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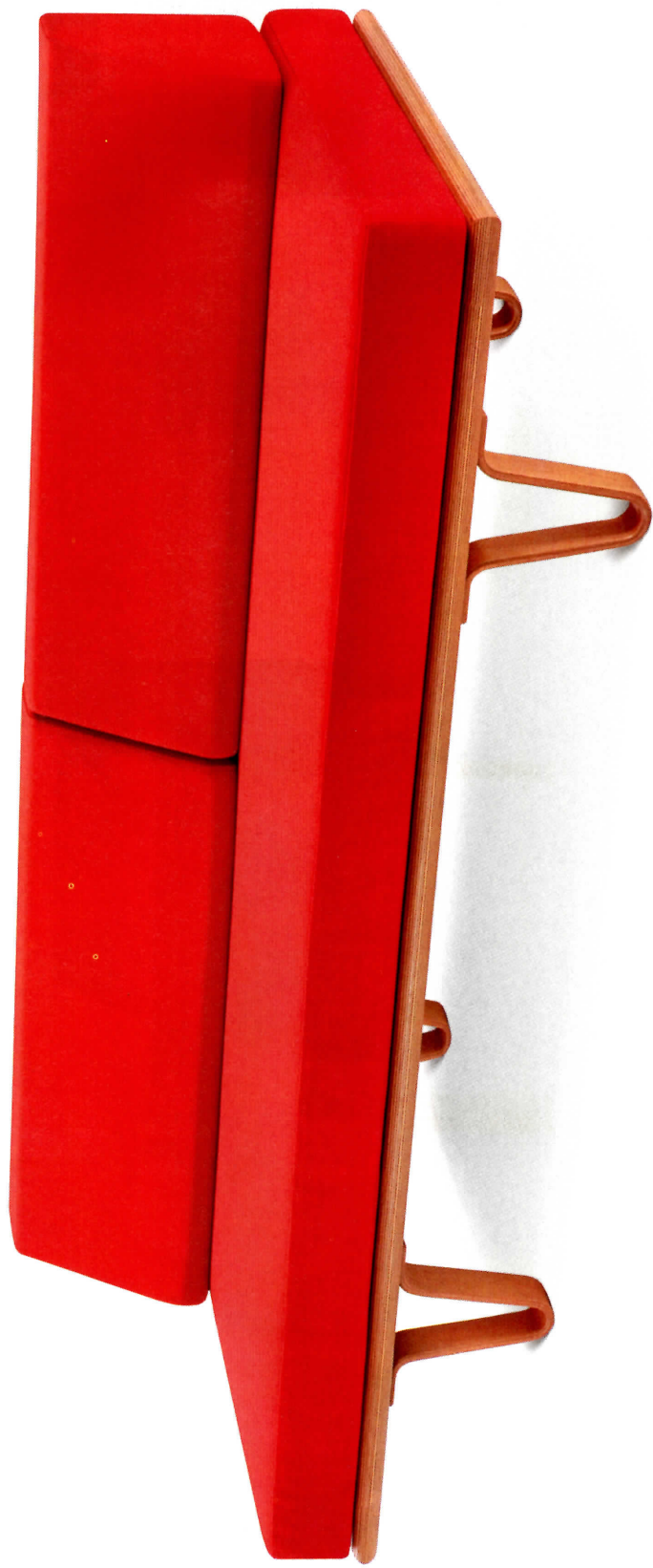
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The Energy Issue

July/August 2010

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Editor's Note

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The Power Is Yours

Charging laptops, blending smoothies, vacuuming carpets, and watching TV all end up on your home energy bill. Our friends at GOOD magazine look at how our homes are powered now—and where our energy will come from in the future.

Story by **GOOD** and **Jez Burrows**

Dwellings

82

Lucky Seven

There's strength in numbers, as the architects and residents of Auburn 7 in Los Angeles's Silver Lake have discovered. The seven town houses, the first such complex designed under the city's Small Lot Ordinance, benefit from dense development and a communal vegetable garden out front.

Story by **Frances Anderton**

Photos by **Dave Lauridsen**

90

A Rational Approach

For renowned graphic designer Erik Spiekermann and his wife Susanna Dulkins, creating a building was quite similar to conceiving a story layout. Their seven-story, solar-powered, and geothermal-warmed home in Berlin resembles this very page: the line spacing and captions like room sizes and wall heights.

Story by **Sally McGrane**

Photos by **Pia Ulin**

98

Test-Case Scenario

On Jutland, Denmark's main peninsula, a family of five are testing out the Active House, a prototype home that, in 40 years, will produce enough energy to support its residents and pay back the energy required for its materials and construction.

Story by **Cathy Strongman**

Photos by **Jens Passoth**

Cover: **Active House**
Aarhus, Denmark, page 98
Photo by **Jens Passoth**



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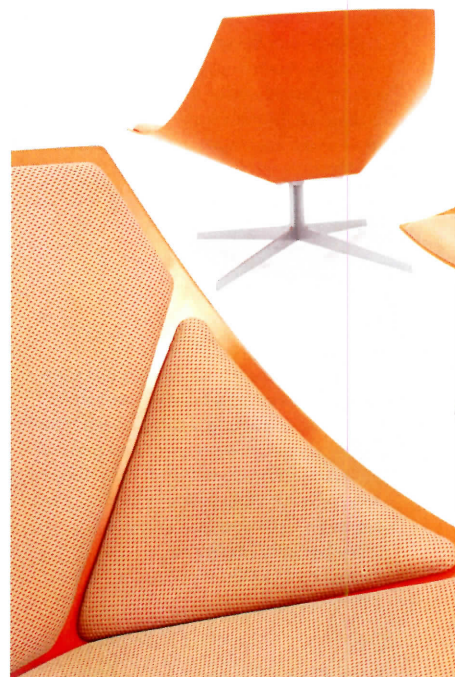
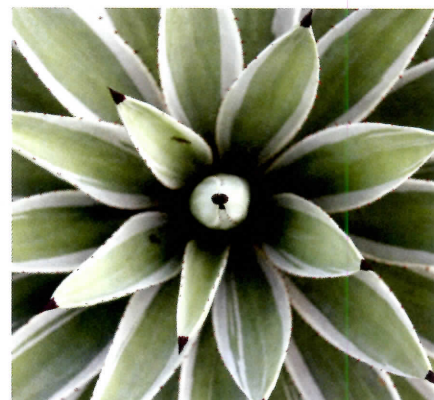


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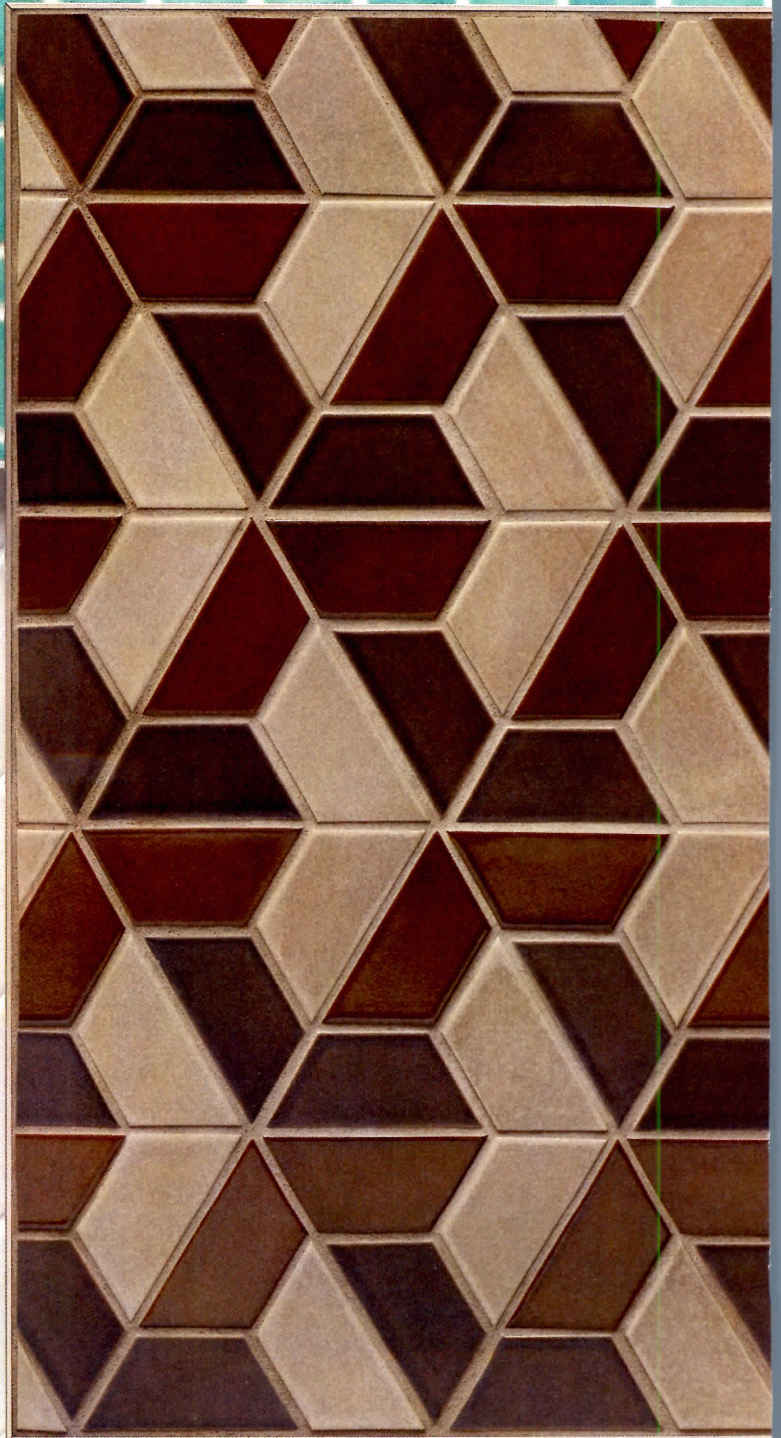
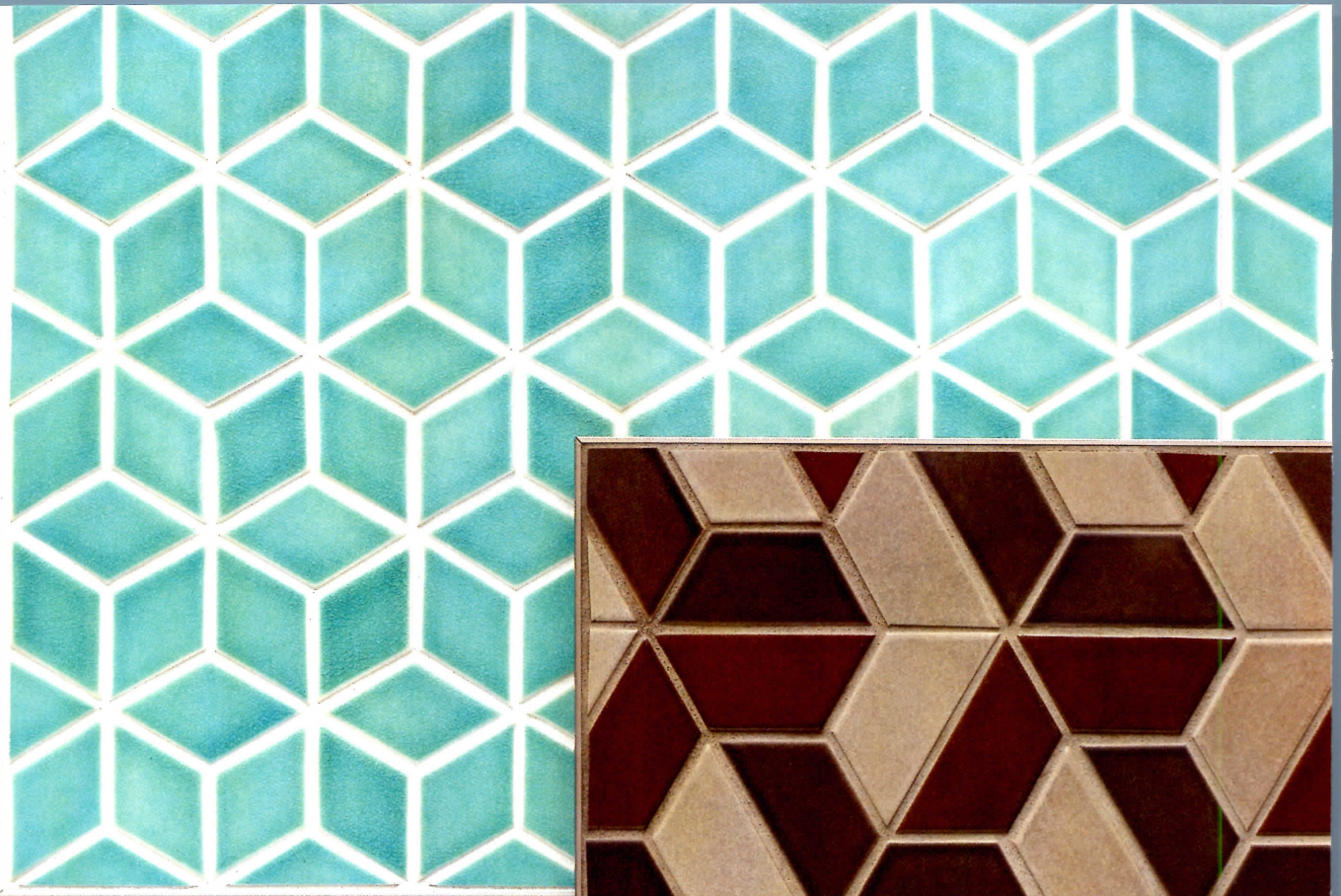
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Photo: Jeffery Cross



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In the Modern World

If a job-site trailer that looks as nice as the house that's being built or David Carlson's take on the state of design don't get you energized, photographer Mitch Epstein's *American Power* images surely will.

47

My House

Carole Goldberg and Duane Champagne's new home in Oxnard, California, sleeps 12—and for good reason: The couple's extended family includes six children and eight grandchildren.

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Dwell Reports

A pendant lamp, like its jewelry namesake, is the final touch that completes a look. We rounded up 14 of our favorite dangling lights, all worthy of red-carpeted rooms.

