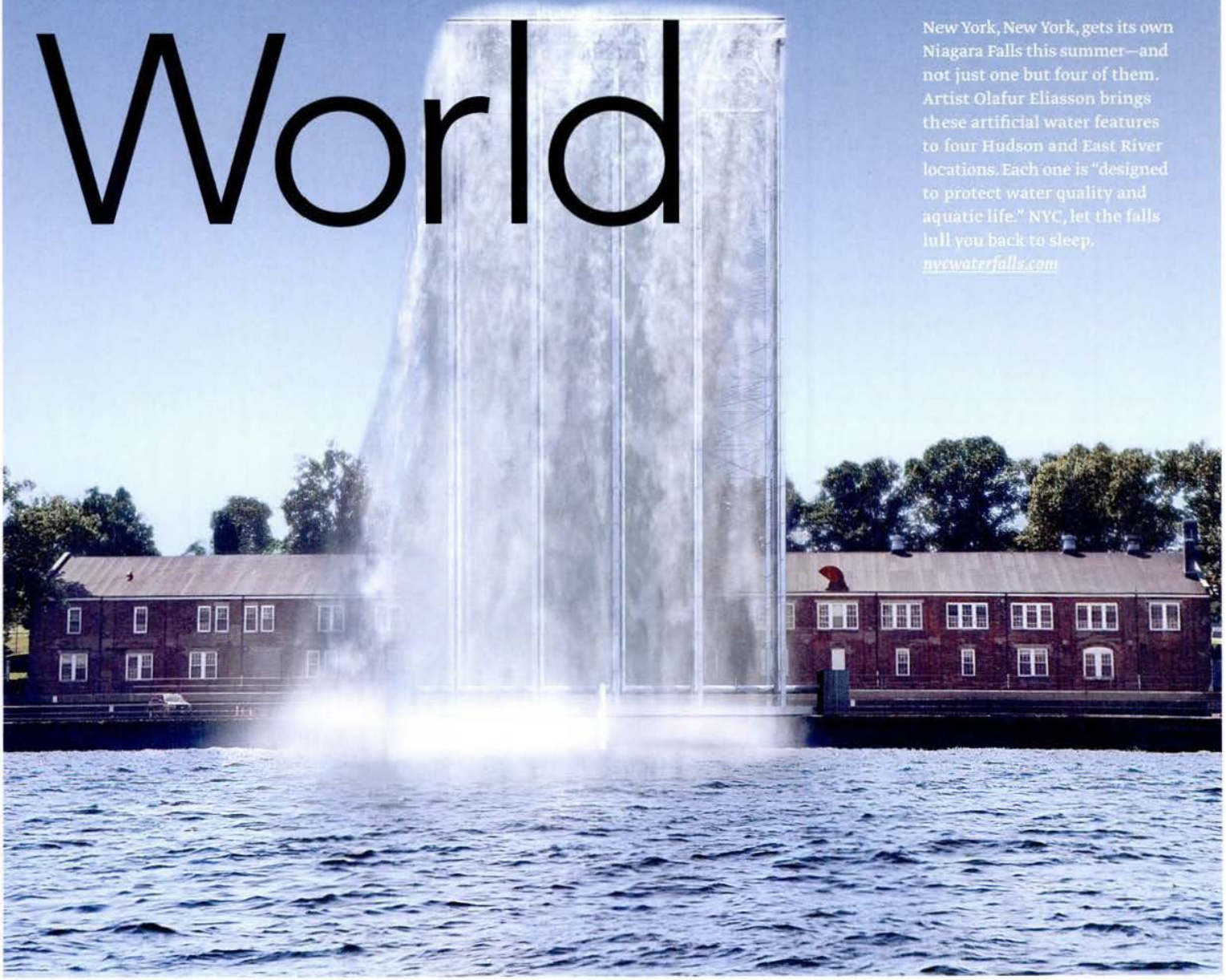

New York, New York, gets its own Niagara Falls this summer—and not just one but four of them. Artist Olafur Eliasson brings these artificial water features to four Hudson and East River locations. Each one is "designed to protect water quality and aquatic life." NYC, let the falls lull you back to sleep. *nycwaterfalls.com*

July/August Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's summer timeline.

July 4 (1776)
Get your eco-friendly fireworks! The United States declares itself an independent nation.

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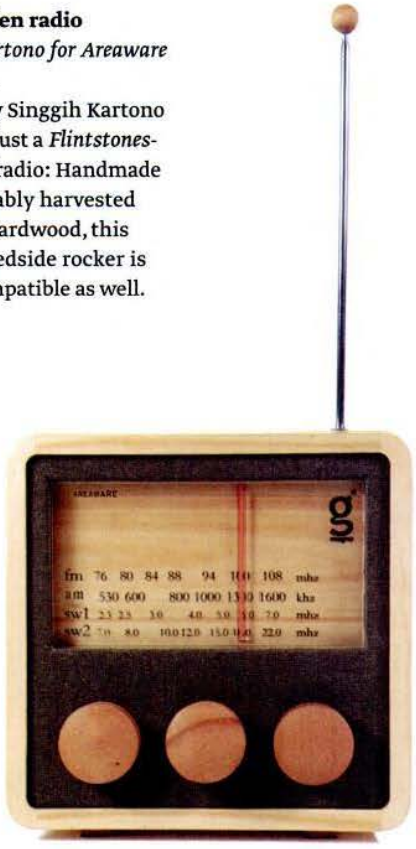
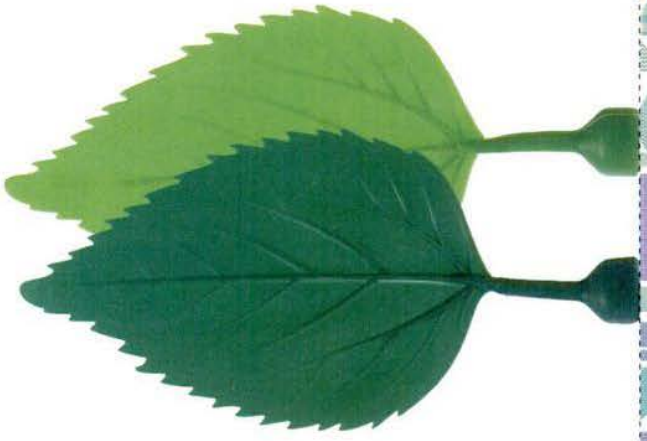
Wish Come True toys
by FriendsWithYou
friendswithyou.com
These bell-bottomed, kid-safe characters wobbled out of the wonderfully bizarre world of FriendsWithYou, a Miami-based collective that creates designer toys, multimedia work, and installations with a Pokémon-gone-wild aesthetic.

Magno wooden radio
by Singgih Kartono for Areaware
areaware.com
The Magno by Singgih Kartono is more than just a *Flintstones*-style AM/FM radio: Handmade from sustainably harvested Indonesian hardwood, this green little bedside rocker is "MPtree"-compatible as well.



Leaves magnets
by Richard Hutten for Gispen
www.gispen.com
Dutch designer Richard Hutten's Leaves are here to stay. This deciduous fridge foliage comes in a range of seasonal shades, and provides a lush alternative to the played-out poetry magnet.



Geo wallpaper
by Mike Perry for Studio Nommo
midwestisbest.com
Midwest-mad artist Mike Perry shows us how he rolls with a wallpaper collection that includes Geo (shown in "Cool"), a green and purple pileup of crazy shapes and patterns. *(right)*

July 5 (1969)
Walter Gropius, undisputed heavyweight of modern architecture and founder of the Bauhaus, dies.

July 12 (1895)
Architect, mathematician, writer, and inventor R. Buckminster Fuller is born (and dies on July 1, 1983).

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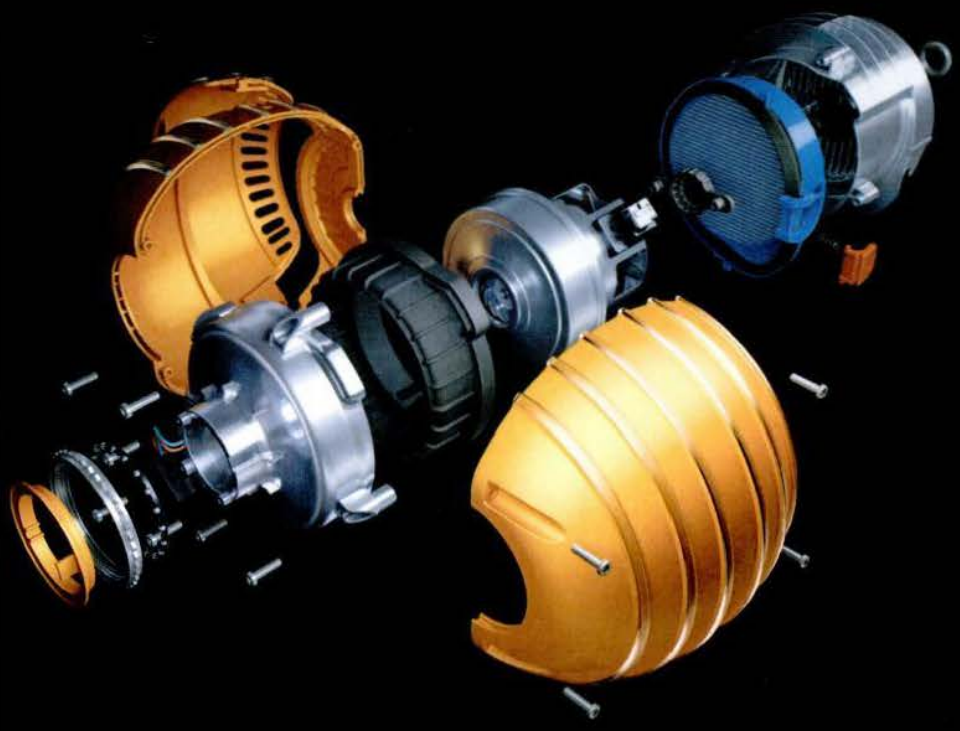

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dyson The vacuum that doesn't lose suction.

www.dyson.com

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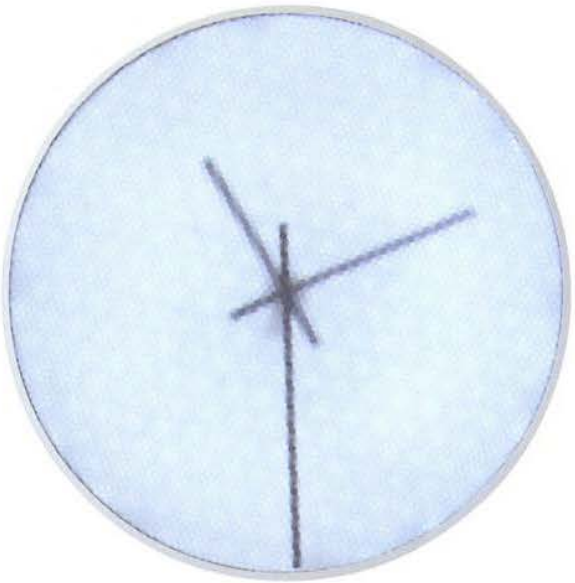
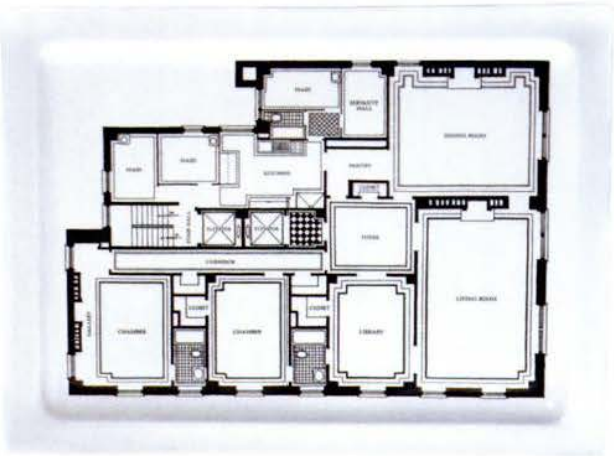
Barbara carafe
by Nina Jobs for
Design House Stockholm
designhousestockholm.com
If you have ever dreamed of Jeannie, this bottlenecked Barbara carafe—with a glass ball stopper-hopper in its base—will rub you the right way. *(above)*



Pixel clock
by François Azambourg
for Ligne Roset
ligne-roset-usa.com
Ligne Roset's new LED-lit Pixel clock recalls a time when life's simple pleasures—like sleeping in late—weren't seen as clear cause for alarm. *(above)*

Floor Plan Penthouse platter
by Fishs Eddy
fishseddy.com
Though six different properties are offered—including "Studio," "Terrace," and "Duplex"—we're movin' on up like George and Weezy the next time we want a piece of the pie.



Wine Ratchet Magnum
by Built
builtny.com
Pull out all the corks with this heavy-duty weapon of a wine-bottle opener. The molded-zinc handle and menacing screw make this as functional as it is eye-catching.

July 14-26 (2008)
Urban Islands design studio takes over Cockatoo Island, Sydney.
urbanislands.info

July 16 (1911)
John Lautner, subject of a major new exhibition in Los Angeles (see p. 60), is born.

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Olympic Climatology

Though the Olympics are supposed to be all about the athletes, this year everyone's eyes are on the sky as the Chinese government experiments with urban weather control. For the 2008 Games, the Beijing Meteorological Bureau is using repurposed military equipment, including rockets and anti-aircraft guns, together with an IBM supercomputer and dedicated satellite imaging to stop bad weather before it forms. At least that's what they hope to do: Whether it will work remains to be seen.

In what is certainly one of the strangest twists yet in the Chinese mega-building boom, even the sky is being redesigned. Government meteorologists and their assistant climate scientists claim that they can now change the size and shape of falling raindrops for any clouds overhead—and, through the use of special cloud additives, lock the water vapor in place. Clouds, if they aren't prevented entirely, will simply drift over the roofs of Beijing, holding their rain in check. And this is no pacifist effort. Figures released by the China Meteorological Administration indicate that an incredible 7,113 anti-aircraft guns; 4,991 retrofitted rocket launchers; and no fewer than 32,000 employees have been pressed into service on this atmospheric battlefront.

China's sky-high efforts were legally codified back in 2002 by a series of 22 Articles, known as the "Regulations on Administration of Weather Modification." Here, in an extended run of legalese, Article 3 legislates the alteration of the atmosphere: *For the purpose of these Regulations, "weather modification" refers to the activities carried out for rain or snow enhancement, hail suppression, rain suppression, fog dispersal, or frost protection by exerting, under appropriate conditions, artificial influence on local atmospheric physical and chemical processes through scientific and technological means, so as to mitigate or avert meteorological disasters and properly exploit climatic resources.*

With almost surreal deadpan, the state-run newspaper *China Daily* reminds us that weather modification can actually be dangerous. In May 2006, they explain, "the operator of an anti-aircraft gun in Pengshui County...had his right arm blown to pieces and a passerby was shot dead"—shot dead by weather-control guns!

The Olympics thus present us with something of a test case: Faced with overwhelming air pollution, heavy particulates, and possible rainstorms—and with billions of sports fans watching—can the Chinese manage to forcefully clear the skies? The real implications of this go far beyond the Summer Games. Indeed, *China Daily* goes on to point out that, if all goes well, a "national command center for weather modification" will be up and running in China by 2010.

So if the Chinese do prove that even good weather can now be available on demand, will this open a new chapter in urban design and city planning? After all, why stop at streets when you can change the weather?

We can't answer these questions, of course, until we see the techniques at work. So, while you're watching the 2008 Games (and suffering through NBC's biopic-ridden coverage), keep your eyes on the periphery of the city, where anti-aircraft guns and rocket launchers have declared war on the summertime sky.

www.cma.gov.cn/english

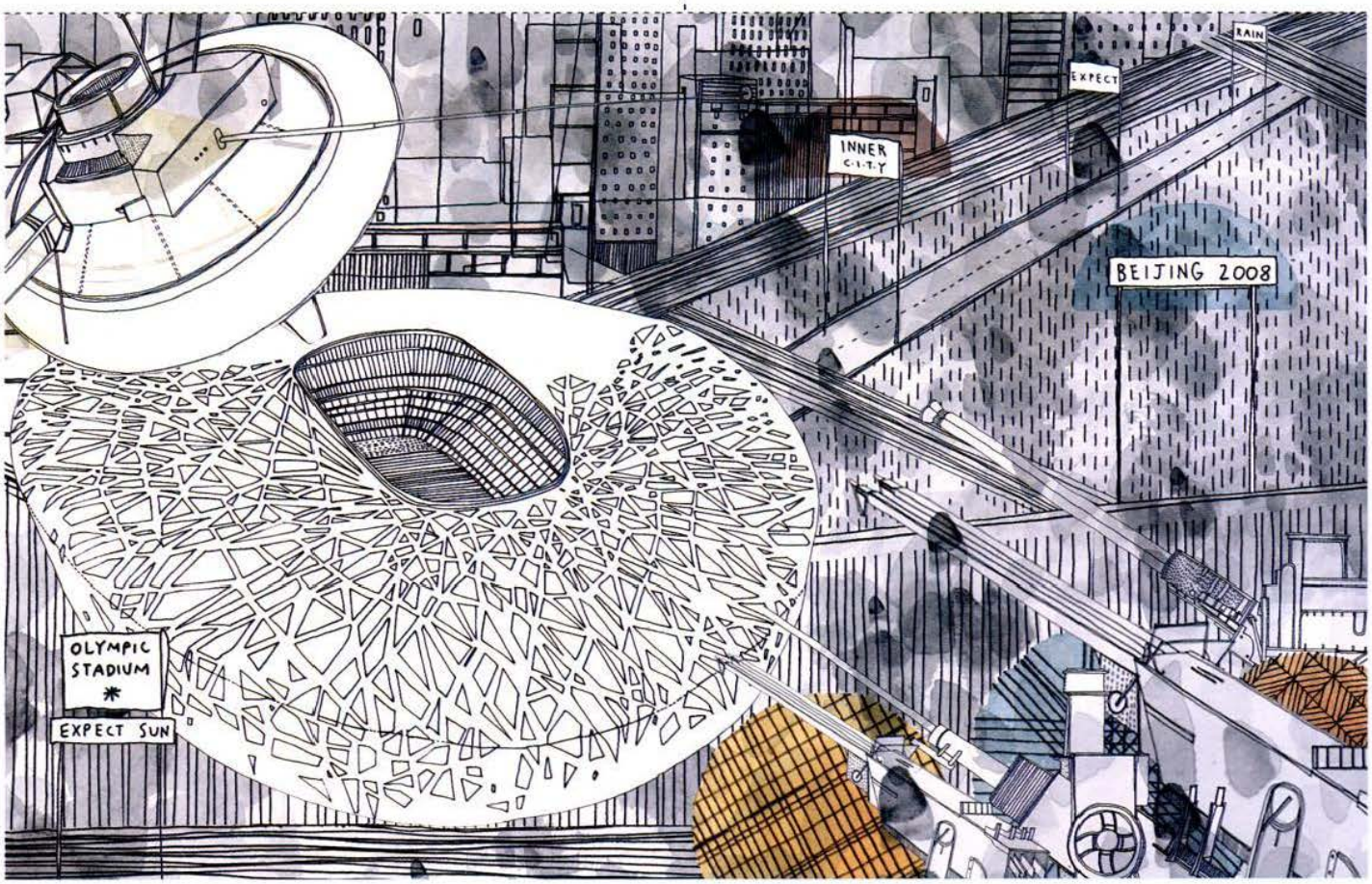

Illustration by Nigel Peake

Future Nature

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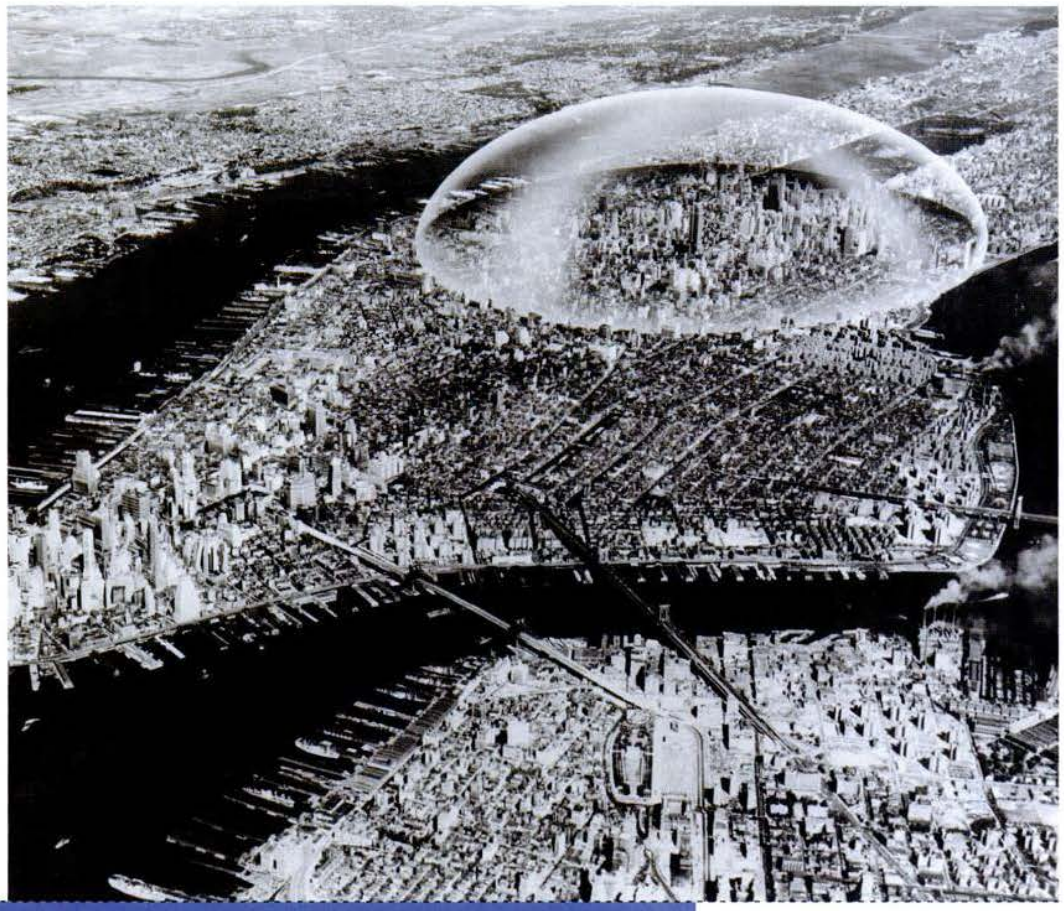
Buckminster Fuller: Starting with the Universe
Whitney Museum of American Art
June 26–September 21, 2008
whitney.org

R. Buckminster Fuller, who posthumously celebrates another birthday this summer, gave the world the geodesic dome, buckyballs, and, with sculptor Kenneth Snelson, the structural concept known as Tensegrity. He was a teacher (at North Carolina's sorely missed Black Mountain College), an industrial engineer, a writer and theorist, a revolutionary cartographer, and, perhaps more than anything else, an optimist. Fuller was never afraid to think big—in fact, his life required it. The Whitney's new show, *Starting with the Universe*, is a philosophical call to arms.



Buckminster Fuller's speculative glass dome for Manhattan is one of the most recognized images of 20th-century design.

Home Delivery: Fabricating the Modern Dwelling
The Museum of Modern Art
July 20–October 20, 2008
moma.org

We've been counting down the days till this show's arrival—and it's finally here, bringing prefab architecture to MoMA. With more than 60 projects on display—including five entire prefab houses constructed onsite in New York City—*Home Delivery* is enthusiastic proof that cargo containers, modular steel frames, recycled materials, and solar power, complete even with unexpected ornamental details, have a bright architectural future.

KieranTimberlake Architects' Cellophane House will be custom-built onsite for the exhibition.

Photo courtesy the estate of R. Buckminster Fuller (b&w)

July 16–24 (2008)
The State of Design festival shows us what good design means in Australia.
stateofdesign.com.au

July 20 (2008)
The monthlong London Festival of Architecture comes to an end.
lfa2008.org

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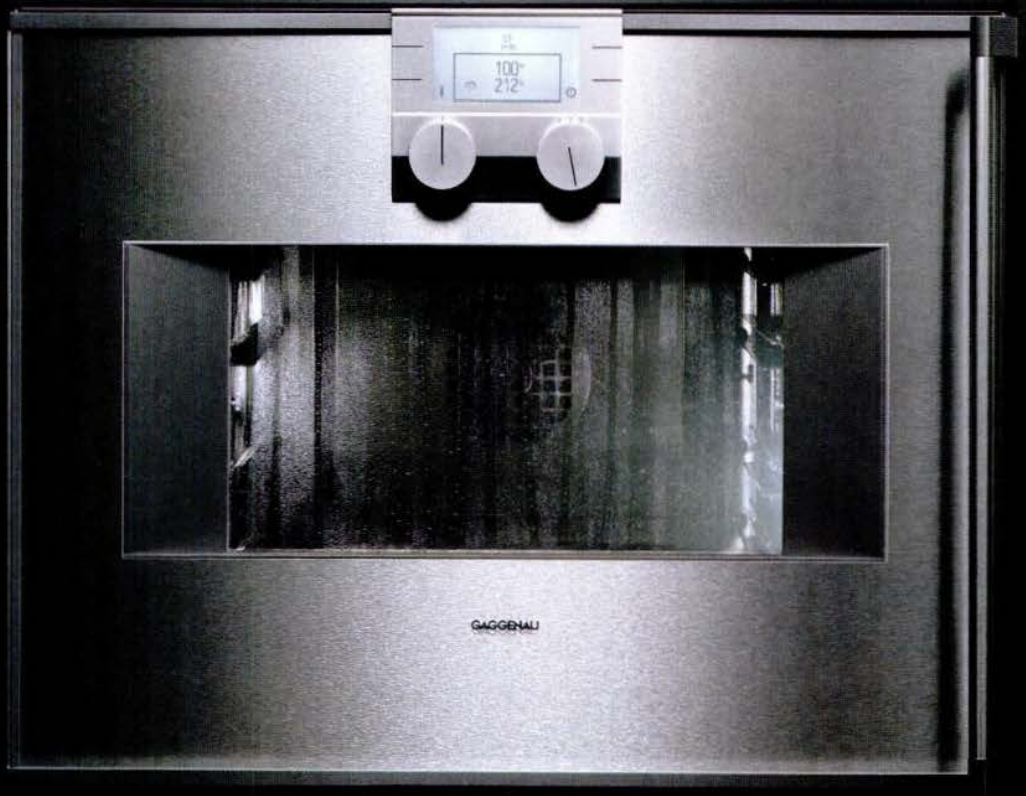
Even top chefs use flavor enhancers.



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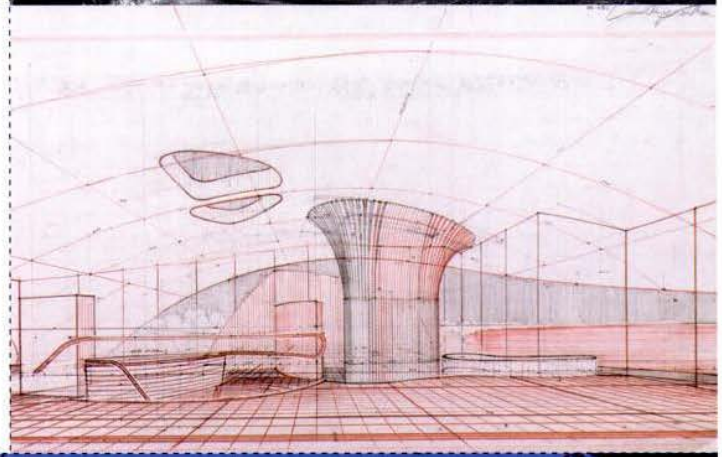
Between Earth and Heaven: The Architecture of John Lautner
The Hammer Museum, UCLA
July 13–October 12, 2008
hammer.ucla.edu

The multidimensional career of legendary American architect John Lautner gets an exhaustive review in this no-holds-barred exhibition curated by Frank Escher and Nicholas Olsberg. Olsberg writes in the show's lavish exhibition catalog, published by Rizzoli, that Lautner possessed "a lifelong confidence in the moral force of the visual imagination, and an immense and practiced sophistication in exercising it." Lautner, raised in the Midwest on the coast of Lake Superior, brought a surprisingly potent sense of myth and metaphysics to bear on his mature architectural style. Indeed, architecture, Olsberg writes, was part of Lautner's larger quest for realizing "a decisively American, individualist, and anticommercial society." His buildings married environmental context with primordial geometry, creating eclectic and utterly unique private spaces. Later basing himself in Southern California, Lautner defined his own strain of West Coast modernism: breezy, futuristic, environmentally integrated, and, of course, a little bit New Age.



The courtyard of the Elrod Residence (top right) in Palm Springs meets Lautner's sketch (center right) for a Malibu Cliff House. The Chemosphere (bottom), now a Los Angeles icon, was constructed in 1960 on top of a thick concrete mast. The house has spectacular 360-degree views of both the surrounding landscape and the Southern California sky. Olsberg explains that Lautner was "deeply fascinated by the possibilities of mushroom structures and their economic promise"—making the Chemosphere perhaps the ultimate in architectural mycology.

Photos by Joshua White, drawing courtesy The John Lautner Foundation

July 20 (2008)
Frank Lloyd Wright and the House Beautiful closes at the Nevada Museum of Art. nevadaart.org

July 23 (1933)
High-tech British architect Lord Richard Rogers is born. richardrogers.co.uk

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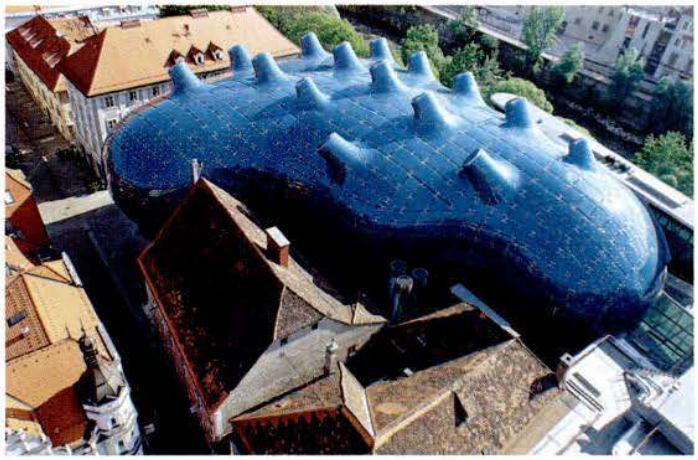
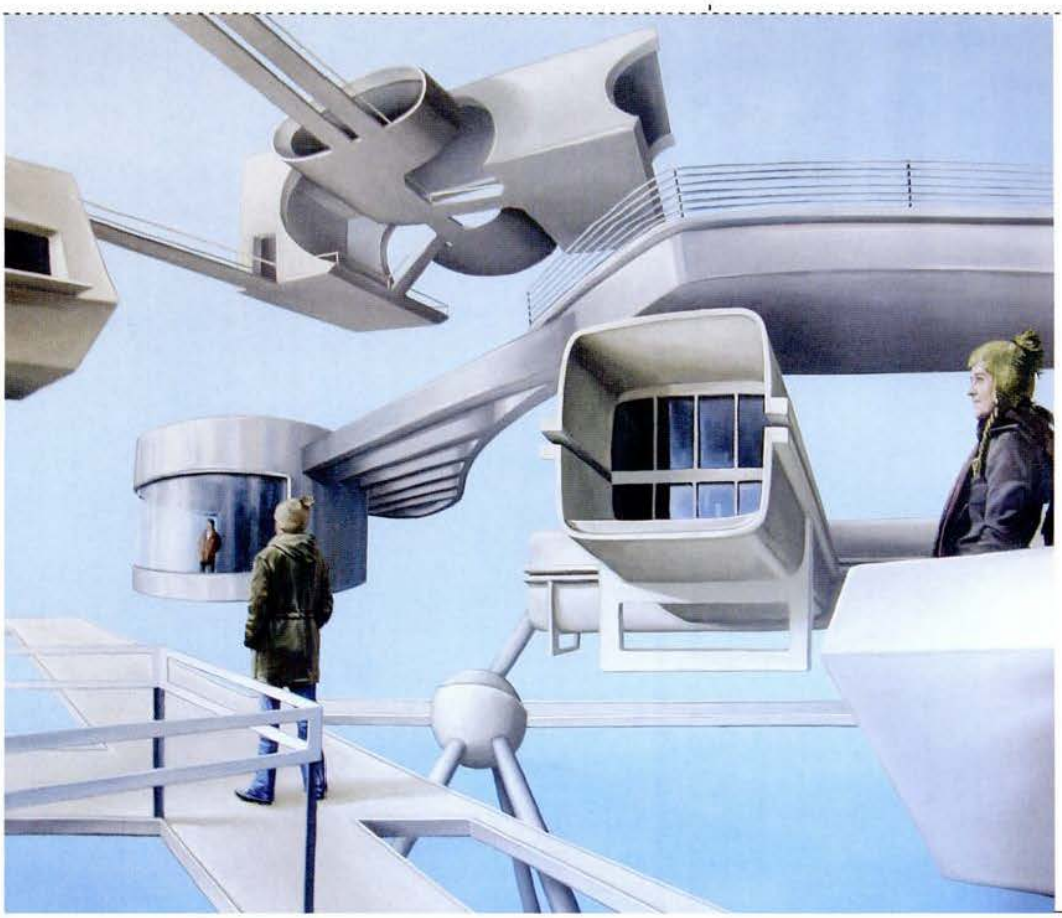


Museums in the 21st Century: Concepts Projects Buildings
Louisiana Museum for Moderne Kunst
June 14–September 14, 2008
louisiana.dk
This meta-exhibition examines 25 of the world's newest and forthcoming museums to see how they've affected their host cities in the new century. Above we see the Kunsthaus Graz by Peter Cook and Colin Fourier.

Human/Nature: Artists Respond to a Changing Environment
Museum of Contemporary Art—San Diego
August 17, 2008–February 1, 2009
mcasd.org
The twin catastrophes of climate change and environmental destruction have begun inspiring more and more interesting art. Somewhere between an artists' residency and an exhibition, *Human/Nature* shows what happens when eight artists are sent around the world to document threatened UNESCO World Heritage sites. What's more, those artists were expected to temporarily live there and produce art. The results are a bit uneven, but the work of artist Iñigo Manglano-Ovalle (above) is a standout, highlighting the intersection of film with large-scale industrial landscape processes.



Future Tense: Reshaping the Landscape
Neuberger Museum of Art
May 11–July 20, 2008
neuberger.org
Sixty artists, primarily painters, look both to the past and future to reconsider the state of the global environment. Focusing on the complicated relationship between landscape and architecture, the exhibit challenges viewers to contemplate past changes in the natural world as well as those still on the horizon. Anke Bauer's *Switch Your Mind Off* (2005) shows us a fever dream of linked terraces.

August 3 (2008)
Sverre Fehn: Intuition-Reflection-Construction closes at the National Museum in Oslo.
nationalmuseum.no

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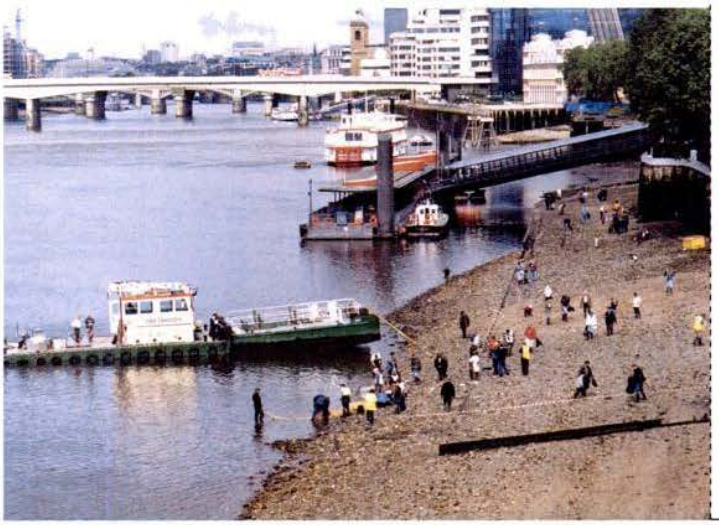
Deborah Leach

If you've never heard of "fly-tipping," then you've certainly seen its results. Fly-tipping is the British term for dumping garbage illegally, and it's the civic challenge that motivated Londoner Deborah Leach to start a research project with the Tidy Britain Group (now ENCAMS) to investigate what it takes to engage citizens in cleaning up trash-laden waterways. "The litter along the Thames shores and flowing beneath its bridges was upsetting thousands of Londoners," Leach recounts. Beyond their desire for cleaner rivers and canals, she found people eager and willing to help.

With support from a number of British environmental agencies and the Greater London Authority, Thames21 was soon launched. Leach took the helm, directing a rapid proliferation of subgroups and additional projects to clean not only the Thames but community waterways wherever residents volunteered. Previously the head of fundraising and marketing for Sports Leader UK, Leach was well equipped to wrangle volunteers and manage programs run mostly on enthusiasm. "There are a lot of similarities between my past job and Thames21," says Leach. "It's all about mobilizing local communities, getting people involved and making a difference in their neighborhoods."

Being director doesn't keep Leach out of the trenches. She regularly pulls on waders with her volunteers. When asked whether anything unusual has turned up, she answers, "There is always that lurking thought that we might stumble across human remains. Sometimes we find old clothes that look like body parts, but all we've ever found is part of one very old skull. You may have heard of the 'Torso in the Thames,' which was discovered floating under Tower Bridge in 2001. At the time we were organizing a Weird Litter Competition. The police gave us a password to use in case anything like a leg turned up. It hasn't, so far."

thames21.org.uk



Antony Hall

UK artist Antony Hall refers to himself as an amateur scientist. Indeed, his work constantly blurs the lines between science, art, and technology. Hall has worked with acoustics, chemical oscillators, liquid vortices, and electricity, sometimes all at once. One of Hall's signature pieces is the iLog—a hollow log housing a musical synthesizer. Its cousin, the Sound Lathe, "explores the sonic properties of wood work," producing a "unique wooden object at the end of each performance." Hall refers to these as "tabletop experiments": where science meets art in the space of the laboratory.

What's your ideal working environment?
Any place where there's a lot of junk, spare parts, and broken stuff. Sometimes it takes an empty wooden box of a certain shape to give me an idea of what should be in it and what it should do.

Is there someone outside your field who inspires you?
David Attenborough has been an inspiration ever since I can remember. His passion and focus on close observation really inspired me to work with animals and left me in continuous awe at the fact that we exist at all.

What novels, music, or films keep you thinking about design?
I read a lot of science fiction. *The War of the Worlds* was the most interesting for me in terms of vision and design.

Is there a specific object that changed how you think about design?
I enjoy functionality. The bicycle is an example of a design that has changed little from Leonardo da Vinci's initial drawing—more specifically, the derailleur. I have always admired the fact that no matter how often companies redesign bicycle components, the derailleur has remained basically the same.

What three buzzwords do you never want to hear applied to your own work?
"Pretentious," "theatrical," and "trite."

One of Hall's "tabletop experiments" involved studying the oscillation of a water droplet at 50 Hz. The results, seen here, are oddly compelling.
variableg.org.uk

Illustrations by Elisabeth Moch

Nice Modernist Q & A

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Shine a light on design history, or let it shine a light on you, with Artek's Bilberry pendant, a mid-century classic designed by Alvar Aalto for the Maison Carré. *(above)*

Thinking Machine chair
by Eduardo Baroni for Sintesi
eduardobaroni.com
If the International Space Station had its own front porch, you'd likely find its astronauts all kicking back out there in this weightless-looking steel and polyurethane rocker.

Universal small object
by Jörg Boner
for Temporary Addorisio
temporary-addorisio.ch
To Jörg Boner, it's an exercise in "how far form can distance itself from function"—to us, it's just a cool little creased-steel table, stool, or rack. *(above)*

August 8 (2008)
Let the Games begin! The Olympics come to Beijing, drawing to a close on August 24.
en.beijing2008.cn

August 10 (2008)
David Byrne's *Playing the Building* closes at the Battery Maritime Building, New York.
creativetime.org

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Zipcar Dispenser

When the cars of the future finally arrive, where will we park them? Boston's Moskow Linn Architects have one possible answer: a stacked machine modeled after a Pez dispenser, perfect for storing Zipcars.

Originally designed back in 2004 and the recipient of an Unbuilt Architecture Award from the Boston Society of Architects, Moskow Linn's Zipcar Dispenser was intended for installation in Boston, New York, and Washington, DC. There, the high-tech contraption, which "doles out cars in lieu of candy," architect Keith Moskow explains, would go to work. The dispenser would not only make life easier for Zipcar drivers, it would help to reformat urban space for alternative modes of transportation. It's as if a new building type has entered the modern design vocabulary: a structure between vending machine and parking garage.

The dispenser would also be a study in brand identity, "providing a recognizable corporate symbol," and assuming a unique "presence in the city," as the architects describe it. Because of the slender, vertical nature of the proposed 51-foot-tall structure, the device could also colonize and put to use underutilized or inconvenient plots of land, bringing them back into commercial viability.

Of course, as with all speculative designs, there is a hitch. Because Zipcars are not a uniform fleet of specially designed cars—they are, rather, cars of multiple designs and sizes, made by various companies, simply shared across numerous drivers—the idea of a purpose-built dispenser for them becomes both unnecessary and technically unfeasible.

However, the project illustrates very well the question of how we might adapt urban infrastructure to other forms of personal transport in an era of unstable oil supplies and rapid climate change. Take bike racks: While cities such as Tokyo have installed entire automated parking towers devoted solely to our two-wheeled friends, U.S. cities are notoriously lacking in even low-tech bike-friendly storage. And if, as the Brookings Institution has pointed out, U.S. transportation policy overwhelmingly favors the construction of highways—over public transit, for instance—then how might the American landscape look different if the nearly 40-to-1 dollar imbalance between highway and transit funding was rectified? In however small a way, projects that help us to imagine the future of urban infrastructure bring us one step closer to tomorrow—starting with something as simple as Zipcars and moving out from there to the entire urban world.

Seen in context (below) the Zipcar Dispenser would be an ultramodern addition to the urban landscape. Compared to the dispenser that inspired it (above), the automated parker is a marked improvement. moskowarchitects.com

Speculation

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fashion under foot
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Otto Neurath: The Language of the Global Polis
Nader Vossoughian
NAi Publishers, $95
City planner, philosopher, sociologist, critic: Otto Neurath was all of these and more. An early member of the Vienna Circle, a group of philosophers and scientists, Neurath sought to rethink how our cities are both made and inhabited. This beautifully designed new book explains Neurath's pragmatic, informal, and profoundly human approach to city space.

Area_2
Editors of Phaidon Press
Phaidon, $90
The second volume in Phaidon's Area series, *Area_2* is an inspiring, image-rich compilation showcasing the work of 100 fresh and future heavyweights of graphic design. As an international overview of high-impact ephemera, *Area_2* packs a wallop.

Jean-Michel Frank
Pierre-Emmanuel Martin-Vivier
Rizzoli, $95
An interior decorator who all but defined modern French style in the 1930s and '40s, Jean-Michel Frank is now the focus of 400 pages of photographs and essays. His often baroque whole-room compositions included carpets, tables, chairs, and elaborate built-in bookcases.

The Concrete Dragon: China's Urban Revolution and What It Means for the World
Thomas J. Campanella
Princeton Architectural Press, $35
Just in time for the Beijing Olympics, Thomas J. Campanella tackles what he calls "the greatest building boom in human history": the creation of whole new cities throughout China, where superhighways, theme parks, and engineering projects light up the night sky. Campanella is an able guide to the dusty haze of China's ever-growing construction sites.

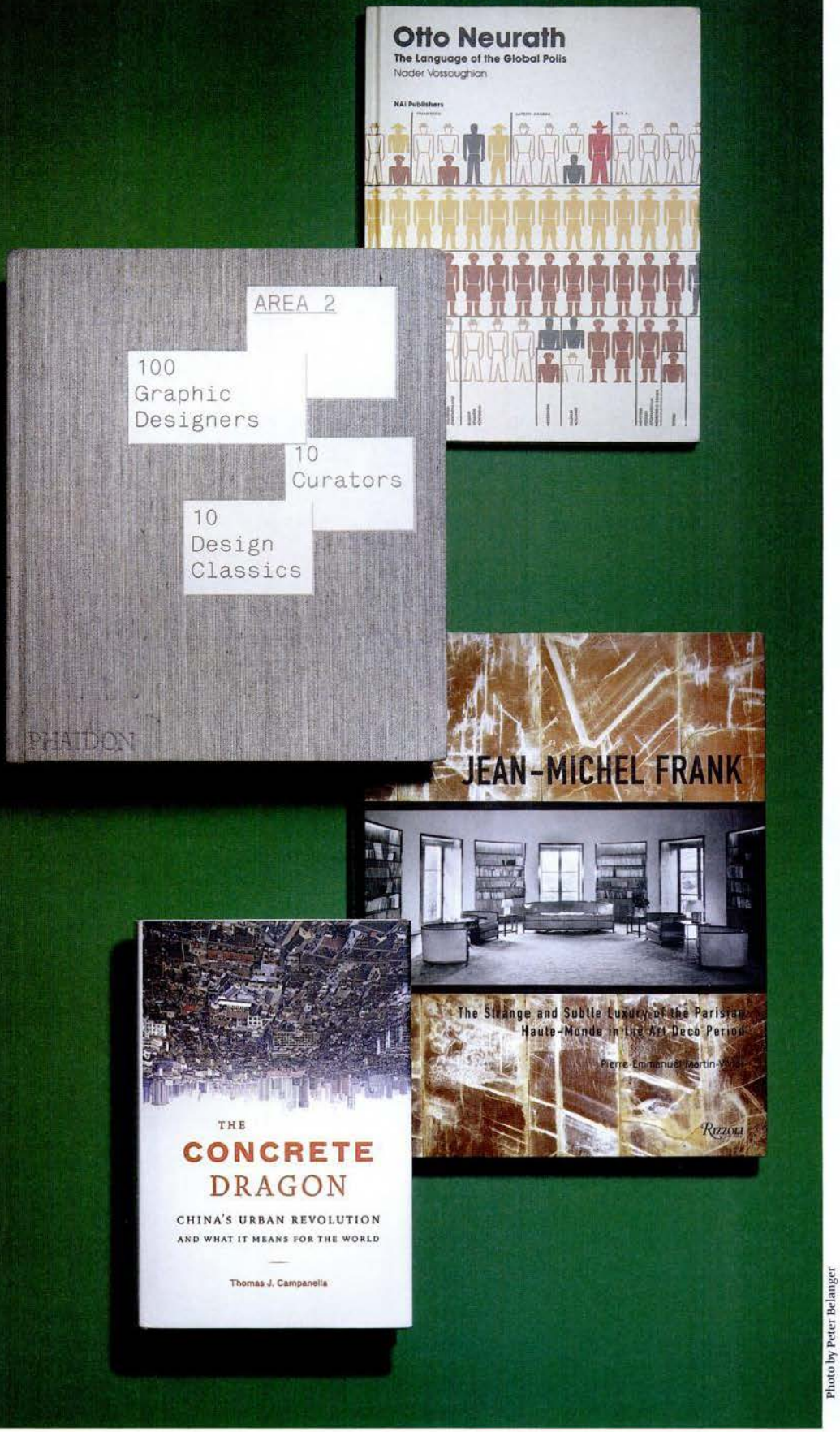

Photo by Peter Belanger

August 17 (2008)
Graphic Thought Facility: Resourceful Design closes at the Art Institute of Chicago. artic.edu

August 27 (1965)
Charles-Édouard Jeanneret-Gris, or Le Corbusier (Corbu to you), dies while swimming in the Mediterranean Sea.

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Project Vitra:
Sites, Products, Authors, Museum, Collections, Signs
Cornel Windlin and Rolf Fehlbaum
Birkhäuser, $49.95

Our first clue that *Project Vitra* is no ordinary furniture-company compendium comes from its cover, subtly embossed on a dust jacket, and illustrated with page-numbered peeks inside. And Vitra is no ordinary furniture company: Founded in 1950 by furniture shop owner Willi Fehlbaum, Vitra soon licenced the designs of Charles and Ray Eames and George Nelson. In the following half century, Project Vitra (the company's formal name) has become one of the most well-known and influential forces in modern design. Vitra has produced countless pieces of iconic furniture, continues to do pioneering work with designers and architects, and maintains a design museum by Frank Gehry, a fire station by Zaha Hadid, and bus shelters by Jasper Morrison, among other world-class structures, at its corporate campus in Weil am Rhein, Germany.

Organized topically—by sites, products, and authors—*Project Vitra* presents an engaging and exhaustive overview of the company's output through beautiful photographs and illustrations, including essays by company chairman Rolf Fehlbaum and others. Conceived and designed by Cornel Windlin—as he has done with Vitra's home catalogs since 2004—*Project Vitra* is a visual and tactile treat, sure to become as much of a design icon as the pieces featured within its 396 gorgeously laid-out pages.

Photos by Peter Belanger

August 28-31 (2008)
The first International Universal Design Expo welcomes you. ifdesign.de

August 31 (2008)
FORM: Contemporary Architects at Play closes at the Contemporary Arts Center in Cincinnati. contemporaryartscenter.org

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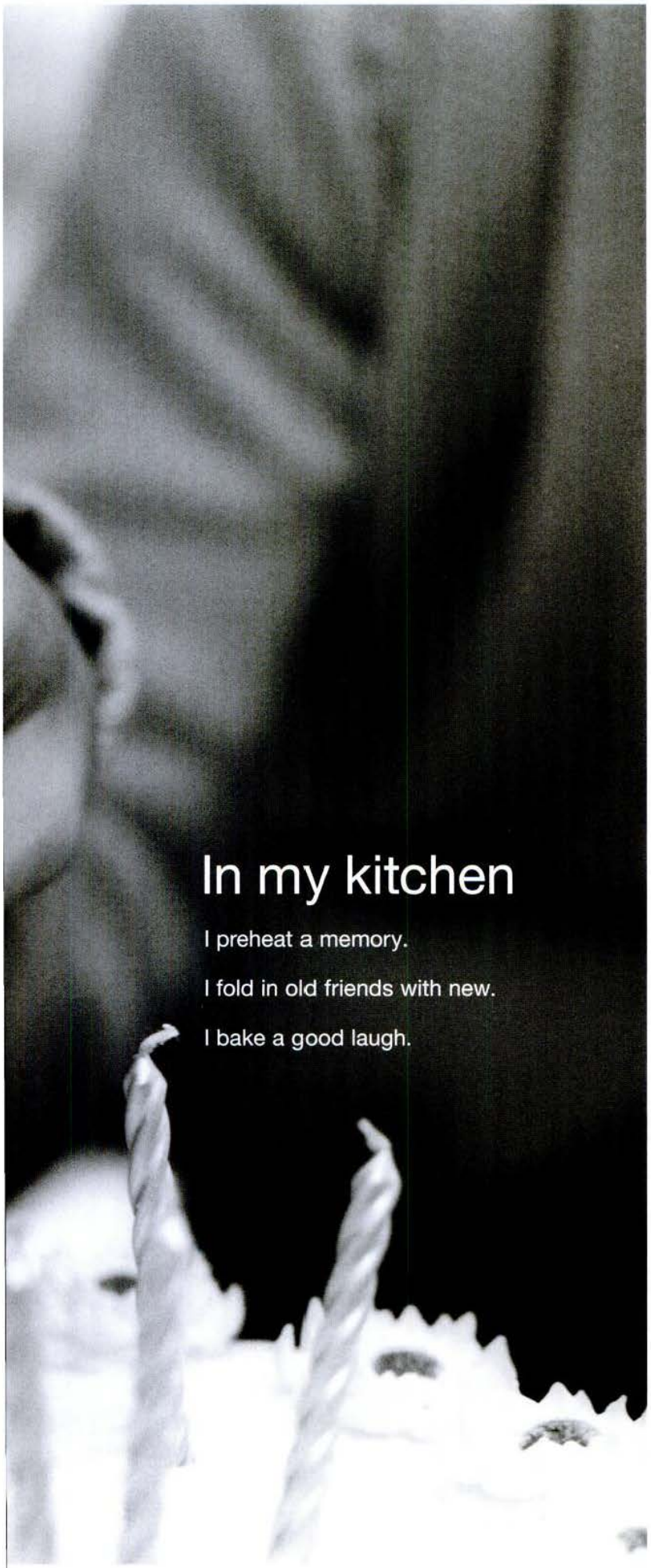

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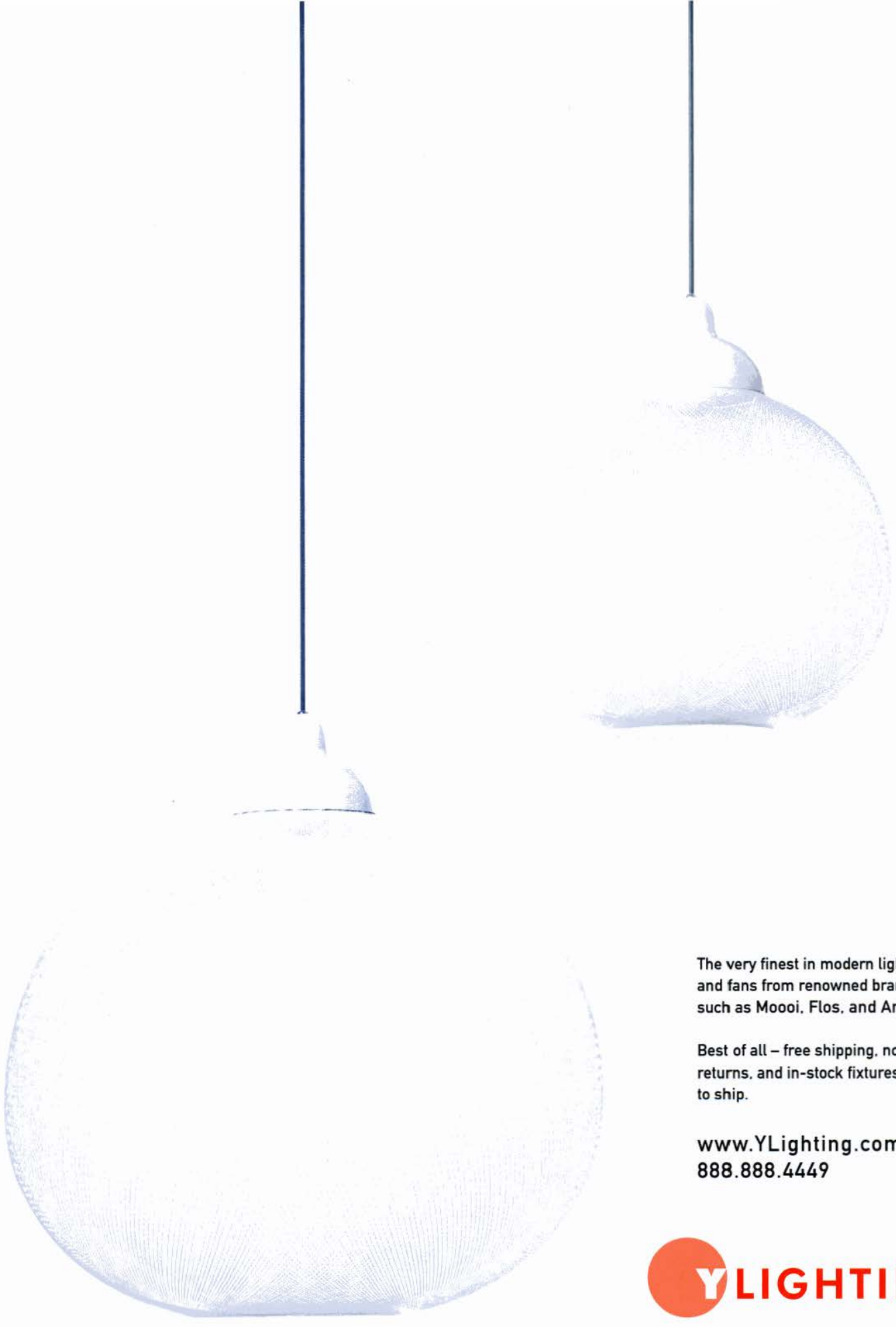

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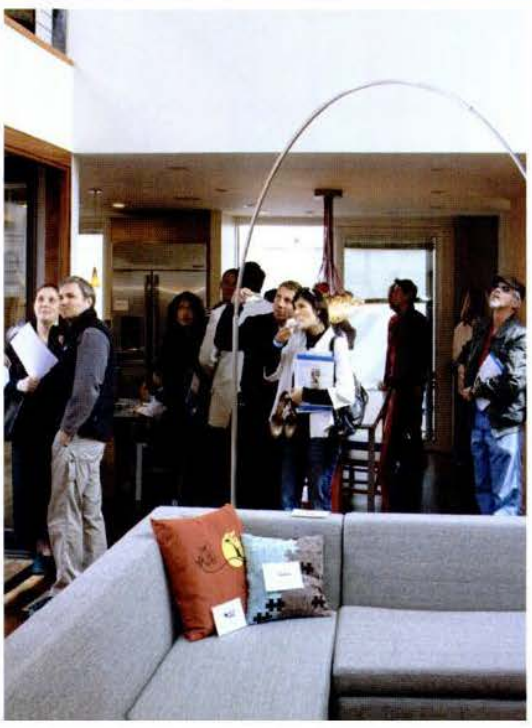


Bay Wash

With a presence in three centuries, Christi Azevedo's Victorian survived the quake of 1906 and served as a laundry before its rebirth as a well-lit hybrid of old and new.

If there were a theme song for architect Christi Azevedo's rehabilitation of the crumbling 1885 abode she purchased in San Francisco's Mission District, it would have to be "Love the One You're With." Instead of an extreme makeover, the self-described modernist undertook a thoughtful refurbishment—preserving trim, retaining the layout, making furniture from framing lumber excavated from the site, and fabricating new elements as needed. Musing on the Victorian hybrid that she shares with her partner, Katherine Catlos, Azevedo notes, "I think the world will look more and more like *Blade Runner*, where you have an old Chevy Nova as well as some crazy thing flying through the air. There's room for both."

As told to Deborah Bishop
Photos by Dave Lauridsen
Illustration by Keith Shore

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When I first spotted this place, it looked like a haunted house—dark, broken windows, graffiti covering the walls. But it had a really good form. It's not Queen Anne or Italianate but an Eastlake/Stick style that's really boxy and straightforward. In its own way, it's actually kind of modern.

It's funny, because I was looking for a warehouse with room for my metal shop and I ended up with a classic Victorian with seven rooms and an outbuilding. There are almost 1,600 square feet upstairs, and everywhere you look there's a door to another room. Everyone said, "You should make this room bigger and tear these walls out," but I resisted. I even left some details—like a stamped-tin flue cover dating from when the rooms were heated by potbellied stoves—as a reminder of how the house used to work. I felt kind of reverent.

After living in a warehouse, I actually found that this collection of little rooms had much more potential than one big space. We're still playing with how to use them—right now they are offices, boudoirs, and a yoga room. But it's good to have big and small together, so I opened up the back. I built the kitchen into the porch, and the old kitchen became the dining room. It was a little sad, because everybody fills in these old porches, and so this 19th-century laundry washing and hanging tradition is forgotten, but the new steel-and-glass window wall keeps a gesture of that openness. The integral stainless steel counter and ▶

Azevedo installed her home's new kitchen where the laundry porch used to be (top and left), but retained a sense of the former openness with a wall of south-facing windows. "Anywhere else this might have been crazy," she says, basking in the culinary warmth, "but in San Francisco, it's really quite nice—even in summer!"

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sink speaks to my crush on old kitchens. Time was, you had a sink, a stove, and a worktable—very basic—so this is like a modern version of that.

We spend most of our evenings in the tiniest room, right off the kitchen. It was probably the maid's room, and now it's the media room because, well, it's closest to the fridge. It's the room everybody thought should be opened up, because it's only eight by ten. But the ceiling is 11 feet high, and the proportions work, so it's cozy rather than cramped. I made the couch and the daybed, which I based on the Case Study daybed structure. I asked my neighbor, who's an auto upholsterer, where to get those springy things, and he told me about this upholstery company that's been in business since the 1850s, making buggy whips and stuff. I like how old and new come together in the architecture and the furniture. The fireplace in my office was covered in layers of white, green, and tar-black paint that I stripped. It's enormously detailed, and the tile is mostly original. I looked at it and thought, Hmm, I don't know...but what the heck.

The outbuilding was added in 1916. A friend found an old photo of it on Flickr with this very faint sign, "San Francisco New French Laundry." The old brick boiler room surrounds our hot tub, and the wooden part is my fabrication shop. I love how history is embedded everywhere. There are rub marks on the concrete floor and doors from the laundry carts. The ground floor of the house used to

Sparky the wirehaired fox terrier (top left) takes a load off in front of one of the cherry-ply cabinets with sanded acrylic doors that Azevedo built for the kitchen. She removed the original light-blocking redwood stairway from the center of the house and replaced it with channel and bar grate treads (top right). The media room (bottom left), which formerly housed domestic help, is illuminated by a George Nelson Saucer lamp. Azevedo designed and built the cabinetry and the daybed and couch.

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Now rented out as an office/retail space, the downstairs contains a kitchen, which is fitted with Ikea lamps and steel shelving by Azevedo. For the flooring she glued down fiber-cement HardiePanel siding more commonly used for building walls, both because of its resemblance to concrete and its price of one dollar per square foot.

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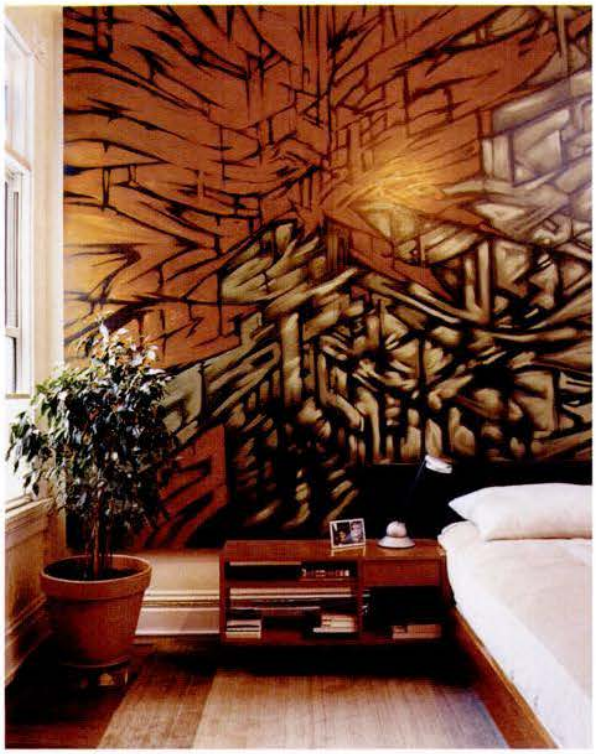
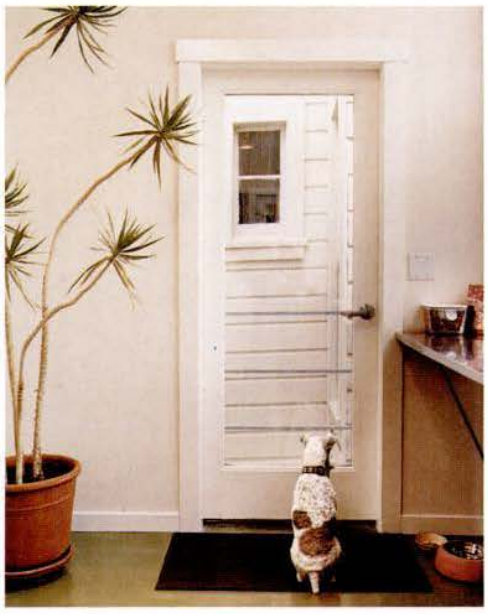


"There's a lot to be learned by living in these older houses and experiencing how the rooms are being used 100 years later."



be the tailor shop; I found a bunch of little rats' nests down there made of string and buttons. Now I rent it out, so we're kind of preserving the old live/work paradigm of the property.

During the renovation I became addicted to those gorgeous Sanborn fire-insurance maps that have outlines of all the buildings. Our house shows up in 1887, and it used to be the big kid on the block. Later, you can see the neighborhood giving way to more two- and three-story houses. After the 1906 earthquake, the fire somehow jumped this house; it was unscathed.

Sitting in the square bay window in my office, I like to look out over all the hubbub happening in the street. It's definitely industrial; it took a little convincing to get Katherine to move here (I gave her the best room to placate her), but there's always someone I can borrow a tool from, or a place to pick up some plumbing pipe. Living here has made me more interested in history and makes me think of Christopher Alexander's *A Pattern Language*. He doesn't propose a style, but looks at how spaces and people interact. I feel like a case study from that book.

When you build a house from the ground up, as I'm doing in Oakland for a client, you don't mimic history; you let the technology guide you. But there's a lot to be learned by living in these older houses and experiencing how the rooms are being used 100 years later. It's like Stewart Brand's book *How Buildings Learn*—we're always learning from the past.

Azevedo made the platform bed and side table in her master bedroom (top left), and bartered furniture for the mural by artist friend Mike Stern. Her office (top right) is filled with refurbished finds and originals—like her updated take on a '60s-style desk and "slouch" chairs, from which she chats with her partner, Katherine Catlos.

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Level Best
To reconcile an uneven threshold between the dining area and the former porch, Azevedo used Ardex, a self-drying, self-leveling concrete topping used for resurfacing warehouse floors. She poured a ⅜-inch-thick layer over a metal lath she stapled to the beaten-up fir floor, hustling to keep pace with the quick-drying compound. ardex.com

Ladder Control
Needing to provide a means of reaching the higher shelves and access to the lofted bed Azevedo calls "the nookie," she searched for a rolling ladder that was not of the "ye olde library" wooden variety. She found an unfinished, raw-steel rolling ladder from Cotterman Company and had it powder-coated Spartan Bronze. cotterman.com

Steel on Wheels
Azevedo fabricated an updated version of a barn door for the rear wall of her house's ground floor. The 11-by-7-foot door is made of tubular steel—hot-dip galvanized for weather resistance—insulated glass panels, and brake-form stainless steel stops. It slides open on a track and locks on the inside with a modified stainless cane bolt. The track and gaskets are from McMaster-Carr hardware. mcmaster.com

The Fixer
The house is a veritable rehab center: Azevedo oiled the wood on the Sam Spade-era filing cabinets and welded new brackets for the Accuride-like slide; stripped the paint off a birch secretarial chair from the '40s; and, after hammering the dents out of a yellow stepstool found on the side of the road, sandblasted it back to a cool gun-metal gray.

Stripped Joint
To restore the passel of sugar-pine doors to their former glory, Azevedo called a local wood stripper—A Stripping Workshop—to fetch the doors and dip them in a warm caustic mix, effectively removing the century's accumulated 11 coats of paint. Upon their return, she used a chisel to clean paint out of the molding and applied several layers of clear coat. strippingworkshop.com

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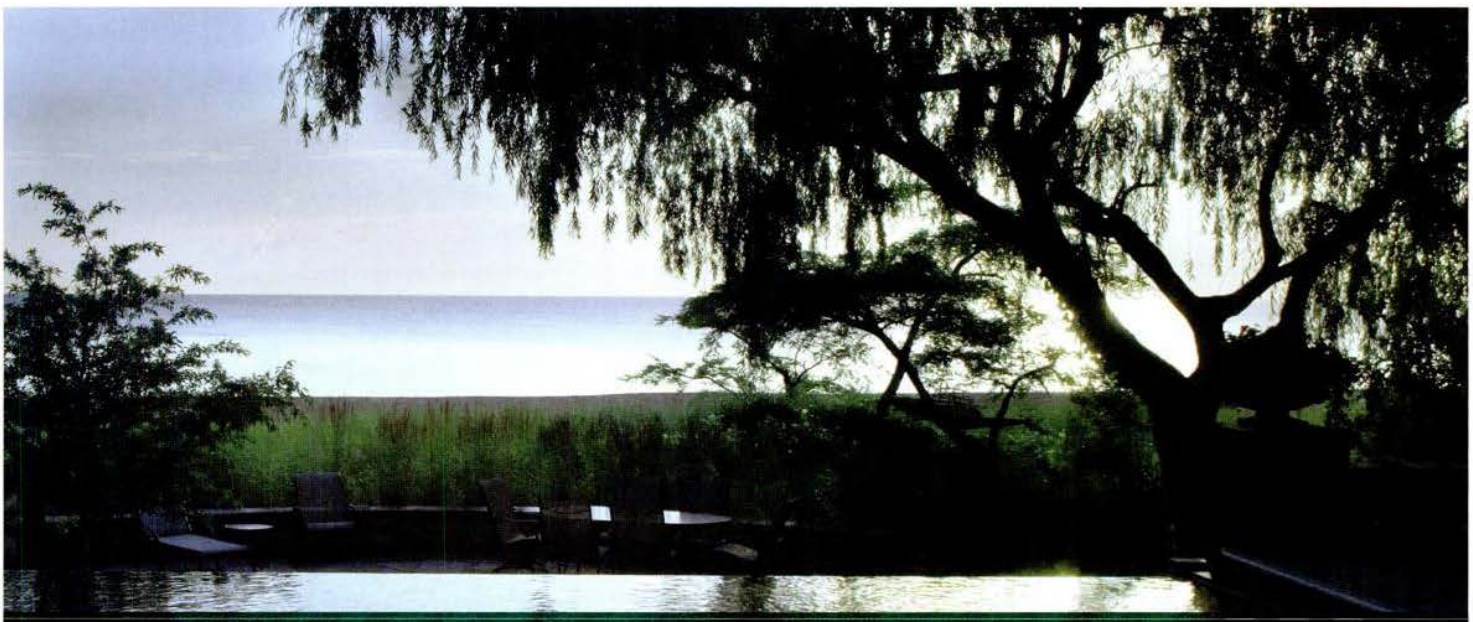

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Taking a calculated turn from tradition, two Czech architects designed a modern rendition of a classic Bohemian home, powered by solar panels and a geothermal heat pump that draws energy from the earth itself, 300 feet underground.

Hot Rocks

On the border between Austria and the Czech Republic, where the Iron Curtain once formed an imposing partition, one of the most unique nature reserves in the world boasts of having been populated and dramatically modified by humans since medieval times. This is an unusual point of pride for a biological sanctuary, but locals claim that the Třeboňsko Protected Landscape Area in southern Bohemia is a case study in harmonious coexistence between people and nature.

Tourists flock from neighboring countries to the reserve's main town, Třeboň, but small clusters of houses on the town's outskirts have remained free from tourists and untouched by development for decades. When Prague-based architects Martina Buřičová and Štěpán Kubíček were commissoned to build a new home in one of these outlying villages, their vision had to be tempered by the region's longstanding architectural conventions. "The other houses in the village are historical ground-floor brick buildings with saddle roofs," Kubíček explains. "The village was practically inaccessible between 1948 and 1989. Due to this fact, there has been no new development during the last century."

Buřičová and Kubíček proved that creativity flourishes within limitations, designing a house that gracefully balances the town's strict construction directives with the owners' penchant for modern style and environmental responsibility. The structure was restricted to one level (with cellar and attic use permitted), elevated no more than 12 inches off the ground. It was allowed smooth, single- or double-color stucco on all exterior walls and a red or gray tile roof. Dormers had to be set more than 20 feet apart, with additional daylight coming from skylights set flush against the symmetrical saddle roof, sloped between 38 and 45 degrees.

Stringent building regulations didn't cramp the designers' style. Sharp angles, tall windows, and varied material textures left room to make a striking architectural statement.

Story by Sarah Rich
Photos by Andrea Lhotakova

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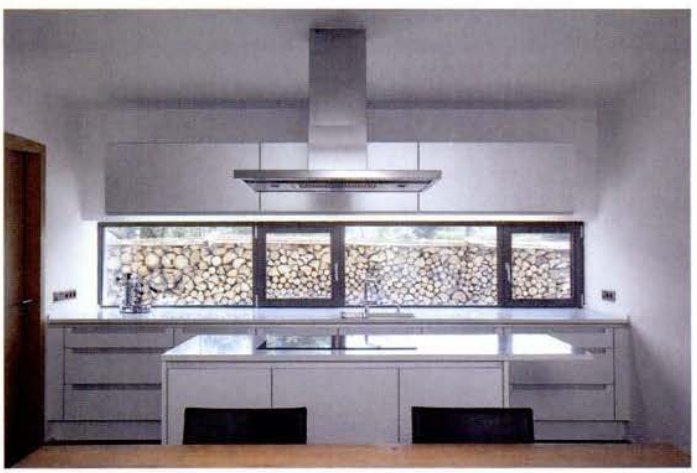
Given these constraints, one might expect a staid result, but the 3,000-square-foot house lives up to its "Bohemian" identity: It is original, progressive, and largely independent of that behemoth of convention, the public utility. The region's geothermal energy provides a natural, renewable power source, harnessed through three boreholes reaching 300 feet into the earth. The thermal pumps, in combination with solar panels, supply 90 to 95 percent of the house's heat needs.

Geothermal power has been used since the early 20th century. In areas with significant subterranean steam activity and geysers, such as Iceland or California, energy can be distributed on a large scale through power plants dedicated to the renewable resource. Where steam is scarce, such as in Třeboňsko, geothermal pumps simply capitalize on the temperature differentials between the outdoor air and the earth several hundred feet down.

Buřičová and Kubíček included a system from Swedish company IVT called a bedrock heat pump. The device taps consistent warm temperatures from deep underground rock, transferring heat to the house by compressing a nontoxic fluid through hoses. Thermostats send signals to the pump in order to monitor demand and save energy. When the pump can't do the job alone, an electrical boiler kicks in. Water for the house and pool is heated by solar panels on the roof of the garage. "Originally there was a plan to build a small water plant on the nearby river," Kubíček adds, "thus securing complete energy independence. However, this idea was abandoned due to the investment costs and complicated approval procedures." Nevertheless, the house is a model of efficiency in a village where alternative energy technology is scarce, mostly due to a lack of state subsidies, which ordinarily defray steep up-front costs.

In the process of creating this high-tech system, the designers also found room for low-tech solutions. The sloping site accommodated a day-lit basement and underground terrace—critical features in a home where the cellar functions as a primary living space. The basement houses a fitness room and sauna, plus heat-storage tanks that collect energy from the roof. In the upper reaches, the attic acts like a second floor, with sleeping quarters for the owners, whose parents generously gave up the garden of their neighboring house to provide a building site for their children and two young grandchildren.

While the design honors the past, it also looks ahead to a time when climate conditions may shift. The house relies primarily on just one resource—the sun—to provide energy from overhead and underfoot, so no matter our environmental fate, all that is needed to keep this place warm is a sunrise.



Circular "sun disks" cut into the slanted roof create light shafts that move throughout the day, casting angular shadows as they pass over the steel staircases and catwalk.

The red chimney (top) and strategic diagonals throw accents against the simple silhouette. In the kitchen (bottom), symmetrical, glossy surfaces keep the eating area clean.

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Geothermal Heat Facts and Figures:

No matter where you live, you can use the stable temperatures of the earth to condition building spaces. In winter, the ground is warmer than the air, so it can be used to heat a house. In summer that relationship flips and the cool ground can act like A/C.

A heat pump works somewhat counterintuitively, by extracting heat from a cool space (the earth) and dumping it in a warm space (your house), much like a refrigerator draws heat out of its cool interior and emits it into your kitchen. The pump transfers heat using a nontoxic fluid with a low boiling point.

This fluid runs through an underground pipe system, absorbing warmth from the earth (**C**) and reaching a boil rapidly.

Evaporated gas (equivalent of steam) is then compressed (**B**); the high pressure causes the gas to condense, releasing its heat to warm the house (**D**) and heating water for domestic use (**E**) and the outdoor pool (**F**).

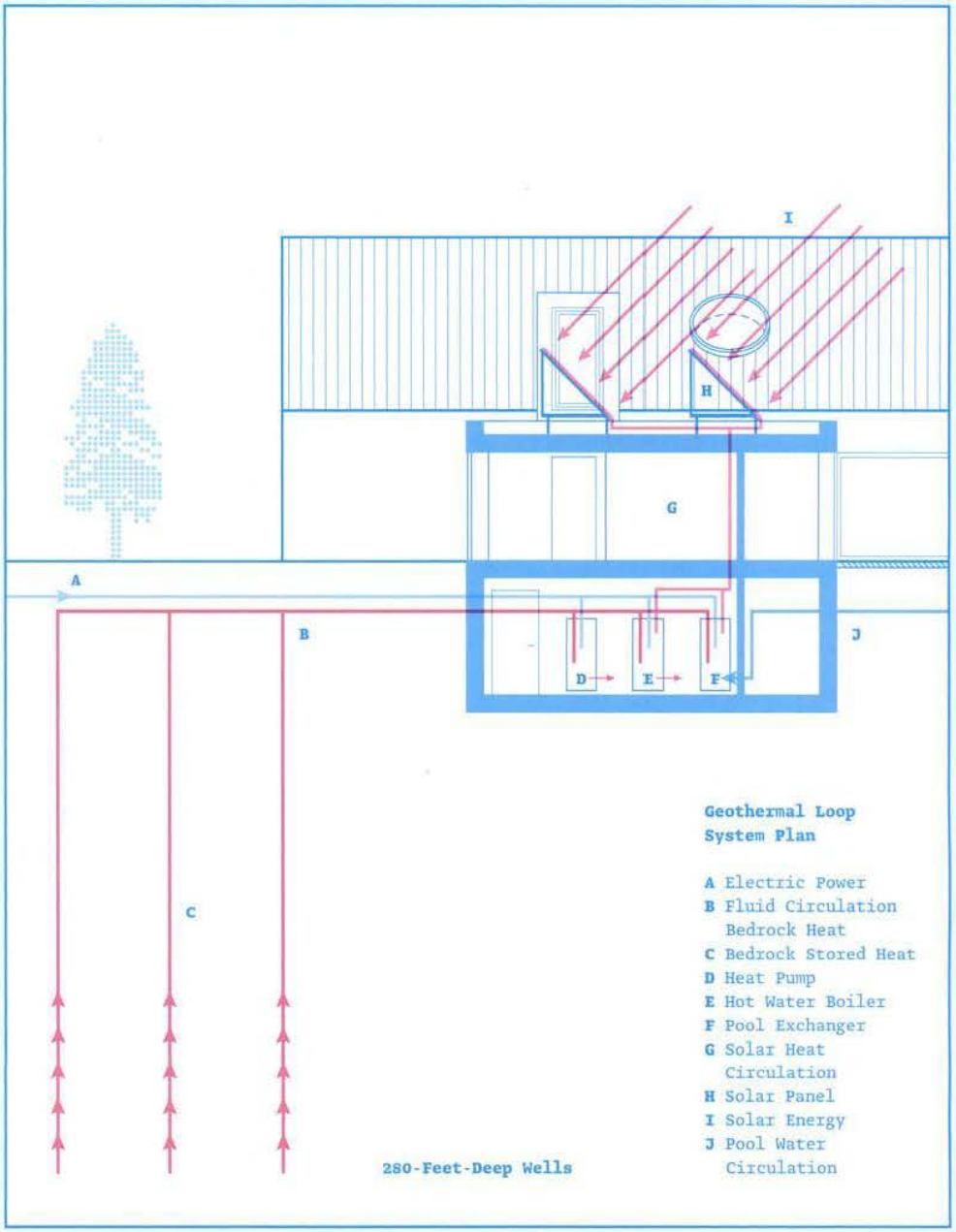
The low-pressure fluid is then returned underground to pick up more heat, carry it into the house, and deliver it again.

The process can be run in reverse in the summer, absorbing indoor heat into the fluid and depositing it underground.

Solar panels (**H**) provide supplementary energy to heat the boiler and pool.

A heat pump actually delivers more thermal energy than it uses. Conventional heaters can't provide more energy than what's contained in the fuel that's burned. But heat pumps use a small amount of electricity to move a large amount of thermal energy around. Most of the heat comes from the earth, and the only input required is the electricity to run the compressor.

While conventional heaters have efficiencies of around 80 percent, heat pumps can have efficiencies greater than 100 percent, typically around 300 to 400 percent.



U.S. Geothermal Resource Map:

This map shows the estimated underground temperatures across the United States, measured between three and four miles below the surface. In order to use a geothermal heat pump at home, it's not necessary to dig more than a few hundred feet down. These types of maps are available from government agencies in many parts of the world.

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Caroma Caravelle One-Piece Round Front Plus **Dual-Flush Toilet**

$500 / Vitreous china bowl and tank / Two-button flush / 0.8 or 1.6 gallons per flush / caromausa.com

Expert Opinion: As an architect, I've specified quite a few Caroma toilets, and overall I've been happy with them. They're pretty efficient, and effective as well. I prefer the cleaner look of the wall-mounted models, but they do require more work to frame in. The floor-mounted ones could look a little better in the design department, but it's a relatively easy job to tear out your existing toilet and install one, so I think Caroma is on the right path.

What We Think: Of those reviewed, the floor-mounted Caravelle most resembles an old-school single-flush toilet, which could make first-time eco-toilet customers more comfortable with taking the dual-flush plunge. This type of toilet—with its push-button operation, efficient use of water, and simple installation—should represent the minimum threshold of sustainability met in residential bathrooms today.

Throne Off Course

Victorian technology has no business being the receptacle for your business. It's time to outmode the common commode.

From the gong farmers of Tudor England, to the night-soil collectors of early 20th-century China, to the porcelain gods prayed to daily throughout the modern Western world, the indelicate matter of bodily waste disposal has been marked by a common philosophy: Out of sight, out of mind. And in the view of architect, writer, and environmental evangelist Jason F. McLennan, that really stinks.

"For the last 100 years, we've basically done everything wrong. The toilet is simply a receptacle on one end of a huge chain of stupidity created in a misguided effort to protect the public from disease and embarrassment," he explains. "By using water to convey waste over long distances to industrial treatment facilities, we've committed two great environmental sins. One, we've polluted our water supply: Huge amounts of energy and toxic chemicals are required to make it clean again. Two, we've become the only species on Earth that disrupts nature's nutrient cycle because we destroy those found in our waste. An entire industry has arisen just to replace them."

Assuming that a dual-flush system (which allows users to moderate water usage) represents the eco-toilet baseline, then a waterless, nutrient-preserving composting toilet is undoubtedly the Holy Grail. It was McLennan's passion for the topic—and his email handle of "Green Warrior"—that led us to enlist his expertise in reviewing a variety of eco-toilet contenders poised to usurp the single-flush throne.

A Note on Our Expert: Jason F. McLennan is CEO of the Cascadia Region Green Building Council, the Pacific Northwest's leading organization in the field of sustainable development. He's the author of the Living Building Challenge—an international green building program—and cocreator of Pharos, an advanced building material evaluation system. A former principal at BNIM Architects, McLennan is recognized as a leader in the green architecture movement and has lectured extensively on the subject of sustainability throughout the United States and Canada. He has written three books—including the widely read *The Philosophy of Sustainable Design*—and is the founder and CEO of Seattle, Washington-based Ecotone Publishing.

Story by Michael Grozik
Portrait by Andy Reynolds
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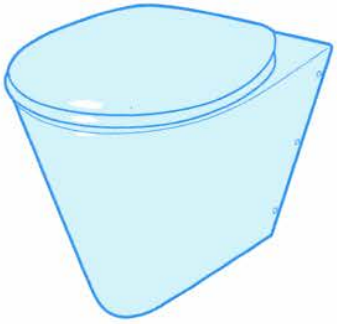
Clivus Multrum Foam-Flush Toilet

$2,500 / Vitreous china bowl and water tank / Push-button flush / 3 ounces per flush / clivusmultrum.com

Expert Opinion: A foam-flush toilet offers the best of both worlds. It uses an incredibly small amount of water per flush—just enough to get things down the drain and to give you that reassuring sense that the bowl is getting a good rinse. Plus, the water nutrient remains part of the composting process, so it's actually a beneficial—rather than a "less bad"—technology. I think the Clivus Multrum is an excellent option and highly recommend it.

What We Think: The Clivus Multrum relies upon gravity to transfer three ounces of soapy water (and waste) per flush to an external composting unit, which must be installed downgrade from the bowl. Because of this, it's best suited for new construction rather than remodels. Considering that it's essentially a souped-up version of a standard composting toilet, its looks hold up fairly well in comparison.

Neo-Metro miniLoo Compact Dual-Flush Toilet



$1,210–$1,794 / Stainless steel or white powdercoat finish bowl / Two-button flush / 1.0 or 1.6 gallons per flush / In-wall flush system sold separately / neo-metro.com

Expert Opinion: There's no excuse for a single-flush toilet anymore—as with compact fluorescent bulbs, people should be using dual-flush toilets or nothing. The miniLoo is really cool looking; it has some very nice options. From a water-usage standpoint, they could've done better. But if its design gets people to transition from a single flush to a dual, then it's succeeded on a certain level.

What We Think: Dual-flush toilets have long been the norm in Europe, but only recently have viable options been available to customers in the United States. Of these, the Neo-Metro line is easily one of the most attractive. Though a stainless steel prison toilet is rumored to have helped tank Brad and Jen's marriage, we find the miniLoo's cell-block austerity appealing.

Sun-Mar Self-Contained Compact Composting Toilet

$1,595 / Fiberglass bowl and body / Electric composting bio-drum / sun-mar.com

Expert Opinion: Environmentally, an all-in-one composting toilet is the best option—it's akin to buying an electric car instead of a gas-guzzler. A composting toilet is completely disconnected from the sewage system and produces useful nutrients that you can spread on your garden. What bugs the hell out of me, though, is that the most sustainable option is often the least attractive, and that's a huge barrier to public acceptance. We really need Apple to redesign things like this.

What We Think: We agree that the Sun-Mar isn't exactly sexy—and that better industrial design would lead to more widespread adoption—but we probably shouldn't expect the release of an iPoo anytime soon. However, as far as self-contained composting toilets go, this one is considerably smaller and more inviting than other clunky behemoths now on the market.

Sancor Envirolet VF 700 Composting Toilet

$3,999 / Vitreous china bowl / External composting unit / Vacuum-assisted flush / envirolet.com

Expert Opinion: This model has a nice modern bowl, and if the architecture allows for it, installing the composting unit in a separate location is definitely preferable. The vacuum function worries me a bit from a maintenance perspective, and it requires some electricity—albeit not much—to run. Having a suction hose down there makes me nervous, though!

What We Think: The Envirolet line—which allows for the composting unit to be installed in the wall behind the bowl or in the floor beneath it—offers a more streamlined and approachable toilet than its bulkier all-in-one cousins. Dual-intake fans draw down odors while simultaneously increasing aeration, evaporation, and microbic activity, resulting in more effective composting. Unfortunately, these features come at a price that many might find hard to stomach.