58

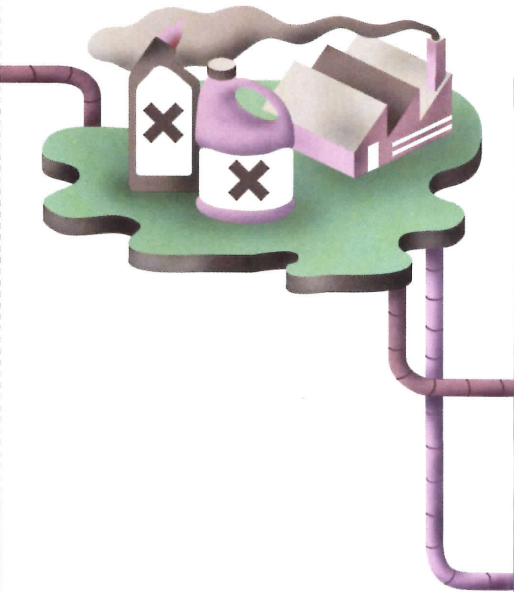
Off the Grid

Anne Mooney and John Sparano's Cor-Ten-steel-clad home in Salt Lake City is Utah's first LEED for Homes-rated house and features both green's greatest hits (radiant heating and rainwater harvesting) and its obscurities (tubular daylighting devices).

66

Profile

Munich-based industrial designer Konstantin Grcic has assured himself a seat at high design's head table, largely thanks to the close attention he pays to the chairs themselves. We sat down with Grcic to talk about his work and methodology and why "comfortable" isn't always comforting.



112

Bathrooms 101

From bucket to bidet, we've come a long way in getting rid of our waste and keeping ourselves clean. Industrial designer and writer Virginia Gardiner, who is busy at work on a toilet that turns poo into power, takes us on a tour of the modern-day loo.

131

Sourcing

Step one: Identify the item—be it designer, furniture, or material—for which you desire further information. Step two: Turn to our Sourcing page to find said information.

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Finishing Touch

After building a backyard addition, designer Marc Bricault found his landscape moving in a new direction—upward.

“We imagined it as a cross between a home and a stealth bomber.”

Anders Tyrrestrup

112



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Out of Sight...

It seems almost too great a coincidence that as we were in the midst of assembling this issue dedicated to the subject of energy, two devastating events—one natural, the other man-made, both shocking reminders of how tenuous our mastery of the planet truly is—should occur. First, the eruption of Iceland's Eyjafjallajökull and the airspace shutdown that followed left me and the other Dwell staffers who traveled to the Salone del Mobile in Milan stranded in continental Europe, scurrying by whatever means we could find to get to the places we were supposed to be. The following week the *Deepwater Horizon* oil-rig disaster led to hundreds of thousands of gallons of crude oil spilling into the Gulf of Mexico, threatening the wildlife and well-being of this environmentally and economically important region. As frustrating as these situations may be, they are symptomatic of a world dependent on an often invisible fossil fuel-powered infrastructure.

When we question both how we got to this point and how we should deal with energy issues going forward, the importance of visibility and transparency is crucial. It is rare that we truly see, and are able to quantify, the planetary and monetary costs of everyday activities like turning on the lights, driving to dinner, or flying half-way around the world. Despite waves of activism and growing public awareness, it takes a large-scale disruption to our lifestyles or indisputable visual evidence of catastrophe for us to recognize that the path we are on is not sacrosanct or inevitable. Even then, only some of us are affected. On a global scale, an ash-induced flight ban and monumental oil spill are but a blip, a short pause before we can get the works fired up again and everything can go back to normal.

For the last decade, BP, the owner and overall operator of the oil well involved in the *Deepwater Horizon* disaster, has spent millions of dollars on a rebranding effort that would cast the company as a clean-energy juggernaut.

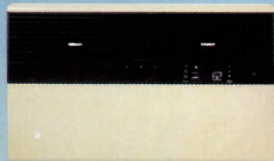
Its name already shortened to BP from the imperial resonances of its former moniker, British Petroleum, in 2000, the company adopted the tagline “beyond petroleum” and changed its logo to a George Nelson-like sunflower of yellow and green named after the Greek sun god Helios. New gas stations were powered with solar panels, and in 2007, a much-ballyhooed design by brainy Boston-based architects Office dA, Helios House, was opened at the corner of Robertson and Olympic boulevards in Los Angeles. Packed to the brim with green features like low-VOC paint, recycled glass tile, CO₂-reducing landscaping, and LED lighting, the station, with its faceted canopy of 100 percent recyclable uncoated stainless steel panels, threw the sustainable design playbook at the archetypal fill-up. The only problem, and this is the same issue that led us to the spill in the gulf, was that underneath all that smart design and sustainable hullabaloo we're still talking about a typical gas station pumping typical gas refined from typical crude. It again becomes a question of visuals—what we choose to see and not see. BP successfully reshaped its corporate image to be greener, while behind the scenes it was committed to prospecting and pumping more than ever. Rather than pioneering green power, it's painfully clear that BP was simply among the first to exploit the power of greenwashing.

If we do not see a problem, we do not look for an answer. Flying makes sense until we can't fly. Oil is okay until it spills. With this issue we look at the problem of powering our homes and what is being done on both a small and a large scale to seek alternatives to the status quo. To help us visualize the issues at hand, we collaborated with our friends at GOOD magazine to bring you “The Power Is Yours” (p. 77), an infographic that shows where our home energy comes from, how it is used, and how it could be used more efficiently. We don't have all the answers, but it's time to start looking. ■■■

Sam Grawe, Editor-in-Chief

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In the March 2010 cover story, "Chef's Table," the author went into great detail about the creation of the kitchen, but despite the couple's "enthusiasm for foodstuff" and the focus on the locally produced ingredients, he failed to mention the provenance of the couple's beautiful refrigerator. I'm guessing it's a Liebherr; can you confirm?

Also, in the April 2010 issue, I loved the chair featured on page 85 of "Plan of Steel." Where I can find one?

Kate Perry
Sent via email

Editors' Note: You are correct. The fridge is the Liebherr CS 1650 (liebherr-appliances.com). The chair is by Palm Springs-based designer Christopher Kennedy (christopherkennedy.com).

The March 2010 "Recipe for Success" issue was right up my alley as I am a trained architect and total foodie. I especially love to bake, and after reading the cover story, "Chef's Table," I got a craving for s'mores. Would you be able to send me homeowner and pastry chef Chelsea Jackson's s'mores tart recipe? I (and my coworkers) would greatly appreciate it!

Sierra Sharron
Boston, Massachusetts

Editors' Note: Jackson happily shared her secret, which is a combination of three recipes (two adaptations and one of her own creation). You can give it a try by reading the recipe at dwell.com/articles/chelsea-jacksons-smores-tart.html.

I am a 17-year-old high school senior and have been an avid reader of Dwell since I was 12. "The Future of Design Education" (December/January 2010) featured the Tulane School of Architecture's senior design seminar as an innovative effort in both design and design education. Yet the article seemed to miss the most important innovation of Tulane's project: that it is an attempt to use (and to teach) good design as a tool in the rebuilding effort in post-Katrina New Orleans and, more broadly, as a solution to our nation's chronic need for affordable housing. The article described the

issue as a difficult pursuit of "attaining the holy grail of middle-class modernism: a shiny new house that is simultaneously supercool and fairly cheap." As an aspiring architecture student, I hope that design can be enlisted to create affordable housing for those who need it—not just "middle-class modernists."

Dare Brawley
Rhinebeck, New York

As the builder of Orchard House in the April 2010 "Fertile Grounds" story I think it's important to note that this house is "prefabricated" in concept only and more properly should be identified as a full-scale model of a modular system intended by the architect. I can explain:

Owners Ben Kinmont and Naomi Hupert moved from New York City to Sebastopol, California, and hired Anderson Anderson Architecture to design their house. The resulting vision: prefab concrete modules made with fly ash offsite; a SIP roof edged by a massive galvanized-iron C channel; and aluminum windows and doors.

I had not been involved with plan development, and I didn't have a way of fabbing the walls offsite with the available budget at that time, but as Ben described the New York loft where they had been living, he mentioned he always loved the metamorphic quality of liquid concrete turning to solid.

Realizing that Ben had given up on concrete walls because of the expense, but that he was excited by that prospect, I met with Mark Anderson and Peter Anderson at their offices in San Francisco to discuss an economical process for building the house using our local methods: This is true "green building," if you will, and it has been necessarily practiced by builders since time immemorial—one sometimes must use what is immediately available, both in materials and craft. Thus began the journey of the Orchard House seen on the April 2010 cover.

While Mark and Peter designed 100 percent of the shape of the house, I designed 100 percent of the construction process by "value engineering" with the Andersons and then "scratch-building" it with my crew.

The author of the story identified the architects as having designed the forming system for the concrete walls and that two men and a concrete truck then installed them: There was no factory and no preassembled components. I ordered units of green 2-by-12 fir and ripped each board down to exactly 11 inches, which we used for forming the perimeter foundation and floors as a monolithic pour, and then we recycled those form boards into six reusable concrete U-wall form sets. None of the work was accomplished offsite, and we rebuilt the tops of each form-board set after each pour according to the detail needed for each U-wall position. After we finished with the wall forms, we used up the remaining form boards in the framing of the roof in conjunction with conventional engineered trusses from a local supplier.

Above the floors and patios, the walls contain around 120 yards of six-sack concrete mix, utilizing approximately 64,800 pounds of cement, and therefore some 58,000 pounds of carbon dioxide were emitted in producing the cement to catalyze the mix of the concrete in the walls.

To some, the house may look like an extravagant and wasteful use of imbedded carbon, but a single SUV can emit some 13,000 pounds of carbon dioxide in one year. These walls may be around for a thousand years—or more, beyond the expiration of that SUV's warranty.

Ultimately it was a very efficient and low-waste process, and the Orchard House was site-built in 14 months.

Drew Allen
Sebastopol, California

Editors' Note: We failed to mention Drew Allen (drewallengeneralcontractor.com) as the builder of the Orchard House, and we apologize for our oversight. We appreciate the amount of work that diligent builders put into the extraordinary homes that fill our pages and always welcome hearing their side of the story.

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Easy Being Green

We trek far afield each issue to bring you energy-efficient residences from around the globe, and they appear in all their green glory in our "Off the Grid" section. We revisited our archives to find some of our favorites, uncovering everything from an Austrian Alpine retreat to a sod-covered home in the Polish countryside. We collected them into a map so you can find sustainable inspiration in your own neck of the woods. dwell.com/easy-being-green



Curved roof of the Lighthouse in London in sunlight and catches the wind in to passively light and cool the house.

CONTRIBUTORS

Dustin Aksland

Dustin Aksland is a photographer based in San Francisco. He arrived in Salt Lake City ("Off the Grid," p. 58) on a fresh-snow day. "I was welcomed with warm cookies made by the family's twin daughters and knew it was going to be a great day, regardless of not hitting the hills," he says.

Frances Anderton

Frances Anderton is a KCRW radio host and Dwell's Los Angeles editor. She was delighted to write about the Auburn 7 town houses ("Lucky Seven," p. 82) in L.A., which combine the dense energy-saving virtues of row houses with modern open-style living.

Alessandra Bianchi

When not residing in her Boston-area smart house, writer Alessandra Bianchi ("Essay," p. 106) enjoys weekends with her family at their cabin in Vermont. There, they split wood and take snowshoe treks; but when the weather is below zero, Bianchi wishes the low-tech cabin were a smart hut.

Dwight Eschliman

Photographer Dwight Eschliman lives in the San Francisco Bay Area but wouldn't mind if it were warmer. While photographing pendant lamps in a warehouse for "Dwell Reports" (p. 54), he started planning his early retirement in a warmer climate, but with spring's arrival, he has reconsidered.

Virginia Gardiner

Virginia Gardiner is a London-based designer and writer who is developing a waterless toilet that creates poo-to-power infrastructures. Delving deeper into the loo for "Bathrooms 101" (p. 112), she enjoyed rediscovering how our homes are metabolic—but she still does not want to clean the tub.

Blanca Gómez

Blanca Gómez is a graphic designer based in Madrid. She depicted Alessandra Bianchi's smart house ("Essay," p. 106) as a cozy, friendly space instead of a cold, technical one. "The house seemed like a living being and part of her family and daily life."

Jaime Gross

Jaime Gross, a San Francisco-based Dwell contributing editor, spent a snowy day in Salt Lake City writing this month's "Off the Grid" (p. 58). "The white landscape really set off Mooney and Sparano's house," she says. "It looked like a rusty alien spacecraft."

Sally McGrane

Berlin resident Sally McGrane crossed town to see Erik Spiekermann's high-tech abode ("A Rational Approach," p. 90), then flew to San Francisco to meet the residents, who also live in California. Back in Europe, she took a train to Munich to chat with Konstantin Grcic ("Profile" p. 68).

Shawn Records

Portland, Oregon-based photographer Shawn Records didn't expect to fall in love with Oxnard, California ("My House," p. 47). But there, he found his favorite things: a clean motor inn, huge thrift stores, an enormous carnitas platter, and one of the smoothest beaches he's ever seen.

Emmanuel Romeuf

Emmanuel Romeuf is an art director based in Paris. Though he often works for international publications, this was the first time he had to draw a toilet ("Bathrooms 101," p. 112). "It was so funny to illustrate and construct all the pipes," he says. "I feel closer to Mario Brothers now."

Cathy Strongman

Ever since writer Cathy Strongman moved from London to Copenhagen last year she's been swept up in the Danes' green lifestyle. Having reported on the experimental eco-home in Aarhus ("Test-Case Scenario," p. 98), she's determined to up her game.

Emily Young

Emily Young, a writer based in Los Angeles, penned two pieces about homes that look good and live well too ("My House," p. 47, and "Finishing Touch," p. 132). "Performance should be part of the equation," she says, "so that the architecture helps owners lead more sustainable lives." ■■■

\$233



Other vacuums keep costing

Other machines are still designed to need replacement bags, belts and filters – which can be tricky to find, let alone replace. Over five years the average maintenance cost could be \$233.*

Dyson vacuums keep working

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*Average five year maintenance cost of top eight selling upright vacuum cleaners by dollar sales (excluding Dyson vacuums) according to NPD data for 12 months ending October, 2009. Total maintenance cost over a five year period is based on recommended filter and belt replacement information provided by each manufacturer.

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colors of the sun

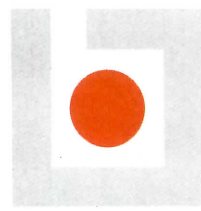
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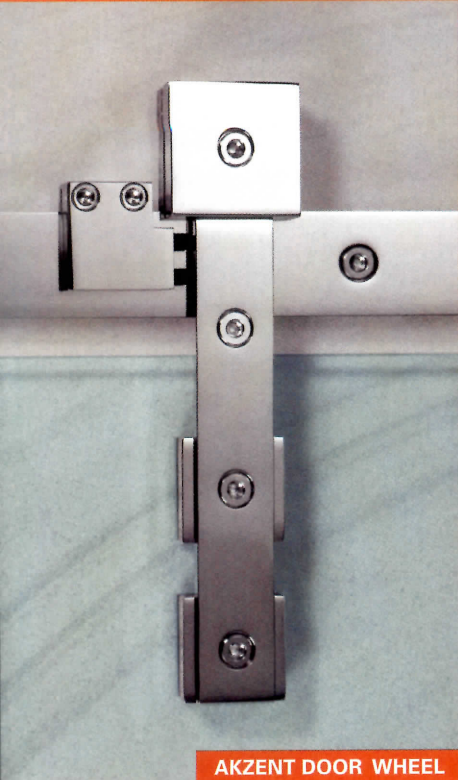


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In the Modern World

Renzo Piano and Richard Rogers's 1971 design for the Centre Pompidou, with its high-tech exoskeleton and exposed color-coded intestines, quickly made it one of the most recognizable buildings in the world, and in doing so, made museums the ultimate trophy commission for architects. The institution is hoping its new outpost in Metz (about 200 miles east of Paris), with a stunning design by Japanese architect Shigeru Ban, will provide an encore performance. centrepompidou-metz.fr

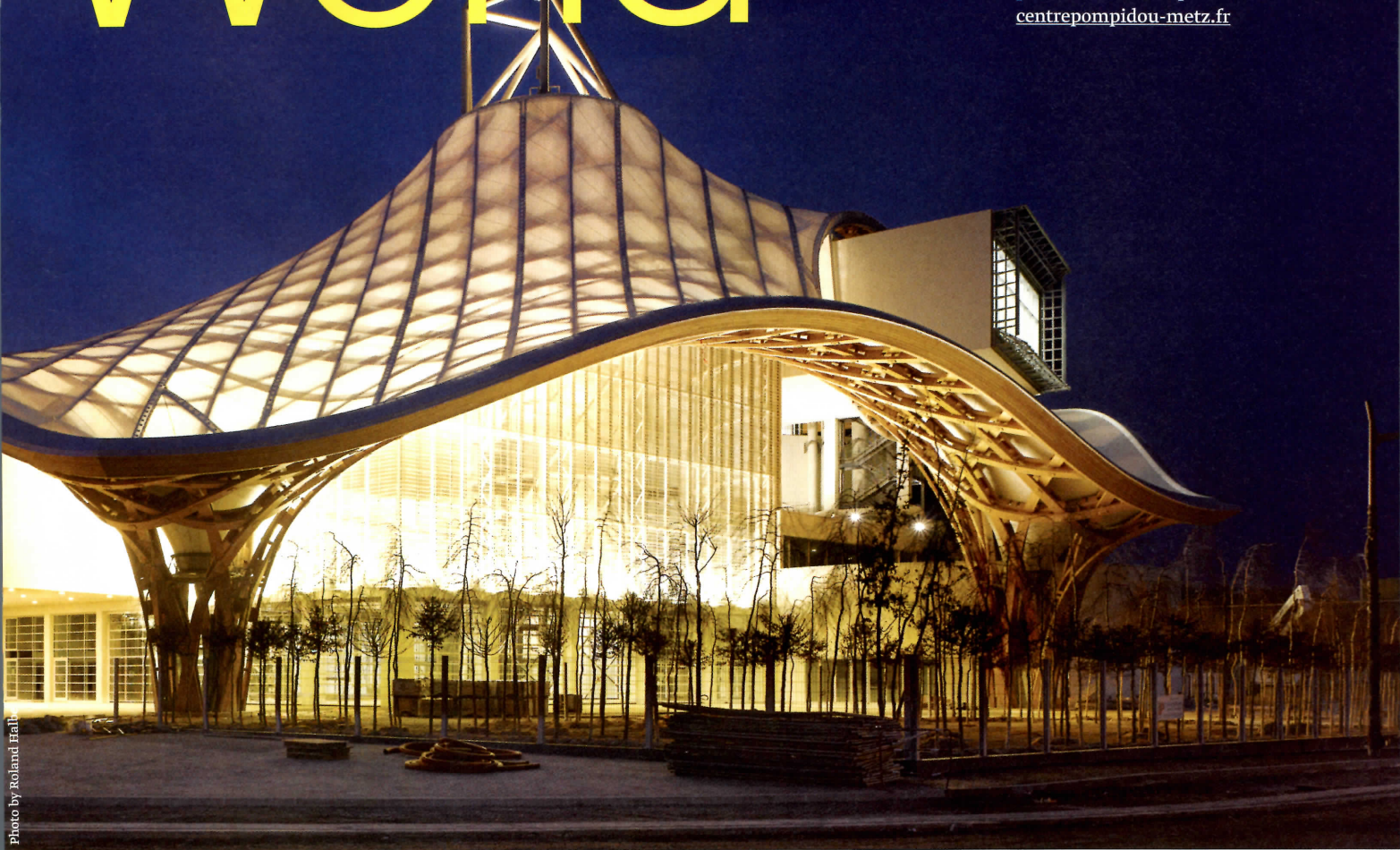


Photo by Roland Halbe

July/August Calendar

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

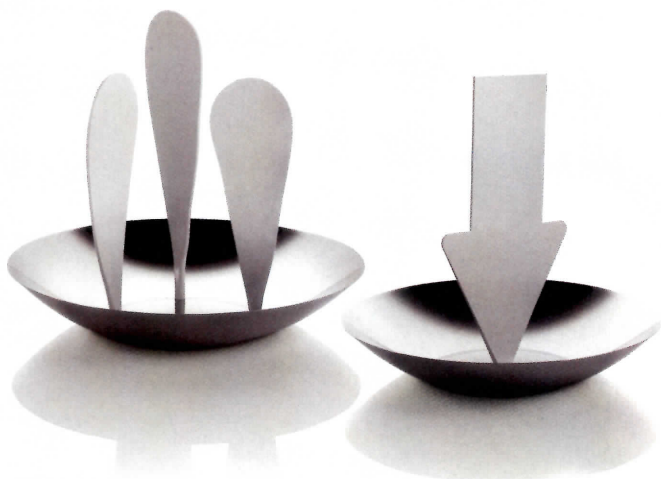
July 6

Dispatches from the Archives closes at the San Francisco Museum of Modern Art. sfmoma.org

Communicators

by Martí Guixé for Alessi
alessi.com

No one likes being the first guest to reach for the hors d'oeuvres, but we know we're not the only ones eyeing the mixed nuts and deviled eggs the moment we walk through the front door.



PRODUCTS

Thoughtful hosts can put party patrons at ease to nibble freely by writing a note on the Communicators' vertical boards. A simple "Eat Me" will do.

Avva Felt Breadbasket

By Josh Jakus for Teroforma
teroforma.com

Avva's answer to the "bigger than a breadbasket?" query depends on when you're asking. The colorful 100-percent wool felt container arrives flat-packed, but come dinnertime, its corners fold up and slot into place for carrying your loaves to the table.

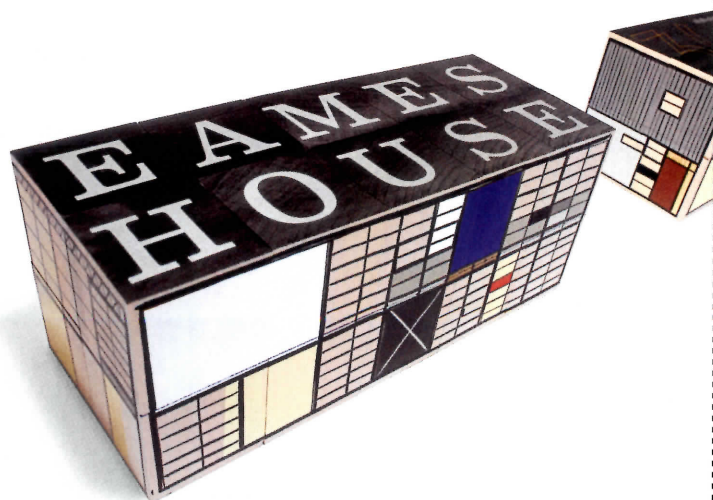


Eames House Blocks

By House Industries
houseindustries.com

Industrial off-the-shelf materials like steel and glass were the building blocks of the original Eames House, the 1949 landmark home of mid-century maestros Charles and Ray, but a set of kiln-

dried basswood cubes can re-create the iconic residence and studio. Part puzzle, part teaching tool, this collection furthers the font-based collaboration between the Eames Foundation and type foundry House Industries.



Neverend Clock

By Dan Funderburgh and Kitsune Noir for Furni
furni creations.com

Keeping the world on time was once the purview of a select group of artisans, but the days of elaborate visual mechanics and winding clock keys have long

since passed. With its decorative countenance, the limited-edition Neverend clock harks back to those bygone days, but upon closer inspection the laser-cut Russian birch design reveals machinations of a rather more sinister take on modern times.



July 11

House of Cars: Innovation and the Parking Garage closes at the National Building Museum in Washington, DC. nbm.org

July 26

The New Typography closes at the Museum of Modern Art in New York. moma.org



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David Carlson

"I'm not particularly interested in 'design,'" says David Carlson, a man who has spent much of his career focused on the subject. "I see it as more of a cultural thing." After opening David Design, a furnishings boutique in Sweden, he created the David Report, a semiannual forecast about issues affecting the industry, and founded Designboost, a forum for sharing knowledge on the field's future.

Ideal working environment:

I live in a small coastal community in the southernmost part of Sweden, and I go down to the beach and work there, or in the garden. The best ideas pop up when you're not sitting behind a desk. It's a luxury for me, to have that kind of freedom.

Re-evaluation: It's a problem in the industry that people are so business-oriented, focused on numbers and Excel spreadsheets. I understand that companies have to deliver results, but it seems they've lost the human touch.

A book: *Whatever You Think, Think the Opposite* by Paul Arden. It's mostly images—you can read it in a day—but it's really mind-opening.

A movie: My all-time favorite movie is *Blazing Saddles*. I'm the annoying one who will say lines along with the film.

An album: One of the greatest albums ever is David Bowie's *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*. I was only ten when it came out.

Modern extravagance:

In Europe, time is the new luxury.

Dream job: I have a thing for breeding roses, and I like to bake sourdough bread. Maybe I'll drop everything and pursue my rock 'n' roll career with my band, the Happy Four.

Hero: My parents made me who I am. They had big hearts, which is definitely the most important thing.

The next generation: Now that there is more awareness of environmental problems, I think it will be standard to be sensitive and responsive. New generations will grow up in this new climate and react to it.

Overused buzzword: "Design" is actually one I don't want to hear.

Looking forward to: Spending time on my roses. What else allows you to wait six or seven years to be rewarded? *Il dolce far niente*—the sweetness of doing nothing. Some may call it idleness or inactivity, but I think of it as being contemplative.

david.se

Teaser Trailer

Though beautiful things spring up from the plans protected inside job-site trailers, these construction control centers are rarely things of beauty themselves. Breaking free of the paradigm, contractor Kevin Streeter decided to create a trailer that would look like the homes he builds.

Streeter and his brothers, founders of Minnesota-based Streeter & Associates, had been building homes without a trailer for nearly two decades, but as the company acquired larger projects and plans moved from paper to PDFs, a trailer became necessary. Available models, however, were far from ideal when they bought one in the early aughts. "It was pretty bad: just a box with fake wood paneling," Streeter recalls of the company's original on-site work and meeting place, which was poorly equipped with harsh fluorescent lighting and vinyl flooring. He turned to local architect David Salmela, with whom he had worked on several homes, including his own, for a plan.

Salmela designed a 160-square-foot box built upon a high-quality trailer chassis. Inside the new structure is a workspace with custom-made cabinets, a conference table surrounded by Caper



chairs from Herman Miller, and a tall counter for reviewing and storing blueprints. Aluminum sliding windows on each wall and low-voltage cable lighting brighten the space, and the radiant-heating system below the slate flooring keeps it warm—a luxury well suited to the locale. Outside, the box is clad in Skatelite (a black, heavy-duty, maintenance-free material designed for skateboarding parks), and the windows are sheathed in perforated stainless-steel panels for security.

Now at its second site, the trailer has held up well and brought a sense of calm and confidence. "When everything on the job is in turmoil, at least the trailer is not," Salmela says. "It gives the impression of what the end product will be." The only downside: No one wants to work in the old trailer anymore.

streeter-associates.com
salmelaarchitect.com



Photos by Soufiahn Keobounpheng (trailer)

Q & A

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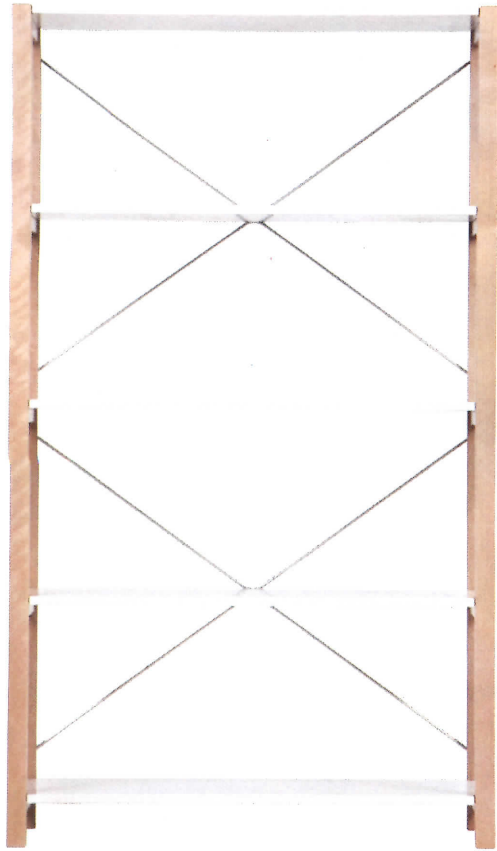
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Shelving System

By Naoto Fukasawa for Artek
artek.fi

"I have always associated Aalto's designs, which highlight the graciousness of plain wood, with square building blocks," says designer Naoto Fukasawa. His birch-laddered modular shelves complement the Finnish brand's clean-lined collection. *(left)*

Rian RTA

By Semigood Design
semigoods.com

Seattle design studio Semigood proves yet again that their work is never too cool for stool. The cantilevered Rian RTA is fully customizable—select your timber, color of powder-coated aluminum legs, and height—and arrives ready to assemble.