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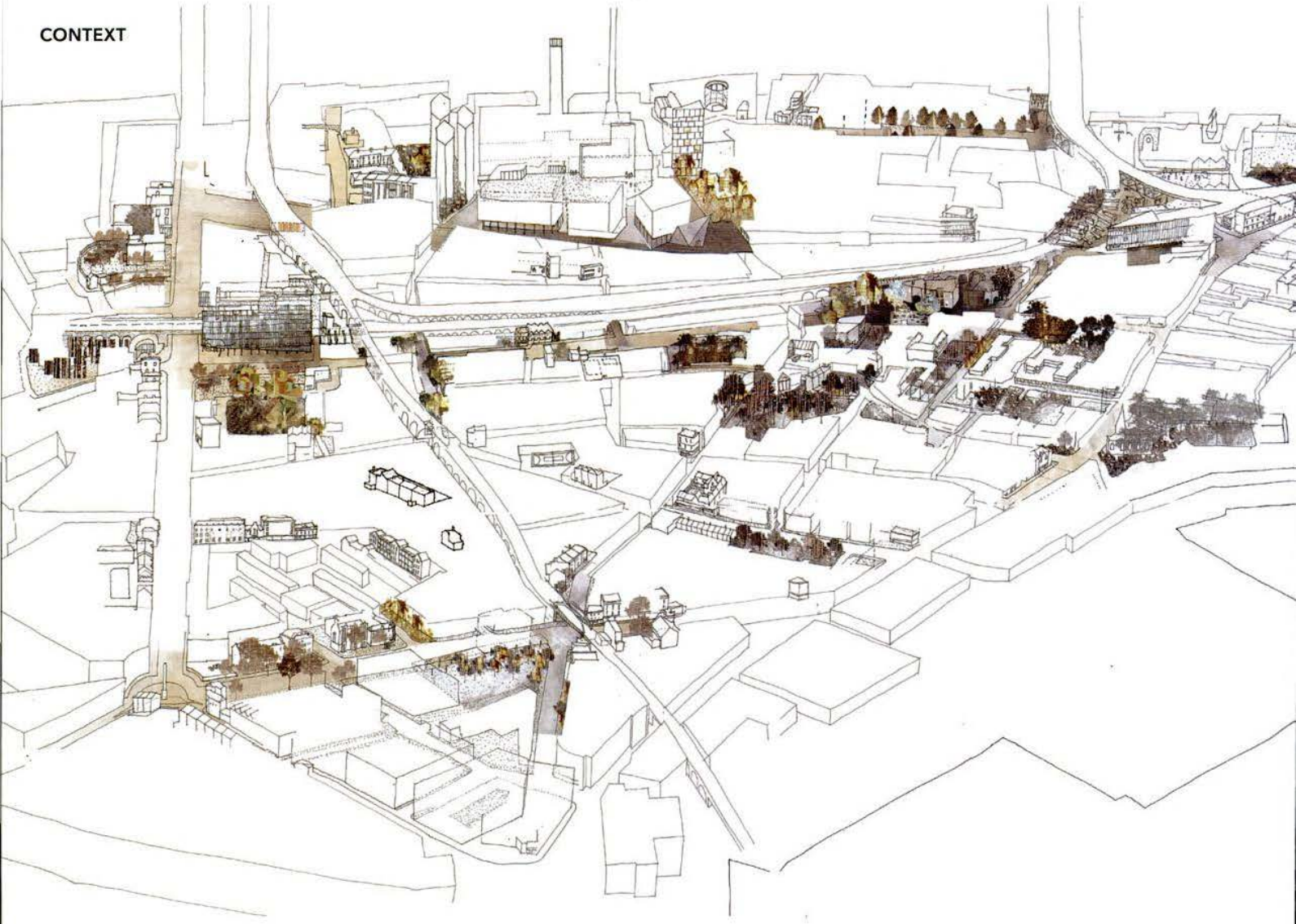
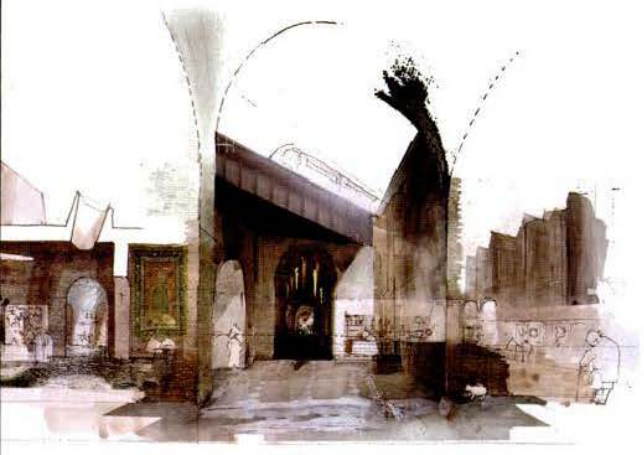


Bankside Job



Within ten years the arches of railway viaducts passing through the London borough of Southwark could be covered in greenery—and not because they've been abandoned. It's equally possible that Southwark's streetscapes could be partially gardened and pedestrianized, with elementary schools spilling out into former traffic lanes. Or perhaps the viaducts will remain as they are—but every road leading away from Southwark's Borough Market will be relined with small parks. What is clear is that the landscape will drastically change, but what exactly it will become, we don't yet know. That's the strategic beauty of the Bankside Urban Forest project by London architects Witherford Watson Mann (WWM).

When WWM beat out star-studded firm Herzog + de Meuron to design a series of new public landscapes, extending right up to the doorstep of Herzog + de Meuron's own Tate Modern, it was hard not to wonder if a mistake had been made. But Stephen Witherford, Christopher Watson, and William Mann of WWM have devised an ingenious approach to the future of public space in London. Their Bankside Urban Forest project, which Witherford says is now "moving from a framework agreed upon by the client group to the implementation of specific projects," is a model of community engagement through design.

Southwark is a "very fragmented" borough, the architects explain, just south of the Thames, at the foot of London Bridge. Witherford, an articulate and convincing advocate of the plan, describes how the architects hired an oral historian from the London School of Economics to ▶

Story by Geoff Manaugh

A watercolor map (top) shows how the London borough of Southwark might change, given the Urban Forest's implementation. A viaduct is transformed (bottom).

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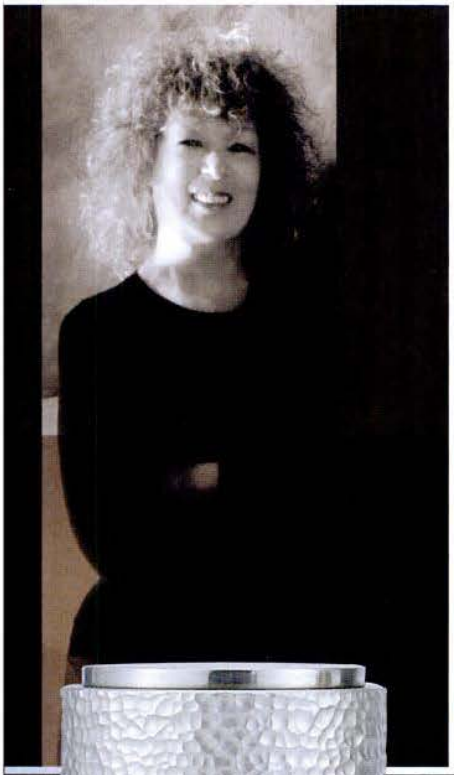

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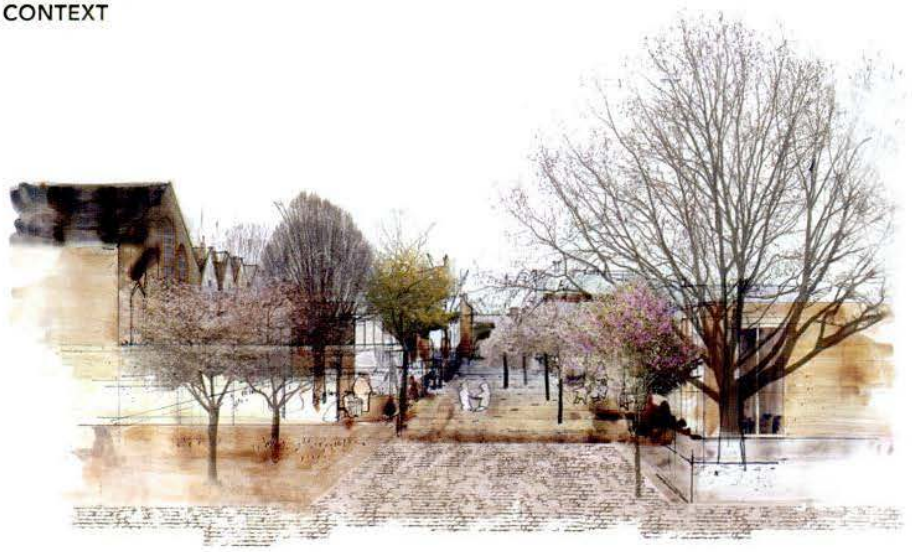

Bankside Urban Forest could be thought of as a kind of landscape tailoring: stitching the local community back together and uniting it with the rest of the city through the design of more habitable spaces and streets.

record extensive interviews with locals to gain a sense for what residents most liked, disliked, and hoped for in their struggling borough. WWM then hired a photographer, not to document the architects' vision of the neighborhood, but to take photos of what the residents most loved about the area. Finally, they brought on a writer to help congeal these disparate bits of social data into a narrative essay, to which the team could refer during the actual process of design.

The Urban Forest, then, is as much about social geography as it is about landscape architecture; it is about the ways in which a community can inhabit the modern city. Indeed, a great deal of the final design framework simply came from locating the spatial bounds of the project, finding Southwark's "interior" as well as its "edges." According to WWM, much of this comes straight from London history: In the firm's own documentation, the architects note that "centuries of overlapping development patterns" have produced "active edges" that both surround and cut off the people of Southwark. This leaves a commercially and culturally isolated interior, unexposed to the rest of the city. Witherford dubs these internal margins "buried communities."

The architects then identified "streams," "rides," and "clearings," which are not literal landscapes but metaphors—like the "forest" of the project's title—implying specific types of land use. Streams are meandering north-south routes that connect the district to the river; rides are east-west roads of high commercial activity passing through to other boroughs; and clearings are sites of public gathering, such as the Southwark Cathedral, Tate Modern, Borough Market, and Shakespeare's Globe Theatre.

The ultimate goal of the Bankside Urban Forest is to reconnect the clearings, revitalizing the borough's ailing interior through community-driven and resident-defined projects. These could be gardens, microparks, pedestrian-friendly streets, or simply new spaces for restaurants, pubs, and cafes. "There's not a specific sequence of what happens in what order," Witherford notes. All that is certain is that the Forest will unfold over the course of eight years, and that its design guidelines will be upheld through coordination with project officers. It's a thoughtful and wonderfully subtle reshaping of an underappreciated district, avoiding the grandiose mistakes of other urban master plans.

Redcross Way (top) could be reclaimed as a community piazza, allowing children from the nearby Cathedral school to play safely in a space defined by ornamental fruit trees.

The car-heavy expanse of Southwark Bridge Road is reimagined as a partially forested "grove" (center), using plane trees, oak benches, and new, more textured paving.

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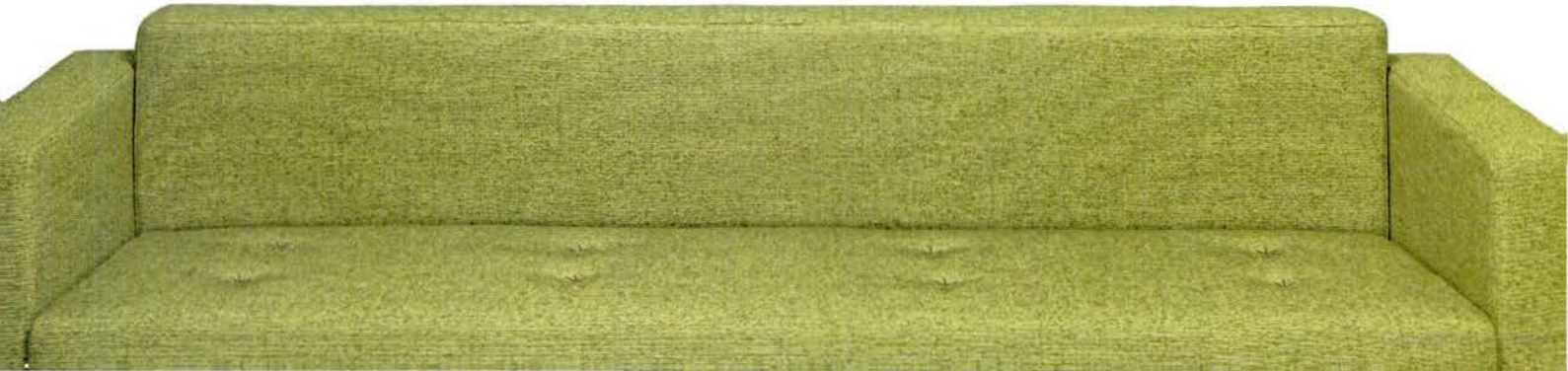
Is sloth a deadly sin, or a goal?

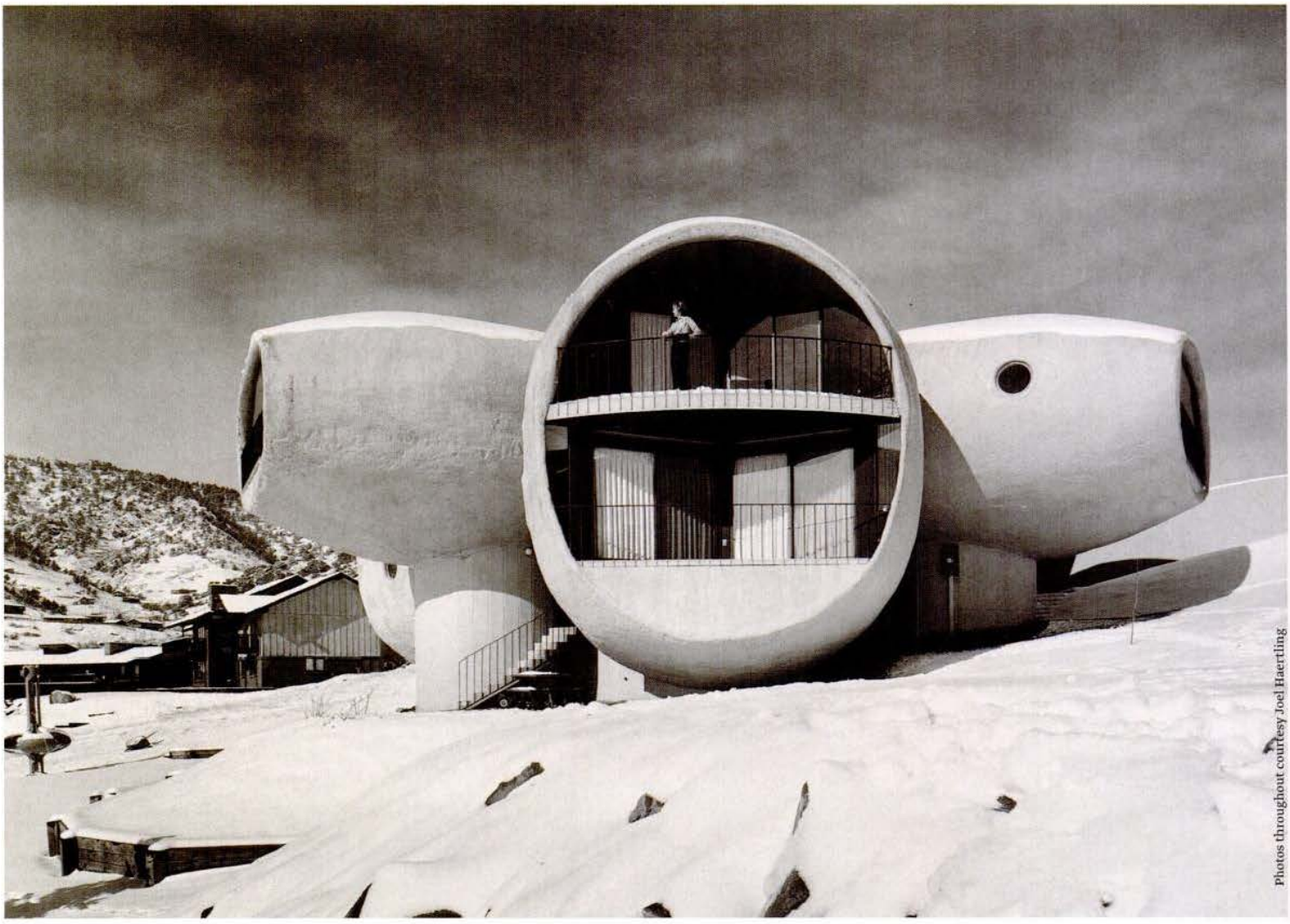


We ♥ Haertling

Joel Haertling, son and de facto archivist of the late architect Charles A. Haertling, faxed over a single page written by his father. Titled "Thoughts on Architecture," it's a blurry, typewritten list. Charles Haertling succumbed to a brain tumor in 1984, but the text is immediate and cuts across the years: 21 enumerated glimpses into a creative mind. Someone has circled point number 14: "Design is always a tortuous, grueling, almost maddening, though heavenly sweet, task." The line is as familiar as it is revealing. Look at Haertling's houses with their radically pitched roofs, daring cantilevers, and mushrooming facades—products of a career spent building in the Boulder, Colorado, area—and you can see both his pleasure and his pain.

Haertling's work might be categorized as "organic architecture," a genre that draws inspiration from natural forms and materials, interpreting leaves, trees, and rocky outcroppings in wood, glass, and stone. Frank Lloyd Wright and Bruce Goff are the best-known practitioners of the style and their influence on Haertling is clear. "You could hardly grow up in America and not be influenced by Wright," explains his widow, Viola Haertling. But with the exception of an afternoon spent visiting with Goff on a family trip to Missouri, he never studied with the masters. His development was iconoclastic—a reaction to the Colorado environment and an expression of futuristic ideals.

Fresh out of Washington University, Haertling arrived in Boulder in 1953 and began teaching at the University of Colorado, where he also worked as a designer for architect Jim Hunter ▸



Photos throughout courtesy Joel Haertling

Story by Mimi Zeiger

Organic architecture typically draws from earthly sources. With the Brenton House (1969), Haertling looked to the sky, creating cloudlike forms out of polyurethane foam.

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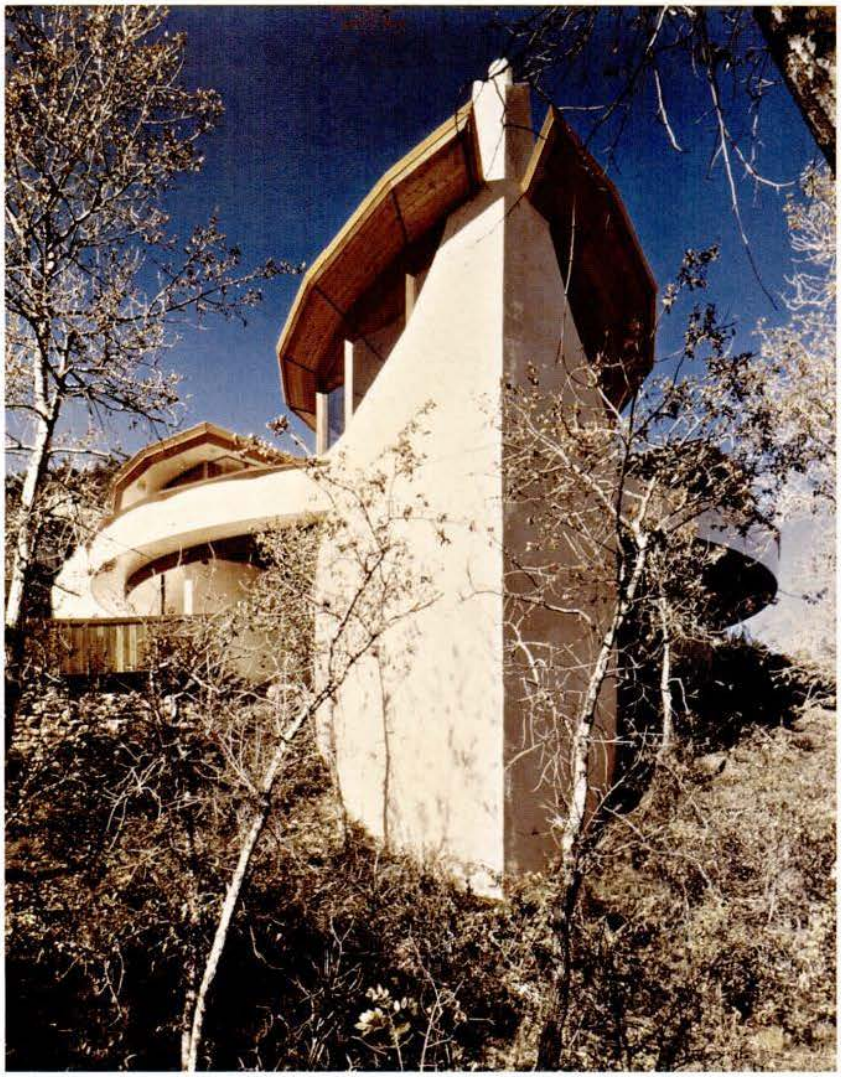

and protégé of Marcel Breuer Tician Papachristou. It is difficult to pinpoint when Haertling began his formal experimentation. When he received his degree in 1952, architecture training followed modernist credos: flat roofs, glass facades, and boxy volumes. By the time he built the Noble House in 1958, an early commission for his solo office, the signature elements were already in place. Described as a "wigwam" by Haertling, each of the two octagonal folded roofs are topped by a metal spike. As the eaves lift, the interior is flooded with light. Though the project was published in the Italian architecture magazine *Casabella*, the *Denver Post* headline is telling: "Space Craft Home Draws Traffic in Boulder."

As Haertling's designs became more complex, his career was peppered with equal parts praise and controversy. Located in west Boulder, the Volsky House (1964), a family home for psychology professor Theodore Volsky, was organized around a circular floor plan; the bedrooms and the kitchen radiate out from an interior garden. The prow-like living room offers a panoramic 360-degree view of the mountains on one side and the plains on the other. During construction, outraged neighbors circulated a petition against its odd profile.

It took a special client to brush aside not-in-my-backyard judgment and invest in a chancy Haertling design. The architect would interview potential clients at length before accepting a commission, occasionally sending them on to more conservative firms. "He was the only one in town who was doing experimental things, and we knew we didn't want a ranch house," says Kenneth Kahn, who still lives in his Haertling-designed home.

A doctor engaged in innovative research, Kahn wanted an equally forward-thinking architect, so he hired Haertling to build a house for his family along a steep road overlooking Boulder. The timber, stucco, and glass design cantilevers over the hillside. "The main thing is the view," explains Diana Kahn. "Chuck liked the idea of it blending with the outside. The ledge is straw-colored and so is the living

Set on a steep site, the shipshape Volsky House (top) in west Boulder juts out over the landscape, taking advantage of its 360-degree view of the surrounding mountains and plains. In contrast, the house's interiors (bottom) look inward. Petal-like volumes ring a circular plan, and at its center, an interior garden brings light and greenery to the ground floor. Despite opposition from more traditional-leaning neighbors, Haertling and the Volskys persevered with the original design.

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room, so the exterior flows in. We didn't call it 'organic' in those days—in 1969 there was no such word—but it incorporates the surroundings."

Haertling completed only a handful of nonresidential buildings in his career, including the Boulder Eye Clinic (1968) and, notably, the Flying Nun–like St. Stephen's Church (1964) in Northglenn, a Denver suburb. (Based around a catenary arch, the church's concrete roof structure has a diagonal span of 155 feet.) Yet the bubbly Brenton House in Boulder (1969) is perhaps the architect's best-known design. There, Haertling sprayed polyurethane foam over rebar formwork to create five pods that simultaneously resemble mushrooms and clouds.

Though the "wacky" house brought national attention to his work, Haertling's legacy is more understated: He served on Boulder's city council from 1967 to 1973, as deputy mayor in 1970 and 1971, and on the landmarks board in the early 1980s. He presaged some of the downsides of rampant development: As a councilman he expressed his environmental interests as resolutions to preserve historic Boulder (which led to the establishment of the open-air Pearl Street Mall), restrict building heights, and maintain a green belt around the city, which today buffers Boulder against encroaching sprawl. "The architect must lead the way of the daring" reads the second point of Haertling's "Thoughts on Architecture." Though the dictum clearly applies to his organic structures, it is also an expression of his political vision, one that Haertling wove into his houses and Boulder's urban fabric. ▶

The Brenton House (top) is Haertling's most famous work. Kenneth and Diana Kahn hired Haertling to create a house (bottom) that would integrate into the landscape. The living and dining rooms cantilever out over the slope; straw-colored eaves and ledges match the interior paint, emphasizing the flow between inside and outside.

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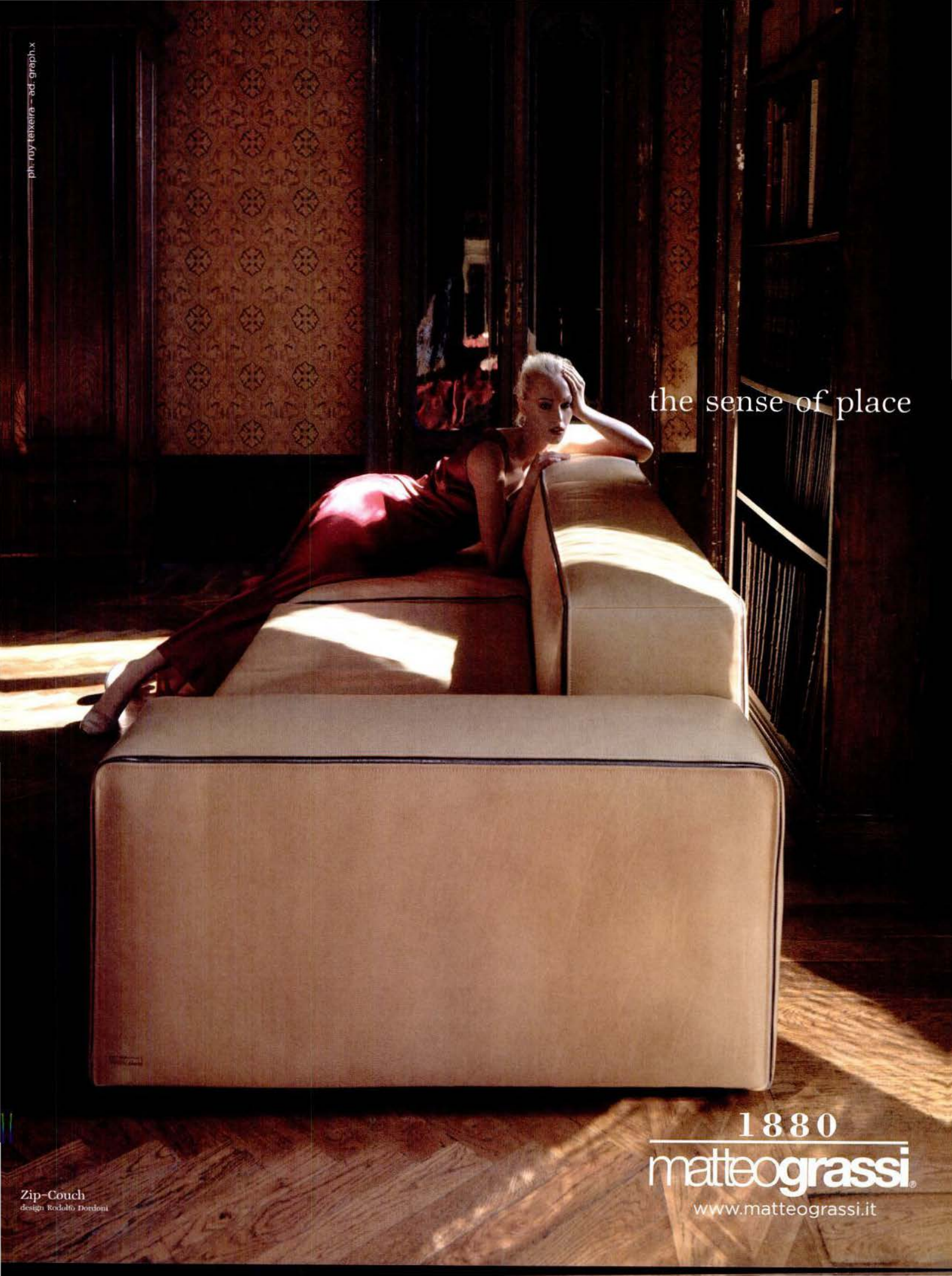
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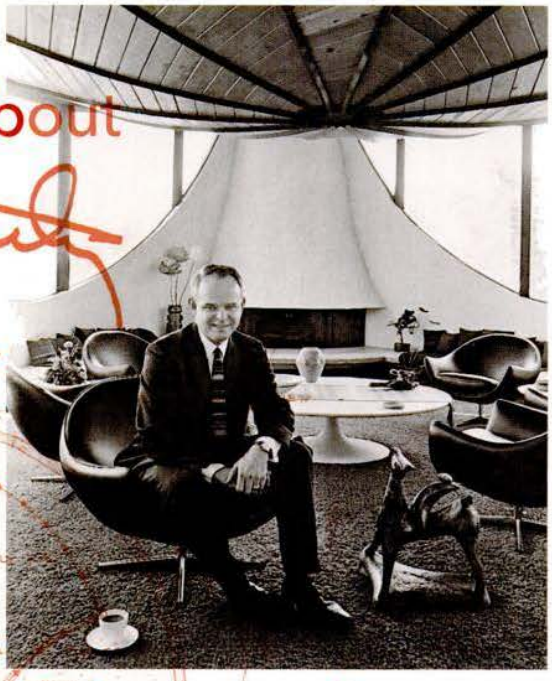
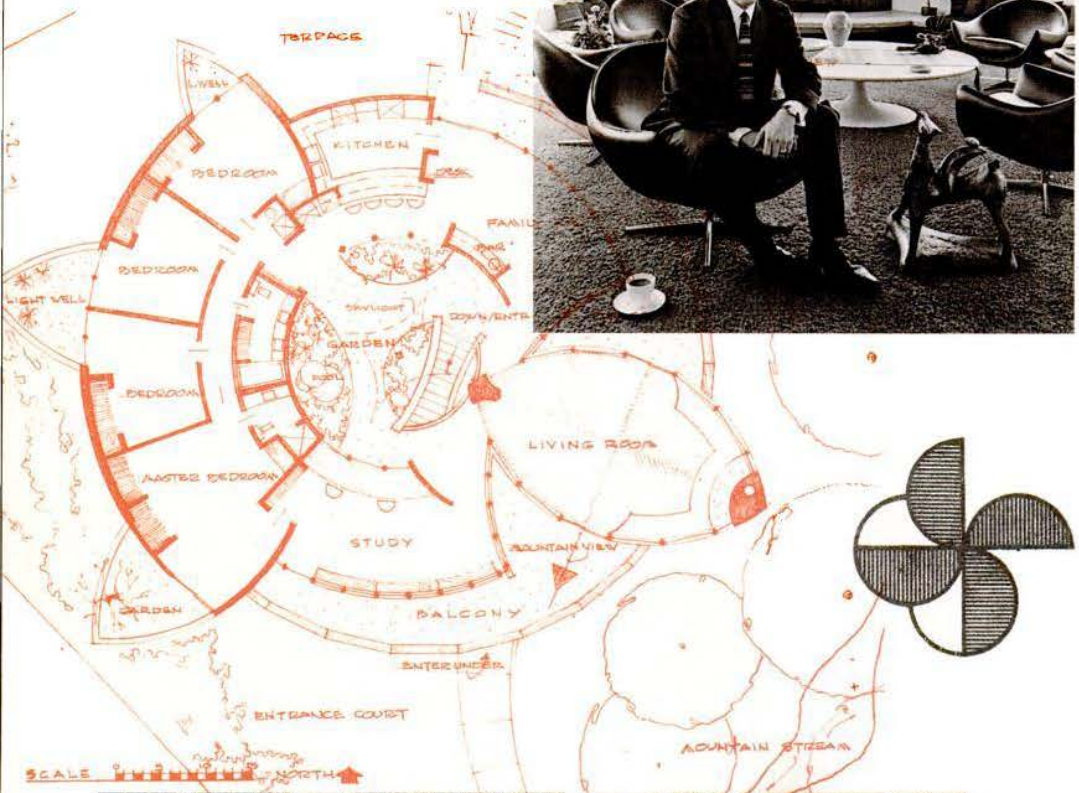
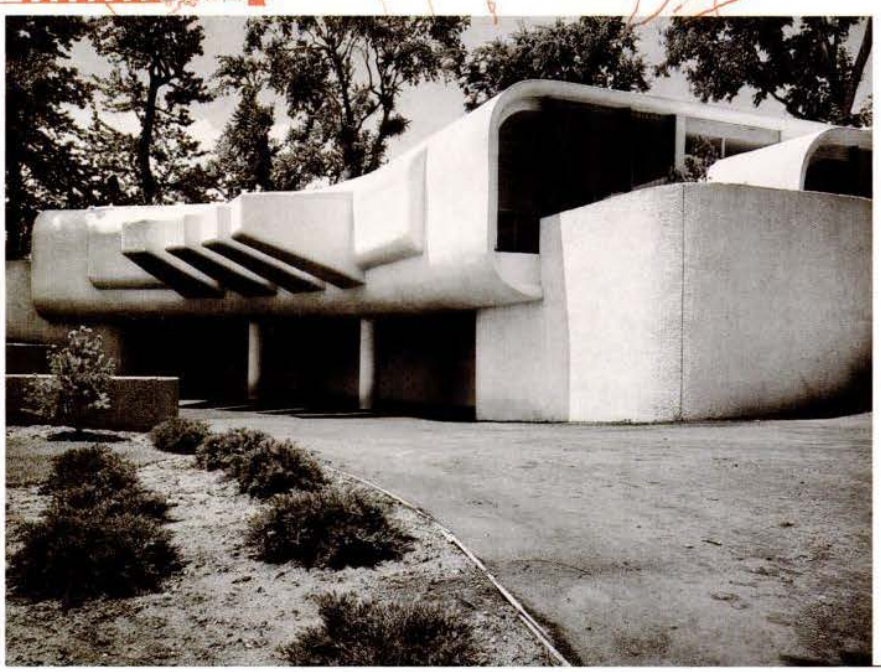
10 things you should know about Charles A. Haertling







1. In 1952 Haertling met Viola Brase, his future wife, in the basement of Grace Lutheran Church. A religious man, he was proud to remodel the church sanctuary 18 years later.

2. Handsome and boyish, Haertling was often mistaken for Marlon Brando.

3. A terrible storm struck while the Noble House (1958) was under construction. A city council member took one look at its tilted walls and hurriedly called Haertling to (mistakenly) report that the house had collapsed.

4. Haertling was constantly designing, even when out to dinner with the family. At the Pizza Oven he would sketch little details from the room on a napkin, then challenge his kids to locate them before the pizza arrived.

5. One of the neighbors who petitioned against the "sheer grossness" of the space-agey Volsky House (1964) was George Gamow, the physicist and cosmologist who helped develop the Big Bang theory.

6. A 1966 issue of *Life* magazine featured an "Ideas in Houses" spread on the Volsky House, while the *National Enquirer* highlighted the Brenton House in its "Weird Houses" column.

7. The Brenton House appears briefly in Woody Allen's 1973 film *Sleeper*.

8. Haertling got his preteen sons to climb the Brenton House's jungle gym–like rebar and hold non-tear paper in place as foam was blown on the surface.

9. After the Wilson House (1968) caught fire in 1972, it was abandoned by its owners. Six months later Haertling moved his family in and set about on its restoration. Viola Haertling still lives in the house.

10. Barbara Brenton, a piano teacher, still lives in her Haertling-designed home. Her curved, acoustically sweet living room has hosted a number of celebrity musicians in concert.

Though Haertling—in the Volsky living room (top)—faced criticism for his far-out designs, his residential interiors are human-scaled and warm. More than aesthetic embellishment, the odd forms protruding from the side of the Boulder Eye Clinic (bottom) actually have a purpose: Eye charts for exams hang at the far end of each alcove.

Drawing and Graphic by Charles Haertling

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"This isn't a question of cost: It's a question of design. Design is how you solve the climate-change problem."

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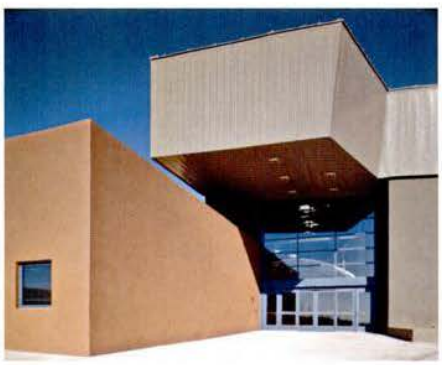

Photos by Doug Hoeschler (portrait & interior), Robert Reck (Community Center), Craig Campbell (Conservatory)

Story by Geoff Manaugh

Ed Mazria has set himself a daunting task: to make the world's building stock carbon-neutral by 2030. Mazria's architectural designs, including the Genoveva Chavez Community Center (bottom left), his private residence (top right), and the Rio Grande Botanic Garden Conservatory (bottom right), exemplify his quest for sustainability.

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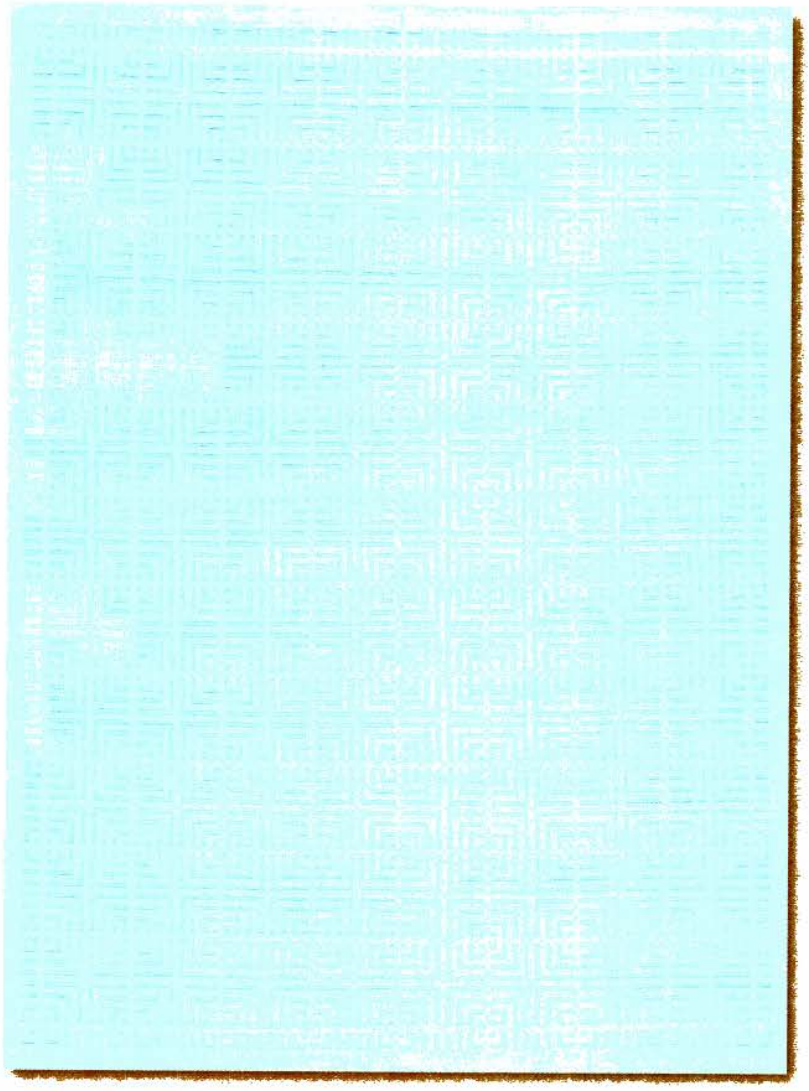

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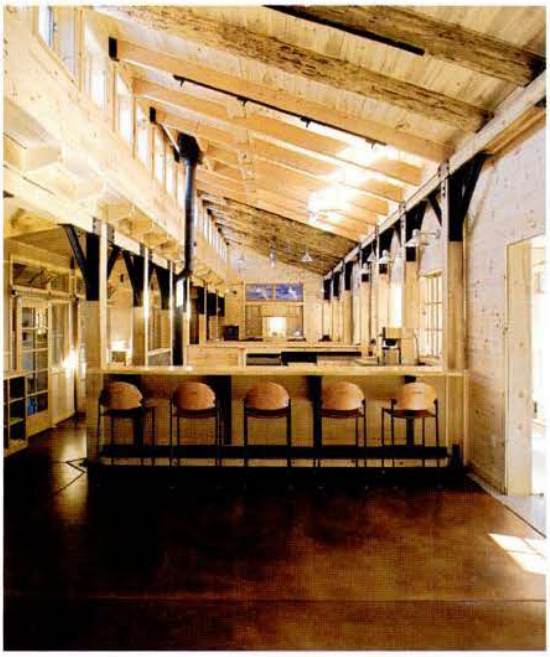
In less than six years, Ed Mazria and his nonprofit group, Architecture 2030, based in Santa Fe, New Mexico, have leapt to the forefront of conversations about the role of buildings in global climate change. They got there simply by pointing out that the built environment has a disproportionate effect on the burning of fossil fuels.

Making the world's new building stock carbon neutral within two decades is the challenge issued by Architecture 2030. In fact, Mazria has made it clear that seemingly minor design decisions, multiplied by tens of millions of buildings worldwide—from single-family homes to college dorms to high-rise office towers—can help reduce global energy use to a shocking extent. Reorienting a building in relation to the sun not only can trim home energy bills but can keep tons of carbon dioxide out of the atmosphere. After all, if a well-placed window means you don't need air-conditioning, then your local power plant doesn't have to burn coal to keep the juice flowing.

Here, Mazria explains what the climate-change debate all comes down to—giving us some hints for what's next in sustainable design.



How did Architecture 2030 begin?

Well, Architecture 2030 actually came out of a lecture I gave in 2002. I was looking back at work I did in the '70s and '80s, when I first began to research issues of population, the environment, and pollution. Almost by accident, I learned about the increase in CO_2 emissions. After that lecture, with climate change becoming a little more mainstream, I decided to look into how we, as architects, contribute to climate change. That was how I discovered that the building sector is the major contributing factor in CO_2 emissions—and, therefore, a driving force in the effort to stop climate change.

We then published our research, and we began getting lots of questions from people who wanted to know more—so we did more research, which led to more information and more questions. Then we formed Architecture 2030, a nonprofit research organization that looks into the connection between climate change and the building sector, coming up with ways to solve the problem. The more we discovered, the more we understood that architects are both major contributors to global warming and major parts of the solution.

How does architectural design have such a huge impact on the Earth's atmosphere?

The climate-change problem is really an energy problem. There are two sides to energy: There's supply and there's demand. Architecture 2030 began looking at both of those sides. On the supply side we discovered that there is indeed a silver bullet for the climate-change problem, and that's stopping coal. If we do that, we basically solve the climate-change problem. But the other side of the coin is the building sector: We are the demand side of the coal problem. Because the building sector is the major energy-consuming sector, it's where we need to make the most gains.

The other two energy-consuming sectors—transportation and industry—are, in essence, being addressed, and that's because they're dependent on oil and gas. Global oil is peaking right now, and we're moving closer to the peak of natural gas—so we're producing less, and the price is going way up. That means we're now turning to other types of fuel. But that's also why coal is such a big issue: There's plenty of coal left to burn, and the building sector is really the driving force behind coal. Seventy-six percent of all the electricity generated by coal plants in the United States goes just to operate buildings! That's the demand that pushes the use of that fuel.

You've been quite successful getting Architecture 2030's message out among students, using the Web and organizing teach-ins. But how do you get this message out to builders, developers, and architects?

Our strategy is really to look for leverage points within the entire building sector, places where we can make the greatest amount of change. For example, our initiatives include supplying

Photos by Kirk Gittings (Sol y Sombra), Robert Reck (law school), Mark F. Heffron/the Kubala Washatko Architects, Inc. (Legacy Center)

Architecture 2030-compliant: Kubala Washatko Architects' Aldo Leopold Legacy Center (bottom left) and Mazria's wing for the University of New Mexico law school (top left). Sol y Sombra (top right) is the former home of painter Georgia O'Keeffe. Mazria's additions to the site include a passive solar greenhouse and wildlife habitat.