Angle Shelf

By Andrea Summerton for ALS Designs
alsdesigns.com

While it's usually the contents on a shelf that draw the eye, the triangular bulk of Angle inverts the equation. The geometric bamboo ledge is available pointing to either the left or the right.

Delicious

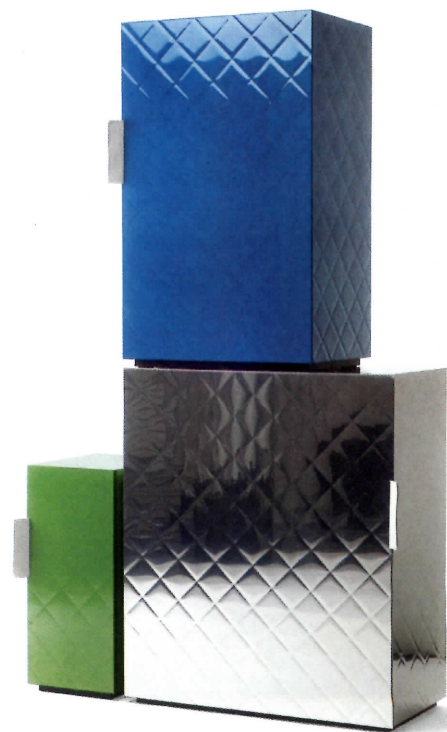
By Mathieu Lehanneur
mathieulehanneur.com

We've never met a hot-dog vendor we didn't like, and neither, apparently, has French designer Mathieu Lehanneur: The classic quilted street-food cart provided inspiration for his Delicious storage units. *(right)*



July 31

Pixar: 25 Years of Animation opens at the reopened Oakland Museum of California. museumca.org



August 1

Palladio and His Legacy: A Transatlantic Journey closes at the Morgan Library and Museum in New York. themorgan.org



Derek Chen

Occupation:

Partner, Council Design
councildesign.com

Hobby:

Surfing

Favorite Light:

PT Obi Floor Lamp by AXO Light
Design by Manuel Vivian, 2008



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Friday

By Reinhard Dienes
reinharddienes.com

It's rare to find a fixture that suits tabletop and suspension with equal aplomb, but the Friday lamp, with its multifaceted blown-glass shade, is an indisputable double threat.



Bac

By Jasper Morrison for Cappellini
cappellini.it

More than 20 years into his career, Jasper Morrison has little to prove. His designs eschew kitsch in favor of timeless qualities that speak to the nature of the object he is designing—in this case, a bentwood chair.

Trunk

By Gesa Hansen
 for the Hansen Family
thehansenfamily.eu

Given that modern, streamlined travel itineraries generally call for similarly simplified (and smaller) baggage, it would seem the very idea of the classic steamer trunk sank with the

Titanic. Leave it to our revivalist age to bring back the hinged classic, albeit with a twist. This fresh take is solid oak, with a playful set of tree branches on which to perch your scarves and jewels, and multicolored drawers and dividers to remind us that it's 2010. (above)



August 8

Cars, Culture, and the City closes at the Museum of the City of New York. mcny.org

August 15

Bespoke: The Handbuilt Bicycle closes at the Museum of Arts and Design in New York. madmuseum.org

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American Power

by Mitch Epstein

Steidl Photography International,
\$73

steidlvilleville.com

From 2003 to 2008, photographer Mitch Epstein crisscrossed the country, documenting “the relationship between American society and the American landscape.” Energy, he determined—be it man-made or nature’s might—was the “linchpin” that bound our nation from sea to shining sea. His journey was punctuated by brushes with Homeland Security questioning his motives and Hurricane Katrina exposing a disturbing association between our actions and extreme weather patterns. Power, he discovered, was “like a Russian nesting doll,” where electrical, political, corporate, consumer, civic, and religious might all existed within and without each other.

American Power, the resulting monograph chronicling his travels, is a striking look at how pervasive energy production—and consumption—has become in our urban and rural landscapes. From images of fishermen wading in the shadow of Big Bend Coal Power Station off Florida’s Apollo Beach, to a lone oil drill nestled on an empty lot in Long Beach, California, few American skylines are untouched. Hope for a responsible future, however, looms as large as the wind farms and nuclear plants that dot the expansive panorama.



Big Bend Coal Power Station,
Apollo Beach, Florida, 2005
(above)

Signal Hill, Long Beach,
California, 2007
(below)

mitchepeststein.net
whatisamericanpower.com
silkemajenkinsco.com

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cogite.net

Photo by Benjamin Benschneider (North Beach)

Houses We Love

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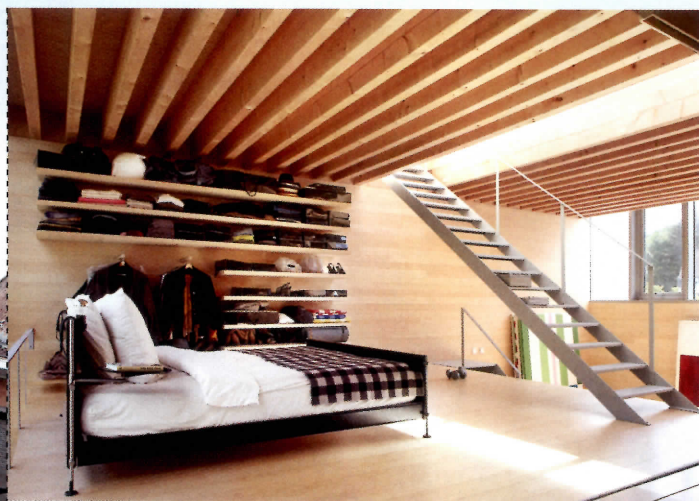
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Shown:
Malena Armchair (1997)
designed by Jon Gasca

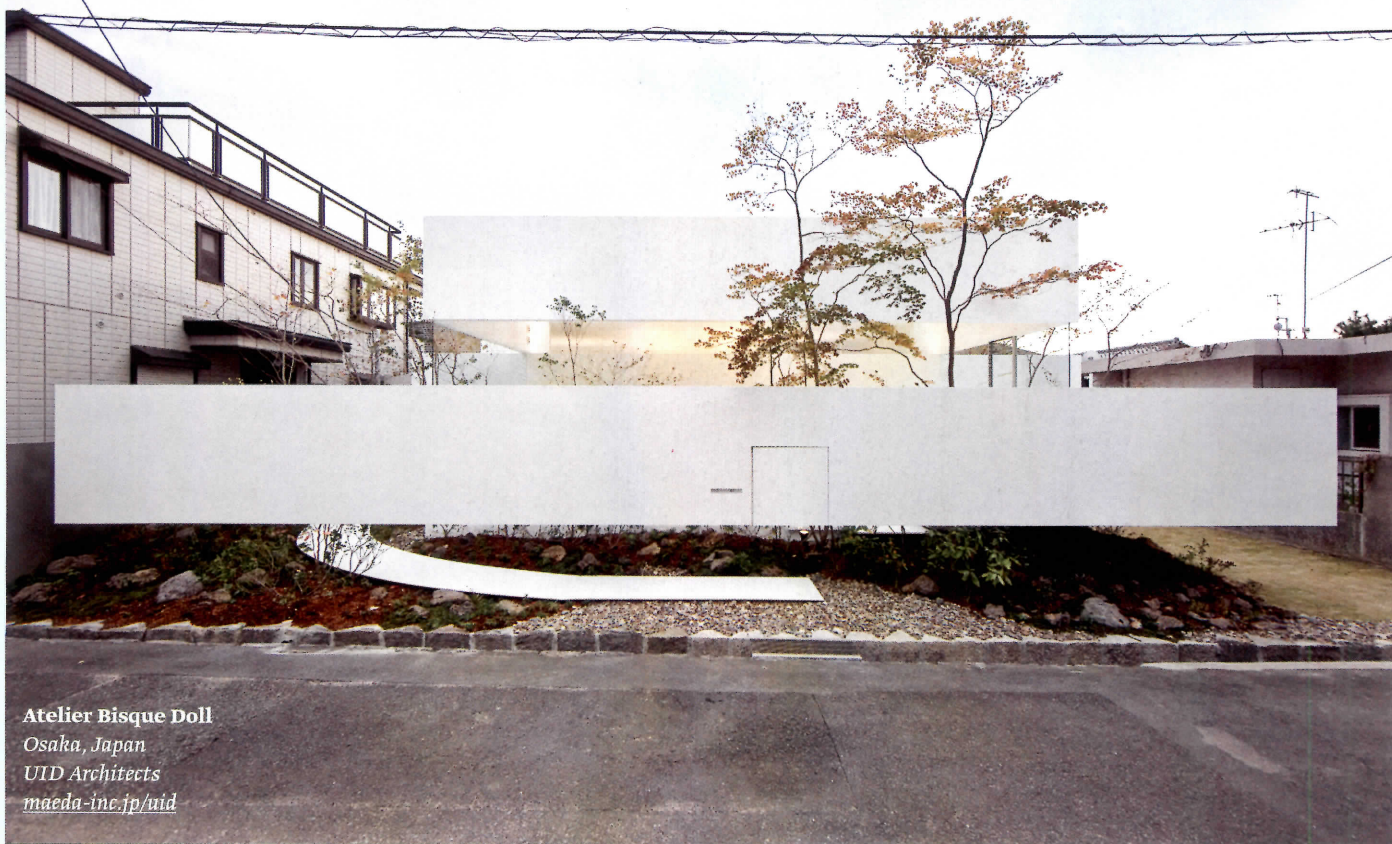


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Atelier Bisque Doll
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maeda-inc.jp/uid

Photos by Bruce Martin (Chilmark Guest House), Sergio Pirrone (Atelier Bisque Doll)

Houses We Love

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Coast Docs



Law professor Carole Goldberg and sociology professor Duane Champagne both teach at the University of California, Los Angeles. Both have a love of books and cooking, and since marrying in 2003, they now share six kids and eight grandchildren as well. To design the couple's green, familycentric beach getaway in Oxnard, California, architectural designer Daniel Garness—who has offices in Los Angeles and New Orleans—had a lot more to consider than how high to make the twin sinks. Goldberg tells us why the couple's home is very nearly its castle.



The ground floor, which opens to the rear driveway and a pond in the private side garden, allows for easy indoor-outdoor dining and entertaining.

MY HOUSE

Since Duane and I envision continuing to research and write after we retire, we wanted a weekend place where we could work and relax both now and later. But we also wanted a fun place that would be a real magnet for large family gatherings. Oxnard fit all of our needs: It's near a gorgeous beach just an hour from Los Angeles; there's a train station here, so my brother and sister-in-law in San Diego don't have to drive; the community has lots of wonderful farmers' markets that sell locally grown fruits and vegetables; and it's still affordable.

Once we decided to build instead of remodel, we told Dan Garness our priorities were a modern house, a workspace for each of us and our books, a kitchen where we could cook together comfortably, and the ability to accommodate a crowd for holidays and vacations. Somehow we started discussing Frida Kahlo and Diego Rivera's home in Mexico designed by Juan O'Gorman and how the two had adjacent houses with a studio in each and a bridge between. That was the concept that informed this design.



Dan thought of it as castles in the sand: One tower would be Duane's study in the rear and another would be mine in the front, and linking these two would be a hallway lined with bookcases in the common area.

We have a pair of studies, two bedrooms—one on the ground floor for when my mother, who is in her 90s, comes to visit and because we will get old, too—and three bathrooms on two floors in 2,500 square feet. The spaces benefit from high ceilings and feel much larger than they are. Part of the reason was so Dan could create vantage points where people can see one another. A balcony in my study overlooks the garden, while the one in Duane's overlooks the great room and kitchen so that, though we may be in different rooms, everybody's connected.

We can sleep at least 12 people thanks to the sofa bed in each of our studies and a sleeping loft in Duane's. The benches around the entertainment center downstairs and on the second-floor deck have cushions that stack to make beds, too. The kids love climbing the ladder up to the loft, and they ▶▶



Dan Garness used paint and well-placed windows to keep Duane's office (top) bright and airy. Built-ins (left) reduce the need for furniture. Cedar louvers increase privacy

and shade on the second-floor deck (right), where Carole and Duane relax with granddaughters Natalie and Allison and their friend Katherine.

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MY HOUSE

can't wait to sleep overnight on the deck. We make s'mores with them at the fireplace in the dining room. From the roof deck, we get a 360-degree view of Fourth of July fireworks on the beach, in the harbor, and in Ventura.

When we began this project, we didn't say we wanted an artistic gem, but as the house was being built it became clear that it was going to be beautiful beyond our imagining. We didn't want to mess it up afterward, so Dan designed much of the furniture, and he proposed the brighter colors and different fabrics and patterns for the pillows. The result is harmonious, with a feeling of joyfulness and spontaneity.

The key to the kitchen is that there are two sinks, two trash cans, and a big island in the middle. Duane and I can chop and prep and not be in each other's way. The counter is long enough for us to have assembly lines with the kids as sous chefs. It's amazing how preparing good food makes even teenagers eager to spend time with you.

Neighbors cautioned that we might need forced air part of the year, but Dan ensured good ventilation by installing large sliding doors on both sides of the house, high windows, and an operable skylight that allows hot air to escape. Cedar louvers and a red-wood pergola over the deck provide shade and produce these fabulous shifting shadows as the sun moves through the sky. In winter, there's radiant heat in the concrete pad. I was excited about that because I grew up in Chicago in the 1950s with radiant heat and remembered having nice warm floors.

We have three water heaters for the house (two tankless and one solar); one of the tankless units is solely for the radiant floor and the other is used as backup for the solar hot-water unit, which is the main source of hot water for regular household use. Our location is great for the solar panels on the roof. On really sunny days, I occasionally spy Duane standing in front of the electric meter, fondly watching it roll backward. ▶



Sunlight and shadows accentuate the architectural forms around the stairway leading to the roof deck (top). Carole and granddaughter Allison—silhouetted

against a glass door that pivots open to the front garden (left)—plot how they'll prepare the family's next meal at the kitchen island. After a day at the beach, an outdoor shower

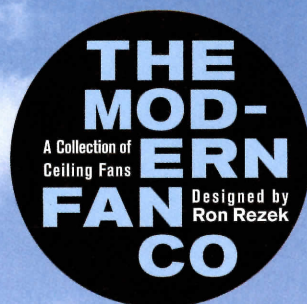
tucked toward the back of the house (right) allows everyone to rinse off without tracking sand indoors.





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modernfan.com



MY HOUSE

High Design

To make the most of 13-foot-high ceilings that help draw hot air out through second-floor windows and doors, designer Daniel Garness painted select walls with playful color and lined them with maple plywood bookcases. Library ladders (about \$1,500 each from Alaco Ladder Company) provide access to reading material and a sleeping loft. alacoladder.com



Foam Follows Function

Dan designed the office seating with the capacity to double as overnight accommodations. Each sofa consists of two foam mattresses upholstered by Diamond Foam & Fabric. The mattresses can be stacked in their maple plywood frame during the day and laid out side-by-side to form a queen-size bed in the evening. diamondfoamandfabric.com



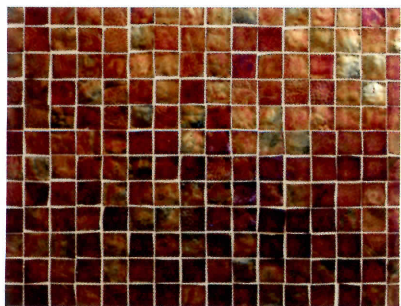
Naval Gazing

Inexpensive muslin makes a light-weight and luminous covering for windows and the pivoting glass door in the kitchen. While the roll-up shades fabricated by Van Nuys Awning Co. resemble a ship's sails, the hardware for the cords calls to mind boat cleats. Both are fitting nautical references as the house is located only blocks away from the ocean. vannuysawning.com



Elementile

The bathrooms feature Oceanside Glasstile recycled glass tiles from Mission Tile West, in palettes inspired by the home's coastal setting. The ground-floor bathroom is tiled in brown like the earth, the guest bathroom in seafoam green, and the master bathroom in blue like the sky. glasstile.com



Now You Cedar, Now You Don't

The entrance to the master bedroom suite can be concealed behind a floor-to-ceiling door that Dan mounted on a sturdy track system and then sheathed in cedar. When it's open, the sliding door blends seamlessly with adjacent cedar paneling and looks like part of the wall. All of the barn-door hardware from Specialty Doors came to about \$1,000. barndoorhardware.com

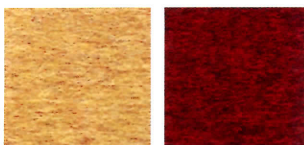


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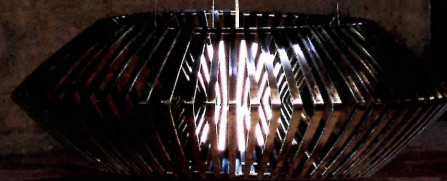
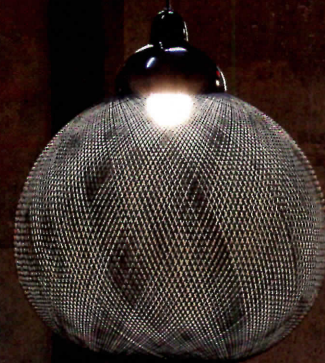
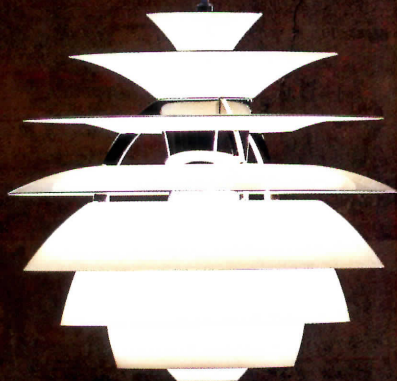
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WELL



Story by Sam Grawe and
Jordan Kushins
Photos by Dwight Eschliman

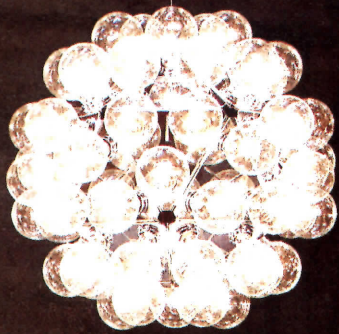
Caravaggio, \$275
by Cecilie Manz
for Lightyears

PH Snowball, \$2,244
by Poul Henningsen
for Louis Poulsen

V, \$3,235
by Arturo Alvarez

Le Soleil, \$1,551
by Vicente García Jiménez
for Foscarini

HUNG



Flying high in the air with the greatest of ease or low over a table to accent your meal, a pendant illuminates the room like no other kind of fixture.

Non-Random Light, \$623
by Bertjan Pot
for Moooi

Taraxacum '88 S, \$4,984
by Achille Castiglioni

Fluoro Shade, \$465
by Tom Dixon

Neutra Suspension, \$1,075
by Ferruccio Laviani
for Kartell

Miconos Suspension, \$625
by Ernesto Gismondi
for Artemide

When it comes to interior lighting, we all owe Danish architect Poul Henningsen a huge debt. Having grown up in the glow of gas lamps, Henningsen tinkered for ten years in the early age of electricity before taming the bare bulb. His first PH Lamp—unveiled at the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris—was an instant sensation and unlike anything that had come before. Its three shades directed light downward while also casting a pleasant ambient glow.

Countless variations have followed, but Henningsen's designs continue to best articulate the basic concept behind a pendant: the blending of focused and ambient light. Darrell Hawthorne, principal of San Francisco-based design collaborative Architecture and Light, agrees. "There's a very simple formula to make a space feel good. You have to have two kinds of light: ambient, which fills up the area and gives it a general structure, and accent, which highlights particular objects and gives your eye a place to go."

We opted for a diverse array of 14 hanging lights hailing from a broad range of points on the ambient-to-accent scale. Alvar Aalto's Bilberry A338, the purple Mhy from Muuto, and Cecilie Manz's Caravaggio are ace at accents, best placed over a work area or to illuminate art on a wall. On the middle of the scale we offer V by Arturo Alvarez and Seppo Koho's Secto 4201, lamps whose slatted structures cast interesting shadows without forsaking a focused downward beam. Naturally, Henningsen's PH Snowball also sits squarely in the center of the spectrum. Gracing the ambient side of the scale are Bertjan Pot's Non-Random Light for Moooi and Achille Castiglioni's Taraxacum '88. Pumped up to full glow, Taraxacum '88's bulb-spotted, 20-sided polyhedron will illuminate even the darkest dungeon master's dwelling.

Choosing the right pendant light is ultimately a question of both form and function. Or, as Poul Henningsen famously said, "It doesn't cost money to light a room correctly, but it does require culture." ■■■■

Secto 4201, \$750
by Seppo Koho
for Secto Design Oy

Pharos, \$440
by Jeremy Pyles
for Niche Modern

Le Klint Pendant 161, \$427
by Hvidt and Molgaard
for Le Klint

Mhy, \$285
by Norway Says
for Muuto

A338, \$290
by Alvar Aalto
for Artek

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Movie: The Godfather

Singer: Annie Lennox

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Color: Green

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The New Pioneers

In the land of large mountain lodge wannabes, two California natives tuck Utah's first LEED for Homes-rated house onto the side of Emigration Canyon.

"Our fireplace is going through a bit of an awkward phase," apologizes Anne Mooney, nodding at the hearth anchoring her family's great room. It's true: The shiny steel surface is mottled with constellations of orange-brown rust. The house's exterior, too, is surprisingly mutable. Cor-Ten-steel scales arranged in a harlequin pattern cover the boxy, rectangular structure, which is nestled in a canyon eight miles east of downtown Salt Lake City, Utah. Exposed to the elements, the scales have rusted to a deep reddish brown. During warm weather, the cladding expands and crackles, "like it's breathing," says Mooney.

It's fitting that Mooney should talk about her house like it's alive, because in a sense, it is. Mooney and her husband, John Sparano, are the founding principals of Sparano + Mooney ▶



Story by Jaime Gross
Photos by Dustin Aksland

Mooney and Sparano's house glows like a lantern against a backdrop of scrubby oaks, faux colonials, and "wannabe lodges" with more square footage but less eco-cred. The

home's northwest facade, facing the canyon and a 200-acre camp for individuals with disabilities, is glazed with sliding glass doors that open to merge indoors and out.

Five Ways to Fresh

Liebherr's new side-by-side SBS 246 refrigerator has five different climate zones to best preserve what you eat and drink. The gorgeous stainless steel and glass exterior with cabinet-depth dimensions houses perfect storage options for groceries and fine wines. Open the doors and discover patented BioFresh technology, creating ideal conditions for fruit, vegetables, meat and fish to last up to three times longer. Vitamins are preserved and you don't need to shop as often. Convenient compartments in the freezer, energy efficient LED lighting, unique soft-close door system and advanced air flow patterns highlight Liebherr's design ingenuity. And because you don't store your fine wine the same as your lettuce, enjoy two separate temperature zones in the wine cabinet for your reds and whites.



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OFF THE GRID

Architecture, based in both Salt Lake City and Los Angeles. They designed the three-bedroom residence to be flexible and adaptable to the needs of their family, which includes their seven-year-old twin daughters, Claire and Audrey, and nine-year-old chocolate lab, Oso.

The changes evident in the untreated steel reflect "the nonstatic quality of domestic life," says Sparano. "Two people get together, they get a dog, have kids, the dog dies, the kids go to college, they get another dog, their parents move in. The house is just a frame for it all to happen in." The unfinished basement, for example, can become a rec room for their children and, later, a guestroom for out-of-town visitors. Later still, it can transform into an in-law for Mooney's parents, who live locally and help with childcare.

Though their neighborhood, Emigration Canyon, is known as one of the more politically liberal neighborhoods in Salt Lake City, architecturally it's still rather conservative. Emigration Canyon Road, which curves through a landscape of scrub oaks, native grasses, and wildflowers, is home to a smattering of modern houses by the late modernist John Sugden. But new houses here, as throughout the region, tend to be poorly designed, energy-inefficient, "wannabe mountain lodges," says Sparano.

At 2,500 square feet, Mooney and Sparano's house is easily one of the smallest in the canyon. In fact, in an effort to minimize excavation, maintain a compact footprint, and retain as many native oaks on the 1.25-acre site as possible, the architects designed and built it at the absolute minimum size



allowed by the local architecture review board. "Some neighbors have had a hard time with it," Mooney says. "Once, a woman saw me at the mailbox and said, 'Oh, you live there?'" Sparano elaborates: "People in the neighborhood have told us, 'We want big houses here.' The prevailing mentality is that houses should be big to retain real-estate value. The premium is on quantity and scale, not on design and spatial quality. But we're saying, 'Here is a model: We don't need a house larger than this. This is the perfect size.' We wanted to show there's another way of building in the West."

They're setting another important precedent, too: Their house is the first residence in Utah to earn a LEED for Homes rating. Though the application and inspection process was rigorous and expensive, adding 5 percent to the overall budget, Mooney and Sparano felt it was important to receive official LEED certification as a way of educating the public and furthering the cause of green modern architecture in Salt Lake City and beyond. "In Los Angeles, there are lots of people building LEED houses," says Mooney. "Here, we can be a bit of a trailblazer and show that modern buildings really lend themselves to well-considered sustainable design." ■



The house is clad with scales made of Corten steel that have weathered and rusted over time and create framed views into rooms like the kitchen (bottom). In the living

room (top), the canyon vistas share center stage with the wood-burning fireplace (attractive despite going through an "awkward phase") and a rare quarter-grand

piano from the late 1800s, a Mooney family heirloom. The polished concrete floors are radiant-heated, powered by a small, highly efficient boiler in the basement.



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The architects and Utah-based builder Benchmark Modern integrated a broad swath of eco-friendly features into the project, from dual-flush toilets that save an estimated 48 gallons of water per day to radiant-heated concrete floors powered by a tiny, high-efficiency boiler. There's a rainwater collection system hidden below the garage that is used to irrigate the drought-tolerant, native landscape around the house. The exterior steel cladding has a high percentage of recycled content and comes with a hidden bonus: Mooney and Sparano can attach nearly anything to it with magnets, including house numbers and a holiday wreath. "You can do a lot with magnets," Mooney observes. Indeed: They've used them to affix their daughters' art to the metal fireplace; to suspend bars of glycerin soap over the master bathroom sink; and to clad a bathroom wall with a bright yellow,

backlit sheet of acrylic, which clings to the steel frame via magnetic double-sided tape, easily swappable should they crave a new hue.

The family uses barely any energy during the day. Ten-foot-high, double-glazed, low-emissivity glass doors keep the kitchen, dining room, and living room bright. In good weather, they accordian back to let the canyon views, scents, and breezes into the house. Ample cross-ventilation allows the airflow to act as natural air-conditioning. In rooms without windows, such as the pantry and guest bathroom, the architects installed Solatube skylights, which efficiently collect and channel daylight from the roof into otherwise dark spaces (see sidebar, p. 65). Interior and exterior curtains close on tracks to cut sun exposure on hot days and provide thermal resistance. Eventually, when their budget allows it, the architects ►



Sparano works in the dining area (top), where books about travel, architecture, and food, as well as framed architectural drawings from his grad school days, line the back

wall. The hollow glass-walled light fixture is from Ikea; every few months, the family fills it with a different season-inspired item, such as pinecones in the fall and feathers in the

winter, as pictured here. In the living room (bottom), Claire and Audrey demonstrate the magnetic quality of their fireplace by hanging artwork next to the wreath.