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information to different legislative groups and professional organizations to help shape legislation. This information helps with building codes and with giving incentives to the building sector to reduce energy consumption and greenhouse-gas emissions through sustainable design.

Now the California Energy Commission has adopted the 2030 targets—and will update Title 24—and they've even gone one step beyond for residential buildings: going carbon neutral by 2020. In fact, they call it "net zero," not carbon neutral, but it's essentially the same. The first city in the United States to put the 2030 Challenge into code was Santa Barbara: You can't build a building in Santa Barbara unless you meet the 2030 codes. Just recently, too, the national energy bill called for all federal buildings to meet the 2030 Challenge targets. The American Institute of Architects, as a professional organization, is pushing aggressively for its members to adopt it, and many firms now are. So we are getting the information out to those people.

Humans have been constructing buildings for thousands of years. How is it that architecture is now so dependent on fossil fuels?

Once you were able to overcome the local climate through an infusion of fossil fuels, you could divorce form, function, and materials from the natural environment. You could then create any form you wanted, no matter how it might relate to the environment, and just climate-control it using fossil fuels. The iconic example of this is Philip Johnson's Glass House in New Canaan, Connecticut: You've got 360 degrees of glass, and you're supposed to be in nature. Sure, you're in nature—visually—but you need a huge amount of energy to maintain that place. Glass walls claim to integrate nature and architecture, but in many cases they represent the divorce.

So we have to look at how architectural design interacts with the climate and how we can apply new information, new materials, and new tools to that process. In the modern era, we look at science and technology to solve problems, but design is treated more like the packaging of science and technology. Prior to this, they were one: You basically designed a technology. But when you design a building, it's not just to house technology or to slap technology onto it; the design becomes the technology. The buildings will actually be the systems themselves, operating in the natural environment, able to climate-control themselves through their interaction with the environment. Now we just slap new technologies onto buildings.

This is what we call a "whole-building design" approach. All of these things can come together at the very beginning of the design process. It's interesting that the advent of fossil fuels sort of disintegrated the architectural discipline from engineering and understanding how systems work into a series of individual skills that now have to be reconnected.

You could say that architecture went from being something of a science to being a form of artistic self-expression.

That's right. We need to reintegrate the technologies and the knowledge that we already have back into the design process.

The other question that everyone asks is: If we're literally going to rebuild the world, how much is it going to cost?

We heard that exact same question back in 1973! But making our buildings more efficient won't wreck the economy. This isn't a question of cost: It's a question of design. Design is how you solve the climate-change problem. It's ingenuity and creativity.

Because if you're talking about how a building interacts with the environment, and if you're talking about designing with the environment, then you're talking about cost-saving options. That can be how you site the building, the shape of the building, the color, where you locate your windows, how much insulation you use, what your interior finishes are like, if there's natural ventilation—all those factors affect the energy consumption of the individual building. Then you can talk about the building in relation to its community—and that's where planning comes in. If you plan a pedestrian-oriented community, rather than a community that's based on sprawl, you cut down on vehicle miles traveled. These are just basic design questions, and they don't cost anything extra. They don't add to the cost of the building—in fact, they cut costs down. And that is the best way for architects to help address the issue of climate change.

Photos by Raf Makda/VIEW pictures (BedZED), David Franzen (Gateway Energy Center)

The Beddington Zero Energy Development, or BedZED (top), by London's Bill Dunster Architects, exceeds Architecture 2030's targets, using solar energy and roof gardens.

The fully solar-powered Hawaii Gateway Energy Center (right), by architects Ferraro Choi and Associates, Ltd., complies with Architecture 2030's green challenge.

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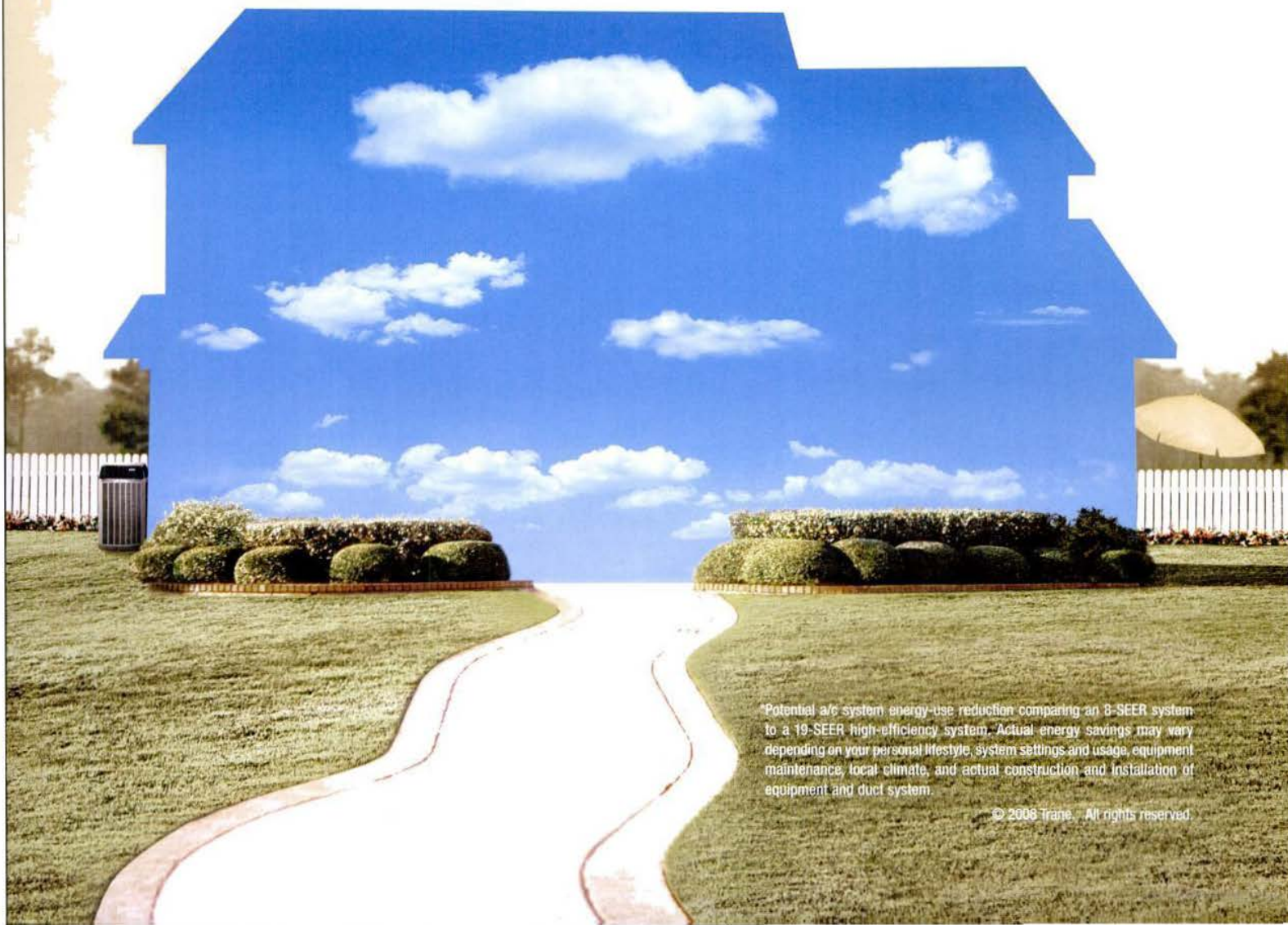

*Potential a/c system energy-use reduction comparing an 8-SEER system to a 19-SEER high-efficiency system. Actual energy savings may vary depending on your personal lifestyle, system settings and usage, equipment maintenance, local climate, and actual construction and installation of equipment and duct system.

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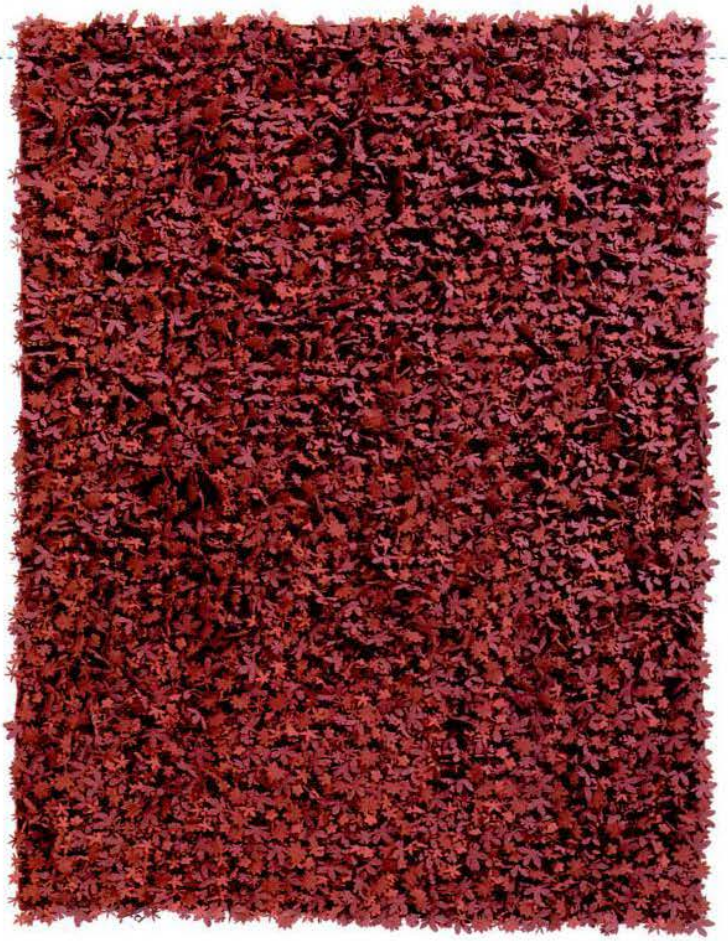
***Nanimarquina*—In 1987, Barcelona-based designer Nani Marquina established a textile and rug design studio. Since 1993, the company's designs have been manufactured in northern India. Marquina has devoted her career to promoting sustainable ethics in production. Her definition of "sustainable" applies both to materials (her rugs are mostly biodegradable, and one, Bicicleta, is made from recycled bike inner tubes) and to fair labor and trade practices. In 2006, Nanimarquina introduced Little Field of Flowers, the first rug by Netherlands-born, England-trained, France-based Tord Boontje.**

Little Field of Flowers



All photos by Albert Font / courtesy Nanimarquina

Story by Virginia Gardiner

A technician from SPN Carpets, on the outskirts of Delhi, holds up a flower (right) as it's tucked into the loom. The completed rug (left) is wildly textured with blossoms.

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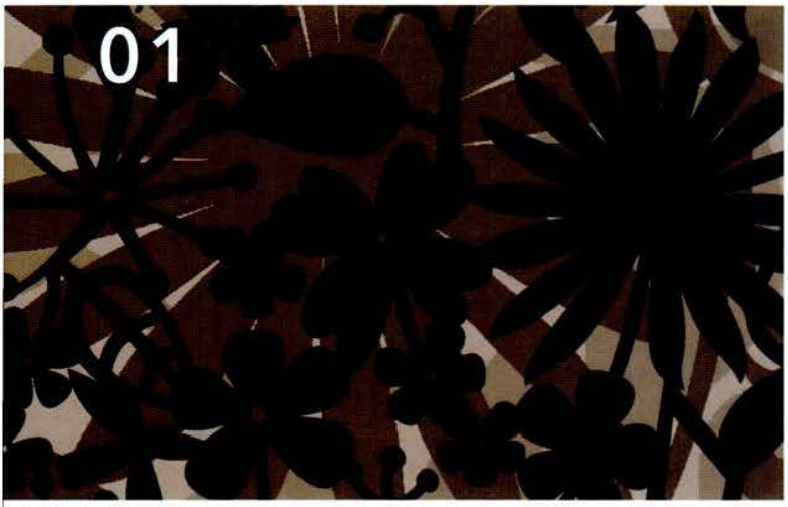
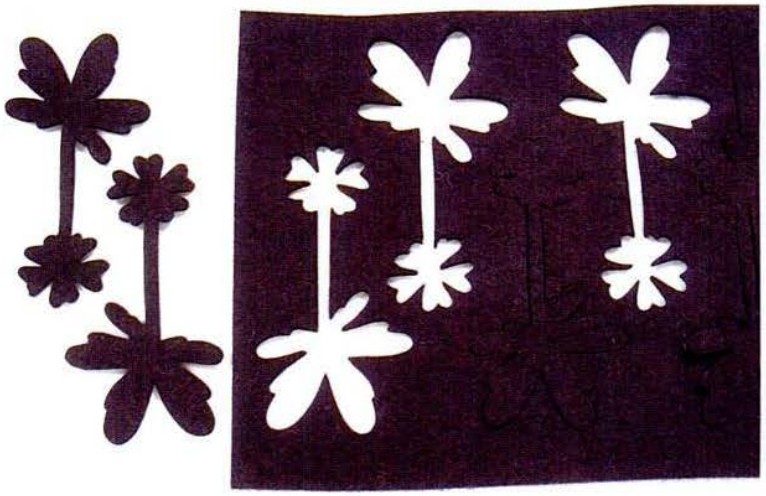


Sketching
Little Field of Flowers was first conceived in 2005, when, in the cyclical course of design trends, flowery was at the height of fashionability. Nani Marquina says, "We thought it would be nice to work with a designer who excels in floral creations, so we contacted Tord Boontje and asked him to send us a proposal." (In 2002, Boontje had released his signature Garland lampshade, a paper-thin sheet of metal etched with pastoral outlines that the consumer pops out and forms around a naked bulb.)

Boontje's studio responded to Nanimarquina's request with an array of characteristic drawings—ornate winding patterns of flowers, leaves, branches, deer, birds, horses, and dragons—that looked like graphic updates of medieval tapestries. Nanimarquina's Catalonian production team envisioned the designs as modern-day textured patterns on woven surfaces.



Prototyping
"We ordered the first prototypes in an embossed pattern," explains Marquina, who works with several Indian manufacturing facilities. The Nanimarquina team instructed the manufacturers to use a traditional rug-making technique called hand-knotting to transform Boontje's iconic graphics into relief patterned rug samples.

In weaving there is a warp and a weft. The weft threads weave over and under the tensioned warp threads, row after row, to create a surface. When hand-knotting woven carpets, the technicians tie knots to the warp threads and use a tufting gun to secure them in a rapid pulling motion.

The resulting samples showed Boontje's patterns through changes in surface level, but Boontje didn't like them. "We then understood that he needed more levels of texture, superimposition, and movement," Marquina says,"so we had to alter our manufacturing technique. Our solution was to make the flower shapes by die-cutting felt and placing the pieces into a thick woolen carpet, all in one shade."

Sketches by Tord Boontje

Above: The Boontje studio provided no instructions for their design but rather illustrations that conveyed the nature of a pattern for the rug producers to interpret.

Below: The first prototype was a more traditional knotted rug, but Boontje wasn't pleased. His response spurred innovation that led to die-cut flowers in wool felt.

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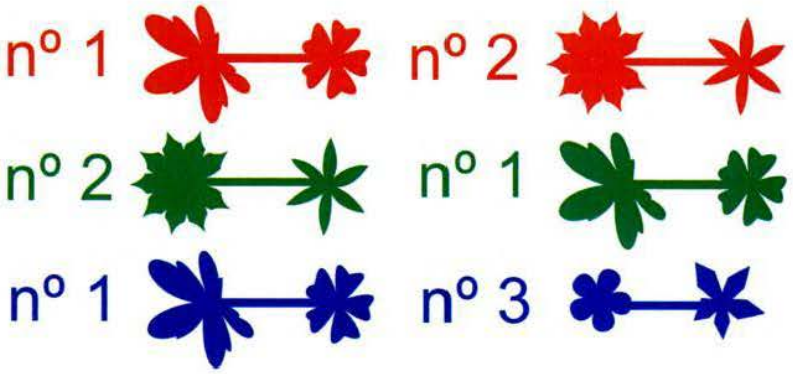

Die Cutting

As Boontje's signature style is often associated with cutouts, Marquina's solution was a good fit. Sheets of felt from Rajasthan go into a die cutter, which is essentially a combination of a waffle iron and a cookie cutter. An iron press cuts outlines into shapes.

Using Boontje's designs, the team at Nanimarquina created six flower combinations for the process, connecting a large blossom to a small one with a narrow stem that is then attached to the rug. The team had to simplify some of the flowers' intricacies to keep the corners clean and resilient.

Die cutting takes place at SPN Carpets in Panipat, an industrial town and weaving hub on the massive outskirts of Delhi. "We outsource the die—there are lots of die manufacturers in Delhi," says Tony Mittal, the factory owner. "The machine is about the size of a washing machine. After we press the flowers, we remove them from the machine by hand. Occasionally we find that the edges are no longer crisp, at which point we replace the die."

Weaving

Depending on the size of the rug—they come in three sizes—one or two technicians at SPN operate the loom, which involves painstaking manual labor. "Every two or three lines," Marquina explains, "we insert a pair of die-cut flowers. They are fixed through a wool thread that is woven between the flowers and the base."

The technicians follow an intricate pattern, much like in knitting, which graphically conveys the intended location of each distinct flower pairing. They can produce one rug in a seven-hour workday.

"It wasn't easy," Marquina remembers, "to find manufacturers willing to take on this project—it's quite complex." Mittal was more than willing. "I really enjoy working with Nanimarquina," he says. "Every time they give me different kinds of designs to make, and I like the challenge. We feel proud."

Pattern by Tord Boontje

Above: The dies cut a specific recipe of flower patterns, derived and simplified from Boontje's intricate drawings and color coded to ensure varied placement.

Below: In a full day of meticulous and patient handwork, a couple of skilled workers put it all together. The completed rug is then ready for shipping.

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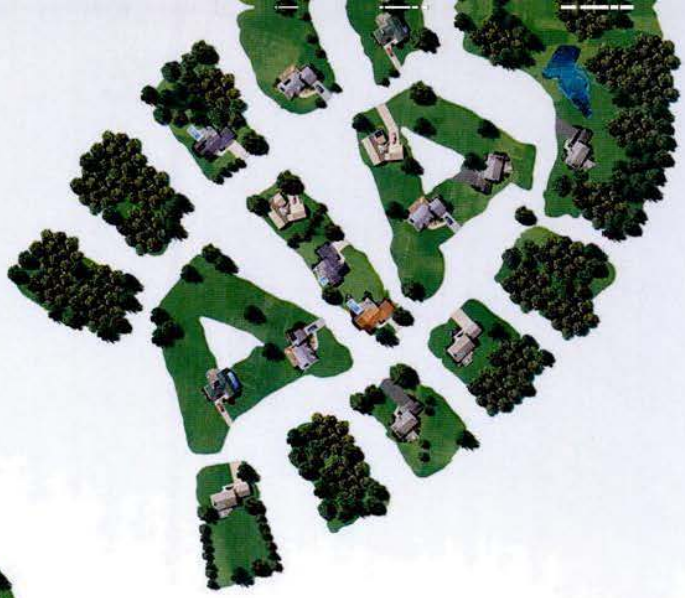

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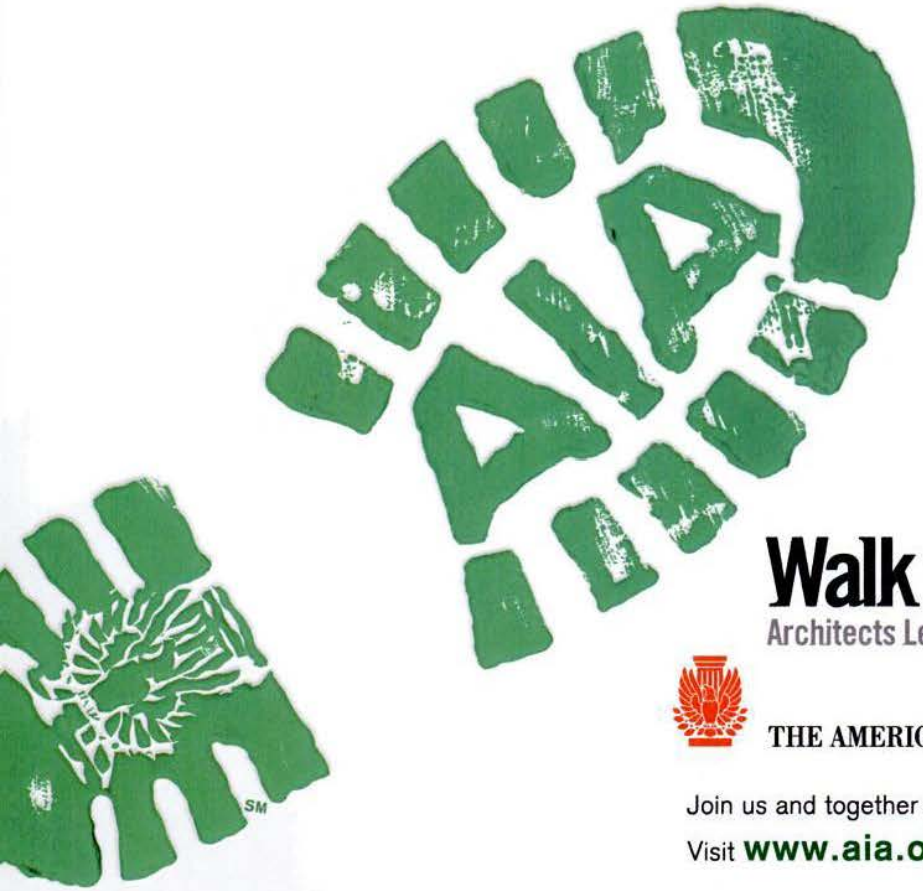
save money, and discover solutions that make sense for your life. We can help you navigate the possibilities and work together to take the next steps toward a more sustainable future.



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Our Only Planet

STORY BY BARRY KATZ

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Historians view timelines with some suspicion: They tend to flatten things out, equalize dissimilar categories, create arbitrary starting points, and imply a false sense that history is, with apologies to Edna St. Vincent Millay, just "one damn thing after another." In short, timelines aspire to tidiness whereas history (as everybody knows) tends in actuality to be very, very messy.

We tried to get around these pitfalls by imagining "sustainability" not as a sequence of events—or how we got from point A to point B—but as the story of the pressure applied by human populations on the environment. The more people, the more pressure, and the more pressure, the greater the likelihood of both the breakthroughs and breakdowns that populate the page.

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Design & Architecture

We need to approach *things* in a whole new way: the materials from which they are made, the methods of their fabrication, the manner in which they are used, and their destinies once their usefulness has been exhausted. Although history offers inspiring examples, architects and designers began to embrace "Whole Earth" thinking only in the last thirty years.

Laws & Treaties

Radiation from the Chernobyl nuclear accident took 11 days to circle the world and soon showed up in food supplies and waterways across Europe. Nuclear fallout, acid rain, and changing weather do not respect national sovereignty, but governments still do. We must address environmental issues at every level, from local communities to the United Nations.

Actions & Ideas

Environmentalists have sounded a steady beat from at least the time that Thoreau moved to Walden Pond. Their jeremiads have fallen on largely deaf ears, and governments have invariably lagged far behind: President George W. Bush was still referring to global warming as a "theory" when un-president Al Gore received the Nobel Peace Prize.

POPULATION

OUR SOLAR SYSTEM WAS INCORPORATED 4.6 BILLION YEARS AGO AND HAS BEHAVED ADMIRABLY SINCE THAT TIME: THE SOLAR INDUSTRY (THE SUN HAS BEEN A RELIABLE SOURCE OF HEAT AND LIGHT), THE GEOTHERMAL INDUSTRY (THE YOUNG EARTH WAS VERY HOT AND STEAMY), AND THE HYDROELECTRIC INDUSTRY (WITH THE COOLING OF THE PLANET CAME RAIN, LIGHTNING, AND THE FORMATION OF THE OCEANS) HAVE BEEN MODELS OF CORPORATE CITIZENSHIP. THEN CAME HUMANS.

THE FIRST SIGN OF TROUBLE WAS THE INVENTION OF AGRICULTURE, WHICH SPARKED THE RAPID PROLIFERATION OF OUR SPECIES. WHEN KING DAVID REIGNED OVER ISRAEL, AROUND 1000 BC, THERE WERE ABOUT 50 MILLION PEOPLE ON THE PLANET. BY THE TIME THE BUDDHA PREACHED 500 YEARS LATER, THE NUMBER WAS CLOSER TO 100 MILLION. IT HAD DOUBLED AGAIN WHEN JESUS STEPPED FORWARD TO PROCLAIM THE KINGDOM OF GOD. OUR NUMBERS, AS THE THEOLOGIAN-CUM-DEMOGRAPHER THOMAS MALTHUS WAS THE FIRST TO SUGGEST, GREW IN GEOMETRIC, NOT ARITHMETIC, PROGRESSION.

MORE DECISIVE WAS THE CREATION OF AN INDUSTRIAL ECONOMY IN THE DECADES FOLLOWING 1770. THIS ENTAILED THE SYSTEMATIC BURNING OF FOSSIL FUELS (FIRST WOOD, THEN COAL, THEN REFINED PETROLEUM) TO POWER THE NEW FACTORY SYSTEM-A PROCESS THAT BIOLOGIST JANINE BENYUS REDUCED TO THE FORMULA OF "HEAT, BEAT, AND TREAT." FROM THE ONSET OF THE INDUSTRIAL REVOLUTION WHEN MALTHUS WROTE HIS ESSAY ON THE PRINCIPLE OF POPULATION, IT TOOK US ONLY 123 YEARS TO ADD A BILLION HUNGRY PEOPLE, 34 YEARS TO ADD THE NEXT BILLION, THEN 23, THEN 12. THINGS ARE HEATING UP.

DISASTERS

ENVIRONMENTAL DISASTERS ARE NOTHING NEW: EVIDENCE FROM CHINA, MESOPOTAMIA, CENTRAL AMERICA, NORTH AFRICA, AND EUROPE SUGGESTS THAT THE MYTH OF THE NOBLE SAVAGE LIVING AT ONE WITH THE LAND IS JUST THAT-A MYTH. ALAS, WE HAVE BEEN DESPOILING LAND, CONTAMINATING RIVERS, POLLUTING AIR, AND DRIVING NONHUMANS INTO EXTINCTION FOR MILLENNIA. THAT DOES NOT MEAN, HOWEVER, THAT THERE IS NOTHING NEW UNDER THE SUN.

WHAT IS DIFFERENT ABOUT THE LAST TWO CENTURIES IS THE DRAMATICALLY INCREASED SCALE OF OUR OPERATIONS AND THE APPLICATION OF MODERN SCIENCE AND INDUSTRIAL TECHNOLOGY TO THEM. IN THE OLDEN DAYS, IF AN AXLE BROKE THE CARRIAGE WOULD CAREEN INTO A DITCH AND THAT WAS THAT. BY CONTRAST, IF THE LANDING GEAR OF AN AIRBUS FAILS, A TALL BUILDING COLLAPSES, OR A SUPERTANKER RUNS AGROUND, THE HUMAN AND ENVIRONMENTAL COSTS ARE CATASTROPHIC. THE LAST CENTURY IS LITTERED WITH EVIDENCE OF THE RISING STAKES.

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Design & Architecture

Laws & Treaties

Actions & Ideas

1921
INTRODUCTION OF TETRAETHYL ADDITIVE (LEADED) GASOLINE

1926
WALDO SEMON AND B.F. GOODRICH DEVELOP METHOD TO PLASTICIZE PVC

1931
THOMAS MIDGLEY INVENTS FREON, FIRST OF OZONE-DEPLETING CFCS

1939
DISCOVERY OF INSECTICIDAL PROPERTIES OF DDT (BANNED IN 1972)

1952
"LONDON FOG" (AKA SMOG) KILLS 4,000 PEOPLE

1956
MERCURY POISONING IN MINAMATA, JAPAN

1967
TORREY CANYON SPILLS 31 MILLION GALLONS OF OIL INTO THE SOUTHWEST ENGLISH SEA

1969
CUYAHOGA RIVER CATCHES FIRE, DOWNTOWN CLEVELAND

1978
LOVE CANAL IN NIAGARA FALLS, NY, DECLARED FEDERAL DISASTER AREA

1979
NUCLEAR ACCIDENT AT THREE MILE ISLAND, PENNSYLVANIA

1984
ACCIDENT AT DOW'S BHOPAL, INDIA, PESTICIDE PLANT KILLS OVER 3,000

1985
HOLE IN OZONE LAYER ABOVE ANTARCTICA IDENTIFIED

1985
FRENCH INTELLIGENCE SINKS RAINBOW WARRIOR OFF NEW ZEALAND COAST

1986
REACTOR ACCIDENT AT CHERNOBYL RELEASES 7 TONS OF RADIOACTIVE MATERIAL

1988
MURDER OF RAINFOREST ACTIVIST CHICO MENDES BY BRAZILIAN RANCHERS

1989
EXXON VALDEZ SPILLS 11 MILLION GALLONS OF OIL INTO PRINCE WILLIAM SOUND, ALASKA

1995
KEN SARO-WIWA HANGED BY NIGERIAN MILITARY OVER PROTESTS AGAINST ENVIRONMENTAL IMPACTS OF OIL EXTRACTION

2003
GM CANCELS EV1 DESPITE DEMAND

1921 1926 1931 1939 1952

Bill Moss creates lightweight camping gear using tensioned fabric technology; gets "normal" people out into nature

First International Air Pollution Congress held in New York City

1927 R. Buckminster Fuller reveals Dymaxion philosophy; among the first to think of the earth as a "closed system"

1937 G. Chavanne (Belgium) receives patent for biodiesel fuel

1939 Frank Lloyd Wright, *An Organic Architecture*

1955 1956

1960 1961 World Wildlife Fund created to protect animals and plants

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1962	Rachel Carson, *Silent Spring*		
1963		U.S. Congress passes Clean Air Act	
1964			
1965			
1966			
1967	Environmental Defense Fund established		
1968	Paul Ehrlich, *The Population Bomb* Publication of the *Whole Earth Catalogue: Access to Tools*		
1969	Friends of the Earth established Gary Snyder founds Deep Ecology movement		
1970	Natural Resources Defense Council established Earth Day mobilizes 20 million Americans	President Nixon authorizes Environmental Protection Agency	Paolo Soleri begins construction of Arcosanti, AZ, based on the concept of "arcology" (architecture + ecology)
1971	Victor Papanek, *Design for the Real World* Greenpeace founded		
1972	Club of Rome, *Limits to Growth*	U.S. Congress passes Clean Water Act	
1973	E.F. Schumacher, *Small Is Beautiful*	U.S. Congress passes Endangered Species Act	Ray Anderson founds Interface Carpet, announces "Mission Zero" of zero environmental impact
1974	Sherwood Rowland and Mario Molina theorize that chlorofluorocarbons (CFCs) can destroy ozone molecules		
1975	Worldwatch Institute founded		Catalytic converters installed in production-line vehicles to reduce toxicity of automotive emissions
1976			
1977	Greenbelt Movement, Kenya (Nobel Peace Prize for Wangari Maathai, 2004)		Paul MacCready, *Gossamer Condor*, first successful human-powered aircraft
1978			
1979	James E. Lovelock, *Gaia: A New Look at Life on Earth*		Gregory Bateson Building by Sim Van der Ryn erected Polar fleece, made from recycled plastic bottles, debuts
1980		Superfund National Priority list created	Introduction of compact fluorescent lightbulbs (CFLs)
1981			
1982	Amory Lovins and L. Hunter Lovins found Rocky Mountain Institute		
1983			
1984			
1985			McDonough & Partners, Environmental Defense Fund Executive Headquarters, NYC: landmark "green office"
1986			

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1987	Brundtland Report (*Our Common Future*) mainstreams concept of "sustainable development"	Montreal Protocol on Ozone Depletion: 24 nations sign agreement to control substances that deplete the ozone layer	Construction begins on Biosphere II, "artificial closed ecological system," outside of Tucson, AZ
1988		Creation of Intergovernmental Panel on Climate Change	
1989	IDSA initiates Eco-Committee, becomes Eco-Design Section (2003)		
1990			Eco-City Movement: Växjö, Sweden; Hammarby Sjöstad, Sweden; Guangdong, Dongtan, China
1991			
1992	"Changing Course": Business Council for Sustainable Development introduces concept of "eco-efficiency"	United Nations Earth Summit results in Agenda 21, a blueprint for worldwide sustainable development	IBM Headquarters, Selangor, Malaysia: bioclimatic skyscraper EPA introduces Energy Star rating
1993			
1994			
1995			Smith & Fong introduce Plyboo floor covering
1996			Pearce Partnership, Eastgate, Harare, Zimbabwe: biomimetic design, inspired by African termite mounds
1997		Kyoto Protocol on Climate Change (enacted February 2005); U.S., largest contributor to greenhouse emissions, declines to ratify	Foster & Partners, Commerzbank Headquarters, Frankfurt, Germany: world's first ecological megatower
1998	AIA Committee on the Environment begins annual list of "Top Ten Green Projects"		LEED (Leadership in Energy and Environmental Design) standard created to promote green building practices
1999	Paul Hawken, Amory and L. Hunter Lovins, *Natural Capitalism: Creating the Next Industrial Revolution*		
2000			First fleet of Zipcars deployed in Boston
2001			Introduction worldwide of Toyota Prius, most fuel-efficient car sold in U.S.
2002	William McDonough and Michael Braungart, *Cradle to Cradle*		
2003	*Big and Green* opens at the National Building Museum, explores "Sustainable Architecture in the 21st Century"		
2004			
2005	Wal-Mart announces commitment to "environmental stewardship"		One Laptop Per Child Foundation announces XO-1, the "$100 laptop," at World Economic Summit, Davos, Switzerland
2006	AIGA establishes Center for Sustainable Design IDEA introduces Ecodesign category		RoHS (Restriction of the use of certain Hazardous Substances in electrical and electronic equipment) established by the EU
2007	Al Gore's *An Inconvenient Truth* wins an Oscar; Gore shares Nobel Peace Prize with Intergovernmental Panel on Climate Change		
2008			Opening of California Academy of Sciences, Holcim Award for Sustainable Construction, Renzo Piano, architect
2011			

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Although we've been fouling our planetary nest for centuries, our collective environmental consciousness has kicked in only recently and, as the compression of data on our timeline suggests, environmental activism has accelerated in response. There were more green laws passed, green treaties enacted, green buildings built, and green products produced in the last year than in the prior decade, more in the prior decade than in the prior century, and so on. That's the good news.

The bad news has to do with the ever-increasing magnitude of the challenges we currently face and our complete ignorance as to the time we have left to meet them. We know that the universe started with a bang. Contrary to T.S. Eliot, our job is to ensure that it does not end with a whimper.

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Ship Shape

PROJECT: THE BLUE HOUSE
ARCHITECT: PIETER WEIJNEN, FARO ARCHITECTEN
LOCATION: AMSTERDAM, THE NETHERLANDS

Pieter Weijnen's brand of maritime modernism brings a touch of magic to Amsterdam's Steigereiland, where the architect built his family's home. Inhabiting one of the development's narrow plots, the house harkens back to the area's nautical roots with a suspended shiplike story, visible from the street.

Architect Pieter Weijnen's tall, skinny blue house stands on Steigereiland, one of seven artificial islands dredged from Amsterdam's IJ Lake in IJburg, the city's most recent urban expansion plan. The house is not much older than the ground it's built upon and is surrounded by deep-blue waters and a dizzying range of forms, finishes, and hues—just minutes away from the historic city center.

Weijnen secured one of IJburg's coveted "private plots" (parcels of land with fewer imposed aesthetic regulations) and built an appropriately whimsical structure for his family. "When I meet someone new to the area," he says, "they say, 'Oh, you live in that blue house with the fairytale boat in it.' It's become a local landmark."

The "fairytale boat," so visible from the outside, is also the first thing you see upon entering the house. Suspended above the ground floor, the enigmatic, scaly, blue-green mass hovers, just as likely the belly of a sea dragon as the hull of some fantasy ship. From below, the color and texture of the copper plates, with their beautiful verdigris, form a sculptural centerpiece for the house, articulating and enhancing the vertical thrust of the space rather than interrupting it.

"We always intended to have the kitchen at street level and the living room above it," says Weijnen, explaining how "the ship" evolved. "So I decided to suspend the living room on a platform 13 feet from the floor. As it's so visible, the platform needed to have an interesting shape. A friend of mine who builds yachts designed a hull-like structure for it, and we finished it off with recycled copper from a church roof, cut into plates."

Weijnen and his wife, Renske, and their two children, Puck (eight) and Finn (five), lived in a loft on an older island in Amsterdam's docklands before moving to Steigereiland, and they wanted to create a similar feeling in their new home. "Given the size

AT NIGHT, THE BLUE HOUSE'S "FAIRYTALE BOAT" CAN BE SEEN THROUGH THE GLASS FACADE THAT STRETCHES TO ALMOST HALF THE HEIGHT OF THE HOUSE (OPPOSITE). THE MASSIVE DIAGONAL BEAM BEHIND THE WINDOW IS OVER 100 YEARS OLD; A PAIR OF BEAMS ACT AS SUBSTITUTES FOR SUPPORTING WALLS. THE TERRACE CONCEALS A LARGE RAINWATER TANK AND AN AIR-COOLING SYSTEM. THE "FLOATING" STAIRCASE (LEFT) IS ACTUALLY SUPPORTED BY STEEL RODS HIDDEN WITHIN EACH STEP.

STORY BY JANE SZITA
PHOTOS BY HERTHA HURNAUS

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THE SUSPENDED LIVING ROOM'S SCALY BELLY (OPPOSITE) DOESN'T DETRACT FROM THE UNFUSSY KITCHEN AND DINING AREA. A RECYCLED BERLAGE-ERA TABLE BASE (WITH A NEW TABLETOP), A DEEP-BLUE LAMP, AND ARPER CHAIRS ADD TO THE MARITIME FEEL OF THE HOUSE. CERAMIC FLOORS WITH RADIANT HEATING AND COZY WALL SCONCES (RIGHT) TOP OFF THE DISTINCTIVE APPEARANCE, SMELL, AND SOUND.

of the plot, the only way to do that was to create a kind of vertical loft," says Weijnen. Omitting the second floor created a soaring, 24-foot-tall space stretching between ground level and the third floor in the 2,228-square-foot home. In place of supporting walls, two monumental beams of salvaged tropical hardwood (originally used as mooring posts near Amsterdam's Central Station a century ago) serve as diagonal braces.

"The beams weigh a ton each," says Weijnen. "They're so hard that cutting them destroyed several chainsaw blades." The giant weathered braces are mounted on concrete blocks set with shells, the idea of the project builder, Jasper Kerkhofs. "He was a great person to work with," says Weijnen. "He interpreted my drawings brilliantly and was constantly thinking along with us." The team used recycled materials throughout the house, which the architect intended as "an experiment in sustainability."

"As an architect, you can have a big influence," Weijnen says. "In the Netherlands, builders, architects, and developers are all waiting for each other, happy to stick to the legal minimum requirements for new buildings. So I think we just have to get on and do it." Accordingly, Faro Architecten, the firm Weijnen cofounded and which currently employs a staff of 38 on a range of large-scale projects, "now tends to build in sustainability," he explains. "But with developers, I don't talk about things like climate change. I talk about added value and better sales instead."

The Blue House, which Weijnen describes as "a learning process" in sustainable building, uses half of the energy normally used by a new house of the same size. On the roof terrace, where several apple trees (a gift from a local farmer) are growing, a double-pipe solar water heater uses hot wastewater to help heat clean water. Under the

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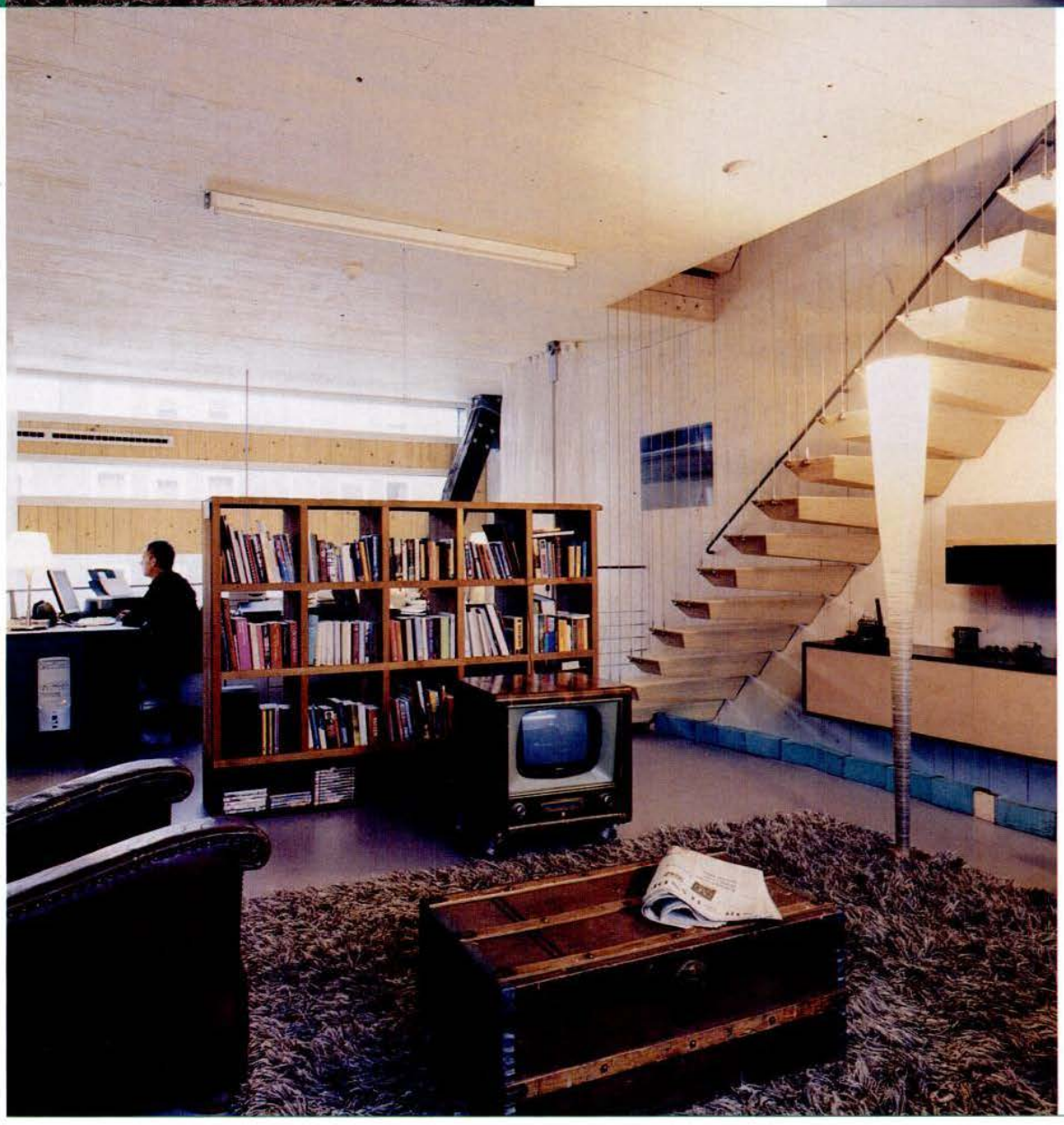

THE HANGING LIVING ROOM GAINS GREATER PRIVACY VIA A GAUZY CURTAIN WALL (TOP LEFT), AND THE CONCRETE BASES OF THE MOORING POSTS (TOP RIGHT) ARE DECORATED WITH SEASHELLS. WEIJNEN'S OFFICE ADJOINS THE LIVING ROOM (LEFT), AN OPEN AREA FURNISHED WITH A 1950S TELEVISION CABINET (HOUSING A NEW TV), A BATTERED ARMCHAIR FOUND ON THE STREET, A FELLICE ROSSO LEATHER SOFA, AND A KOOT LICHT FLOOR LAMP. IN THE MASTER BEDROOM (OPPOSITE), A LARGE WINDOW LOOKS OUT ONTO THE SURROUNDING ROOFTOPS.