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Mooney and Sparano's quest to open Utahans' hearts and minds to the beauty of modern green design may be slow going, but they've got at least two happy converts to date. Audrey and Claire are thrilled with their new house, especially its stairs—still a major novelty, after moving from a single-story bungalow in Venice, California—and the smooth concrete floors, which they slide across on roller skates and in socks. Recently, Audrey was asked to draw a house in school. "She drew a brown rectilinear volume surrounded by pitched-roof houses," Mooney says. "Her friends said, 'That doesn't look like a house!'" Mooney suspects the friends will change their minds after a play date—and the new perspective will likely grow on their parents, too. ▮



In warm weather, the family slides open the doors (top left) to draw in cool canyon breezes. The antique cherry wood furniture in Claire's room (top right) once outfitted

Mooney's childhood bedroom. In the kitchen (bottom), Ikea cabinets are customized with Carrara marble tops (perfect for pasta-making, says Sparano) and chrome pulls.

Green Lights

To draw light into windowless interior rooms, Mooney and Sparano installed Solatube Daylighting Systems. The tubular devices, available in 10- and 14-inch diameters, collect and redirect daylight through six acrylic and polycarbonate domes on the roof. The



light then travels through highly reflective tubes and is diffused into the rooms via dual-glazed acrylic lenses in the ceilings. The materials used to make the tubes prevent heat gain and loss and UV transmission. From inside the house, the lenses resemble average light fixtures. They even have optional built-in dimmers for when the daylight is too intense and optional electric bulbs that can be flipped on at night.

"It's great for small spaces where you wouldn't want a two- or three-foot-deep skylight, and it's easy to install without making any structural changes," Mooney raves. The tubes can be fitted with angled adapters that allow 90-degree turns, so the skylights can be installed in rooms without direct roof access. To bolster the brightening effect, Mooney and Sparano painted their walls and ceilings white. The setup is so effective that for their first few weeks in the house, the couple kept trying to flip the switches off, only to remember they already were. ■■■



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Design Within Research

Industrial designer Konstantin Grcic has done it all, from spoons to umbrellas to lights, but he's best known for his data-driven chairs. We dropped in on his Munich studio to sit awhile in his seats.

Story by Sally McGrane
Photos by Oliver Mark

Grcic's studio is his home base, where he surrounds himself with books, music, and his work. "Work is life and life is work," says the 45-year-old designer, who spends

much of his time working for small, high-end design firms. Last year, the Art Institute of Chicago showcased his oeuvre to date in an extensive exhibit.



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PROFILE

Konstantin Grcic is on the edge of his seat. Granted, the elegant, somewhat retiring 45-year-old German industrial designer is about to give an interview. That, and his upholstered Chaos chair from 2001 features an upturned seat so shallow that there is really only a slim edge on which to repose. "Designing chairs touches issues of society, how we live," he says, beginning to lay out the philosophy behind his sometimes very unusual designs. "How life changes—that's most interesting. How our needs change."

He gestures at the Chaos chair he is sitting on. "For example, the idea most people have of 'comfort' is rather simple. Comfort is equalled with sitting in a deep sofa. But when you think of it, in some situations a soft sofa is not comfortable at all. Talking to you," he says, doing his best to flop, sofa-style,

on the Chaos chaise, "I don't want to be sitting like this." Then he sits back up in the active, erect position the chair encourages (I know, because I am sitting on one, too). Grcic smiles, then makes his point about the tilted, awkward-looking-but-in-fact-supportive chair, which he imagined being used for lobbies and waiting rooms—places where people stop briefly, on their way to somewhere else. "In some situations, this is more comfortable."

If there were a German version of the French concept of *jolie laide*—maybe the Teutons would choose something closer to "ugly cool"—Grcic's work would be it. His creations are a little weird, full of hard edges, and not necessarily approachable. At the same time, they're stylish and functional; they know what they're up to, even if you haven't figured it out



yet. Thanks to Grcic's near-obsessive engineering-oriented design process, in which he deconstructs an everyday object then reconstructs it so that it is optimally suited to its own, very specific purpose, as often as not it's true: This is a chair (or salad tong or desk) that knows more about what you want than you do. "He is very mindful of ▶▶



Grcic collects various objects—including an old-fashioned trash can his sister salvaged for him—in his studio (above), which he catalogs for inspiration. The "terrace"

(below), in his unassuming former factory space not far from the main train station in Munich, is a place where he and his cohorts can step outside for a breath of fresh air.

A handful of classics as well as his own chairs—like the Myto (foreground) and the Chair One (on the table at right)—upstage the suddenly bashful designer.



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how we interact with and use objects,” says Zoë Ryan, who curated the Grcic exhibit, the first solo design show at the Art Institute of Chicago’s new modern wing last year.

Grcic, who is based in Munich, has made everything from lamps and jewelry to umbrellas, a plastic bucket, cutlery, and a pen. He curated the 2009 show *Design Real* at London’s Serpentine Gallery, where he chose brusque, useful objects like a Volvo tail light and a polypropylene broom

to illustrate his concept of good, “real” design. But it’s furniture—the chair, in particular—that has his heart. “I like the scale of furniture, the relevance, the place it has in everyday life,” he says, standing in the slightly cluttered, chair-strewn loft that has been his office for almost 20 years. “Furniture reflects how we live.”

A Munich native, Grcic grew up in Wuppertal, an industrial center in western Germany. After high school, he tried to find a woodworking apprenticeship in Germany. Unsuccessful—perhaps because his schoolwork tracked him for higher education—he left for England, where he trained as a cabinetmaker before getting a degree in industrial design in 1990 from London’s Royal College of Art.

He describes his experiences in England as stirring his creative potential. “In Germany,” he says, “we have this traditional *handwerkskultur*”—artisan culture. “It has very high standards, based on formal training. If you



call a plumber in Germany, you’d find someone who really knows his trade. But there’s also something lacking with this. In England, if you call a plumber, you might get someone extraordinarily ingenious. This ingenuity and individual creativity is what I sometimes long for in Germany.”

Grcic’s work blends these two modes. He credits England with opening his eyes to approaching his full creative potential, but his penchant for amassing large amounts of data before he starts to work is nothing if not German. “Information is the only tangible,” he says. “Otherwise, designers are totally subjective. There has to be a foundation of knowledge.” For a recent project designing school chairs, he and his team of five read official reports about what children’s bodies need, conducted interviews with teachers and students, and learned about how financing impacted the school furniture industry.

And, of course, they watched people sit. “I watch people endlessly,” he says. “How they sit, why they sit, do they feel comfortable? Who is sitting in that chair, and how, and when?”

In his office, he points to a gray stool-like item whose seat looks like a capital L lying on its back. “This,” says Grcic, “was my own little obsession. I wanted to contradict the idea of what a chair should be.” He looks at me. “I think you should sit down on it.”

Once seated on the 360° chair—designed in 2009 for Magis and so named because it swivels in a complete circle, the degrees of which are marked on the chair’s base—it’s easy to imagine its uses. It would be great for pulling over to somebody’s desk, ▶



Grcic is a very hands-on designer, whose work includes tableware (top right). An advanced mock-up for the stackable outdoor chair he’s designing for Piazza San Marco

in Venice sits on a workstation (top left), and a poster on one of the doors of his studio (bottom) reads “No to war!”



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swiveling to chat with a colleague, then rolling over to the next desk. You may not want to sit here for hours, but something about it feels right.

"Objects have a certain reading, based on intelligence and experience," he explains. "You sat with the upright part sideways. This was more or less correct. But if someone reads it like a chair, and uses the upright element as a back, it's uncomfortable. Then the question is, do people try again?"

High-end manufacturers like Magis, Flos, ClassiCon, and Plank commission most of Grcic's work, which gives him the freedom to ask this kind of question. "Because we work for small companies, I can design more radical things—we don't have to please a broad market." Nonetheless, he hopes that some of his ideas might be picked up by a wider audience.

Taking a seat in his plastic cantilevered Myto chair from 2008, Grcic describes his pursuit in terms that sound almost existential: "Everyone has to find their own ways to put some kind of order into all this material—what you see or hear or know. Otherwise, it's just chaos," he says. "We think about chairs more than normal people. Why does a chair have to look like a chair? No, it's more specific: Why does a specific chair have to look like a specific chair? It gets to the roots of understanding."

So, what does he do in his free time? Stand up? Grcic laughs. "Jump in the air!" he says. "No, no. Work is life and life is work. It's never easy, it's still hard work. But we can do the hard work because we enjoy it so much."

He pauses to consider. "I don't have a settled family life," he says, adding that he keeps his books and music at

the office because he prefers to spend time there than at home. "I have friends who have families," he says, "and the way they interact with their furniture, it's totally different. That's one set of information I'm missing."

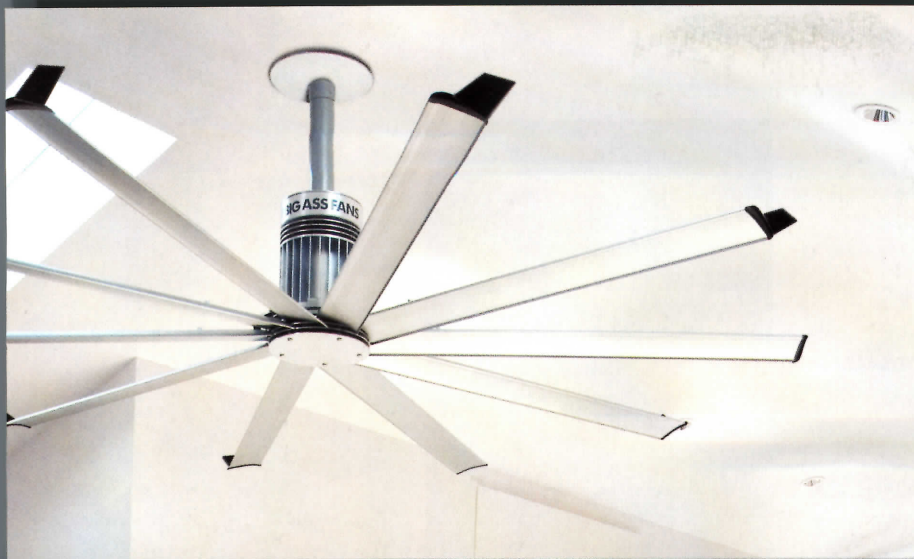
On the way out, we pass a kind of cardboard throne that curves in a single sheet creating a protected, hidden-away place that invites passers-by to stop and rest. It's something to sit on, but it is not a chair, as such. Rather, it's a vehicle for showing a new type of laminate developed by Swarovski in collaboration with Abet Laminati. Grcic takes a seat in the cardboard display, and a few moments later, he stands up again. From behind the thick brown plastic frames of his glasses, he studies the cardboard model. "In the end, it is a chair," he says, quietly. "I want people to sit in it." ■



Grcic's father favored antiques while his mother decorated the house with brightly colored 1960s art and objects. As a result, said Grcic, he was used to contrast. In his

own work, he is always honing in on the essential. "It's totally unconscious," he says, of what we look for and respond to in design. He constantly observes as people

interact with their environments. "It's about how we sit in chairs. But it's also who is the one sitting in that chair, and how and when." ⓘ



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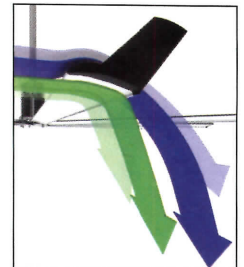
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Konstantin Grcic

Konstantin Grcic's work is approaching its 20th year in production. His first releases, in 1991, were the Tom Tom and Tam Tam side tables for SCP Ltd. They were rereleased in 2009 with sliding mechanisms on their support columns. The result? Adjustable height built in.



1991/2009, Tom Tom and Tam Tam tables for SCP Ltd.



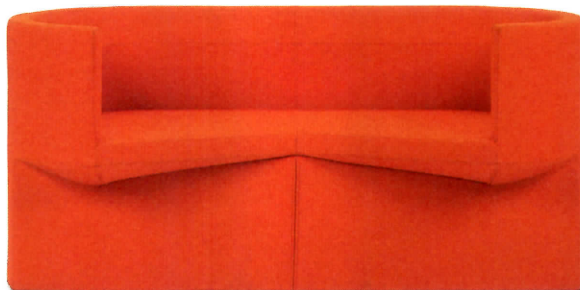
Relations stacking glasses for Iittala, 1999



Chaos family of seating for ClassiCon, 2001



Miura barstool for Plank, 2005



Odin couch for ClassiCon, 2005



Umbrella for Muji, 2006



Lunar lighting for Flos, 2008

Grcic scored a series of hits with the Miura barstool, the injection-molded Myto chair, and the Monza armchair, all for Plank. The Landen seating set for Vitra creates an intimate space for a chat, and the Passami II Sale kitchen utensils for Serfina Zani exploit basic geometries. Lunar was a light project for Flos in 2008.

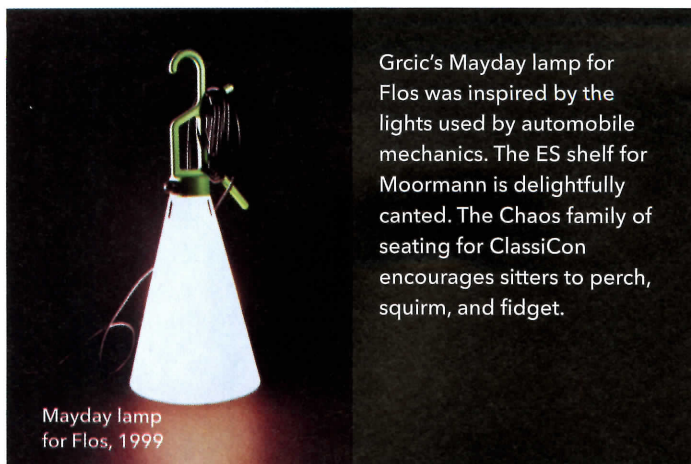


Monza armchair for Plank, 2009

Portrait by Oliver Mark, product photos courtesy KGID

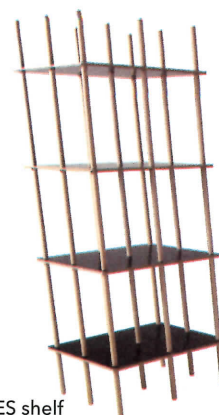


2 Hands laundry basket for Authentics, 1996



Mayday lamp for Flos, 1999

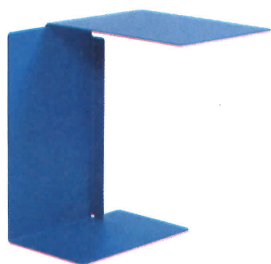
Grcic's Mayday lamp for Flos was inspired by the lights used by automobile mechanics. The ES shelf for Moormann is delightfully canted. The Chaos family of seating for ClassiCon encourages sitters to perch, squirm, and fidget.