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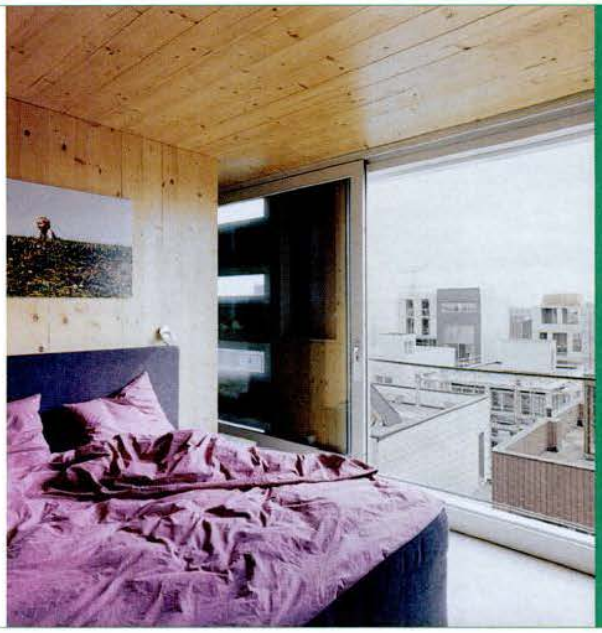
recycled-wood garden terrace, a large tank collects rainwater that is used to operate toilets. An air-cooling system inspired by traditional Arabian wind towers conveys the air outside in underground pipes, which cool it before pumping it back in.

Choosing cross-laminated pine (known for its strength) as the primary building material cut down on labor costs, as it is readily sourced in Holland and easy to build with. "It's usually seen as requiring lots of maintenance and as not holding its value," says Weijnen, "but it's a sustainable resource, and wood processing takes relatively little energy." He points to the timber houses in the quaint old village of Durgerdam, across the IJmeer from IJburg, as evidence of the potential longevity of wooden architecture. "Those little houses are 400 years old," he says. "They were my inspiration, not least because you can actually see them from this island." The finished result, painted in blue with contrasting white details, keeps with the island's maritime feel as well as Weijnen's own love of sailing. "The wood gives the place a unique feel, smell, and sound," he says. "It moves and creaks; you hear the house. It has a lot of personality."

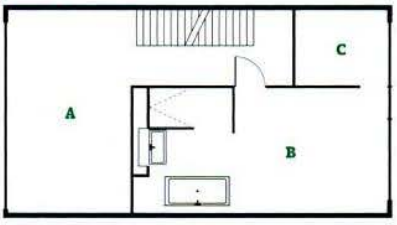
Sustainable features distinguish the Blue House, but its true mastery lies in the details and the execution of space. As Weijnen sees it, "Just because it's sustainable doesn't mean it has to be boring." The stairs, for example, mimic the magic of "the ship" by appearing to float without support. "I drew the stairs like this, but I had no idea how to construct them," says Weijnen, laughing. Kerkhofs came to the rescue, using two iron rods to fix each stair to the wall. Steel cables were added to guard the sides of the staircase. At the top of the first flight of stairs, the living room is compact and cozy, a nest of a space where the intimate mood is enhanced by curving organza curtains and colored LED lighting. It's an insulated, island-like cocoon.

An entirely different atmosphere is achieved on the top floor. Four narrow, closely spaced windows on the north wall provide a remarkable prismatic play of light on the wall beside the staircase. "I do think northern light is more poetic," says Weijnen. "It has a more mysterious quality. But I hadn't really anticipated this effect—it was a gift from nature." Similarly, the master bedroom and bathroom are beautifully downlit by a skylight in the roof. "It's a gentle sort of alarm clock," says the architect.

On the family's big recycled-wood kitchen table sits a model of Weijnen's next house (a natural progression from this one), which will soon be built just a couple of streets away. "We built the Blue House intuitively," he says. "The energy-saving systems are all add-ons. But in my next house, they will be part of the architecture." The next house will use no energy (though Weijnen insists it will be equally beautiful, with photovoltaic cells in the roofing and a turbine), illustrating his conviction



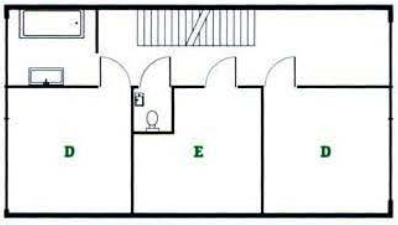
FOURTH FLOOR



THE BLUE HOUSE FLOOR PLANS

A STUDY
B MASTER SUITE
C CLOSET
D BEDROOM
E STORAGE
F LIVING ROOM
G ENTRY
H KITCHEN/DINING AREA
I DECK

THIRD FLOOR



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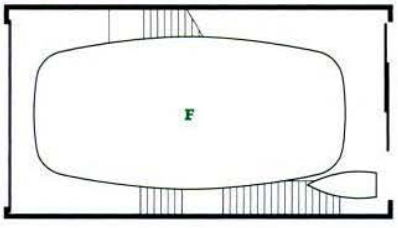
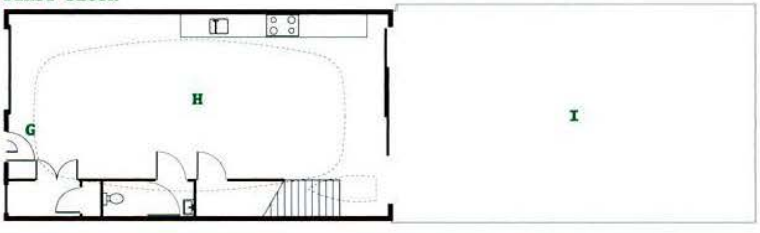


FIRST FLOOR



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that architects should design with sustainability in mind, not as an afterthought. "At the moment, I'm trying to figure out how to make the facade out of photovoltaic cells and make it look sexy, too," he says. "Beautiful buildings are preserved—you can't get more sustainable than that, can you?"

The response to IJburg has been equivocal due to the merits of its progressive urban plan and demerits of its ecological impact. The scheme has been organized with an eye towards density, integrated green space, and public transit—arguably serving as an alternative to sprawl, though few could claim that dredging the IJmeer is without consequence. Weijnen can only hope that the ideas expressed in the Blue House's narrow footprint will spur a sea change in the character of this burgeoning development, which will—like it or not—house 45,000 city dwellers in nearly 18,000 dwellings by 2012. After all, no house is an island.

FINN'S STREET-FACING ROOM (ABOVE) AT THE FRONT OF THE HOUSE IS ENLIVENED BY VARYING WINDOW SIZES. THE MASTER BATHROOM (LEFT) IS SOFTLY LIT BY A SKYLIGHT. THE BATH, BY LAUFEN, IS SUNK INTO THE FLOOR TO MAINTAIN A FEELING OF SPACE. THE TERRACE (OPPOSITE) IS PAVED WITH CHINESE HARDSTONE TILES AND RECYCLED-WOOD PLANKS. THE GARDEN FURNITURE AND PLANTERS ARE ALSO MADE FROM RECYCLED WOOD.

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IN BOULDER'S APTLY NAMED WONDERLAND HILL NEIGHBORHOOD, DEER AND EVEN MOUNTAIN LIONS OCCASIONALLY COME DOWN FROM THE WOODS TO SCOUT THE DOMESTIC SCENE. BUT THE MOST COMMON WILDLIFE SIGHTING ON THE TREE-LINED STREETS IS A PROFUSION OF TODDLERS IN OFF-ROAD STROLLERS. TO MAKE SPACE FOR THIS LOCAL BABY BOOM, MANY OLDER ONE-STORY HOMES HAVE HAD THEIR TOPS POPPED. WHEN ROB PYATT AND HEATHER KAHN WERE READY TO EXPAND ON THEIR 900 SQUARE FEET, HOWEVER, THEIR FOUNDATION COULDN'T SUPPORT A SECOND FLOOR. SO PYATT, AN ARCHITECTURE STUDENT WITH A GREEN BUILDING BACKGROUND, DEVISED AN ALTERNATIVE. HIS BOX-SHAPED ADDITION IS THE MODERN KID ON THE BLOCK, WITH DISTINCTIVE CORRUGATED-METAL AND WIDE-PLANK CLADDING. BEHIND THE FACADE, UNCOMMON MATERIALS SHARE A COMMON STORY WITH THE NEIGHBORHOOD: OF DESIGN DECISIONS DRIVEN BY A DESIRE TO KEEP THE NEXT GENERATION—AND THE PLANET—HEALTHY AND SAFE.

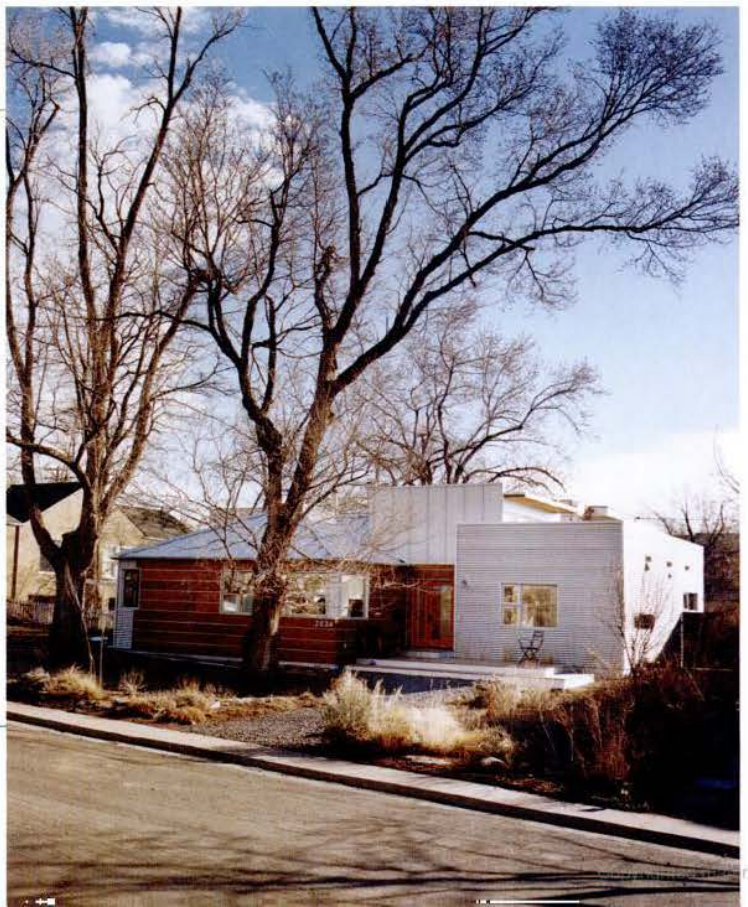
Boulder, Colorado, straddles a dynamic geographical border where miles of Rocky Mountains descend into flat plains that stretch all the way to the Appalachians. With four picture-perfect seasons and more sunny days per year than Miami, the little university town has become a big draw for young families seeking an idyllic place to raise their kids.

Post Bale

PROJECT: PYATT/KAHN RESIDENCE
ARCHITECT: ROB PYATT
LOCATION: BOULDER, COLORADO

A few miles outside Boulder, Colorado, in the tiny town of Nederland, it's still common to hear bluegrass wafting down streets that have changed little since their settlement in the silver-mining era. It's a place where building a house can be an all-hands community effort, using materials supplied by the surrounding land, and the imperfections of a human touch are a value-added proposition.

Rob Pyatt and Heather Kahn met while working on such a project in 2000. Kahn, an artist, hired Pyatt, a builder with an art degree, when she was managing the construction of a straw-bale house in Nederland. The home was designed using traditional straw-building techniques: stacking thick bales into walls, then coating them in stucco. The result was smooth and earthy, with soft corners and hand-molded window frames. "It turned out well," says Kahn, "all things considered. You have to go into it knowing that it's a different type of work."



STORY BY SARAH RICH
PHOTOS BY DAVE LAURIDSEN

Over the course of the project, Pyatt and Kahn began dating, and the job culminated with their engagement, which Pyatt proclaims was the best thing to emerge from the endeavor. They combined two households into Kahn's 900-square-foot bungalow in Boulder and were married in 2002. Soon after, Pyatt entered the University of Colorado, completing an undergraduate degree in environmental design, followed by a master's in architecture.

Compact living suited the couple—until the prospect of starting a family began to make things look smaller. With a limited budget and Boulder housing prices booming, a self-designed addition seemed like the only realistic option. But a repeat performance of the folksy Nederland project was not in the cards. Though just 15 miles away, it's a cultural leap from sleepy "Ned" to the lively neighborhoods of Boulder, where an infusion of tech start-up chic gives the town a semi-urban flavor.

The house would be decidedly modern, they agreed. But they weren't starting from scratch. Their tiny 1940s cottage hadn't seen significant updates in its six decades, and the home's age, combined with the duo's strong commitment to executing the project sustainably, meant preserving as much of the existing structure as possible. "The foundation is such that we really couldn't go up without doing work down there, so we just adapted what we had," Pyatt explains.

On their larger-than-average lot, they had ample space to construct a sizable wing, but they chose instead to preserve the backyard and build a compact addition that would take full advantage of indoor/outdoor living in a region renowned for its nearly year-round sun. Inspired by traditional Southwestern courtyard houses, Pyatt designed a simple box that would attach to the original entryway, creating a partially enclosed concrete patio and outdoor dining area at the rear of the house.

IN THE KITCHEN (ABOVE), A WINDOW OVER THE STOVETOP LETS DAYLIGHT IN, FRAMING THE FRONT YARD WHILE KEEPING THE NEIGHBORING HOUSE OUT OF THE PICTURE. TO ADD DETAIL TO THE KITCHEN CABINETRY AND SHELVING (LEFT), PLYWOOD SHEETS WERE TURNED ON THEIR SIDES TO EXPOSE MULTITONED STRIATIONS. KAHN'S PAINTING STUDIO (RIGHT) IS ATTACHED TO THE ORIGINAL GARAGE. PYATT'S OFFICE (OPPOSITE RIGHT) IS THE SPAREST ROOM IN THE HOUSE, WITH THE STRAW PANELS "LEFT RAW TO GIVE A SENSE OF THE MONOLITHIC NATURE OF THOSE WALLS," ACCORDING TO PYATT.

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With their first child on the way, the clock was ticking, but Pyatt isn't one to cut corners. As he neared the end of architecture school, instead of trying to juggle his home-building project with coursework, he wised up and turned the former into the latter. Encouraged by his advisor, Rick Sommerfeld, Pyatt created an independent study that would earn him school credit for designing and building his family's home. This afforded him the flexibility to research and experiment with materials and systems in order to push the envelope on sustainability.

Construction began in 2005, just after Pyatt finished advising a team of designers from the University of Colorado on its submission to the Solar Decathlon, the U.S. Department of Energy's biennial architecture contest held on the National Mall in Washington, DC. The team took first place, winning with a design that focused on modularity and natural materials, a perfect prelude to Pyatt's own project in progress. The small Decathlon house was made with specialized bio-based lightweight structural insulated panels (BIO-SIPS), invented by one of the team's supervising professors, architect Julee Herdt. Working with the prefab panels was an inspiring shift from Pyatt's early straw-bale projects toward more industrial uses of recycled agricultural by-products. He and the team further embraced the potential of farm waste by carting their creation to and from DC on trucks fueled by biodiesel.

Back in Boulder, Pyatt merged his love of straw construction with his interest in prefab systems by going to the compressed straw-panel manufacturer Agriboard Industries. "They didn't have a thick enough panel for Colorado, so I worked with the engineers to make a prototype," he recounts. "It's 12 inches thick, with a higher R-value (resistance to heat)—more similar to straw bale. Our working model is an R-38, whereas the more popular six-inch is much lower." The efficiency of the envelope

PYATT/KAHN RESIDENCE
FLOOR PLAN

A OFFICE
B MASTER BEDROOM
C BEDROOM
D COURTYARD
E DINING AREA
F LIVING AREA
G UTILITY
H ENTRY
I KITCHEN
J DECK

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THE HOME'S HEAT COMES FROM A HIGHLY EFFICIENT WOOD-BURNING STOVE (OPPOSITE) FROM RAIS. THOUGH WOOD BURNING IS BANNED IN BOULDER, THE SEALED FIREBOX CAN BE USED YEAR-ROUND, WITH COMBUSTION TECHNOLOGY SO EFFECTIVE IT'S SAID TO RELEASE LESS CARBON DIOXIDE THAN DECOMPOSING WOOD. AFTER LOGS BURN DOWN TO EMBERS, THE STOVE CONTINUES TO RADIATE HEAT FOR HOURS, REDUCING THE AMOUNT OF KINDLING REQUIRED TO KEEP THE PLACE WARM.

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WALKING IN THE FRONT DOOR IT'S HARD TO MISS THE SQUARE CHUNK OF COMPRESSED-STRAW PANELING (LEFT)—A BUILDING MATERIAL-CUM-SCULPTURE THAT ALLOWS VISITORS TO SEE WHAT THE HOUSE IS MADE FROM. KAHN'S PAINTINGS HANG THROUGHOUT THE HOUSE, AND SEVERAL OF THE RUGS ARE HER ORIGINAL DESIGNS. OUT BACK, THE PAVED PATIO (OPPOSITE) SERVES AS THE FAMILY'S MAIN DINING ROOM. THOUGH OCCASIONALLY SNOW AND COLD KEEP THEM INSIDE, FAMILY DINNERS CAN OFTEN BE ENJOYED OUTDOORS.

was then reinforced with recycled-cotton insulation from Bonded Logic Inc., a company known for its innovative reappropriation of discarded denim. Pyatt replaced the windows throughout the house with superinsulated panes from Alpen Energy Group, a company that produces a low-emissivity coated glass called Heat Mirror, which reflects heat back toward its source—away from the house in warm weather and into the heated interior during winter months. Alpen Energy's glazings are customized according to the orientation of each window, notes Pyatt, "so if you have a south-facing wall, you'd want passive solar glass that lets in radiation, while western-facing glass blocks the radiation."

The more immediate needs of the couple's kids played a big part in considering indoor air quality. They chose low- or no-formaldehyde plywood, nontoxic adhesives, and zero-VOC paint, and staunchly avoided materials that are known to off-gas or contain toxic compounds, including carpeting on which the kids would inevitably roll around and kick up particulates. "In every instance where we had to make a decision on a product," says Pyatt, "we would evaluate that product and look at alternatives and figure out how it would work from a conventional construction standpoint and how it would look for a new way of construction with prefab."

On a street dominated by conventional residences, the family's deviations from the norm attracted attention, not all of it supportive. The corrugated-metal cladding that covers a portion of the exterior stands out against the warmer wood-plank facade and in the beginning stirred some rumblings among the neighbors. "Nobody raised hell, but through the grapevine we heard that people were saying, 'What on earth are they doing?'" Kahn recalls. "But over time it seems like the reaction is really good. And as soon as somebody walks in, they're just in love."

Nearly doubled in area, the 1,700-square-foot home still uses space efficiently and conservatively, accommodating Pyatt's office and Kahn's studio, in addition to three bedrooms and two bathrooms. There's even room for Pyatt's brother, Kirk, who helped build the house and moved in afterwards. "This little house feels big and open," Kahn muses. "I wanted to be able to be in the kitchen and hear what my kids were doing, or see them outside, and just have it feel very functional and natural and cozy."

As their two young sons get bigger, there will surely be times when cozy verges on crowded, but with luck (and a yard big enough to burn off excess energy), the boys will take as much pleasure growing up in this house as their father did in building it.

"It was definitely a labor of love, and as an artist turned builder the creative aspect of design-build was a joy," says Pyatt. "Some of my best memories will be of having a beer with my brother after a successful day building the house together."

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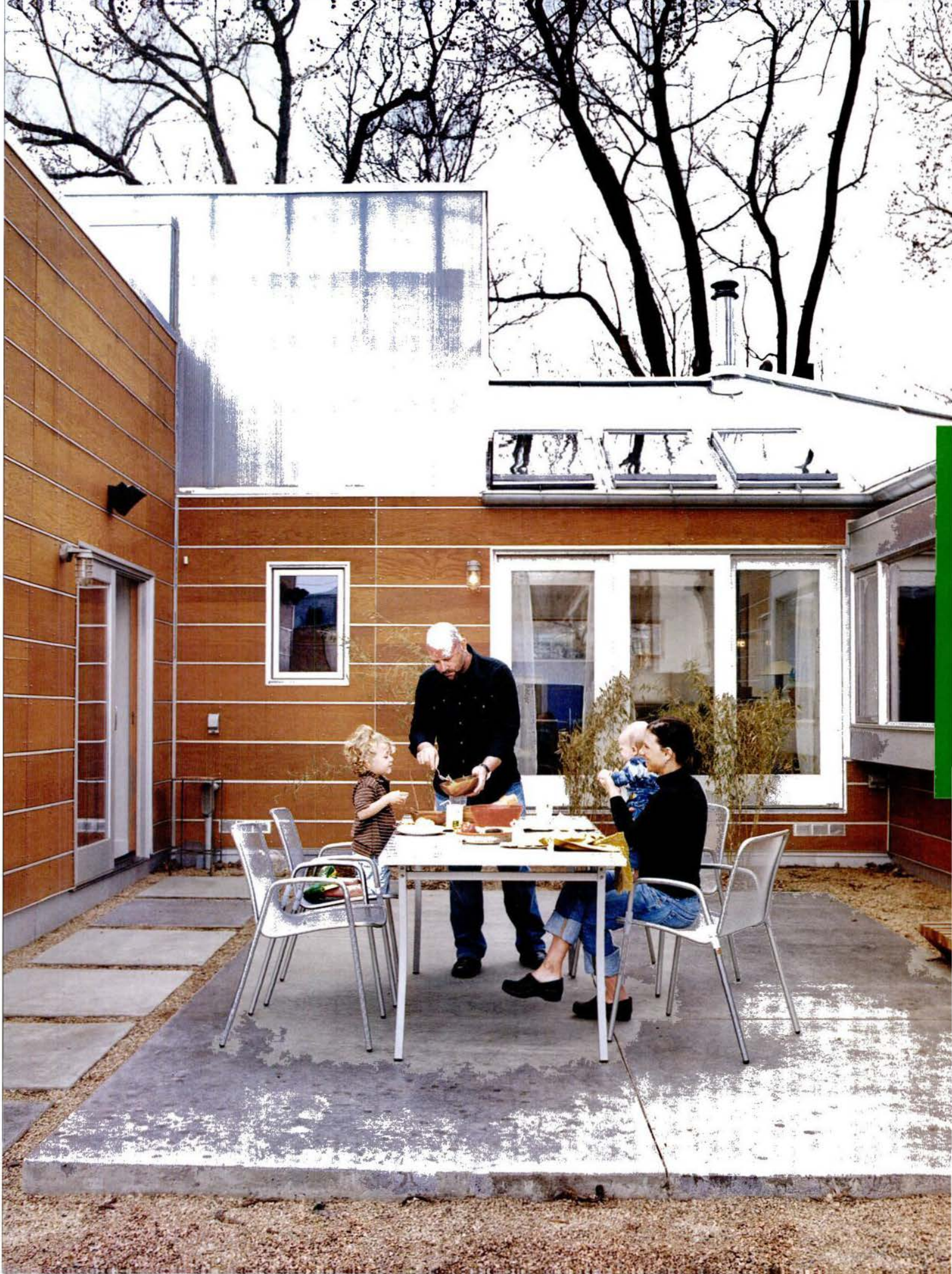
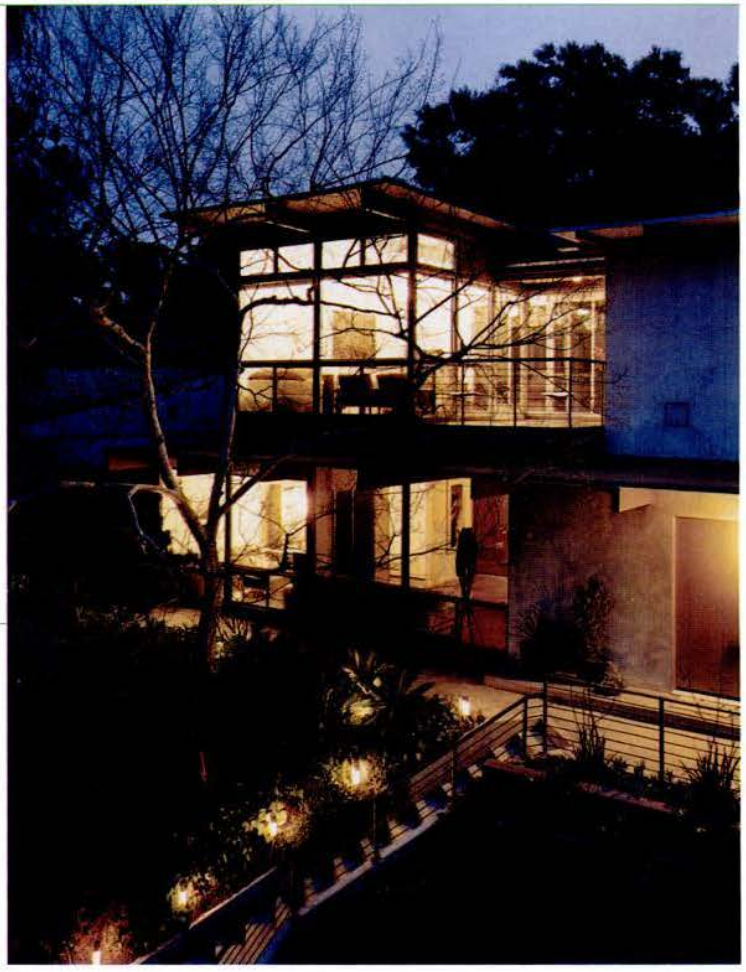


Los Angeles is not all mini-malls and highways. As Eric Garcetti, president of the City Council, shows, it is eminently possible to live green in the City of Angels. By putting solar power and recycled materials to use, he and his partner transformed a mid-century house on a cozy hillside plot into a sustainable home with garden terraces and panoramic views.



ERIC GARCETTI'S 11-YEAR-OLD TOYOYA RAV4-EV (LEFT) SITS IN FRONT OF THE HOUSE, AWAITING ITS NEXT ELECTRIC FILL-UP. THE HOME (RIGHT) DOESN'T HIDE ITS EXTENSIVE RENOVATIONS: WITH ALL-NEW WINDOWS, INSTALLED TO MAXIMIZE BOTH VIEWS AND SOLAR EXPOSURE, IT IS QUITE VISIBLE WHERE OLD MEETS NEW. GARCETTI (OPPOSITE) CLEANS UP THE ROOFTOP ARRAY OF SOLAR PANELS. IN THE FOREGROUND, HIDDEN BENEATH TREES AND GREENERY, IS THE COUPLE'S GARDEN.

Echo Logical

PROJECT: GARCETTI/WAKELAND RESIDENCE
ARCHITECT: SCRAFANO ARCHITECTS
LOCATION: LOS ANGELES, CALIFORNIA

STORY BY FRANCES ANDERTON
PHOTOS BY MISHA GRAVENOR

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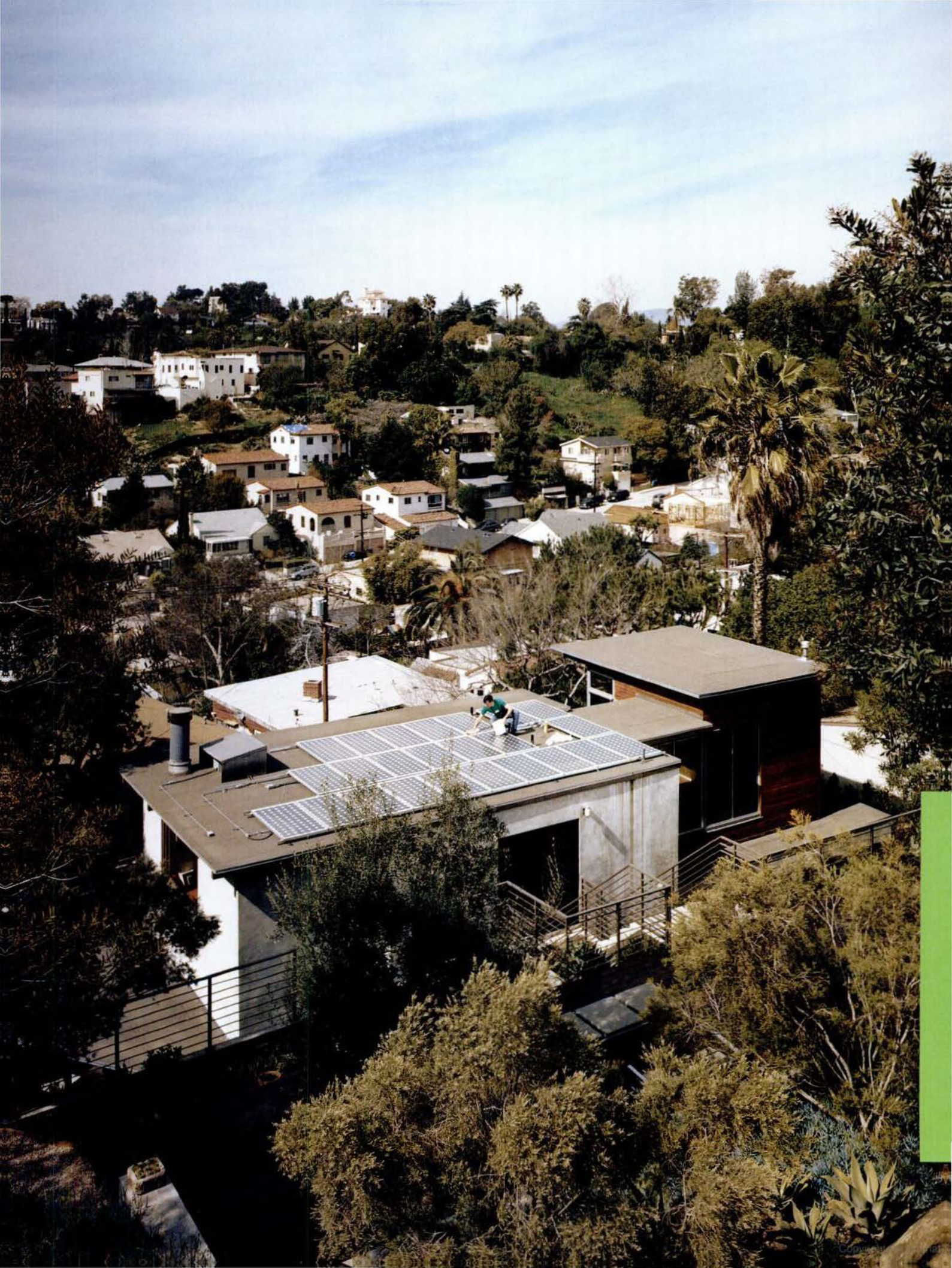

AMY WAKELAND (ABOVE) PREPARES SOME OF THE FRUITS AND VEGETABLES THAT SHE REGULARLY HARVESTS FROM THE BACKYARD GARDEN. MUCH OF THEIR FURNITURE WAS PURCHASED FROM VINTAGE MODERN HOME STORES IN L.A. THE FURNISHINGS REPRESENT AN ATTITUDE—WHEREVER POSSIBLE, RECYCLE, REUSE, AND SUPPORT LOCAL MANUFACTURERS—AS WELL AS A STRONG SENSE OF AESTHETICS AT WORK.

"Today's action will bring about a healthier city and a greener planet," Eric Garcetti, president of the Los Angeles City Council, declared in mid-February. He was celebrating the progress of a green building ordinance that he had been steering through the council. The ordinance will require projects larger than 50,000 square feet to be LEED-certified, and it will incorporate "sustainability guidelines" into the city's building codes. With that ordinance's passage, a fellow councilperson suggested, Los Angeles would take "another great step toward becoming a greener, more sustainable city."

Garcetti, 37, is an engaging and smart young legislator who, together with his equally dynamic partner, Amy Elaine Wakeland, 38, has been active in progressive politics since they met as Rhodes scholars at Oxford University in 1993. Garcetti is currently the state co-chair of Barack Obama's presidential campaign, while Wakeland is hard at work fighting for the expansion of public parks in low-income neighborhoods.

But if their first love is political action, they also share an interest in design, and they've spent several years adapting and landscaping a mid-century home in the neighborhood of Echo Park, near downtown Los Angeles.

As I drive to their house to pay a visit, I ponder what to expect. Do Garcetti and Wakeland practice what they preach? Is Garcetti's home life as green as the legislation he promotes?

Their home is perched on a very steep hill, overlooking the small houses and apartment buildings that cling to the slopes of this ethnically—and economically—mixed neighborhood. There, parked in the driveway, is a silver Toyota RAV4-EV. Garcetti has been driving an electric car since GM released its leasable EV1 in 1997; in fact, he was featured in the documentary *Who Killed the Electric Car?* as one of those fighting to stop GM from killing *his* car.

Garcetti and Wakeland's house was designed in the early 1950s by architect Daniel Dworsky, the founder of a large corporate firm whose projects include the Bradley International Terminal at LAX. It doesn't scream "classic high modern" in the sense of a Neutra or an Ellwood; rather, it's a simple post-and-beam building in olive-gray stucco with large metal-framed windows. It evokes the pleasantly imperfect quality of a lived-in house that has weathered multiple owners and add-ons.

When Garcetti and Wakeland bought the house, they wanted to emphasize its modernist characteristics while bringing it into the next century. With the help of architect Elissa Scrafano, the structure is now a study in openness, simplicity, and light, with the bonus features of sustainable materials and greater energy efficiency.

Right from the start, says Scrafano, "Eric and Amy were looking at sustainability. They are both modernists so it made the project that much more

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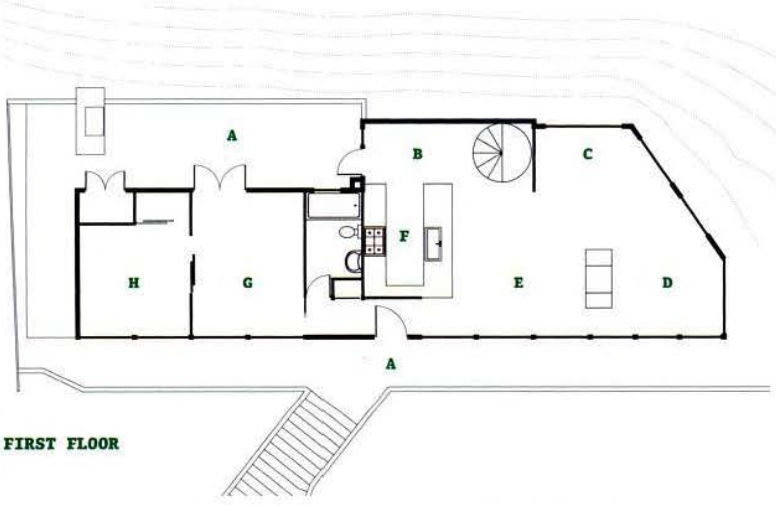
BY ELIMINATING THE DROPPED CEILINGS, THE ARCHITECTS OPENED UP THE GROUND LEVEL (LEFT), WHICH HAD BEEN BROKEN UP INTO SEVERAL ROOMS. THIS NOT ONLY REVEALED THE ORIGINAL BEAMS, IT ALSO BROUGHT A MUCH MORE EXPANSIVE SENSE OF SPACE. THEY LENGTHENED THE KITCHEN (BELOW) BY REMOVING A GROUND-LEVEL BATHROOM. THIS CREATED A MUCH LARGER KITCHEN/LIVING/DINING AREA, COMPLETE WITH CENTRAL FIREPLACE.



FIRST FLOOR

GARCETTI/WAKELAND RESIDENCE FLOOR PLANS

A DECK
B BREAKFAST AREA
C DINING AREA
D SITTING AREA
E LIVING AREA
F KITCHEN
G OFFICE
H MASTER BEDROOM

interesting." The concept, she explains, "was to weave the bad parts of the house with the good parts and to capture more light and views. We took down walls and eliminated a bathroom where the dining table now sits, and we cut large holes in the back of the house to make the connection to landscape and nature beyond. I think the biggest thing was the views and connections from the interior to the exterior. To achieve this, some of the work we did was additive and some was subtractive."

In adapting the house, the couple and their architect often came up against building codes that impinged on the design. For example, the windows upstairs could not be as large and low as the originals downstairs, and when they added to the second floor they had to cut back the rocky hill to create a safe distance. As someone in the business of creating rules, Garcetti found the process quite educational: "It helped me see what my constituents go through when they do remodels and come face-to-face with ever-evolving building codes. It made me appreciate that laws have to be both well intentioned and user-friendly."

The main objective with the renovation was to make the house as energy efficient and nontoxic as possible. The house does have air-conditioning, but they maximized cross ventilation by installing windows on all sides. They installed a tankless water heater and solar paneling on the flat roof, which provides 50 percent of their energy; they laid bamboo flooring on the second level, built closet doors of recycled plastic, and constructed decks out of sustainable wood treated with nontoxic sealant. No-VOC Yolo paints were used throughout the house. And, at around 2,000 square feet, they kept the whole project a relatively modest size.

Not unlike the home itself, the furnishings embody livability rather than perfection. Several of the pieces are hand-me-downs from Garcetti's parents. (Gil Garcetti was the district attorney for the City of Los Angeles and now photographs art, architecture, and cultural subjects; Sukey Roth Garcetti headed up a local charitable foundation.) The family grew up in Encino in the San Fernando Valley, in a thoroughly contemporary home. "It was nice growing up with modernist parents," says Garcetti, pointing out the metal dining chairs with vinyl padding which he used every day as a child.

While the remodel was in process, Wakeland and Garcetti tilled the land. In addition to their own yard, the couple acquired two steep, unbuildable adjoining lots. With the help of Sean Femrite Environmental Design Studio, they are transforming this 19,000-square-foot yard into a full-blown productive garden. Wakeland, who was schooled in the arts of horticulture, canning, and bottling as a child in her native Indiana, has also built a "worm factory" in the yard: a half-food, half-paper tub in which worms merrily turn trash into rich compost. She

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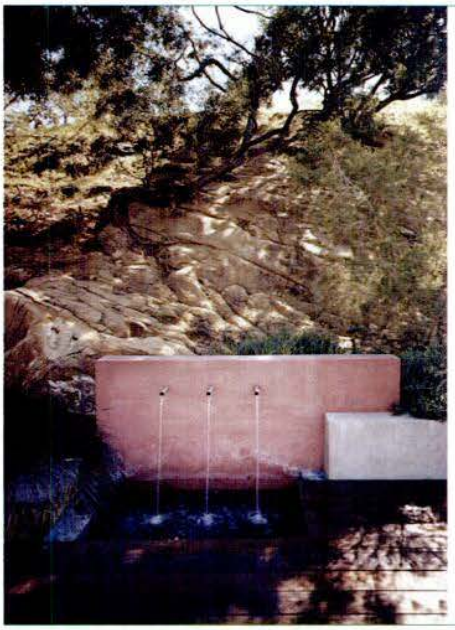
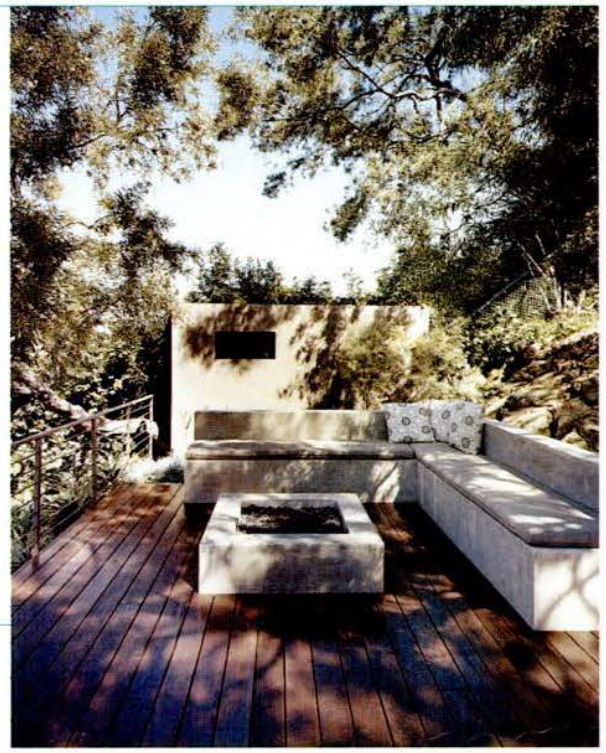
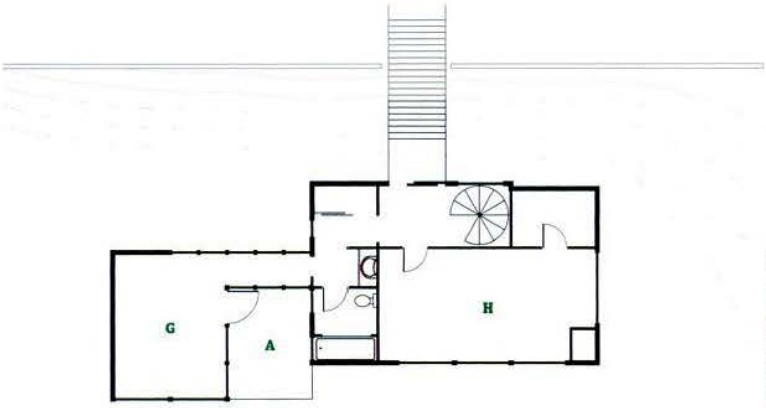
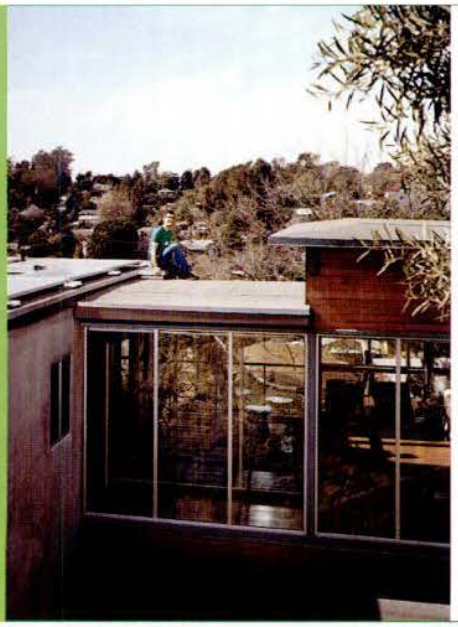


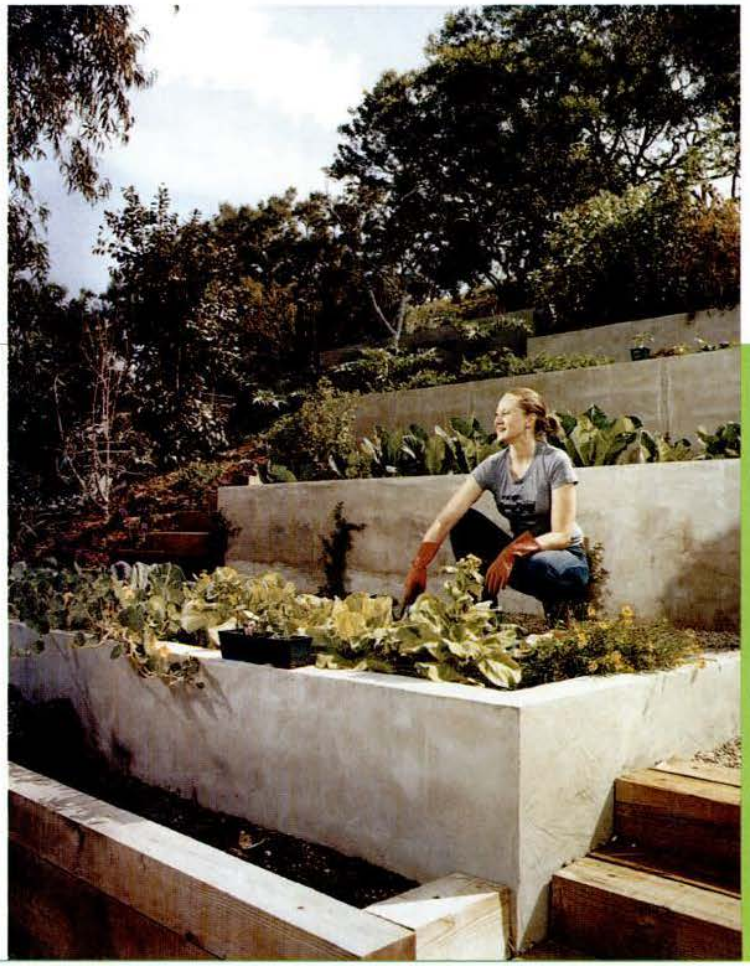
AN OUTDOOR WATER FIXTURE (LEFT) ADDS A SUBTLE SOUNDTRACK TO THE PROPERTY WHILE KEEPING THE PLANTS IRRIGATED. THE BROAD DECK AND SEATING AREA (RIGHT) ARE PERFECT FOR THE MEDITERRANEAN CLIMATE AND INVITE GUESTS OUTDOORS. WITH ITS EASY ACCESS, THE FLAT ROOF (BELOW LEFT) IS NEVER HARD TO MAINTAIN. WAKELAND (BELOW RIGHT) GOES TO WORK ON THE GARDEN TERRACES WHERE THE COUPLE GROWS MUCH OF THEIR OWN FOOD.