ES shelf for Moormann, 1999



Osorom seating for Moroso, 2002



Diana side table for ClassiCon, 2002

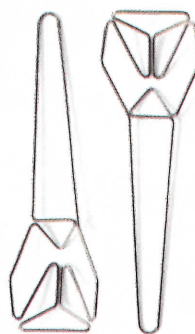


Chair One for Magis, 2004

Relations is Grcic's set of cups for Iittala. The Diana side table has an intriguing flat surface along its sides. Both the die-cast aluminum Chair One for Magis and the Odin couch for ClassiCon embrace the sitter. With Umbrella for Muji, Grcic went minimal: The only change he made was to drill the hole in the handle.



Landen public seating for Vitra Edition, 2007



Passami II Sale utensils for Serafino Zani, 2007



Myto chair for Plank, 2008



Accento cutlery for Serafino Zani, 2009

Accento cutlery for Serafino Zani exposed Grcic to the scale of postwar Italian industrial design. The 2009 360° Chair and Stool swivels, as promised, 360 degrees. Among Grcic's most recent work is the Crash lounge chair. ■■■



360° Chair and Stool for Magis, 2009



Crash lounge chair for Established&Sons, 2010

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Photo by Matthew Millman

ecological design

residential
gardens

wineries

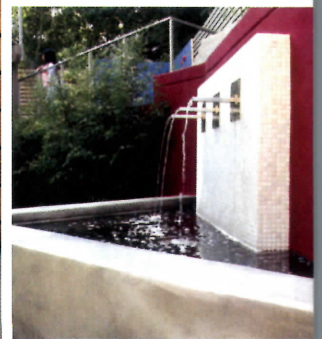
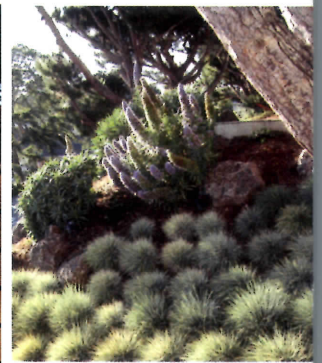
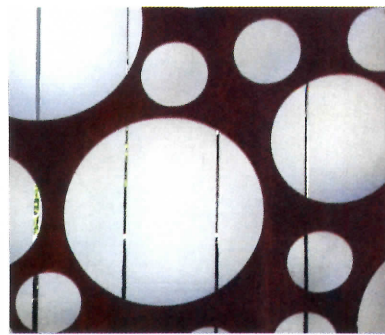
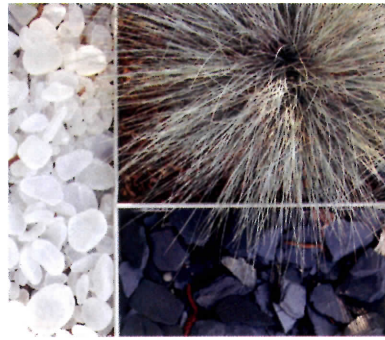
commercial spaces

green roofs

vegetation
management plans

urban design

rainwater
harvesting



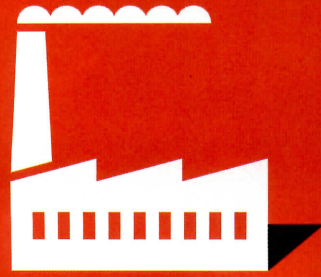


THE POWER IS YOURS

As technology advances, we fill our homes with more and more appliances and objects that use electricity. Despite a renewed emphasis on investing in emissions-free energy sources like nuclear or wind power, nearly half of all the electricity generated in the United States comes from coal power plants. This means that every time you plug in your laptop, flip a light switch, or do a load of laundry, you are burning fossil fuels. And not only are you burning fossil fuels, you are wasting them: Coal power plants are grossly inefficient; a full 65 percent of the energy produced by burning a piece of coal is not converted to electricity. Couple that with the losses from an inefficient power grid, and turning on your coffeemaker in the morning can seem like an exercise in waste.

But it need not be that bad. We are making strides in creating more efficient devices, in changing the mix of power sources, and in updating all of our power sources to make them more efficient. So we've examined our current power sources and the current electricity uses of the average U.S. home and then looked at how much can be improved by switching out old appliances for new, efficient ones, and by replacing old power plants with state-of-the-art ones. The former you can do yourself: The next time you need a new refrigerator, say, make sure it's Energy Star-rated. You will be saving money every time you use it. The latter might be harder to achieve, but if enough people show an interest in using more efficient and renewable power, the power companies will go where the money is.

A collaboration between GOOD and Jez Burrows. Information by Nikhil Swaminathan. In partnership with Dwell. SOURCES American Council for an Energy-Efficient Economy; Department of Energy; Energy Information Administration; Energy Star



Coal

TOTAL GENERATION
1,995 billion kW/h

EFFICIENCY
35%

Hydropower

TOTAL GENERATION
245 billion kW/h

EFFICIENCY
90%

Solar

TOTAL GENERATION
1 billion kW/h

EFFICIENCY
Up to 41%

Geothermal

TOTAL GENERATION
15 billion kW/h

EFFICIENCY
10-23%

Biomass

TOTAL GENERATION
26 billion kW/h

EFFICIENCY
20%

Petroleum

TOTAL GENERATION
45 billion kW/h

EFFICIENCY
38%

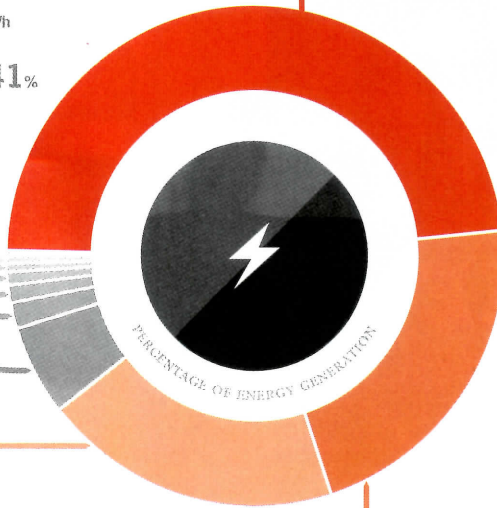
Other

TOTAL GENERATION
17 billion kW/h

Wind

TOTAL GENERATION
52 billion kW/h

EFFICIENCY
35%



Nuclear

TOTAL GENERATION
806 billion kW/h

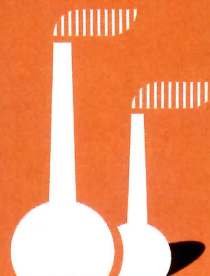
EFFICIENCY
35%

THIS IS WHERE YOUR POWER COMES FROM

Our current electricity sources and how efficient they are

Efficiency?

No machine is perfectly efficient. Power plants are no different. The efficiency percentage means that only a fraction of the possible energy embedded in the fuel used is actually converted to electricity. Improve this number, and fewer resources are needed to produce the same amount of electricity.

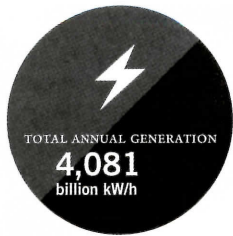


Natural Gas

TOTAL GENERATION
879 billion kW/h

EFFICIENCY
45%

LOSS IN TRANSMISSION TO GRID
3.7%



TOTAL ANNUAL TRANSMISSION TO GRID
3,929 billion kWh

Total annual
electricity usage
per household

12,244 kWh

LOSS WITHIN GRID
5.9%

TOTAL ANNUAL USE
3,667 billion kWh

THIS IS YOUR HOUSE

The electricity uses of the typical U.S. house over the course of a year

\$1464.26

Total yearly cost
(at \$0.12 per kWh)

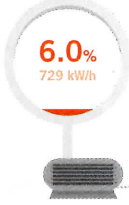
Other

18.9%
2,318 kWh

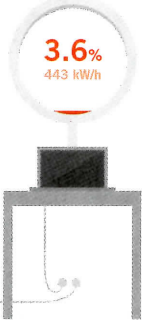
TVs and Set-Top Boxes



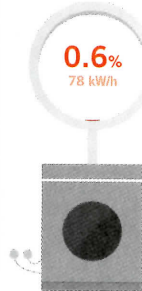
Space Heating



Personal Computing



Clothes Washers



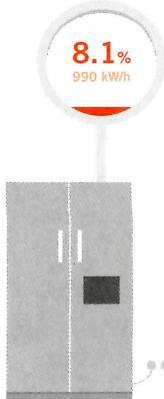
Clothes Dryers



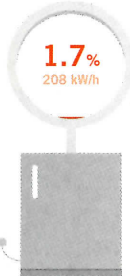
Space Cooling



Refrigerators



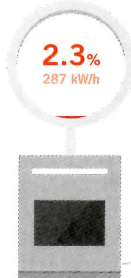
Freezers



Lighting



Cooking



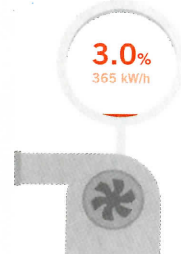
Dishwashers



Water Heating



Furnace Fans



kWh?

A kilowatt hour (kWh) is a measure of how many thousands of watts are required to provide power for an hour. To keep a 100-watt lightbulb on for an hour would require .01 kilowatt hours.

THIS COULD BE YOUR HOUSE

The most efficient upgrades currently available for anything that uses power in your house. Energy Star-rated appliances are marked with a star.

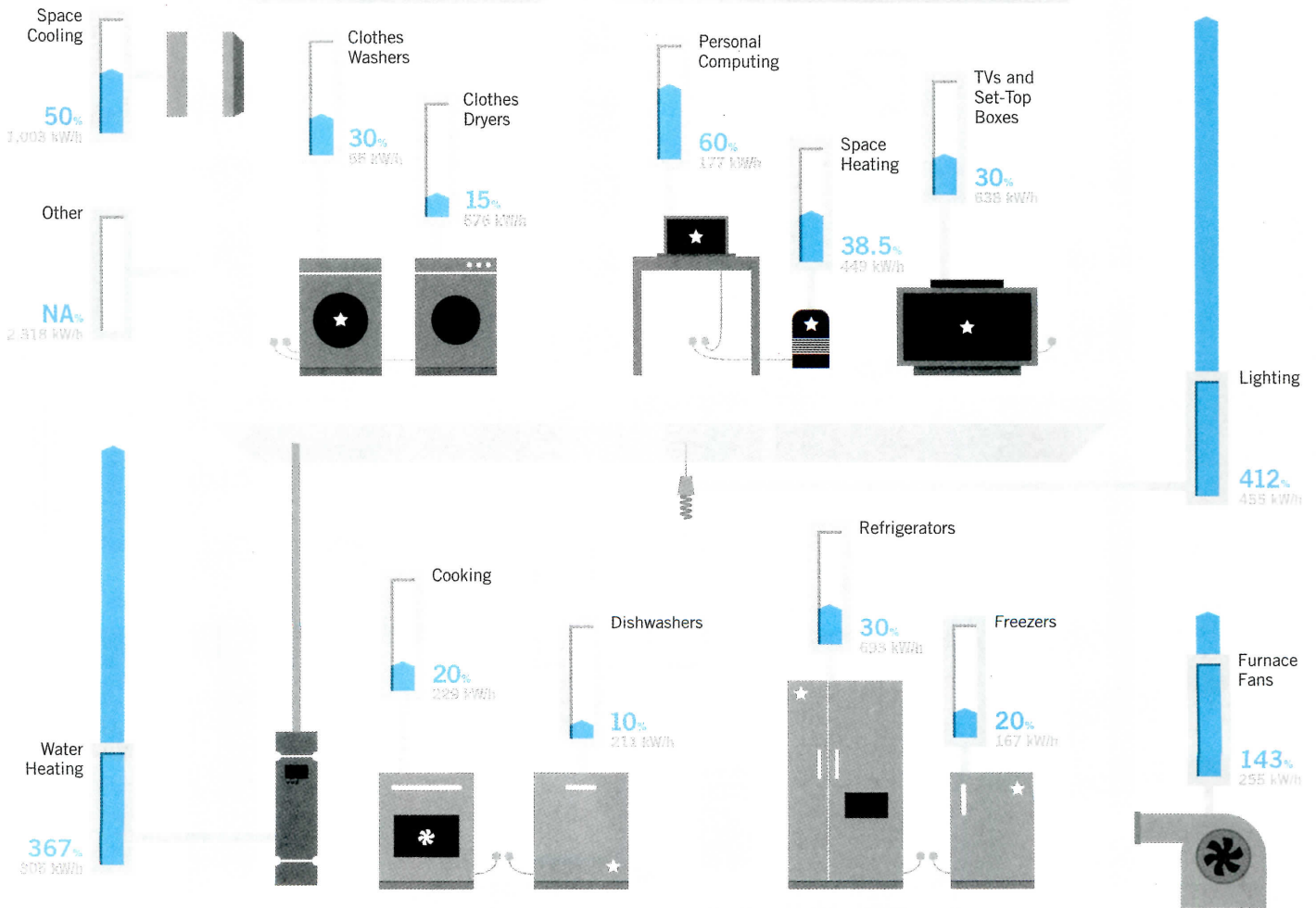
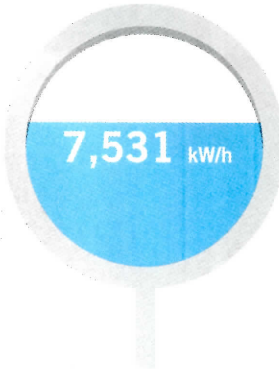
\$903.76