SECOND FLOOR





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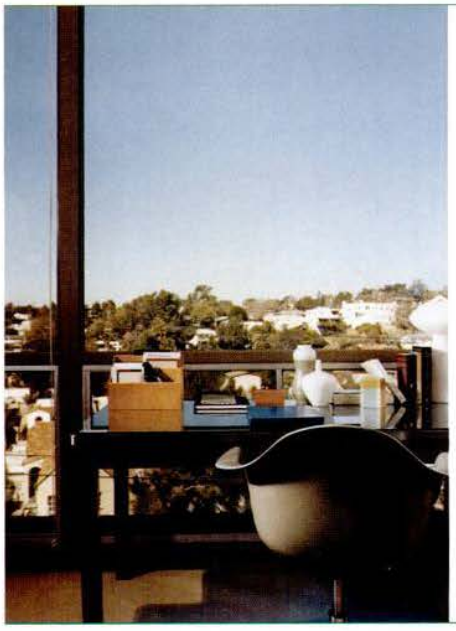
propels herself by rope up the 35-to-45-degree hill and points out the fruit trees, vegetables, and 22 perennial herbs that they harvest for their own table and for friends. They even trade fruits and vegetables with a fellow councilperson, Bill Rosendahl, for eggs from his chicken coop. "Last time I sent him a basket," Wakeland recalls, "he announced it on the TV broadcast of a city council meeting."

For Scrafano, working with the couple was highly rewarding: "Both Eric and Amy had an incredibly rational, clear vision and never strayed from the design concept from day one. They are incredibly committed to what they do and that was reflected in the design process."

Everything about the house suggests that Garcetti and Wakeland more than practice what they preach; they are trying to channel into political action a philosophy of life that they have been honing for many years. Yet, the two are living an essentially suburban life, albeit as earth-friendly a one as possible. I ask them whether it wouldn't be even more sustainable to reside in a multifamily dwelling in Garcetti's district or downtown and walk or bus to City Hall. Both Garcetti and Wakeland say this is an issue with which they have grappled.

"I would say that the truth is that everyone living in North America could be more green," says Wakeland, "and it's important that when people start doing this work they focus on what they can accomplish without getting too guilty. People need to feel like they are making positive contributions moving forward." Pointing out that a public transit line is just three blocks from their house, Garcetti concludes: "I think L.A. offers a way to live with nature while living green so it doesn't have to be either-or. I think we can live in harmony with both the city and the topography and lifestyle that has always defined Los Angeles."



THE SECOND-FLOOR DECK (ABOVE) LOOKS OUT ONTO THE GREEN CANOPY OF GARCETTI AND WAKELAND'S NEIGHBORHOOD AND INDOORS TO A PAIR OF VATNE MØBLER ROSEWOOD LOUNGE CHAIRS. A WELL-PLACED WRITING DESK (LEFT) TAKES ADVANTAGE OF THE VIEW. THE BATHROOM (RIGHT) INCLUDES A WALK-IN TUB. GARCETTI AND WAKELAND ENJOY A QUIET AFTERNOON (OPPOSITE), SITTING IN WHAT USED TO BE TWO SEPARATE BEDROOMS. BY REMOVING A WALL, THE SPACE NOW SERVES AS AN OFFICE AND DEN, DIVIDED ONLY BY SLIDING DOORS.

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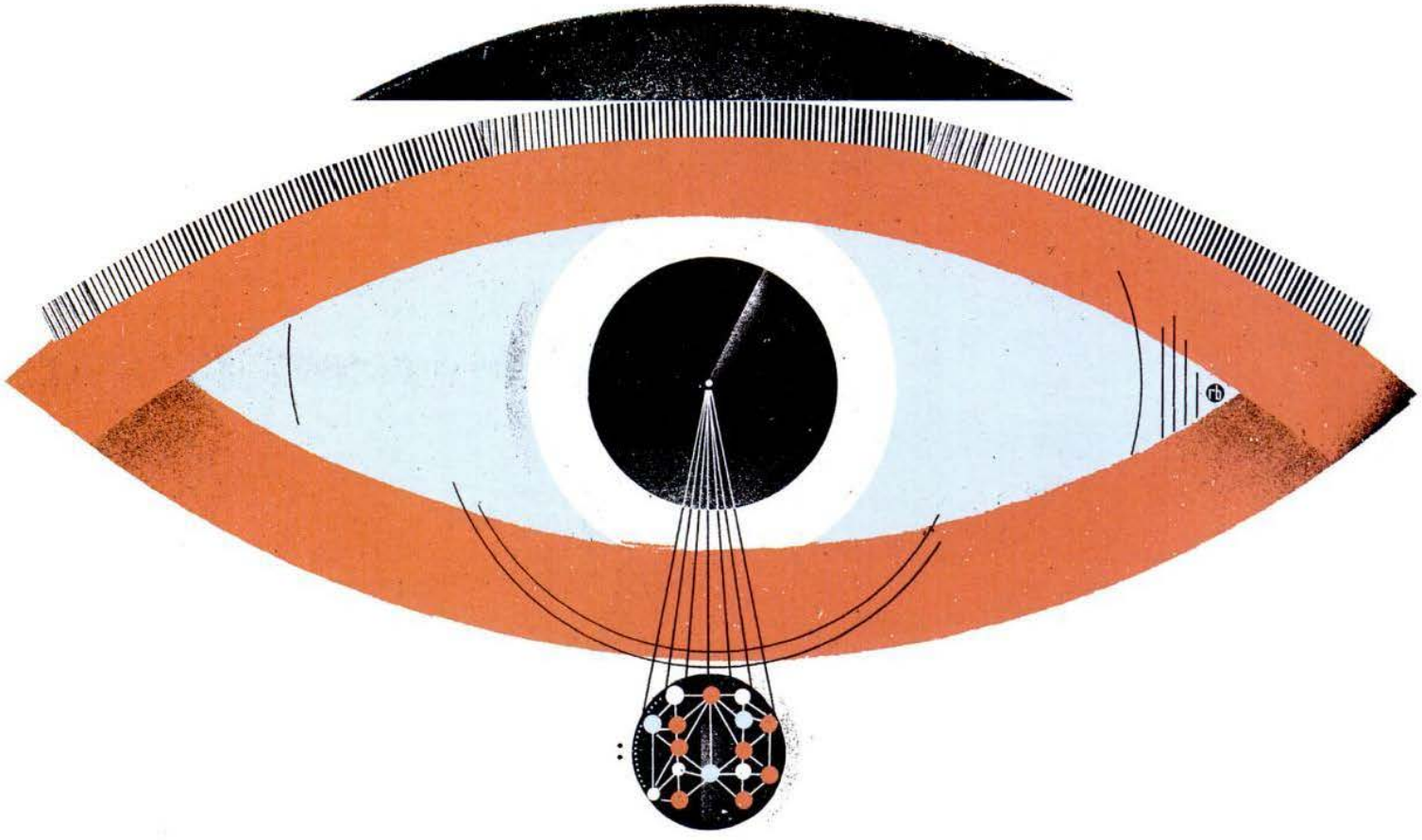

Rethinking the Material World

"Beat, heat, and treat is a good methodology, and it built the country," says Brandon Tinianov, chief technology officer of Serious Materials. "But we have to approach it a little differently because our eyes are now open."

If you're serious about putting Humpty Dumpty back together again, then Brent Constantz might be your best chance. Constantz is the world's foremost biocement entrepreneur, with 60 patents to his name for materials that hold your bones together if you break them. While teaching at Stanford, however, Constantz turned from the body's infrastructure to the skeleton of the built environment. He claims that his new company, Calera, has a cost-competitive, low-energy way of making cement—the key functional and polluting component in concrete. This has the potential to reduce global greenhouse-gas emissions by almost five billion tons a year. That's more than double the emissions produced by all forms of transportation in the United States during the same period. As Paul Calvert, a materials scientist at the University of Massachusetts Dartmouth, says, "Materials science tends to be upstream. So if you want to change something big, you have to change the material first."

Materials science is design at the molecular level. How molecules are shaped, and how those shapes link together, determines the physical properties that those molecules have when they are big enough to be held, dropped, or hammered. Ordered molecules, like diamonds, are harder and stiffer, while messy molecules can be pulled apart. Small changes—like turning iron into steel by adding carbon—have a world-shaping impact on what can be imagined, planned, and built. "What form would our world take without iron and steel?" asks Stephen Sass, a Cornell materials scientist, in his paean to the field, *The Substance of Civilization*. "Our great cities would not exist today. There would be no spectacular bridges, no skyscrapers housing tens of thousands of people."

Story by Alexis Madrigal
Illustrations by Raymond Biesinger

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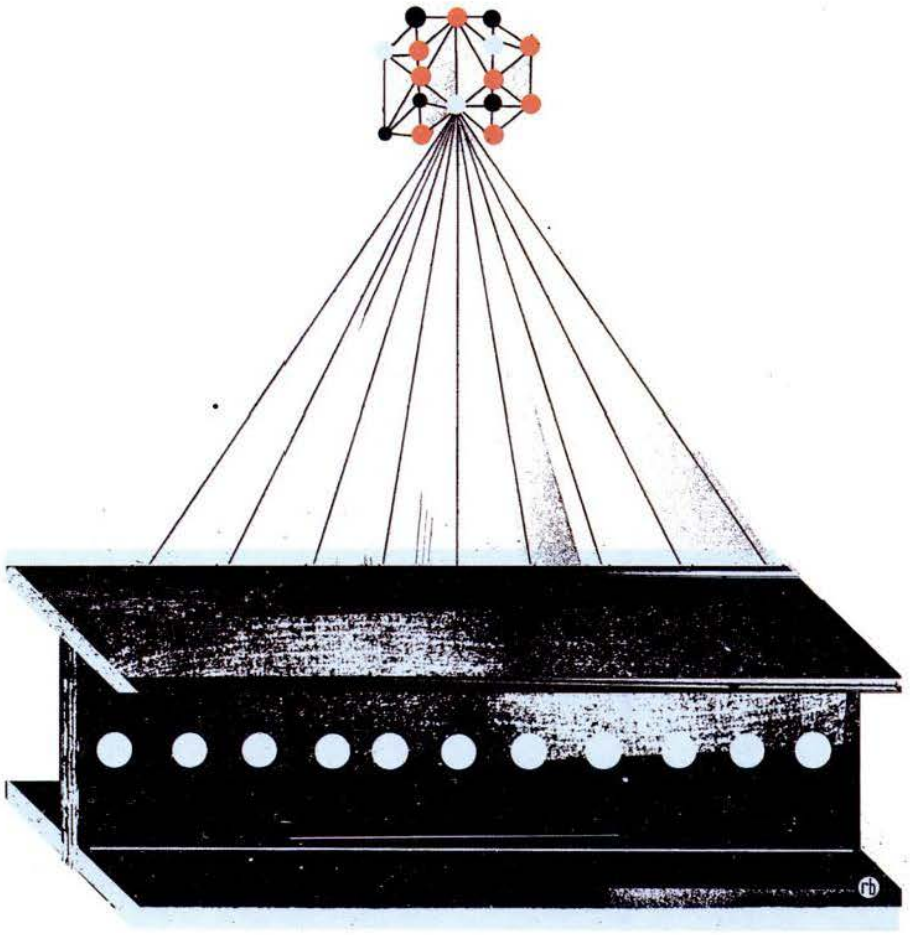

Average CO_2 Emissions

(Annual)

World

1.19 metric tons per person

U.S.

5.49 metric tons per person

Europe

2.16 metric tons per person

China

1.11 metric tons per person

India

0.29 metric tons per person

The materials of the 19th century expanded the realm of architectural and urban possibility, but at a high price. Concrete, steel's partner in city building, is made of sand and pebbles combined with a type of glue called portland cement. While it does a great job of making concrete a cheap building material, it also contributes to climate change. Making a pound of cement releases nearly one pound of carbon dioxide (CO_2) into the atmosphere—and China, India, and the United States make a lot of cement. Global production, according to the International Energy Agency, reached 2.3 billion metric tons in 2005. That means that one industrial process alone generates about 8.5 percent of all CO_2 emissions worldwide.

Why? To make cement, limestone, clay, iron ore, chalk, and other substances are first pulverized. The raw materials are then heated to 2,700 degrees Fahrenheit in huge, fossil fuel-fired kilns to make a product called clinker. The clinker is then ground into a fine powder—creating cement. In and out of materials science, this is known as "beat, heat, and treat"—and, to greater or lesser extents, it's how most materials, including Gore-Tex, Teflon, Bakelite, Kevlar, Lycra, and titanium alloys, have been produced over the past century and a half.

Constantz's process is instead based on biomineralization, which is how organisms produce tusks, teeth, and shells. Drawing on his experience with human bone formation and building enterprises, Constantz created the process, founded the company, and attracted an undisclosed investment from the world's biggest green-technology venture capitalist, Vinod Khosla, in less than a year. Near Silicon Valley, the company's 200-acre test facility is being constructed next to a fossil-fuel power plant. There, Calera will transform the plant's CO_2 emissions into usable material. "Instead of sequestering it deep in the ground," Constantz explains, referring to often discussed plans to bury compressed CO_2, "we're talking about putting it into the built environment."

Brandon Tinianov is chief technology officer of Serious Materials, a sustainable-building-materials company that recently received $50 million of funding from venture-capitalist heavyweights. "Beat, heat, and treat is a good methodology," he says, "and it built the country. But we have to approach it a little differently because our eyes are now open." Tinianov's company produces a new type of drywall, EcoRock, which, like Calera's cement, reduces greenhouse-gas emissions during manufacture by eliminating the need for heat. The company estimates that its process cuts CO_2 emissions by 1.6 tons for a typical new American home. If the technology became standard practice, it would wipe out 12.2 million tons of CO_2 emissions—like taking more than two million cars off the road for one year.

Tinianov's company, which is further down the commercialization path than Constanz's, is already encountering

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Metric tons are of carbon equivalent

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Cement Production

(2007 Estimated Totals)

World Total

2.6 billion metric tons

China

1.3 billion metric tons

India

160 million metric tons

Europe

149 million metric tons

U.S.

96.4 million metric tons

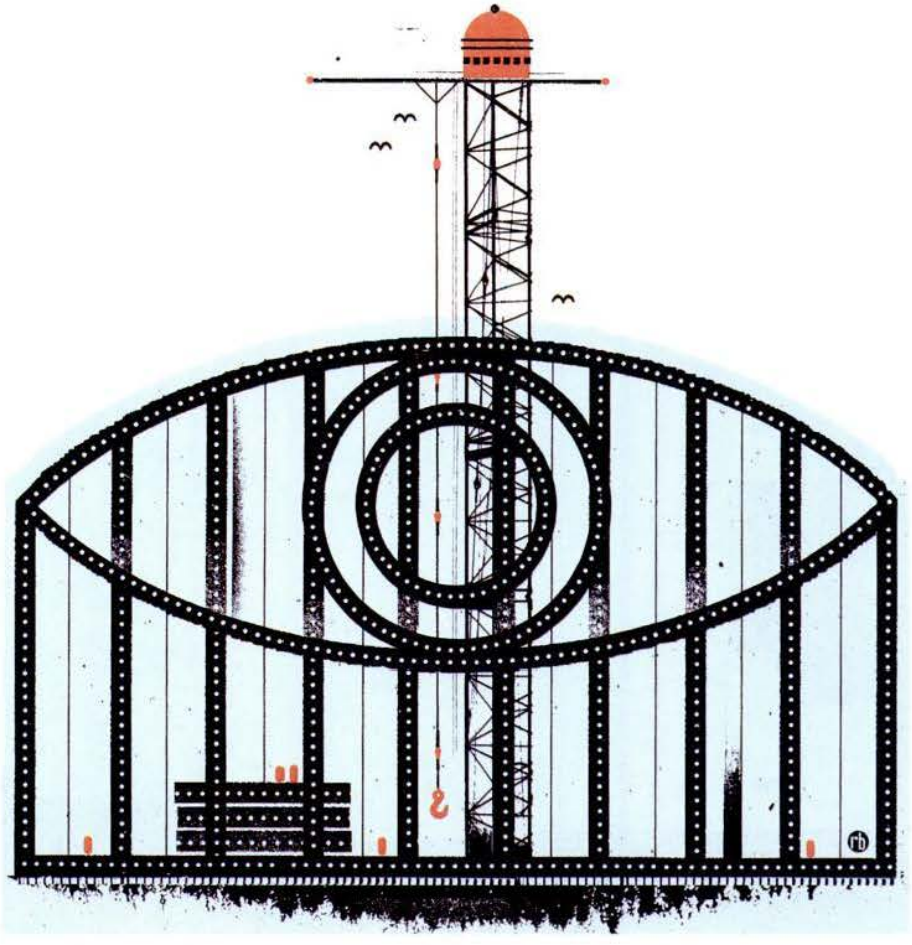
the nitty-gritty details of getting a novel material into the hands of construction workers. "The real innovation is in hiding the innovation. If I deliver a package that looks exactly like regular drywall, then a laborer doesn't care," Tinianov declares. "The more companies see that, the faster the adoption will go."

Delivering that package, however, is much more difficult than it sounds. For all the hype and hope pinned on nanoparticles like buckyballs (round formations of carbon atoms) and carbon nanotubes (ultrathin particles stronger than steel), few new products actually incorporate them. They are largely science in search of a market: At $100,000 per gram of carbon nanotube, you're not likely to buy anything containing them soon. On the green end of the spectrum, so-called biomimetic products struggle to reach the market at all.

Novomer, a green plastics company founded by Geoffrey Coates, a noted biomimic, is just now reaching the production stage. The company wants to reduce the estimated 8 to 10 percent of global petroleum that goes into making the 300 billion pounds of plastic produced each year. Its technology is inspired by the way that plants turn building blocks into new cells and structures. "How does nature make things?" asks Novomer president Charles Hamilton. "Plants make things out of CO_2 and then assemble them into bark and leaves." Novomer's analysts estimate that it can use half as much oil as a standard plastics company by replacing the complex liquid hydrocarbon that is petroleum with strings of simple carbon oxides. And the greenhouse-gas savings could be even greater, as the company's process requires much less energy than standard polymer making. "It's a low-temperature, low-pressure reaction. It's very much *not* heat, beat, and treat," he says.

Regardless of their approach, new materials companies are some of the hottest plays for venture capitalists and chemical companies looking to use less energy and take advantage of the commodification of CO_2 that many anticipate will follow the November presidential election. Both parties' candidates support a so-called cap-and-trade system, which would reward low-CO_2 processes. Novomer's $6.6 million round of financing is a microcosm of the investment flowing into the market.

The unlikely marriage of old-line chemical companies with new-money venture capital is driving the biggest change in materials since cheap plastics made consumer goods disposable: taking the energy out of transforming one thing into another. That's not easy, Tinianov says: "An old rule of thumb is that the speed of a chemical reaction doubles for every 10-degree-centigrade increase in temperature." Getting industrial-scale results without that Promethean advantage will take fundamentally new thinking—but it will turn everyday products like drywall and cement into silver bullets against global climate change.



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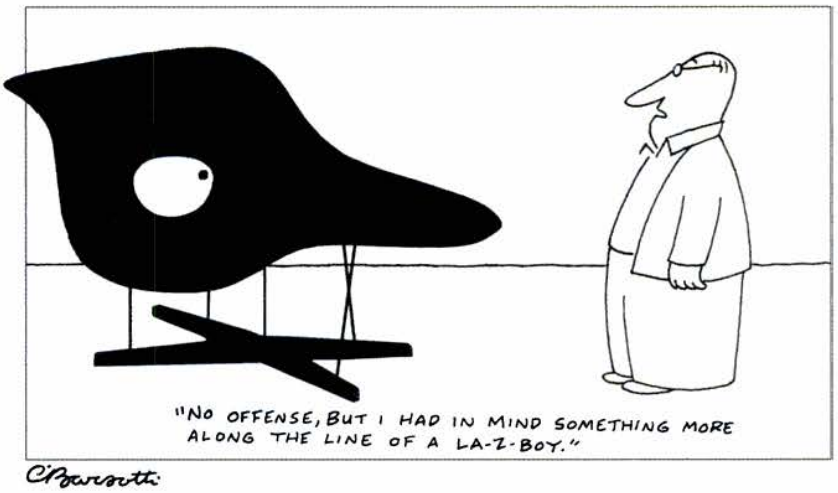
What We Talk About When We Talk About Good Design



Many architects and designers, when talked down from the theoretical towers of "sculptural forms" and "floating volumes" and made to speak of their craft in humbler terms, are apt to use a phrase as naive as it is loaded: "good design." It suggests such an apparent universality that any of us should be able to spot it. But implicit in "good design" is a system of values, aesthetics, and objects that demonstrate that the seemingly innocuous little term is anything but. Nowhere is the idiom as alive and well as in the realm of modern design, which wants to suggest—formally, stylistically, and most importantly, commercially—that the two might just be synonymous.

"The term 'good design' isn't one that just cropped up in the mid-20th century," says design historian Marilyn Friedman, alluding to the modernists who would come to define it. "It began as a concept in the mid-19th century when Englishmen were reacting to all the stylistic revivals that proliferated. You really had two schools [of furniture makers] that were talking about 'good design.'" One was that of Augustus Pugin, who sought to take machines out of the applied arts, moving back toward a more medieval model "when craftsmen were craftsmen." The other belonged to Arts and Crafts movement founder William Morris, who aimed for a simpler aesthetic in which the use of machines freed up artisans to do what they were best at, like handcarving or painting. Friedman argues that Morris was after "simplicity, something the modernists also wanted."

As the fabrication of objects by mechanical means placed greater emphasis on the designer than the craftsperson, "design" took on a new and stronger meaning. The *Oxford English Dictionary* traces terms like "design book," "design-conscious," and "industrial design" to the first half of the 20th century—and as modernists produced manifestos, rants, and treatises on their nascent style, they imbued existing terminology like "good design" with new connotations. And, thanks to the work of Edgar Kaufmann Jr., a man fortuitously placed at the nexus of elite taste and the department-store floor, the term was to gain incredible life and an irrevocable meaning to designers and middle-class consumers alike.

Story by Aaron Britt
Illustrations by Charles Barsotti

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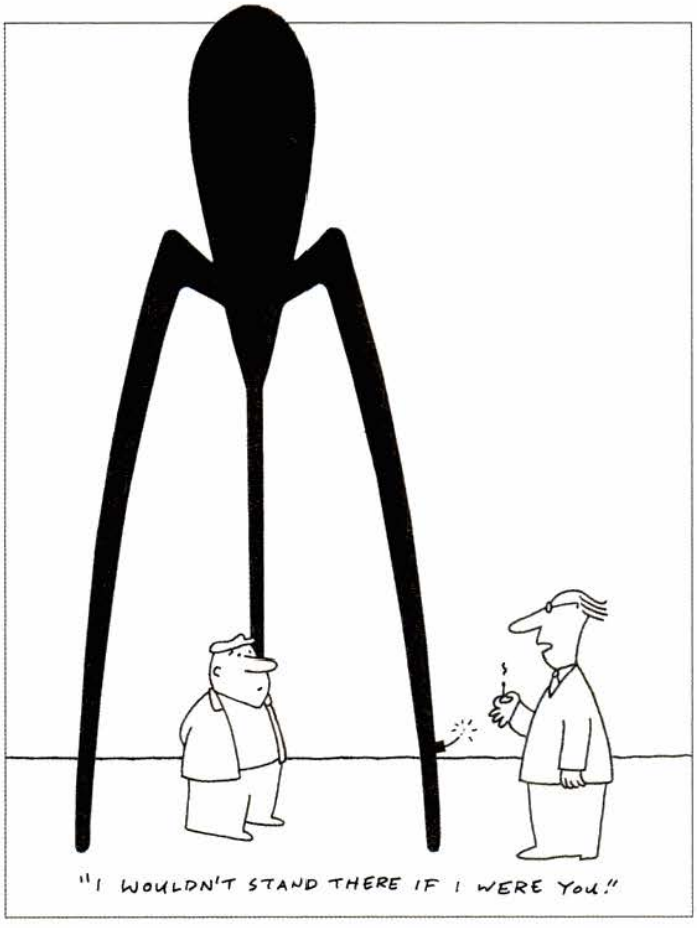
Kaufmann—whose father owned Kaufmann's Department Store in Pittsburgh, Pennsylvania, and commissioned Frank Lloyd Wright's masterpiece Fallingwater—worked in the home department of the family business, but it was as a curator at the Museum of Modern Art in New York from 1937 to 1955 that he made his mark. In 1950, marrying his taste for high modernist objects with a deft sense for marketing, Kaufmann launched a six-year exhibition series of modern furnishings and housewares. He called it Good Design, and it was rife with the work of those who would comprise the mid-century modernist canon: Charles and Ray Eames, Marcel Breuer, Mies van der Rohe, Le Corbusier, George Nelson, and their peers.

Then the most extensive exhibition in the applied arts in MoMA's history, Good Design was a semiannual collaboration between the museum and the Merchandise Mart of Chicago, the nation's largest wholesale vendor of housewares. Kaufmann relished the role of taste-maker. Twice yearly, from 1950 to 1955, he led a team that selected objects for exhibitions timed to coincide with the summer and winter markets at the Merchandise Mart. He then chose his favorites from the two seasonal shows for an annual exhibition at MoMA that served as a culmination of the year's best.



Kaufmann created a closed circuit of reinforced prestige. As MoMA lent its distinguished heft to the Merchandise Mart, so too did the Mart offer popular and commercial validation to the museum with every side chair and end table sold. And, so as to leave no doubt about his taste, and to invite consumers into the modernist club, selected items from the exhibits were sold affixed with a small orange tag proudly marking them as "Good Design." By equating the latest modern design with good design, and wedding the predilections of the elite with the shopping habits of the middle class, Kaufmann's aim seemed, at times, less concerned with exposing America to his notions of good design than with exposing them to his broader sense of good taste.

In a 1950 pamphlet entitled "What Is Modern Design?" Kaufmann takes up the more specific question "What is good design?" Though the precepts he lays out often describe the output of the Eameses or Isamu Noguchi or Fin Juhl, his criteria are still vague. In an effort to establish a standard, Kaufmann avers, "Good design in any period is simply: the best its designers produce." He describes the anticipated "thorough merging of form and function" but when forced to comment on "the requirements of beauty" he hardly breaks ground, relying on "the three qualities which Thomas Aquinas listed as requisite to beauty: integrity, clarity, harmony." Not exactly a novel rubric for goodness.

Unsurprisingly, Kaufmann excels in describing his canon of exalted objects when he leaves aside the aesthetic and manufacturing jargon and takes up the pitch of the showroom salesman. "When did you last look at your floor cover and ask yourself what you thought of it—is it clean, is it comfortable, is it durable, is it easy to keep up, what does it add to the appearance of the room, is it the best present techniques can supply; in short is it sensible and attractive? Does it enhance your life?"

His inability to define, much less codify, an essentially subjective term that had been floating around for over a hundred years had little consequence. Good Design sold well, modernism took root, Kaufmann had America's attention. "The era of 'good design' as a universal value seemed to reach its high point in those postwar years,"

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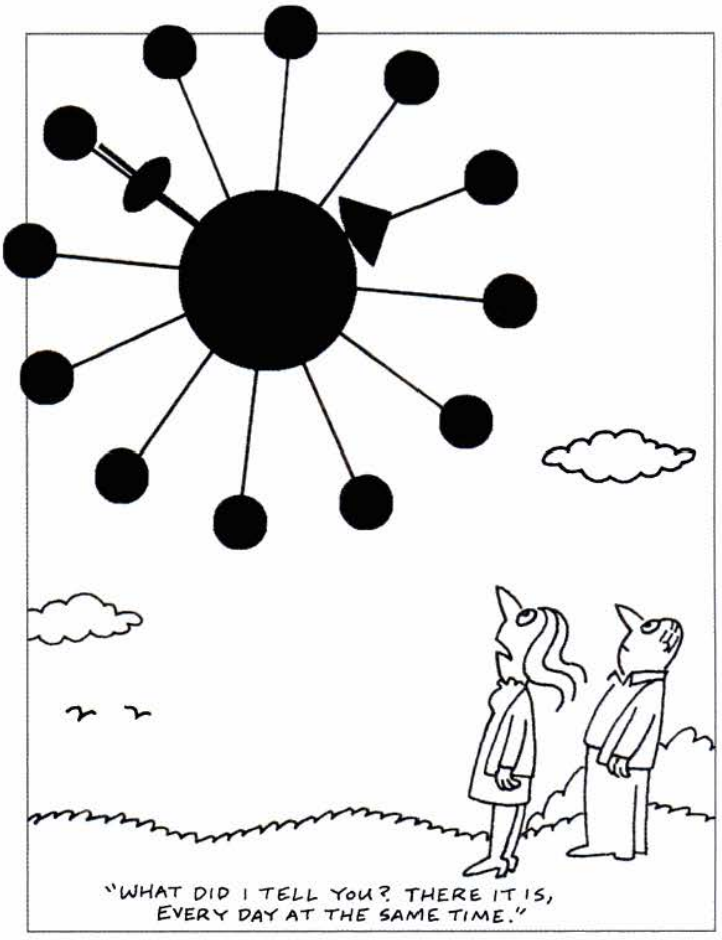
says graphic designer and design critic Michael Bierut. He points to "a unique moment of optimism that also ushered in the wide application of International Style architecture in the corporate world and a trust in the institutions that defeated the Axis powers in World War II—a trust that disintegrated in the '60s and finally imploded in the '70s." As the output of the European avant-garde—whose arrival and ascendance coincided with World War II and America's postwar boom—caught on across the U.S. and started to define mid-century design, one could never again talk about "good design" without referring, obliquely or otherwise, to what Kaufmann sought to put in every American's living room. Just as the term "Oedipus complex" necessarily points to Freud, regardless of context, "good design" has come to suggest not simply an aesthetic but a group of furniture designers, an era, and a dedicated set of politics and values.

And it wasn't just Americans who pricked up their ears. Concurrently the term gained traction in Germany as *gute Form*. Coined in 1949 by designer Max Bill, it was applied to a traveling exhibition for the Swiss Work Federation. Reaching its apex in the 1960s (a particularly flush moment for West German consumers), gute Form, which took many of its cues from the same stock of designers (Mies, Gropius, Corbu), sought to enshrine what qualified as good design. *The Design Dictionary* by Michael Erlhoff and Timothy Marshall describes the output of gute Form designers as "reserved in appearance, functional in use, serious, reliable, rectangular, gray, black or white, reduced to precise, technically necessary details." Dieter Rams, a designer and director at Braun, whose industrial design earned the company numerous Gute Form Awards (the prestigious award founded in 1969), took up Kaufmann's cause, laying down his *Ten Rules of Good Design*. They include: "Good design is aesthetic; good design is honest; good design is innovative; good design is unobtrusive." Showing how porous national boundaries can be, and how a little economic prosperity puts more products on the shelves, influential designers like Ettore Sottsass and Mario Bellini became associated with gute Form's Italian counterpart, *Bel Design*.

George Nelson, a designer whose work featured prominently in the Good Design exhibitions, had a less sanguine view of MoMA and the Merchandise Mart's marketing prowess. He took aim at Kaufmann's canon



in a 1957 essay entitled "Good Design: What Is It For?" There he states that "'Good Design' is neither a book of etiquette nor a social register," and that his own essay would be "one of the many attempts to remove the heavy hand of authority from what should be an area of personal enjoyment." Nelson saw good design less as a program of formal, political, or aesthetic criteria, against which objects can be judged either good or bad, but as a design program that ennobles. "Good design, like good painting, cooking, architecture, or whatever you like, is a manifestation of the capacity of the human spirit to transcend its limitations...it is a statement not a gadget." Inveighing against the consumerist underpinnings of Kaufmann's show, he continues: "Used to demonstrate one's superior taste to the neighbors it loses its essential quality and becomes one more item of conspicuous consumption....It cannot transform a dark brown little life into a large brightly colored one."

As the postmodernists rebelled against their predecessors' standards, making more than a few large, brightly colored buildings, the principles of good design took

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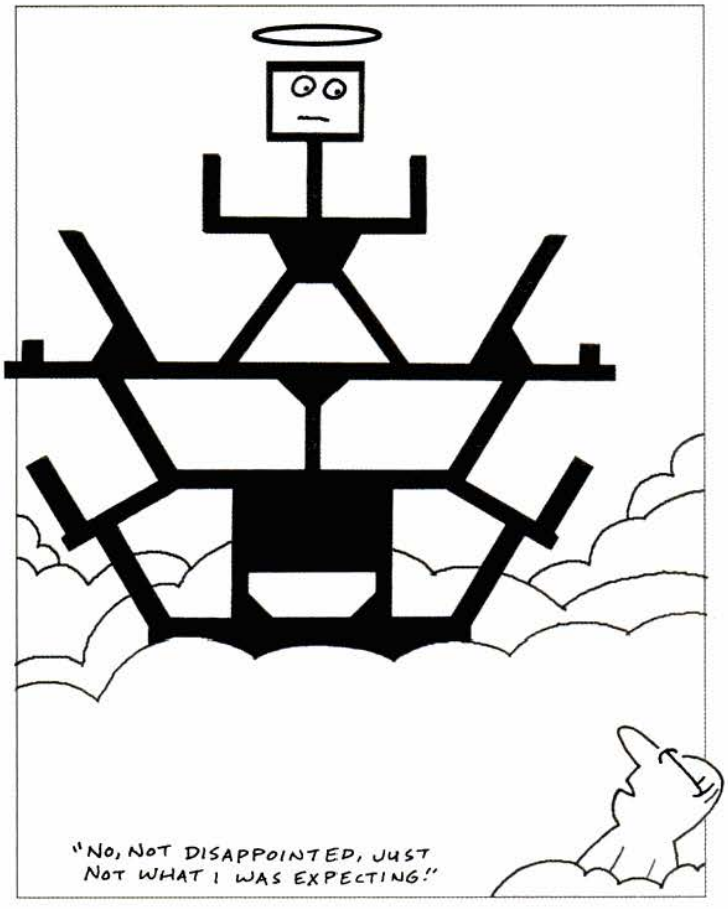
a blow. Industrial designer Jonathan Adler echoes Bierut's nod toward a lost moment when styles and principles seemed more fixed but sees "good design" as a term that the postmodernists left aside. "You had a new look and a lot of people striving toward the same ends, formally and aesthetically, at mid-century. Then the postmodernists came along and wanted to mock that rigid standard. They did and now we live in a totally fractured [design] world." Though postmodernism has assuredly relaxed many of modernism's strict standards, and enraged many modernists who see the style as formless gewgaw, Adler thinks the term still has plenty of traction: "If you talk about 'good design' I think that you are probably referring to the design that appeals to upper-middle-class white people who are educated and familiar with the modernist canon."

With a resurgent interest in modernism, it's no surprise that its lingo too should come back into vogue. John Christakos, president and CEO of Blu Dot, concedes that the term owes a debt to the mid-century modernists, but he sees their definition as overly narrow—though that hasn't stopped Blu Dot from using the term in its "Good Design Is Good" campaign, an echo of former IBM head Thomas Watson Jr.'s 1975 dictum "Good design is good business." Christakos defines it as a "rubric of efficiency, sustainability, and beauty," but still can't wholly escape his forebears: "Charles Eames said it well: 'The best for the most for the least.'"



What, then, does "the best for the most for the least" look like today? Sadly, it doesn't necessarily include the wit that uttered it. Like many of their peers in the Good Design exhibitions, the Eameses' work has been collected, reissued, and fetishized right out of the average American home. Ikea comes closer perhaps, certainly closer than that contemporary clearinghouse of Kaufmann's beloved objects, Design Within Reach, which sells Eero Saarinen's Tulip dining tables for as much as $7,200. Oddly enough, Kaufmann might have loved Ikea or Target. Salesmen must be populists—and the prestige Kaufmann wanted to confer wasn't that of exclusivity—and as such he often clashed with MoMA co-curator Philip Johnson, who cared more for the purity of the high modernism of Mies than the limits of the American consumer's pocketbook.

Terrence Riley, who wrote extensively on the Good Design exhibitions while he was the architecture curator at MoMA from 1991 to 2006, claims "the term has two meanings. It refers to those mid-century objects...but also to a certain aesthetic and functional attitude that continues today: formally simple, relatively inexpensive, innovative use of materials, principally household items that were conceived as part of a larger, idealized vision of contemporary domestic life."

Riley aptly unpacks what Kaufmann and others saw in mid-century-modern design. As the term continues to thrive it will invariably take on new hues. Sustainability, Christakos notes, is a growing concern today and many designers include it as a prerequisite to being a good object. Though even this notion is hardly new, especially considering how Bauhaus designers working in the resources-poor Weimar-era Germany also learned to do lots with little. But for the foreseeable future, "good design" will remain the property of the modernists, its meaning overwhelmingly indebted to a still-thriving ethic and aesthetic. Though Kaufmann may not have managed to get Good Design into each of our homes, he got it quite squarely into our vocabularies.

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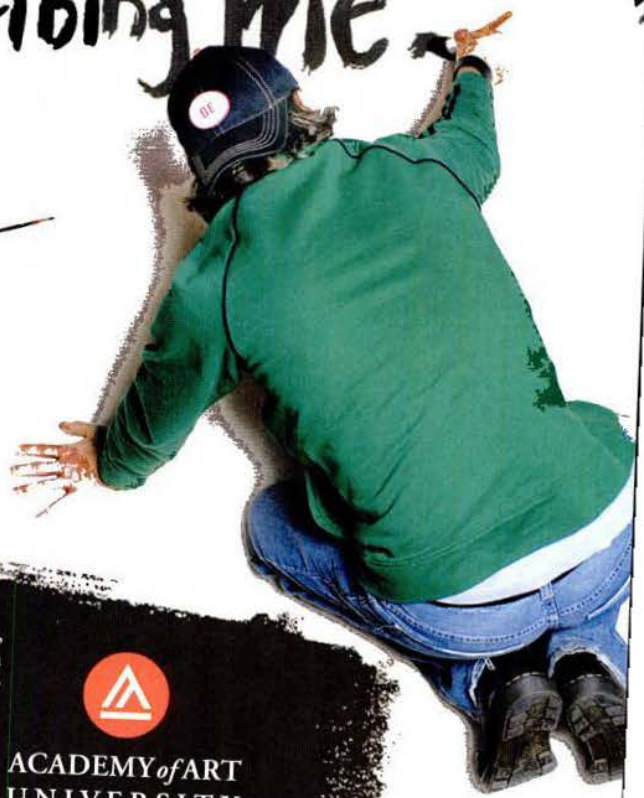

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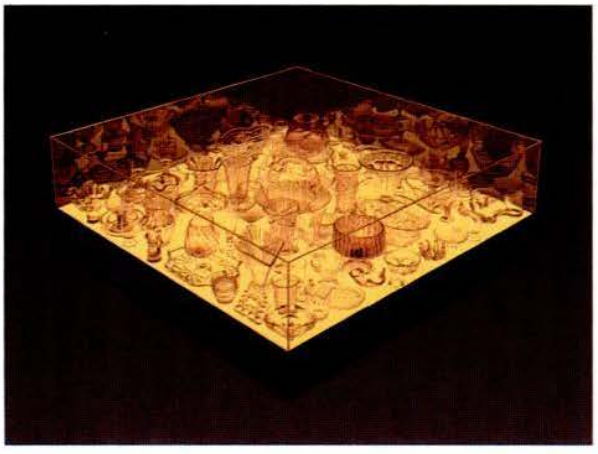
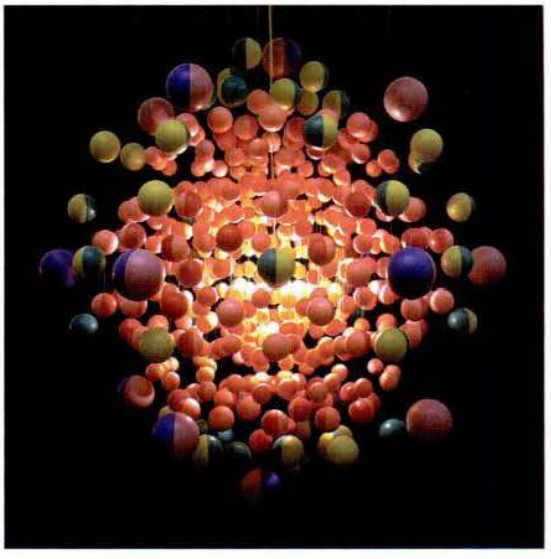
Design Junkie

"I guess from a young age I collected things that interested me—picked up bizarre things from the street, put them in boxes, or took them to my room."





Photos courtesy Stuart Haygarth (except where noted)

Story by Michael Grozik

The kaleidoscopic creations of London-based artist and designer Stuart Haygarth. Clockwise, from top right: Tide chandelier, a fantastic plastic ode to the moon; lens-crafted Optical chandelier; aptly named Cosmic Burst chandelier; detail of Tide Mark, a shoreline stroll along the color spectrum; uplit Aladdin table in secondhand amber.

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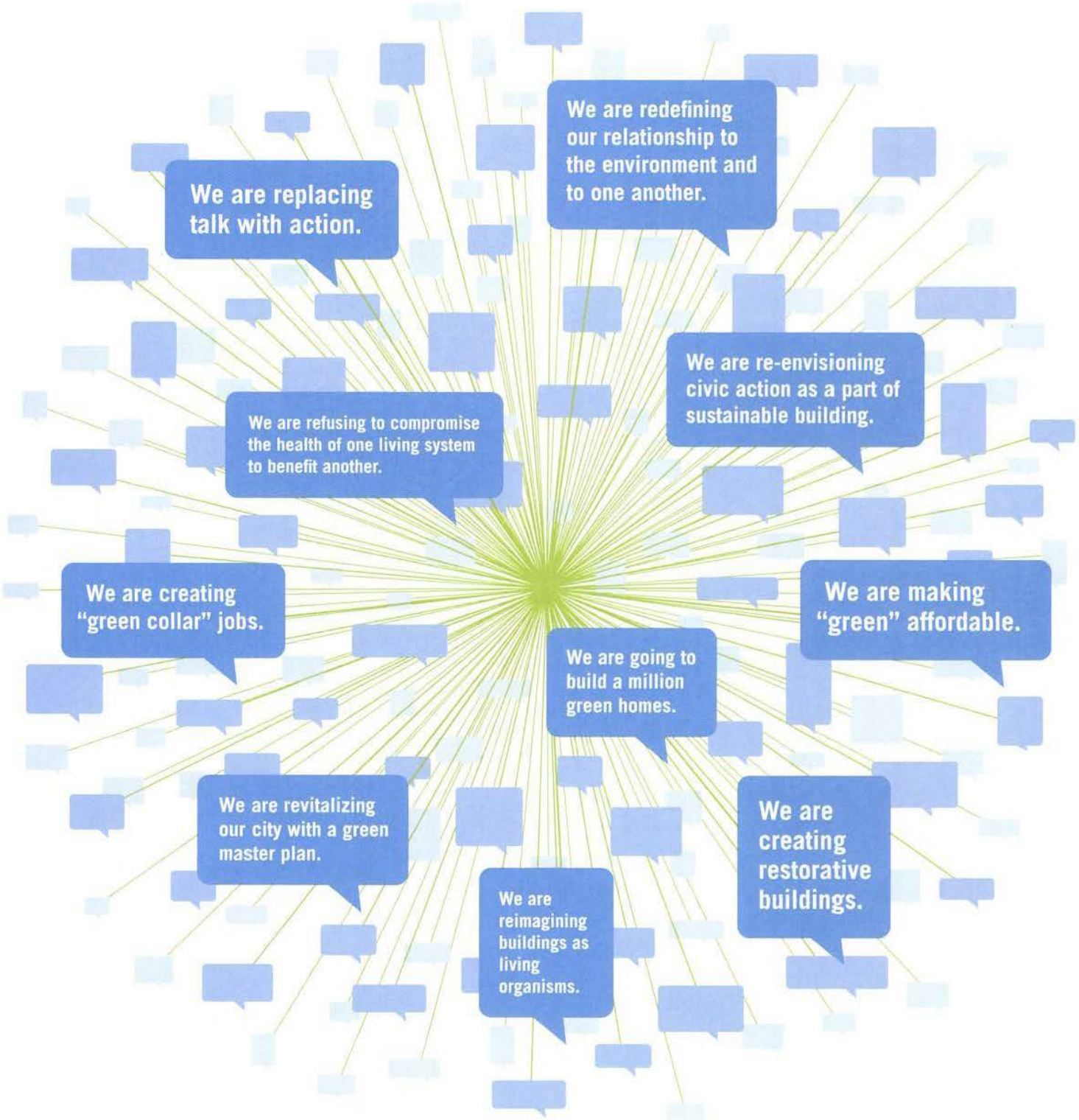

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Stuart Haygarth first made waves as a designer—and gained a reputation as something of a pickup artist, too—in 2005 when he unveiled a quartet of over-the-top chandeliers at Designersblock London, an annual three-day design event. Cruising beaches, discount bins, and flea markets, he assiduously collects, categorizes, and arranges the unremarkable remainders of mass consumption into creations greater than the sum of their individually insignificant parts. Haygarth's highly personal Tide chandelier—a five-foot-diameter, candy-colored explosion of individually hung found objects—attracted widespread attention upon its debut and serves as an apt introduction to the uniquely painstaking process that shapes his work.

"Maybe once a month, I would walk my dog along Dungeness beach in Kent, about two hours from London, and I just started collecting the man-made things I found along the way," he recalls. "I have lots of fond memories of walking along the coastlines of Europe and picking up pieces of plastic." Haygarth's habitual beachcombing gave rise to his Dungeness Project, an ongoing work from which he selects the items used in pieces like the Tide chandelier and Tide Mark, a chromatic spread of neatly organized wall-mounted objects. "It's an archive of what gets washed up on the beach, really, and of the amazing amount of stuff that gets manufactured in the world these days," he explains. "The Tide chandelier is made using all these different objects that are united by their translucency, where they were found, their overall aesthetic." Its shape is a reference, he says, to the moon and its role in delivering such ocean-going debris to shore.

Haygarth had a predilection for collecting even as a boy: "I guess from a young age I collected things that interested me—picked up bizarre things from the street, put them in boxes, or took them to my room." After receiving a BA in graphic design and photography from Exeter College of Art & Design, he worked as a photographic assistant before establishing himself as a freelance photographic illustrator. It was during this period that his harmless hobby of collecting began to take on a growing, though well-mannered, life of its own.

"I needed to have an archive of objects in my studio that I could use if I got a commission from a magazine to illustrate something," he explains. "I would go out looking for specific things that could tell a story. But if I was at a flea market or charity shop and saw something that, for whatever reason, really interested me, I'd pick it up or buy it, take it back to the studio, and put it in a little box." Even after 15 years of scavenging, Haygarth's studio is a meticulously organized archive of clearly labeled crates, boxes, and bins containing all manner of material: eyeglasses, lampshades, countless confiscated carry-on items. He traces such tidiness to a uniquely ordered personality—he finds the act of sorting thousands upon thousands of items

Completed in 2004, Tide Mark (top) presents garbage as gradient: Its chromatic flotsam and jetsam was collected along a stretch of the Dungeness coastline in Kent.

The categorically organized carry-on items laid out in Sharps Project (bottom) represent two weeks of state-sanctioned pickpocketing at Gatwick Airport in London.

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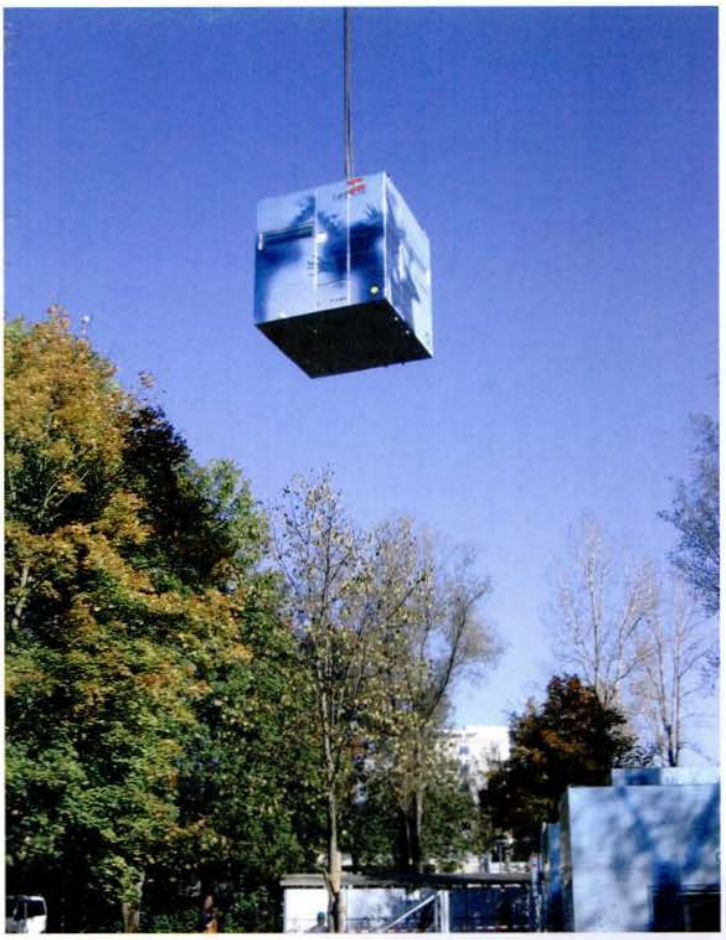
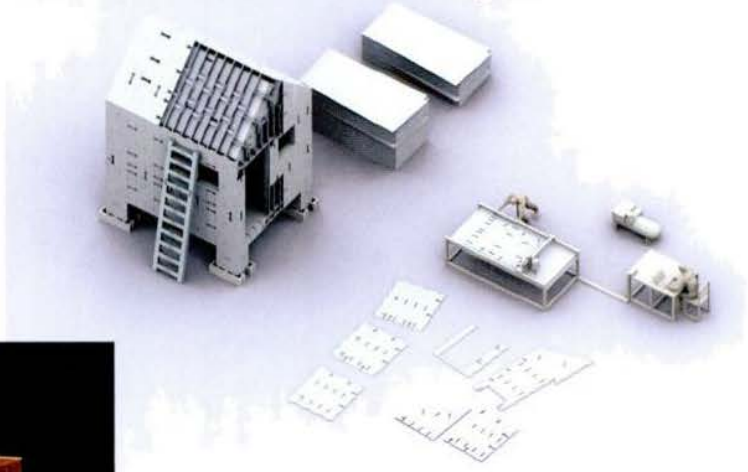
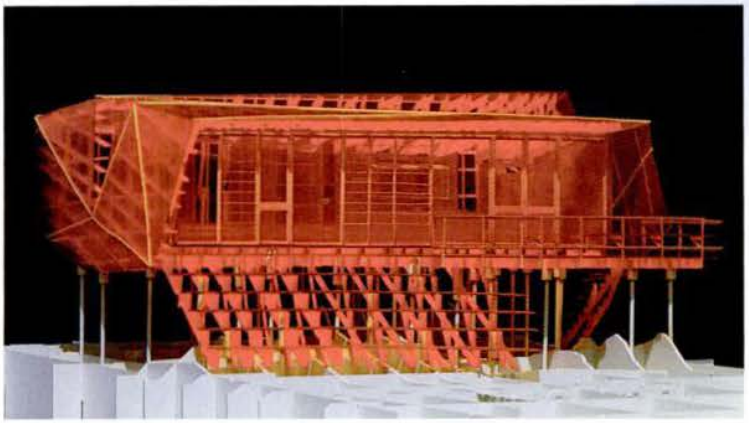


MICRO COMPACT HOME, Horden Cherry Lee Architects/ Haack + Höpfner Architects, 2001–present





BURST*008, Jeremy Edmiston & Douglas Gauthier, 2008

DIGITALLY FABRICATED HOUSING FOR NEW ORLEANS, Massachusetts Institute of Technology School of Architecture and Planning/Associate Professor Lawrence Sass, 2008

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"therapeutic"—and describes creating order out of chaos as being an important and satisfying element of his work.

Artists may bristle at being referred to as designers—and vice versa—but Haygarth is comfortable blurring the distinctions between functional and sculptural. "I'm quite happy in that kind of no-man's-land," he says. "You can make lighting out of anything, but you have to dig deeper and have a strong narrative in order to create a successful piece of art. The final work should make the viewer think about the objects, whom they belonged to, and why they came to look like this."

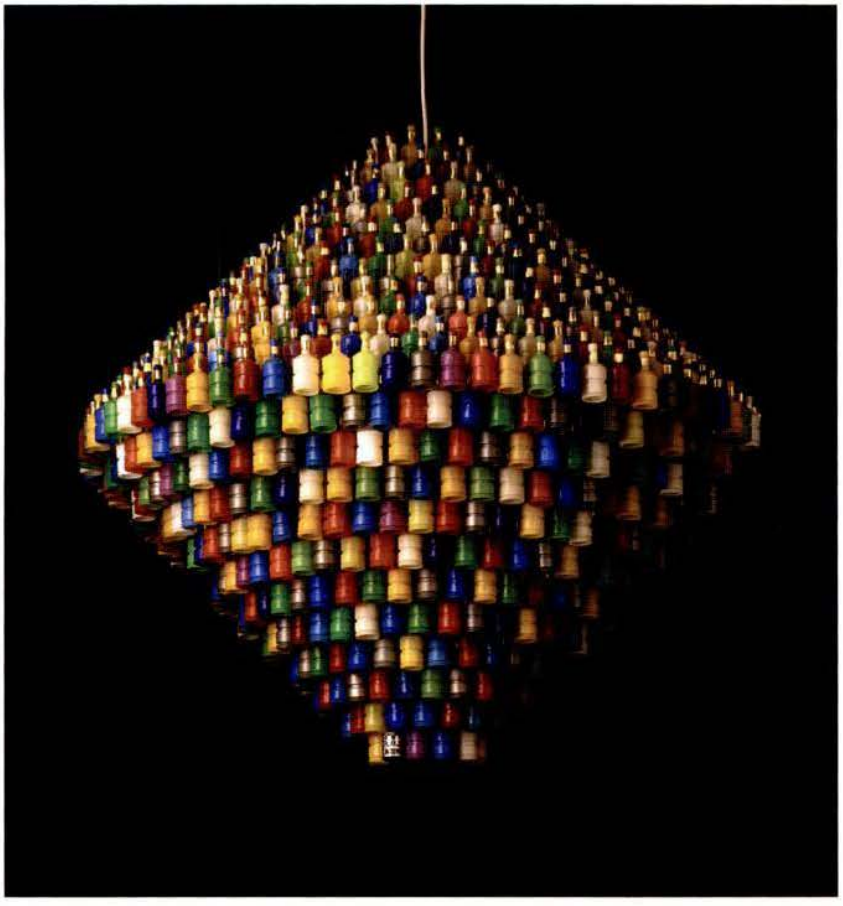
Haygarth's efforts often result in pieces that convey not just a physical narrative but a temporal one as well. The Millennium chandelier, which was completed in 2004, is an example of his skill at elevating banal detritus—in this case, 1,000 plastic party poppers collected after London's 2000 New Year's celebrations—to a more meaningful position.

"I went for a walk near the Thames before work, where all the partying had been the night before," he says, "and I came upon a sea of colorful plastic party poppers and thought it was quite interesting that they represented a very important historical moment." Knowing he could use them for something, though not what, he stored the harvested poppers in his studio for safekeeping. They remained there for several years before he felt suitably inspired to revisit the party with a Chinese lantern–like chandelier.

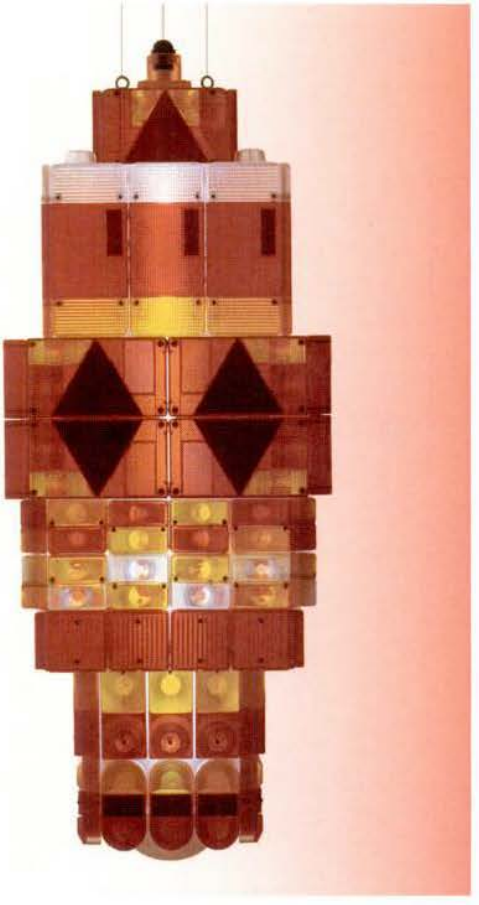
He's been referred to as "the poster boy for the green design movement," but Haygarth finds such labels inaccurate. As he explains: "I didn't set out to be an eco-designer. I think the eco-friendliness of my work is basically a healthy by-product of where I find much of my inspiration: from found objects that have already had a life."

Going forward, Haygarth would like to focus more on purely sculptural work like the three pieces recently installed at London department store Selfridges' new boutique, the Wonder Room. Hanging offshoots of his Dungeness Project, Barnacle (Black) and Barnacle (White) look like deep-sea relics from the future, while Harpoon 321, is made entirely of reddish-orange rubber fishing gloves arranged to resemble a 1,500-fingered sea anemone. With similar intentions, he's collected broken vehicle side mirrors for years and is drawn to the "life in the fast lane" narrative they suggest. He also happens to think they look quite jewel-like after being run over a number of times.

Not surprisingly, Haygarth—with his photographer's eye, archaeologist's patience, and archivist's organizational skills—has no shortage of objects with which to create, though he envisions mind-numbing laboriousness to play a lesser role in the future. The one thing he finds harder to hoard is time to catch up on existing work and to explore new ideas. When faced with 1,000 plastic party poppers in need of careful hanging, every minute counts.



The Millennium chandelier—1,000 spent party poppers strung up in the wake of London's 2000 New Year celebrations—is available in ominous all-black as well.



Haygarth's work relies on more than just re-use: The 2007 Tail Light chandelier is made of vehicle light lenses purchased over the Internet—"new objects yet to have a life."

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1988-1990—Photographer's assistant

1991-2005—Freelance photographic illustrator

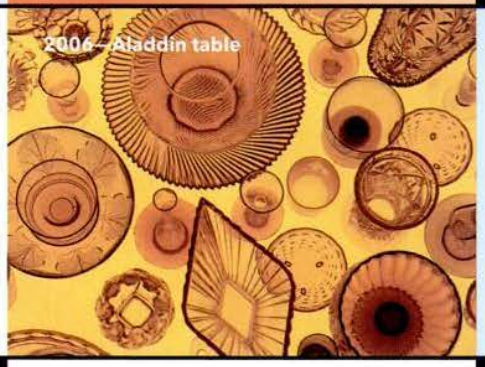
2004—Tide Mark

2004—Millennium chandelier
Though he officially marks the start of his career as a designer with his debut at Designersblock London 05, Stuart Haygarth started laying the groundwork for his future work years earlier. (p. 184)

2005—Tide chandelier
The sphere of suspended found plastic objects was a career-making showstopper and led to a quick succession of new work.

2006—Sharps Project
Intended as an installation piece (though thus far only extant in photographic form), Sharps was created with the cooperation of BAA at Gatwick Airport London. Banned carry-on items confiscated by airport security during a two-week period in 2003 are meticulously arranged by category, from the banal (nail clippers) to the bawdy (fuzzy handcuffs). (p. 182)

2006—Aladdin table



2006—Cosmic Burst chandeliers
Rare yet successful examples of Haygarth accepting commercially commisioned work, these multicolored molecule-like chandeliers were created for M.A.C Cosmetics' New York and Los Angeles stores in conjunction with the launch of its "Color Bloom" line. (p. 180)

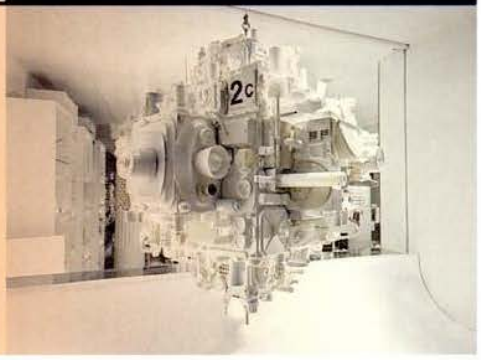
2006—Twentytwenty chandelier

2007—Optical chandelier
This sparkling, five-foot-diameter fixture made of 3,000 individually hung eyeglass lenses was introduced at Trash Luxe in London. (p. 180)

2007—Gift light

2007—Tail Light chandeliers

2008—Barnacle (White), Barnacle (Black), and Harpoon 321
These three hanging pieces (White pictured) are made with objects selected from Haygarth's large and growing collection of Dungeness Project flotsam and jetsam.



Photos by Jorgen Gomnaes (portrait/Tide Mark), Andrew Meredith (Barnacle)

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Hong Kong, Chi

Story by Marc Kristal
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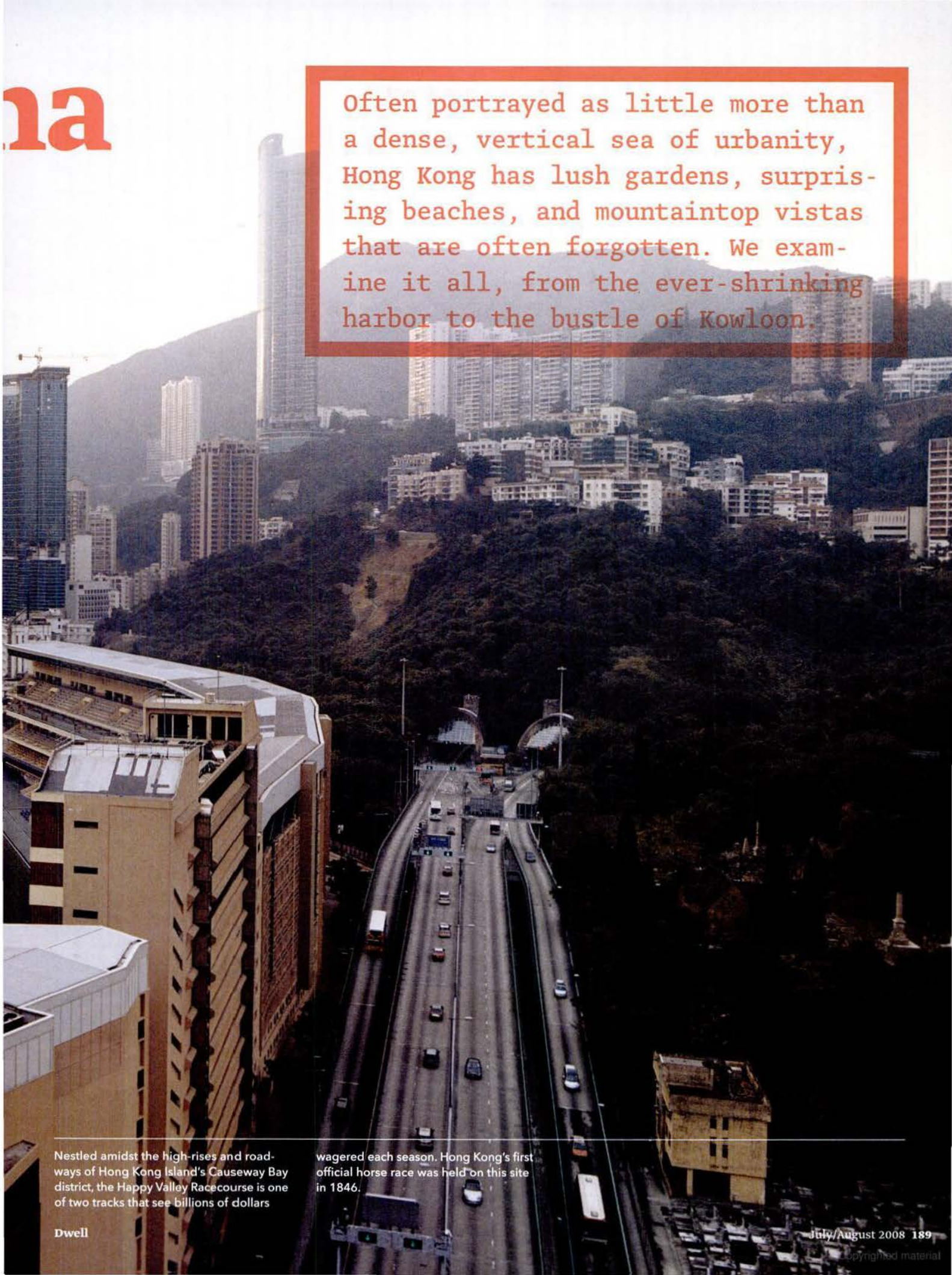
Often portrayed as little more than a dense, vertical sea of urbanity, Hong Kong has lush gardens, surprising beaches, and mountaintop vistas that are often forgotten. We examine it all, from the ever-shrinking harbor to the bustle of Kowloon.



Nestled amidst the high-rises and roadways of Hong Kong Island's Causeway Bay district, the Happy Valley Racecourse is one of two tracks that see billions of dollars wagered each season. Hong Kong's first official horse race was held on this site in 1846.

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Studying the map over breakfast, it looks easy. You board the legendary Star Ferry at the Tsim Sha Tsui terminal in Kowloon, motor across Victoria Harbor toward the skyscrapers lining Hong Kong Island's financial district, then disembark and stroll a few blocks into the heart of Central, the city's birthplace. In reality, by the time you've figured out that Central's freeway-esque thoroughfares can only be crossed by pedestrian walkways, gotten lost in one of the luxury-brand-filled malls into which the walkways deposit you, stumbled into Statue Square and made your way through the hundreds in the plaza beneath Norman Foster's HSBC building, and ridden the 2,600-foot-long escalator up to historic Hollywood Road, you'll be lucky if you haven't missed lunch.

If you've a taste for urban life in extremis, you'll be in heaven. Hong Kong is composed of three parts acquired by the British beginning in 1841: the eponymous, mountainous island; Kowloon peninsula; and the New Territories, which include the region north of Kowloon plus roughly 230 islands (leased for 99 years in 1898, an arrangement that precipitated the 1997 handover). Each has its own allure. Hong Kong Island offers an intriguing architectural mélange, ranging from 19th- and early 20th-century works such as St. John's Cathedral and the former Supreme Court to Foster's remarkable 1985 machine-for-business and I. M. Pei's sharp-angled Bank of China ▶

Of the many street markets, the Ladies' Market on Kowloon's Tung Choi Street (top) is perhaps the liveliest. Crossing Victoria Harbor (bottom left) on the Star Ferry is irresistibly romantic. The New Territories' Botanic Gardens (bottom right) offer a soothing break from Hong Kong's occasionally stifling urbanity.

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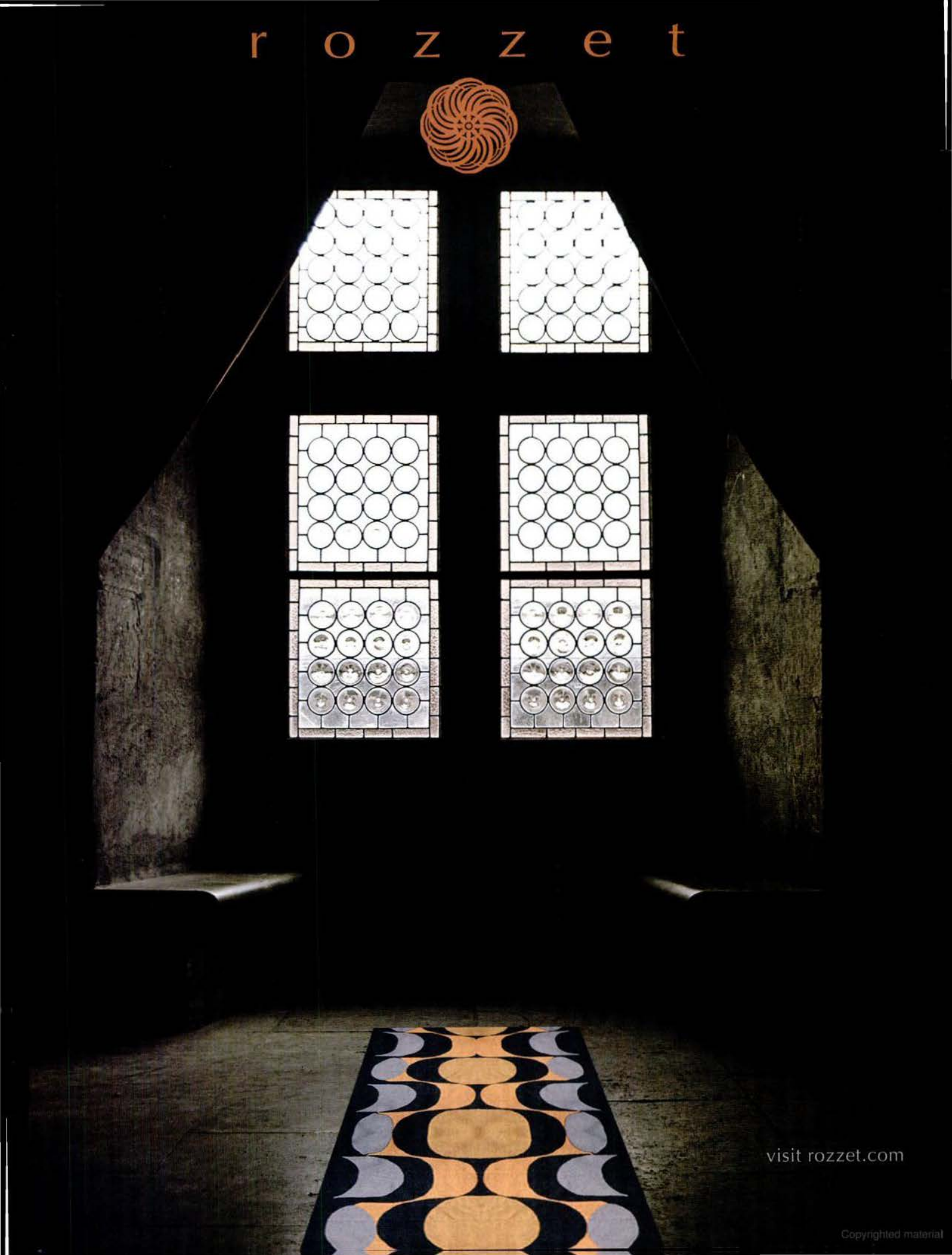

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Tower. Amidst the cheek-by-jowl vernacular buildings and the steep, skinny streets of Central's Lan Kwai Fong and Soho districts, you find the hippest nightlife, and at Stanley and Repulse Bay, delightful beaches. In Kowloon, the density borders on the surreal: Monstrous, grimy apartment structures—hung with laundry, crisscrossed by bamboo scaffolding, and seemingly about to collapse—line the main artery, Nathan Road, over which a montage of visually cacophonous signage unfurls like a neon thunderhead. In the New Territories (apart from suburban development), there are historic Chinese villages, abundant country parks, and peace.

Overwhelming? Absolutely. But the public-works projects that pepper the city's history have delivered a surprisingly manageable metropolis. Whether you're ascending to Victoria Peak, the island's high point, on a 19th-century trolley line or riding the comprehensive MTR subway to sightsee in Sheung Wan or attend the Sha Tin racecourse, Hong Kong's pleasures are easily grasped.

To put things in perspective, we spoke with Hong Kong native Rocco Yim, whose Rocco Design Architects Ltd. is one of the city's most prolific architecture firms, responsible for the graceful Citibank Plaza, Number One Peking Road skyscrapers, and dozens of other local and international projects. We talked about Hong Kong's development, urban terrors and pleasures, and future challenges.

Is Hong Kong friendly to contemporary architecture?

If there is some truth to the saying that architecture is a reflection of a city, then the pragmatic, practical nature of Hong Kong influences most of the architecture. We are very efficient at putting up buildings, very good at making the maximum use of whatever space is available. We are ingenious in the way we adapt buildings to difficult sites. But at the end of the day, the first priority is functionality. The general public does not have great aspirations for creativity.

Are architecture and urban design driven by money or by government?

By money. Of course, the government establishes planning and zoning guidelines, but it is traditionally driven by financial considerations.

Has this produced good results?

Sometimes, when commercial interests and urban considerations coincide. The best example is how the city's infrastructure merges with buildings. Mass-transit stations integrate with shopping centers. Pedestrian movement systems merge with architecture. There is no rigid demarcation between what is private and public and no strong psychological demarcation between one piece of architecture and the next. As a result, we have some very dynamic public spaces.

Where haven't public and private interests merged well?

On large residential projects. The efficiency the developer is trying to achieve is so great that the resulting architecture ignores the basic requirements of good living units. Like that they should be facing south, or that there should be adequate cross ventilation, or that they should not be overlooking other units. Usually such environmental considerations are given up in order to have as much ▸

I. M. Pei's 1990 Bank of China tower (top left) is an immediately recognizable element of the Hong Kong skyline. Our expert, architect Rocco Yim (top right), ponders the city's present and future. The 2,600-foot-long escalator (bottom) from the lower Central district to Hong Kong Island's mid-levels spares the legs but hasn't eased traffic.

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usable area as possible squeezed out of limited available land. At the same time, it gives the city a good compactness.

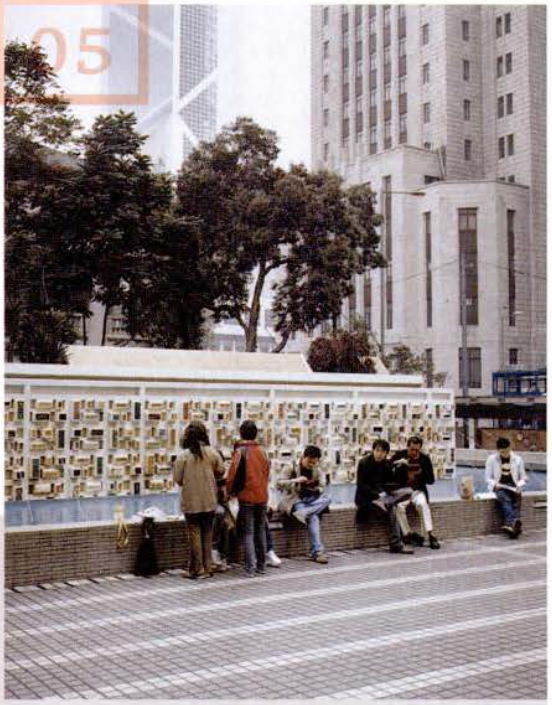
What are the positives and negatives of Hong Kong's density?

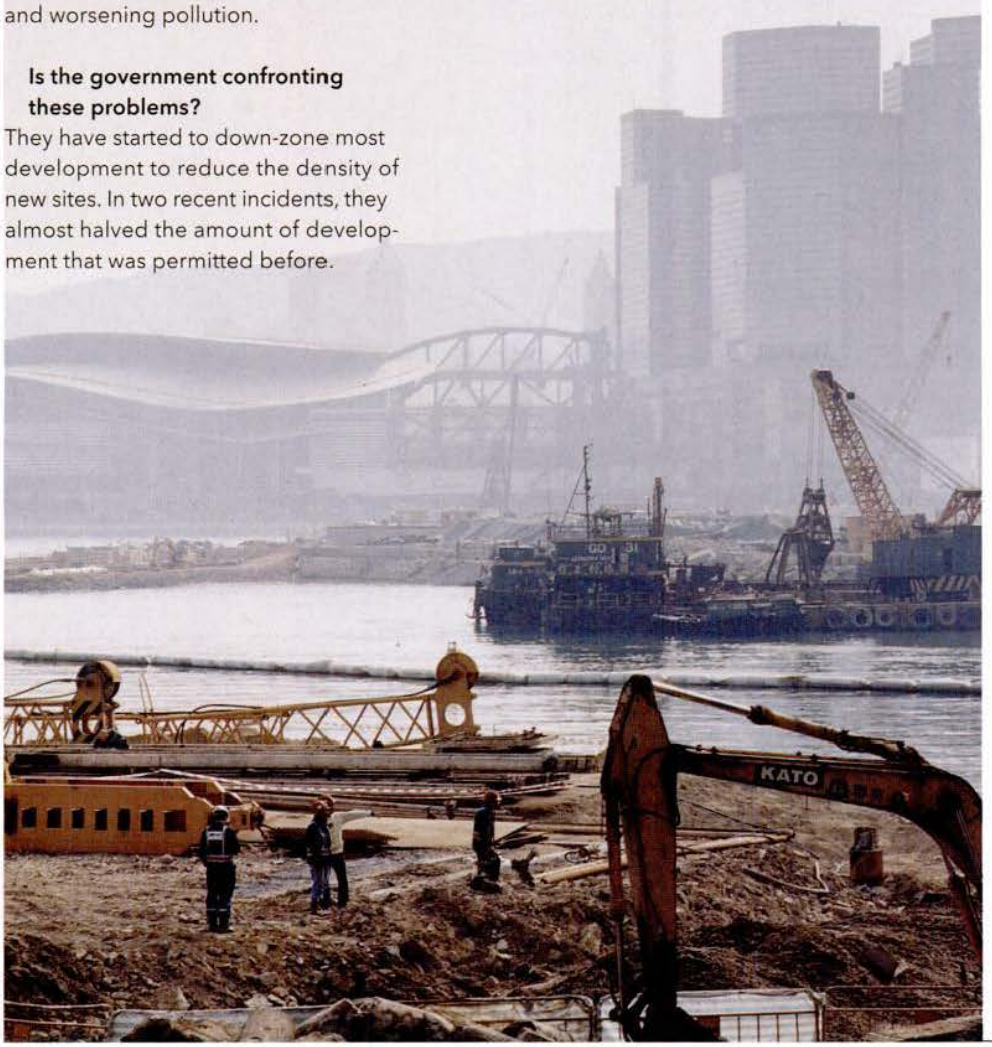
It is a user-friendly, pedestrian-friendly city, something that cities like Beijing or Los Angeles really should learn. This compactness produces a very vibrant mix. You have living zones very close to commercial zones. You have a market, sometimes literally, downstairs. You are within walking distance of shops, bars, and restaurants.

On the other hand, in order to achieve this, some very basic concerns are neglected. You have to be able to stand the noise. Privacy is a problem—you can't be the sort of person who likes living in Vancouver. And sometimes this density creates a "wall" effect, blocking the winds from the sea and worsening pollution.

Is the government confronting these problems?

They have started to down-zone most development to reduce the density of new sites. In two recent incidents, they almost halved the amount of development that was permitted before.





How did the land-reclamation projects, which have been going on for 150 years and have reshaped Hong Kong's topography, get started?

We are short of land. And yet the government throughout history has relied on profits from land sales to finance the city. It is one reason why we have such low income taxes. And the only way we could get new land to sell is through reclamations, time and again.

Twenty years ago, it took 15 minutes to cross the harbor by ferry. Now, because of the increased amount of landfill, it takes about eight. Has it gone too far?

It's a very politically sensitive issue. Two or three years ago, when people saw the last reclamation, they were alarmed that the harbor was becoming more like a river. Now there is a law that prohibits further damage.

Also, people have been complaining for many years that Hong Kong's shoreline is a mess—not a single restaurant or promenade. And one reason is that the government is always engaging in further reclamations, so there's no point in designing anything. Now that the last one has begun, they are finally going forward with consultations on how to best design the waterfront.

Originally the Supreme Court, Hong Kong's Legislative Council Building (top), completed in 1912, remains a high-water mark of Colonial-era architecture. Luk Yu Tea House, on Stanley Street in Central (bottom right), has been serving incomparable dim sum since 1933. Workers survey the harbor-reclamation efforts (bottom left).

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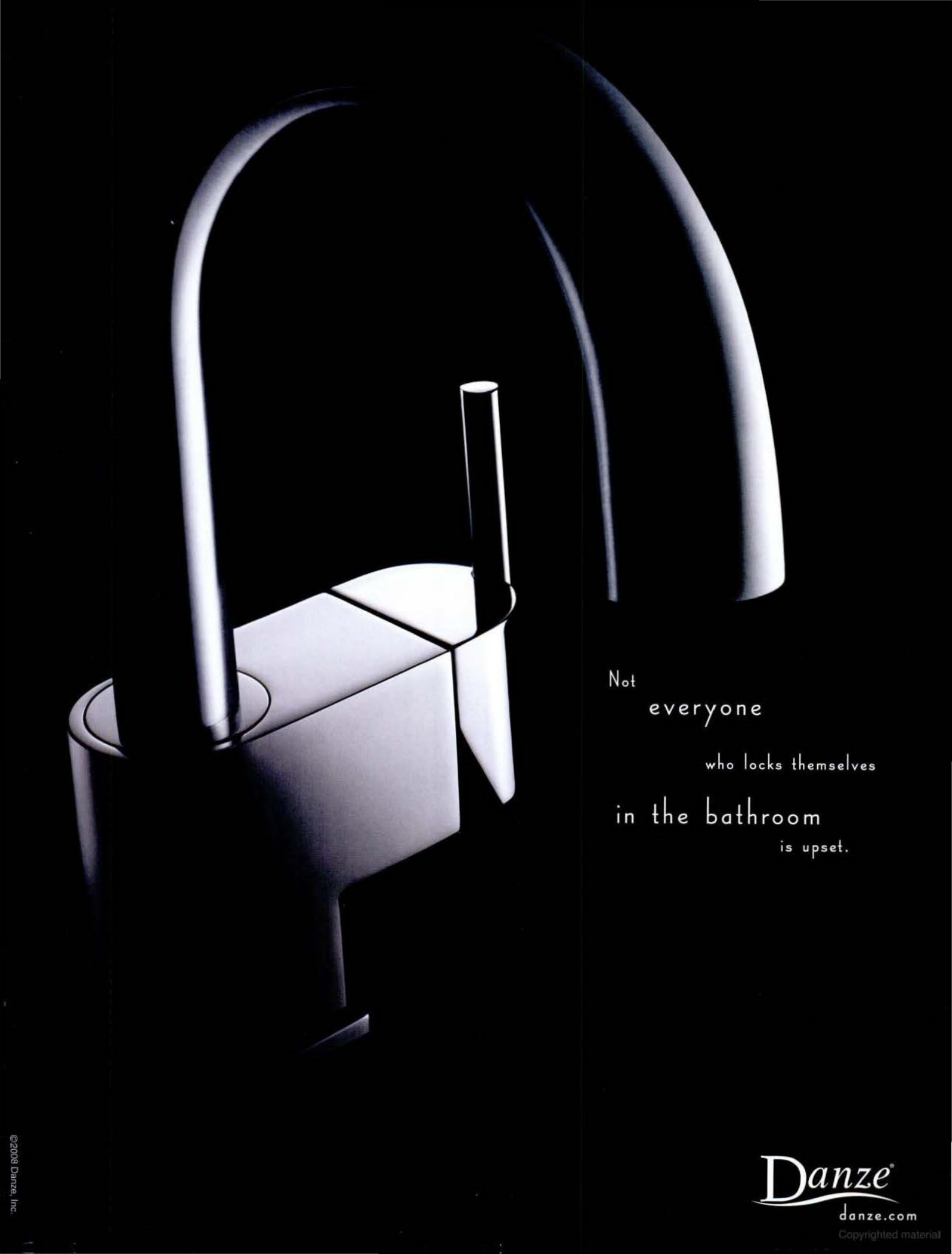

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British architect Norman Foster sited the banking hall on the HSBC building's first level, rather than the customary ground floor, to create an open-air plaza at street level. Architecture aficionados can explore the structure freely. As is the case in most of Hong Kong's major buildings, access is largely unrestricted.

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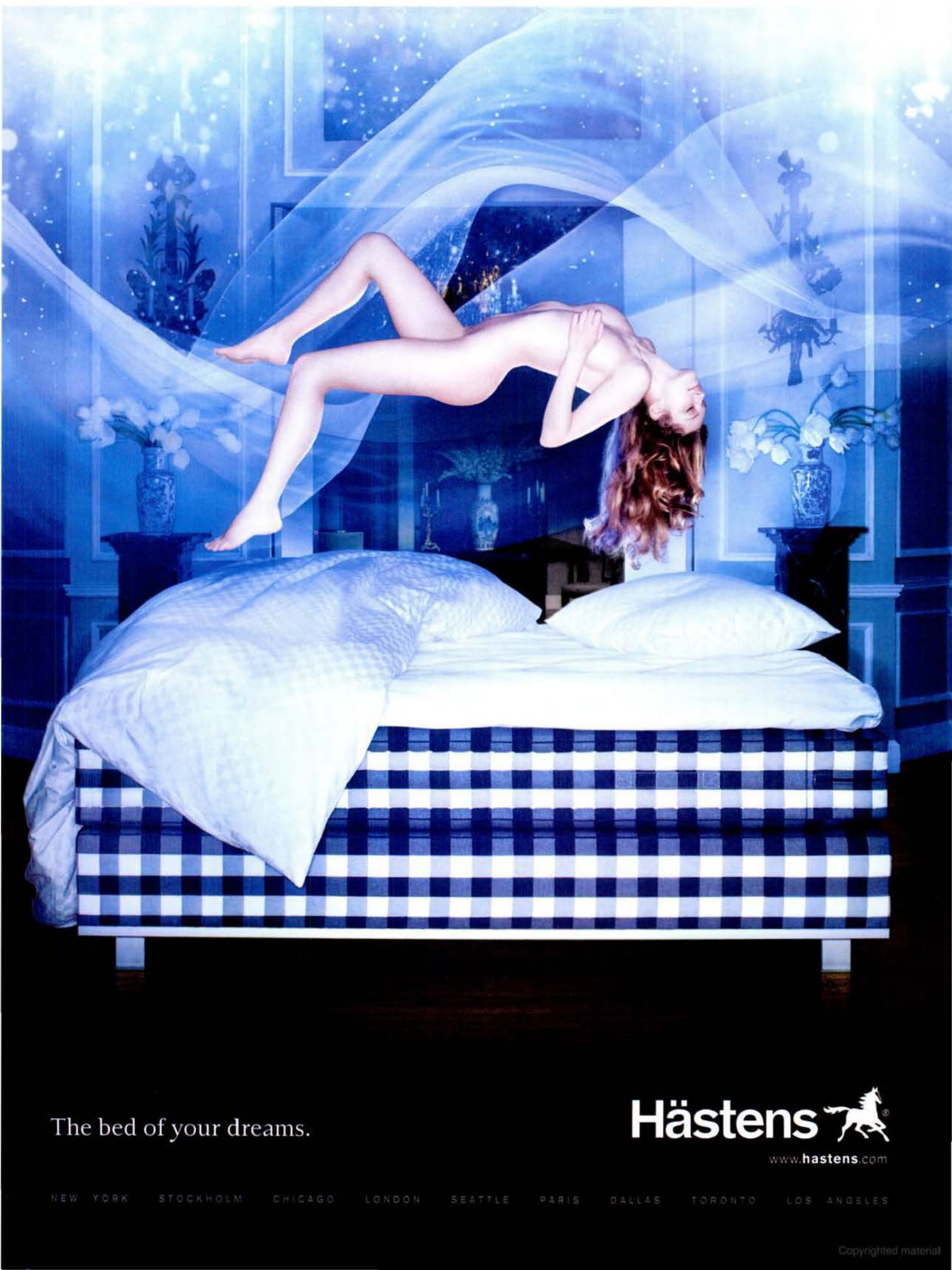

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Has historic preservation become a priority?

It has. It used to be that there wasn't a strong will to do so because if you knocked down an old building and sold the land, you could get more income. Over the last two years, however, the government has been actively trying to preserve historic structures like Central Police Station, but there is always difficulty getting a consensus. There are organizations that say you cannot touch a single brick. On the other hand, there are people—including myself, and most architects—who say you have to be creative by adding or transforming elements to make it work, as with the Tate Modern.

What are the big challenges for the future?

What we need is a couple of good-quality public buildings that we can be proud of. The government does not go for design competitions. They're afraid of budgeting, of controversies.

The second challenge is to find an intelligent balance between sustainability concerns and issues of density and compactness. Government is responding to environmental groups and downscaling development sites. But there is a danger that the pendulum is swinging too much the other way too fast. That by drastically reducing the density of our city, we might lose our original strength, that we are walkable and connectable.

Has the city changed much since the handover?

It changed quite a bit over the last two years. The public is more concerned with the environment, preservation, and reclamation. That is very different from the British era. It's an outgrowth of a new form of government. We have more independent legislators, so people's voices are increasingly heard.

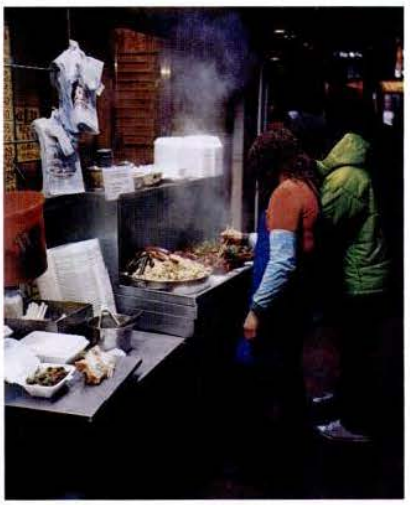
If a visitor only has a few days, what are Hong Kong's must-dos?

You must take the Peak Tram and take a look from above. And the ride is interesting—there's one stretch where it's so steep, it's almost vertical.

Then I would suggest you take the escalators up to the mid-levels [of Central]. There you can see the different strata of development. From the latest, to old Central, to the messy residential neighborhoods on the upper mid-levels, to the more high-class, quieter residential levels.

Any museums?

Unfortunately, our museums are all bad [*laughs*].



In operation since 1888, the Peak Tram (top) conveys visitors to Victoria Peak, atop Hong Kong Island, in about ten minutes. The view from the peak's 1,810-foot high point (bottom left) is equally spectacular in every direction, assuming the day is smog-free. As the city's many food stalls attest (bottom right), Hong Kong is a gourmand's paradise.

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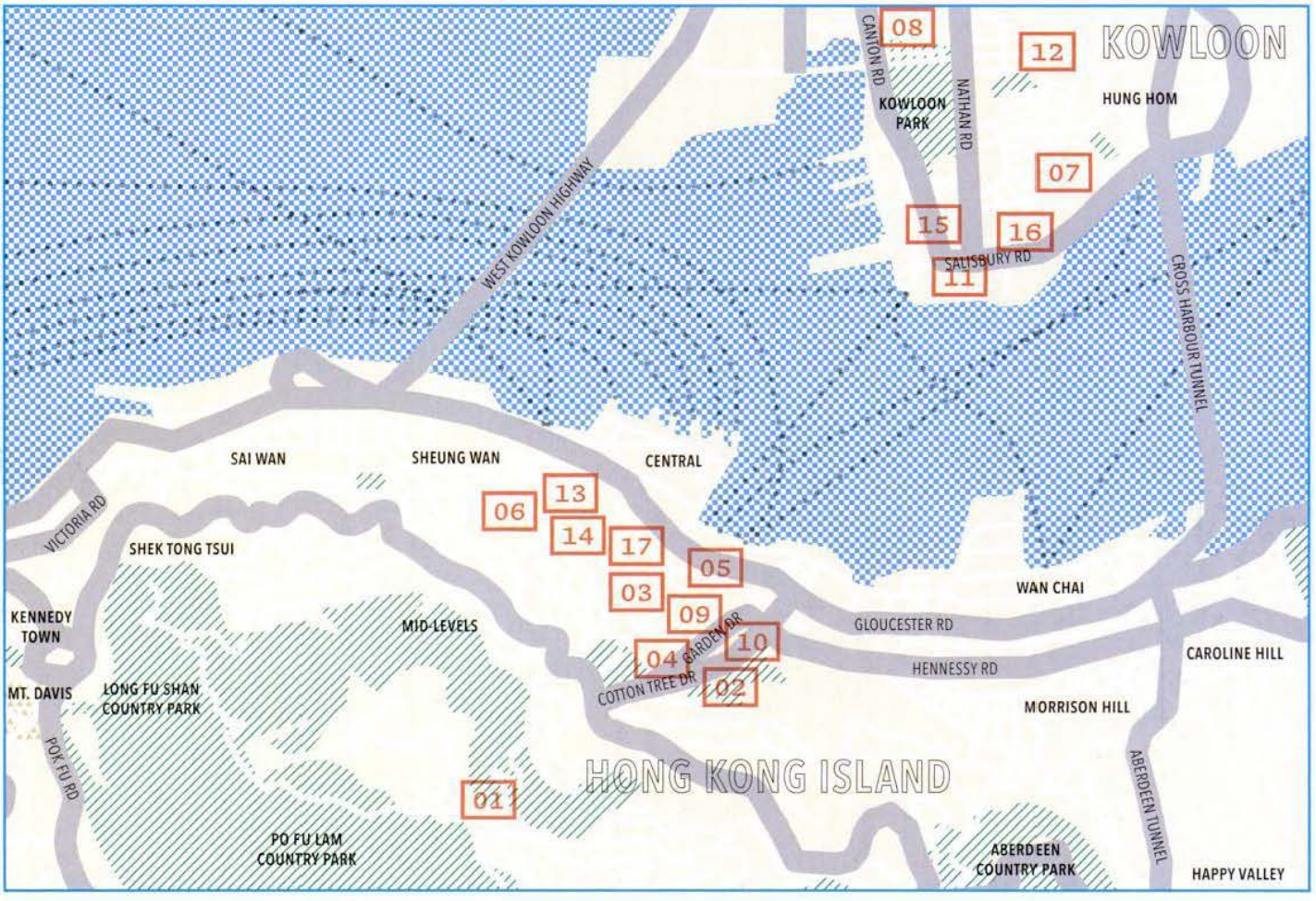

Natural Sites

Victoria Peak [01]
thepeak.com.hk
Peak Tram lower terminal: Garden Rd., Central

Kadoorie Farm & Botanic Garden
kfbg.org.hk
Lam Lam Rd., Tai Po

Hong Kong Park [02]
19 Cotton Tree Dr., Central

Architecture

HSBC Building [03]
hsbc.com.hk
1 Queen's Rd., Central

Bank of China Tower [04]
1 Garden Rd., Central

Legislative Council Building (former Supreme Court) [05]
8 Jackson Road, Central

Former Central Police Station [06]
10 Hollywood Rd., Central

Peninsula Hong Kong Hotel [07]
hongkong.peninsula.com
Salisbury Road, Tsim Sha Tsui

Shopping

Stanley Market
hk-stanley-market.com
Stanley Beach, Stanley

Jade Market [08]
Kansu St., Yau Ma Tei

Ladies' Market
Tung Choi St., Mong Kok

Flower Market
Flower Market Rd., Mong Kok

Tai O fishing village
Lantau

Religious Sites

Wong Tai Sin Temple
siksikyuen.org.hk
2 Chuk Yuen, Wong Tai Sin

St. John's Cathedral [09]
stjohnscathedral.org.hk
4-8 Garden Rd., Central

Po Lin Monastery and Big Buddha
Ngong Ping, Lantau

Museums

Flagstaff House Museum of Tea Ware [10]
lcsd.gov.hk/ce/Museum/Arts/english/tea/intro/eintro.html
10 Cotton Tree Dr., Central
Tel. 852 2869 0690

Hong Kong Museum of Art [11]
hk.art.museum
10 Salisbury Rd., Tsim Sha Tsui

Hong Kong Museum of History [12]
lcsd.gov.hk/CE/Museum/History/index.php
100 Chatham Rd. South, Tsim Sha Tsui

Restaurants

Hoi Tin Garden
53-59 Praya Rd., Lei Yue Mun
Tel. 852 2347 7085

Luk Yu Tea House [13]
24-26 Stanley St., Central
Tel. 852 2523 5464

Yung Kee Restaurant [14]
32-40 Wellington St., Central
Tel. 852 2522 1624

Hutong [15]
28th Floor, 1 Peking Rd., Tsim Sha Tsui
Tel. 852 3428 8342

Yan Toh Heen Spoon by Alain Ducasse Nobu InterContinental Hong Kong [16]
hongkong-ic.intercontinental.com

The Steak House Winebar & Grill at the InterContinental Hotel
18 Salisbury Rd., Tsim Sha Tsui
Tel. 852 2721 1211

The Verandah The Repulse Bay
therepulsebay.com
109 Repulse Bay Rd., Repulse Bay
Tel. 852 2292 2822

Tsui Hang Village Restaurant [17]
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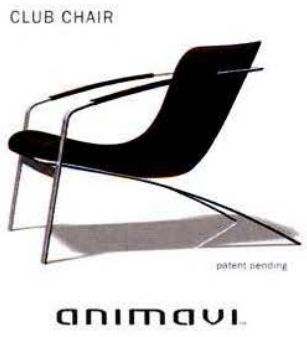

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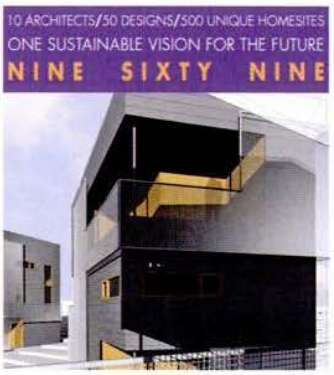

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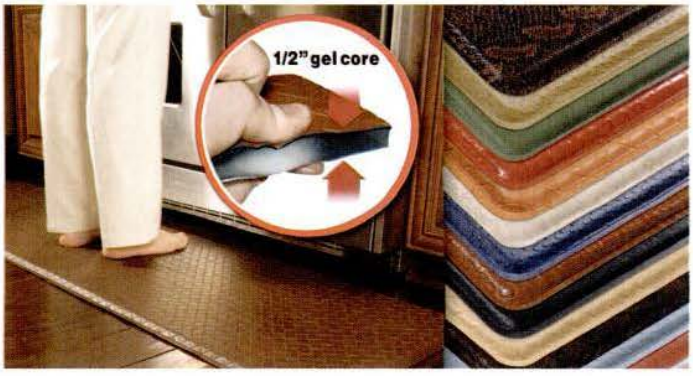

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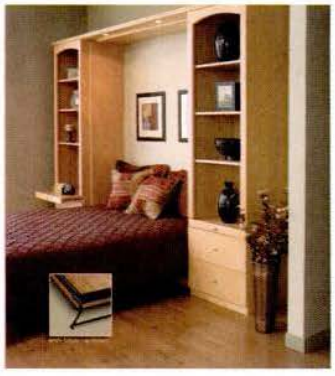

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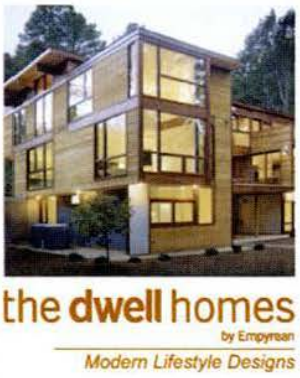

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Los Angeles, CA
Toll-free 866-758-7430
Tel. 323-951-0748
plushpod.com

Custom Modern Portraits

Art from your DNA, Fingerprints, or Lips

The world's most personalized art. Great gift idea. Printed on high-quality canvas. We send you an easy-to-use kit and instructions. Process is simple and painless. Each piece is as unique as you.

DNA Portraits: Choose from 25 colors and several size options. Combine multiple people's DNA on a single canvas. Swab-based collection method. $390+

Fingerprint Portraits: Thousands of color options. Collection kit includes ink strips and collection card. $190+

KISS Portraits: Turn lips into art. Includes M.A.C lipstick in collection kit. $290+

Toll-free 866-619-9574
dna11.com

MetroSofa

Recycled "New Again" Furniture

Unique one-off boutique hotel-lobby style chairs and sofas from green prefab pioneer MetroShed. Each piece is custom made using only the best materials. Custom projects welcome. Nationwide shipping. Free sofa shipping to California and New York.

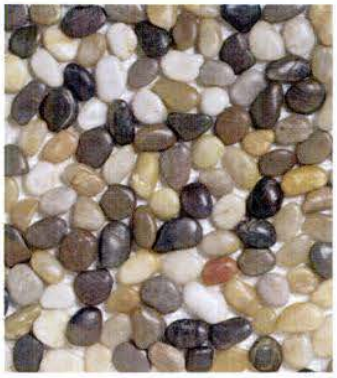
Tel. 310-295-0072
info@metrosofa.com
metrosofa.com

Recycled Aluminum Tile

Mix modern metal mosaics with character and texture. Explore our galleries of bamboo, cork, stone, linoleum, and recycled glass tiles and order samples online. Shipping nationwide.

Shown: 2" x 2" mixed finishes, $35/sf

Eco-Friendly Flooring
Madison, WI
Toll-free 866-250-3273
ecofriendlyflooring.com



modwalls

Architectural Surfaces That Inspire

Modern wall and floor coverings including glass, porcelain, cork, river rocks, and recycled glass pebble tile. Order online. Free shipping in the continental U.S. on orders over $200. Discounted shipping to other areas. Trade pricing available.

Shown: ModRocks™ "Sierra"

modwalls.com

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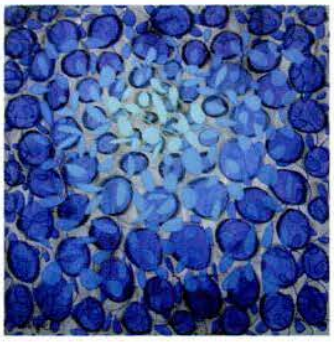
raydoor.com



ArtByLT

It's easy to become a collector of fine art with these surprisingly affordable original paintings and limited edition giclee prints on canvas by New York abstract artist Lynne Taetzsch. Online catalog of ready-to-hang art sized 20" x 20" to 72" x 54".

Studio
Ithaca, NY
Toll-free 877-278-2581
artbylt.com

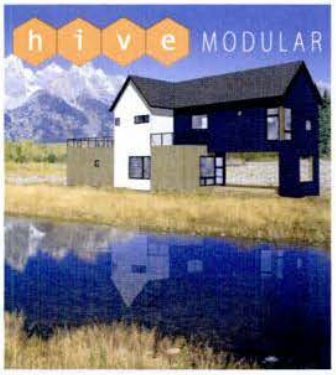
allPopart.com

Lifestyle on Canvas™

Take a snapshot and have us make it into a customized hand-illustrated portrait, in your choice of style, materials and sizes, within 2 weeks or less. Silhouettes, comics, and vintage illustrations. Visit our Samples Gallery at allPopart.com. Enter code: DWL0708 for free shipping.

Shown: WarholStyle 26" x 26" on canvas.

Toll-free 877-728-9278
allpopart.com



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hivemodular.com

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Mat the Basics pioneers a new type of rug by combining materials and weaving techniques to create new structures and textures. RugMark certified creations made entirely by hand by skilled weavers, using the best materials.

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mat-thebasics.com

Stone Forest

Cutting-edge designs for bath, kitchen, and garden sculpted from natural materials. Stone, bronze, bamboo, copper, iron, and hardwoods. Call for a catalog.

Shown: Papillon Bathtub and Infinity Pedestal Sink in Carrara marble.

Toll-free 888-682-2987
stoneforest.com/dwell

More Than a Painting

Fresh and dimensional, these painted constructions capture attention with their strong physical presence. Hand-cut painted aluminum pieces, fitted and nailed into place, wrap around the edges of a wood base. This treatment brings tactile surface and architectural qualities to the individually built art for interior walls.

Commissions are welcome.

Tel. 831-278-2358
mimi@mimicahalan.com
mimicahalan.com

Cherner

The Cherner Chair Company

The 1958 molded plywood armchair by Norman Cherner is a mid-century icon. Cherner tables, chairs, and stools are fully licensed products of the Cherner Chair Company. Reissued from the original drawings and molds. Made in the U.S.A.

Toll-free 866-243-7637
chernerchair.com

Dwell's Modern Market

Formatted ⅛- or ¼-page four-color ads are available. For more information please contact a Modern Market representative according to region.

Angela Ames
Director of Sales
Tel. 415-898-5329
angela@dwell.com

Diane Barrett
California
Tel. 415-389-1879
diane@dwell.com

Joanne Lazar
Southwest & Southeast Regions
Tel. 631-320-3185
jlazar@dwell.com

Diane Maclean
Northwest & Midwest Regions
Tel. 248-858-9094
dmaclean@dwell.com

Lauren Dismuke Zivyak
Eastern Region
Tel. 917-941-1148
lauren@dwell.com

Conde House

Top is made out of white oak or walnut planks with visible ebony swallowtail wood joints. Smooth and distressed surfaces are available. Stainless steel legs.

Shown: Tosai Round Table by Peter Maly.

Conde House Showroom
2 Henry Adams Street #291
San Francisco, CA 94103
Tel. 415-864-8666
condehouse.com

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We are proud to lead the industry in offering fully sustainable furniture for people who embrace the elegance of enduring craftsmanship and the organic beauty of pure natural materials because fine living should be natural.

Locations: Los Angeles, San Francisco
New York | ABC Home

ciscohome.net

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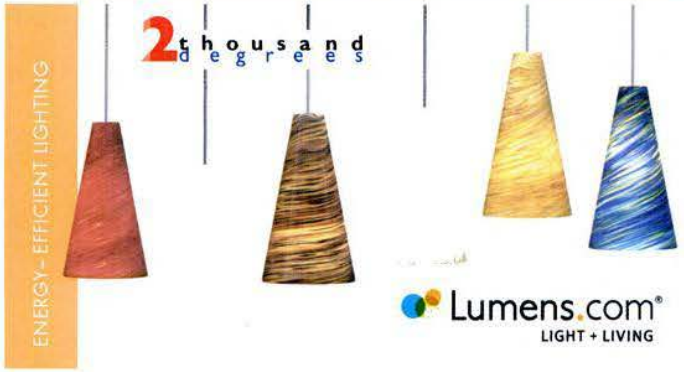
Toll-free 877-842-3269
info@bigchillfridge.com
bigchillfridge.com

Modern Market



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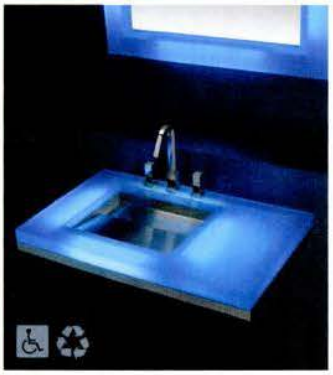
Better Lighting. Better Living.

Lumens features an extensive selection of energy-efficient lighting allowing you to "Go Green" and save without compromising beauty and style. Lumens is your source for modern lighting, fans, and home accessories. Find the best-known brands like Artemide, Flos, FontanaArte, Foscarini, LBL, Tech, Modern Fan and Minka Aire, as well as the latest design-studio inspirations.

Great accessories and furniture from Alessi, Angela Adams, Blomus, Blu Dot, Kartell, Salviati, and more. Friendly, expert service. Low price guarantee. Free shipping. Easy returns.

Shown: Taza Pendant by 2thousand degrees™ from Tech Lighting

Toll-free 877-445-4486
lumens.com



Ebb Concept

Neo-Metro offers the wall-mounted, ADA configured washbasin in 24", 36" and 55" configurations. Pedestal and custom color matching is available.

Toll-free 800-591-9050
neo-metro.com

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Find the best selection of quality baby toys, wooden toys, and gifts for young children that are both modern and whimsical for the little ones in your life.

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lolldesigns.com

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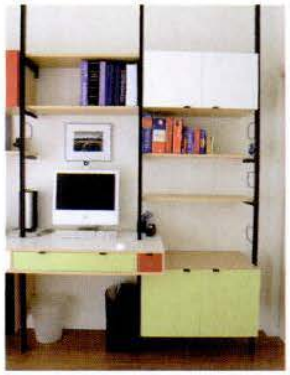
inhabitliving.com



ISS Designs Shelving

Modern Design. Infinite Possibilities.

Transform your wall space with a custom-designed wall unit or shelving system. ISS Designs combines a clean modern look with strength and ease of installation. Wall-mounted and pole-mounted options. Anodized aluminum hardware with custom shelves and cabinets for design-oriented clients.

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Toll-free 877-477-5487
info@issdesigns.com
issdesigns.com

Fusion Furniture LLC

Reborn: RE series by Tim George. Carts originally manufactured in the 1950s for the medical profession but never used until their recent modification and transition into the B52. Limited-edition offer.

Shown: B52 Stainless Steel Bar, ca. 1952.

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fusionfurnituregallery.com

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The backyard office, playroom, workout studio, get-away-from-the-kids escape you've always wanted. K3 ships flat and assembles in two days. Plus, its compact 117-square-feet make it permit-exempt in most areas.

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Beehive Co-op is reinventing retail and redefining craft. Our mission is to nurture the creativity and entrepreneurial spirit of emerging designers and in the process invigorate local communities with lovingly crafted, locally made products from the most talented professional designers in the region. Beehive Co-op is understated exuberance, a dynamically evolving mix of designers and products not found at the local mall. Whether you are seeking a shop to call your own, a place to market and grow your business, or handmade products to covet, Beehive is inspired retail.

Franchise opportunities available.

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Artist-designed contemporary concrete and wood furniture created for indoor and outdoor use. Each piece is stylish, combining sleek lines and pleasing proportions for furniture that is a harmonious addition to any setting. Made of solid exotic, domestic, and reclaimed hardwoods.

212 Northwest Road
Westhampton, MA 01027
Tel. 413-527-4491
douglasthayer.com

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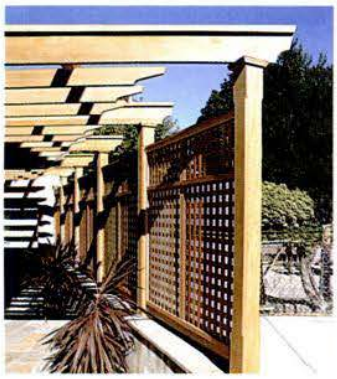

Trellis Structures

For twelve years Trellis Structures has been designing and fabricating innovative garden structures. The finest grade of western red cedar, a renewable resource from managed forests, is used to create unique outdoor settings.

Shown: A contemporary pergola with privacy panels.

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trellisstructures.com

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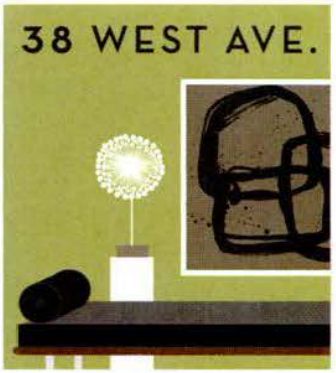

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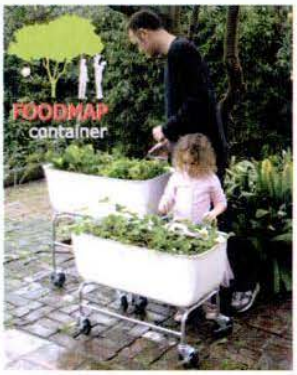

Food Map Container

Grow your own fruit, vegetables, and herbs in the modern Food Map Container. Our product enables people with limited outdoor space to grow food at home without having to compromise on design. The Container has rubber wheels for mobility as weather and sunlight conditions change.

foodmapdesign.com

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Small Prefab Structures

A small owner-run company located in Seattle, WA, we strive to offer an affordable solution for the growing needs of eco-conscious individuals and families. Creative solutions with a smaller footprint.

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modern-shed.com

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unisonhome.com

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Toll-free 800-630-7113
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Acme Made designs a complete line of stylish yet protective, bags, cases, and accessories for the creative professional. Available online and through select retailers worldwide.

Shown: The Metro Tote with removable laptop sleeve in rubberized canvas.

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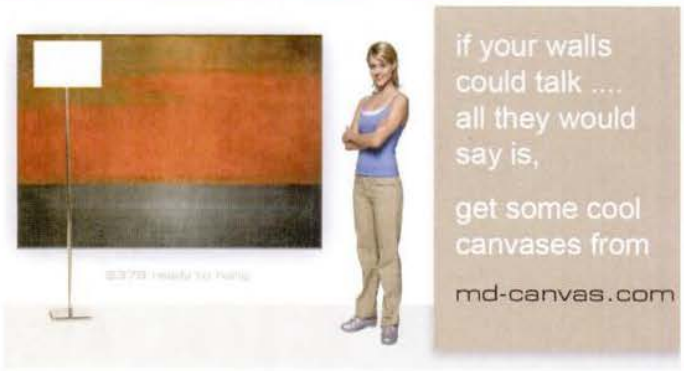
acmemade.com



md-canvas.com

A "modern digital canvas" is the strong, stylish, and affordable art solution for any interior. Our cool, original modern images are printed on cotton canvas. They arrive fully stretched and ready to hang. Sized three to five feet and priced $199 to $379 (free shipping)! Complete your space with an innovative M-DC.

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Shown: Arras Design Birch Chair + Ottoman

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pgmodel.com

Samuel Owen Gallery

Mid-Century Originals

A unique collection of vintage posters, paintings, and limited edition prints. With over 3,000 originals to choose from, we know you'll find one that fits your style.

Shown: Typographic Landscape by Nat Connacher

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samuelowengallery.com

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When you choose a RAIS, Inc. product, you get a warranty, not just for durability but also for quality, efficiency an functionality.

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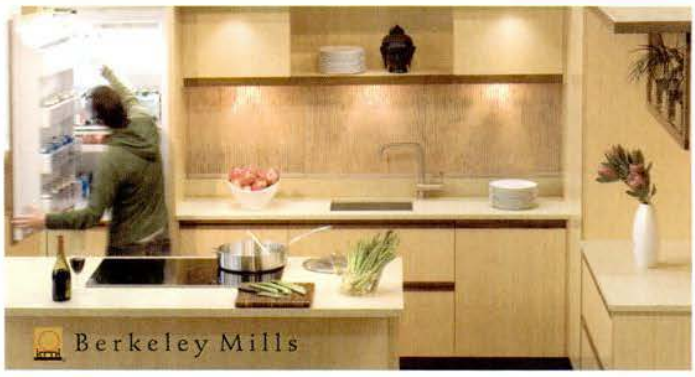
feelmorehuman.com



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Eco-logical. Smart Design.

Here at Berkeley Mills, you're more than a client. You're a partner and a collaborator in creating a unique concept. Together, we design kitchens that are engineered, manufactured, and finished all under one roof. You choose the style, wood, and customized features, and we build you a kitchen that's clean, green, functional, beautifully made, and surprisingly affordable.

Berkeley Mills
Tel. 510-549-2854
berkeleymills.com

City Collection

The City Collection from Sonia represents clean, simple yet sophisticated designs of contemporary bath furniture. Featuring a portable storage caddy and a freestanding furniture console with storage shelves and pull-out drawers, the City Collection is available in several finishes including white, wenge, and walnut (shown). Sonia is a premier manufacturer of exquisite bath vanities, storage solutions, and accessories. As a green manufacturer, Sonia operates under an in-depth environmental protection policy that assures products are made in a way that decreases the use of natural resources and hazardous chemical products.

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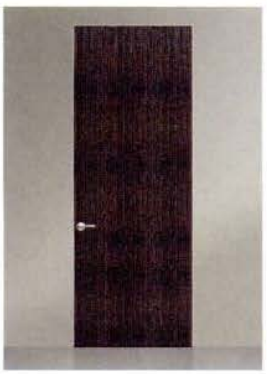
sonia-sa.com

WETSTYLE

The Purest Form of Luxury

WETSTYLE brings design and comfort to your bathroom. The Cube Collection submerges your body for total relaxation. Lavatories combined with oak or stainless steel furniture provide an earthy finishing touch for both collections.

Toll-free 866-842-1367
wetstyle.ca



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MoMA Design Store

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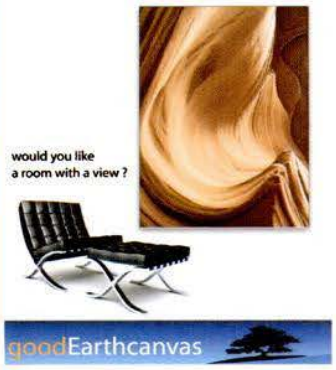
Visit MoMAstore.org to order online, request a catalog, or for store locations.

Toll-free 800-447-6662
momastore.org



goodearthcanvas.com

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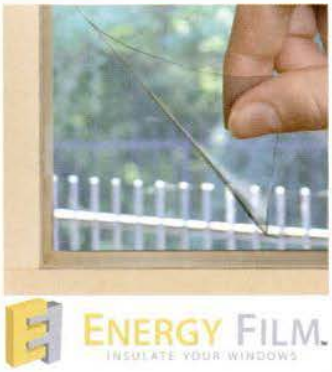

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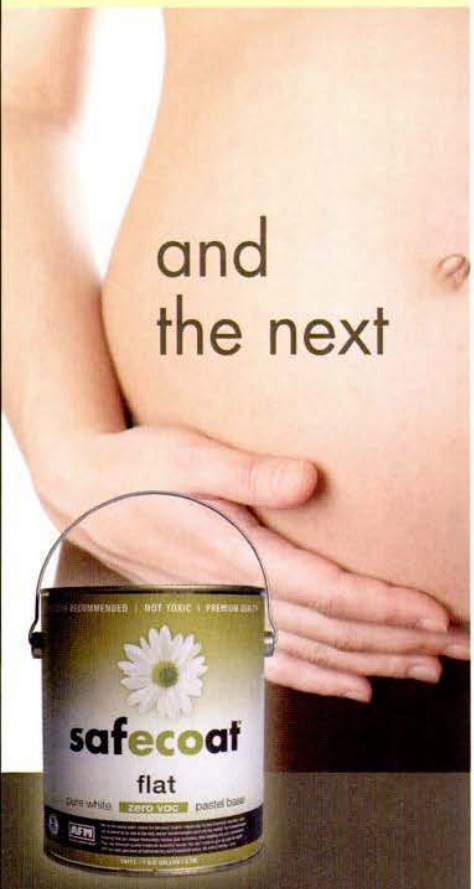

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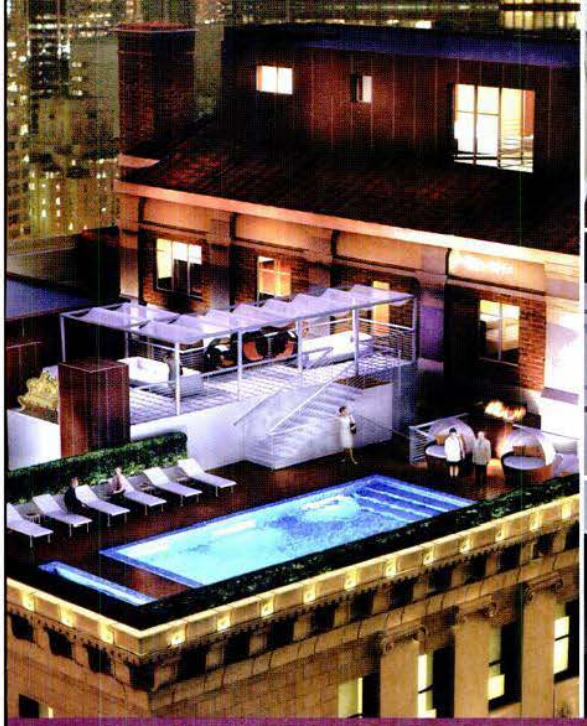



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WELLS FARGO

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Parakeet or polar bear: Extinct or just endangered? How do you score on these 50 questions about sustainability?

1. Name the retailer whose goal is to use 100-percent renewable energy and produce zero waste.
2. What global organization, started by Bill Drayton, supports social entrepreneurs?
3. Name the major environmental agreement that expires in 2012.
4. Name the German scientist who co-created a cycle-to-cycle design process along with William McDonough.
5. How many trees did the Green Belt Movement plant in Kenya?
6. What product being used by millions of people helps to prevent death from malaria?
7. On what Yangtze River island is China's first eco-city being built?
8. What Canadian professor coined the term "ecological footprint"?
9. What's the name of the Swedish framework that helps organizations and communities move toward more sustainable practices?
10. What is the main greenhouse gas that contributes to global warming?
11. How many homes will be powered by the 11 megawatt PS10 solar energy station near Seville, Spain?
12. What product designed by Pettie Penzer and Johan Jonker allows South African families to more easily transport water?
13. Name the age-old building construction method that involves compressing gravel, sand, and clay.
14. What is the biggest voluntary global corporate-responsibility initiative?
15. What 1992 United Nations plan, signed by member governments, started the practice of sustainable development?
16. What percentage of a country's gross national product is recommended by the United Nations as official development assistance?
17. Name the British designer who designed biodegradable bowls made of 85 percent bamboo.
18. What landmark 1969 book called upon designers to address social needs?
19. What human disease was eradicated for $298 million?
20. What doctor started a nonprofit pharmaceutical organization to address diseases neglected by pharmaceutical companies?
21. What magazine provides awards to social innovators?
22. Who is the author of the 1962 book, *Silent Spring*, that raised awareness about pesticides and helped launch the environmental movement?
23. Who is the founder of a Danish institute that seeks to establish economic priorities to solve global issues?
24. Name the former prime minister of Norway after whom a United Nations commission was formed that defined the term "sustainable development."
25. What proportion of the population in the developing world lacks basic sanitation?
26. How many people who used to live on less than $1 a day in 1990 now live above the extreme poverty line?
27. What foundation funded the 1940s Green Revolution that improved agricultural output in countries like Mexico and India?
28. What energy-saving home retrofit can reduce more greenhouse-gas emissions than a hybrid car?
29. In developed countries, more deaths are caused from outdoor pollution than indoor pollution. True or false?
30. What East Asian country recently banned shops from handing out free plastic bags?
31. In what North Carolina city is the first Dwell Home?
32. Someone who eats food grown or produced locally is called what?
33. When Alisa Smith and James MacKinnon decided to eat local food for one year, how far afield could they go?
34. When asked what the most important aspect of city planning is, who said: "I'm convinced that the most important thing to work on right now is the mobility system, which is not only a system of transport, it's the whole understanding of a city. The more we create an integration of functions—bikes, cars, taxis, subways, buses—the better a city will become"?
35. What Olympic village currently under construction will achieve a LEED Platinum rating, the highest standard in green building construction?
36. What beverage company stated as its goal in 2007 to become both a water-neutral company and the most efficient one among its peers in its use of water?
37. How many seed varieties will be stored in a disaster-proof vault in the Arctic in case natural disasters, nuclear wars, or other debacles eradicate those specimens?
38. Of the buildings in the U.K. that will be standing in 2050, what percentage of them already exists?
39. Which Nobel Prize–winning scientist wrote about the possibility of releasing sulfurous debris into the atmosphere as a way to cool the planet and combat global warming?
40. What activist and crusader made sure automobile seatbelts were adopted in the United States?
41. What is the estimated number of people who will be living in slums by 2030?
42. What U.S. city did *Grist* magazine recently name as the second greenest in the world?
43. What's the name of the bus system in Bogotá, Colombia, that is based on the transportation system of Curitiba, Brazil?
44. What country aspires to be fossil fuel–free by 2050?
45. What Middle Eastern city is considered the most innovative sustainable city-in-the-making?
46. On March 8, 2008, what did we lose that was 1,500 years old?
47. Buildings contribute to what percentage of greenhouse-gas emissions worldwide?
48. What agency recently approved the sale of cloned meat products without requiring any labeling?
49. After 2020, most carbon dioxide emissions will come from developing countries. True or false?
50. Name the theologian who said: "One thing is sure. The earth is now more cultivated and developed than ever before. There is more farming with pure force, swamps are drying up, and cities are springing up on unprecedented scale. We've become a burden to our planet. Resources are becoming scarce, and soon nature will no longer be able to satisfy our needs."

Answers: 1. Wal-Mart. 2. Ashoka. 3. Kyoto Protocol. 4. Michael Braungart. 5. 40 million. 6. Bed nets. 7. Chongming Island. 8. William E. Rees. 9. The Natural Step. 10. Carbon dioxide. 11. 6,000. 12. Hippo Water Roller. 13. Rammed earth. 14. Global Compact. 15. Agenda 21. 16. 0.7 percent. 17. Tom Dixon. 18. *Design for the Real World*. 19. Smallpox. 20. Victoria Hale. 21. FastCompany. 22. Rachel Carson. 23. Bjørn Lomborg from the Copenhagen Consensus. 24. Gro Harlem Brundtland. 25. Half. 26. 270 million. 27. Rockefeller Foundation. 28. Net-zero energy. 29. False. 30. China. 31. Pittsboro. 32. Locavore. 33. 100 miles. 34. Jaime Lerner. 35. Olympic village in Vancouver. 36. Coca-Cola. 37. 3 million. 38. 66 percent. 39. Paul Crutzen. 40. Ralph Nader. 41. 2 billion. 42. Portland, Oregon. 43. TransMilenio. 44. Iceland. 45. Masdar City, UAE. 46. The edge of Wilkins ice shelf in the Antarctic (seven times the size of Manhattan). 47. 30 to 40 percent. 48. U.S. Food and Drug Administration. 49. True. 50. Quintus Septimius Florens Tertullianus, 200 AD.

Your Score: Give yourself one point for each correct answer. 0–10—Carolina parakeet, an extinct species. 11–20—Mexican wolf, a critically endangered species. 21–30—Giant panda, an endangered species. 31–40—Wood bison, a threatened species. 40–50—Polar bear, a vulnerable species.

What's your sustainability IQ? Toronto's Work Worth Doing is an interdisciplinary studio dedicated to creating positive environmental and social change through design. Founders Lorraine Gauthier and Alex Quinto devised this quiz for Dwell—take it to determine your eco-quotient. Then, go out and raise your score.

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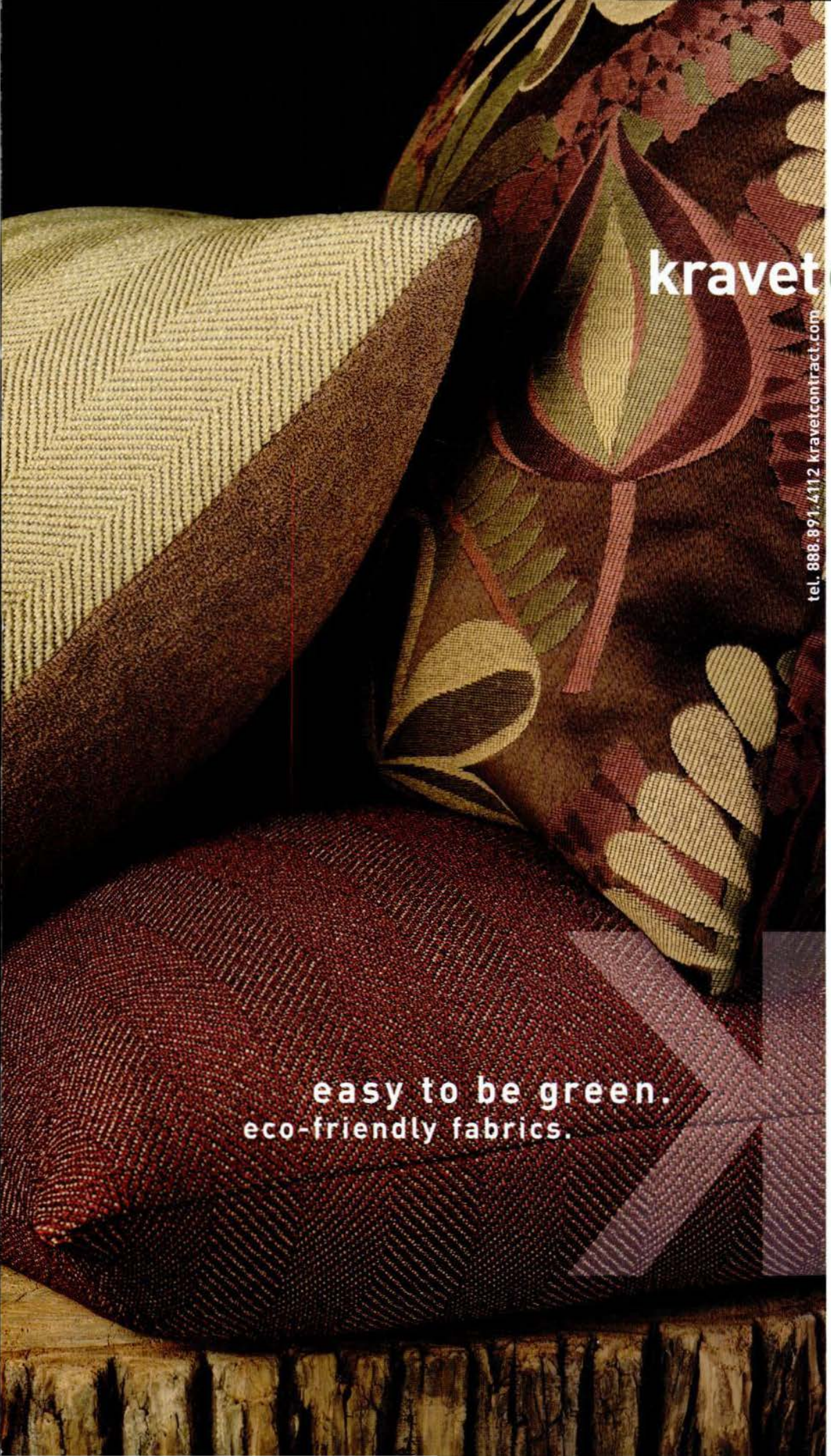

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