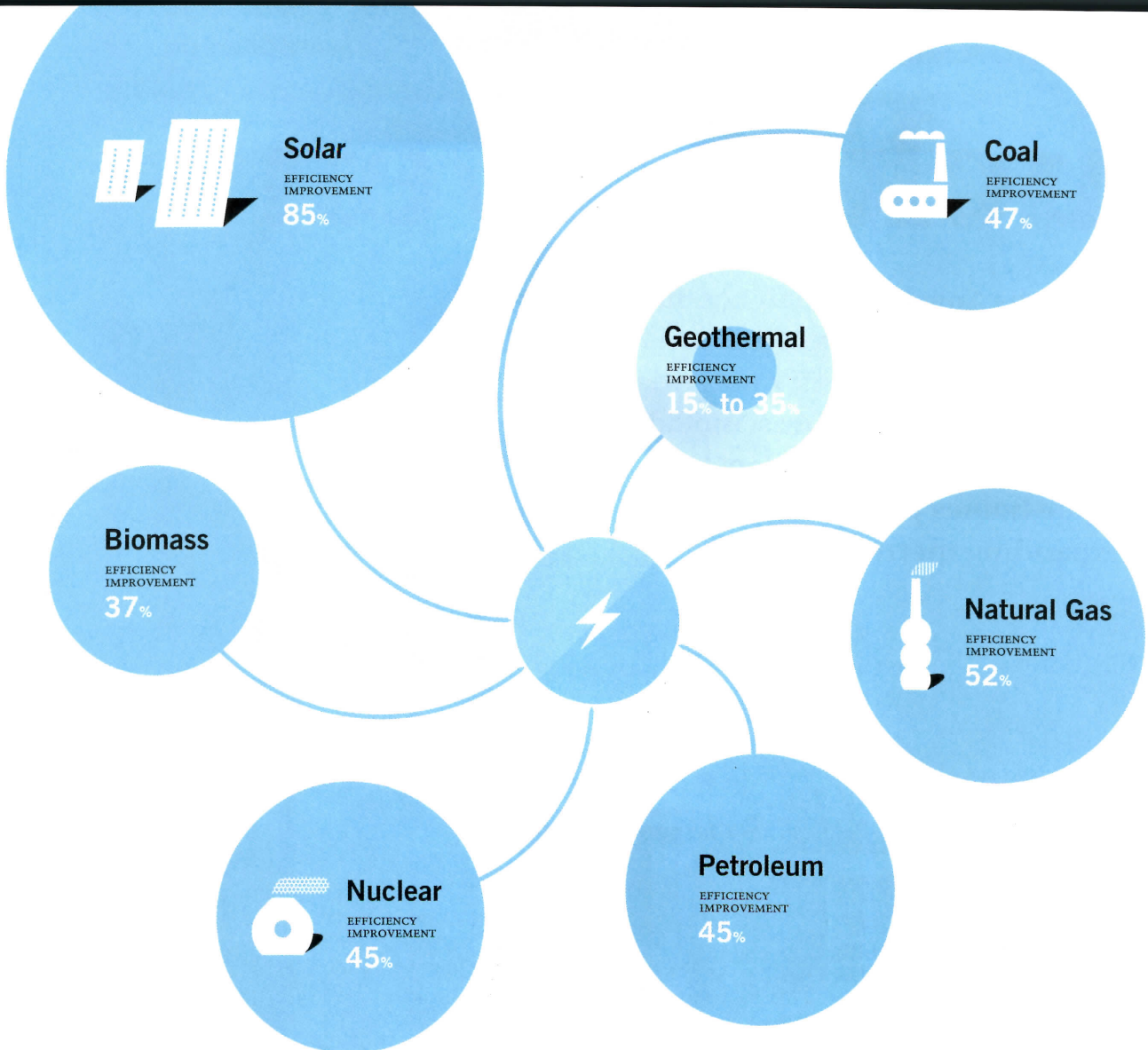
Total cost
(at \$0.12 per kWh)

\$565.60

Savings per year

Total annual electricity usage per household





If 1 million people lived in the most efficient houses:

! KW/H SAVINGS PER YEAR
4,710,000,000

! COAL PLANTS REPLACED
1.3

POUNDS OF CO₂ SAVED
2,494

THIS COULD BE WHERE YOUR POWER COMES FROM

New power-plant designs promise far greater efficiency than current models.

If 10 million people...

! KW/H SAVINGS PER YEAR
47,100,000,000

! COAL PLANTS REPLACED
13

POUNDS OF CO₂ SAVED
24,935

With 100 million participants:

! KW/H SAVINGS PER YEAR
471,000,000,000

! COAL PLANTS REPLACED
135

POUNDS OF CO₂ SAVED
246,936 pounds

Lucky Seven

Thanks to Los Angeles's Small Lot Subdivision Ordinance, the developers of Auburn 7 were able to maximize their property's potential. With a host of sustainable features, including solar power and a community garden, these row house-like homes provide new models for the ever-expanding metropolis.



Story by Frances Anderson
Photos by Dave Lauridsen

Project: Auburn 7
Architect: MASS Architecture and Design
Location: Los Angeles, California

Auburn 7 developer and resident Michael Kyle hangs with his dog Moxy in the front yard of the unit owned by his codeveloper Todd Wexman; he is joined by residents Francisco, Camille, and young Sophia Apple Owens. All but one homeowner at Auburn chose to install solar panels supplied by Buel Solar on the "solar-ready" roofs (bottom). Residents have leased and transformed adjacent vacant land owned by the Department of Water and Power into a community garden (right).



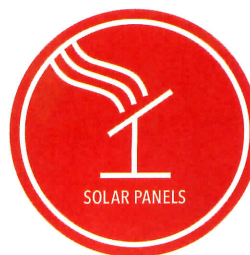
In the summer of 2007, developers Michael Kyle and Todd Wexman broke ground for a complex of seven houses in the Silver Lake neighborhood of Los Angeles. Then the economy stalled. Kyle's wife, Joanne Higgins, recalls that panic set in. "We were just, like, what are we going to do?" But she happened to hear a story on public radio about communities in the United States with high concentrations of Toyota Priuses. Higgins went online and found out that Silver Lake was one of those communities, and had a Eureka moment: "It meant those people were very conscious of sustainability."

Higgins, a Pilates teacher who was already interested in environmental issues, pushed her husband to up the ante on the energy-saving aspects of the project. She argued that the upfront extra investment would ultimately lead to sales.

So they took the plunge and incorporated what are now considered standard features in a self-respecting "green" home: radiant heating in the floor, tankless water heaters, low-flush toilets, Energy Star kitchen appliances, and high-efficiency HVAC, as well as solar-ready wiring and roof jacks for owners who chose solar energy. In addition, the homes offered energy savings through passive measures like light and ventilation from expansive, dual-glazed, low-emissivity operable windows and skylights.

Higgins's foresight was vindicated. A year and a half later, before the Auburn 7 houses were even completed, all the units, sized around 2,000 square feet each, sold in a down market for the upmarket price of around \$840,000. All but one of the new owners chose to invest an extra \$18,000 to install solar panels (now yielding monthly energy bills of \$0 per unit).

New residents were also drawn to the stunning site at the peak of the hill and an ingenious design that rendered the homes sustainable in a way that went beyond the requisite energy-saving features—by maximizing density and sense of community. ▮



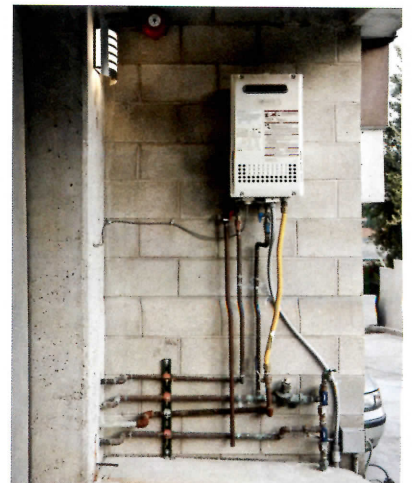


Unlike many Los Angeles homeowners, Auburn 7 residents share a driveway (left). An Eames Aluminum Group chair for Herman Miller and bamboo shelving system are featured in the office Camille Owens and architect husband Francisco created within their living-dining space (below left). Just outside their home (below right), residents get to track net energy usage on the solar power meter. An Ikea rug and Deep Sectional sofa from Room Service set the scene in the Owens household (opposite).

Auburn 7 was designed by MASS Architecture and Design, a Silver Lake-based firm founded in 2005 by Gregory Williams and Ana Henton that has garnered attention for single-family houses as well as effortlessly hip gourmet outlets like the Intelligentsia coffee bar in Venice and the Silver Lake Wine Company. Auburn 7 offered a new challenge in the form of Los Angeles's recent Small Lot Subdivision Ordinance. This may sound like dry planning-speak, but understanding this ordinance is key to appreciating the building's design. Los Angeles is the way it is—endless miles of sprawling, mostly single-family homes—because the zoning and building codes keep it that way. Williams, coprincipal of MASS, explains that most houses are expected to have a “20-foot front-yard setback, a 15-foot rear setback, and ten feet between houses.” The alternatives are generally multifamily rentals and condos.

City planners, understanding that this arrangement was increasingly untenable in a region where house prices were skyrocketing and the population increasing, conceived the ordinance in 2004. It permitted developers to take sites of more than 5,000 square feet originally zoned for multifamily buildings and build “structurally independent” homes on smaller-than-usual parcels. Ideally, the homes would share driveways and be accessed via an alley between streets, not the street itself.

That is exactly how Auburn 7 is arranged: Seven town homes, with slivers of air between them, possess the appearance and energy-saving advantages of row houses. A shared walkway utilizes less land and brings neighbors together. It is an arrangement, says resident Francisco Owens, “where there is enough separation from your neighbors that you feel private, but enough continuity to have a sense of community and know your neighbors.” Owens, an architect who lives with his wife, Camille, and four-year-old daughter, Sophia Apple, says they also like ▶

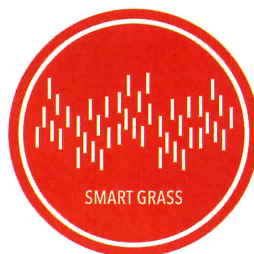








The Owensens' home (opposite) features offerings from Design Within Reach, including a Marcel Wanders s1 Zeppelin chandelier for Flos that hovers above the living space. Developer Michael Kyle and his wife Joanne Higgins mix old and new in their living and kitchen areas (above). They installed water-saving artificial grass on their patio for pup Moxy to enjoy (left).

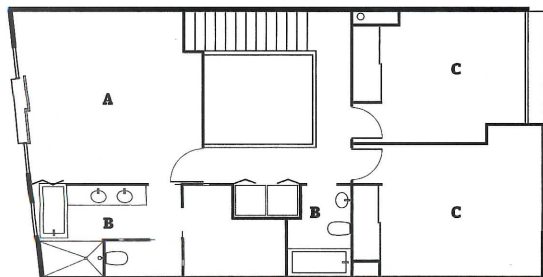


that “we are using fewer resources by having seven families on a piece of land that might typically house just one.”

The seven homes bring to mind a tight street in an old European city, albeit old Europe in a still-car-dependent California-modern idiom, with open-plan living areas, high ceilings, and patios in front accessed via doors that can be opened fully to create a sense of inside-outside living.

The architects strove to give each house a distinct character; the units step back from each other and feature window and surface treatments that alternate vertical and horizontal panes with bronze or silver anodized aluminum. Ana Henton, design partner on the project, recalls with delight that a child of one of the homeowners told her the brown vertical and silver horizontal treatments reminded him of the “trees and lake in Silver Lake.”

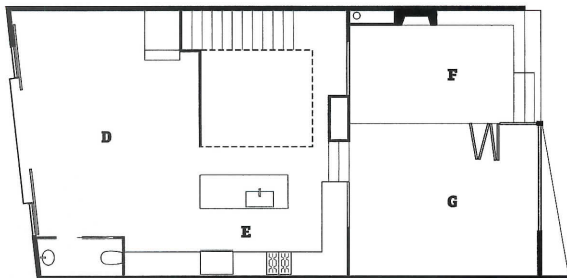
As in any community, the residents each added their own personal stamp. This was intentional, says Henton, who says that they kept the interiors “as open plan as possible to allow people to create their own spaces inside.” A little neighborly sleuthing



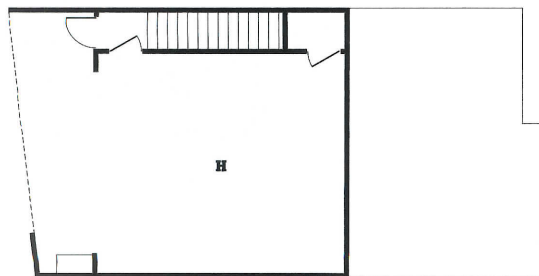
**Auburn 7
Standard Floor Plans**

- A Master Bedroom
- B Bathroom
- C Bedroom
- D Living/Dining Area
- E Kitchen
- F Sheltered Patio/Entry
- G Family Room
- H Garage

Second Floor



First Floor



Garage / Basement

reveals a living room piled high with books in one unit, a medley of furniture in another, and, in the Owens household, a more ascetic arrangement of minimal modern furnishings, taupe walls, and light porcelain tile throughout. "I love that each one is different," says Henton.

Touring the house owned by Higgins and Kyle (who committed to their investment by moving in), Henton delights in the traditional furniture and distinctive paint colors Higgins chose. In fact, Higgins, who previously lived very happily in an old Spanish-style house, says a perceived lack of comfort "was one of my fears about moving to a contemporary home. I had all this traditional furniture and I thought, How is my furniture going to live in a box? I didn't want to have all that angular stuff. I like some of the big puffy lines of traditional furniture. I didn't want to be an Unhappy Hipster."

One of the assets of living at Auburn 7 is the piece of land that faces the homes, owned by the Los Angeles Department of Water and Power (LADWP) and accessible to the homeowners. The one-time trash- and weed-filled dump has been nurtured by residents into an urban farm (the only conditions laid down by the LADWP: no concrete garden walls, permanent structures, or plants taller than 25 feet). If the agency were to take back the land and develop it, the Auburn 7 community would lose this sense of connection to the land—and presumably feel much more hemmed in than at present.

Luckily, such a change is highly unlikely, and residents can enjoy the full potential of the property and vegetable garden. Rachele Reyes Wenger, a director of public policy and community advocacy for a large California-based hospital system, lives with her two children in one of the homes. "I'm so lucky to be living in this house," she says. "This community and this development are forward thinking and forward living; this is where we need to be now." ■■■



The Owenses' minimalist master bedroom (opposite bottom) features Blik wall decals of chandeliers. Architects Ana Henton and Greg Williams broke up the uniformity of the seven town homes by making a feature of the Jeldwin dual-glazed windows, laid horizontally here and vertically on the neighboring units. **i**



A Rational Approach



Typography guru Erik Spiekermann and his wife, designer Susanna Dulkinys, hate clutter. That's why they love the supersleek Berlin domicile they constructed to have just the right lines—and a host of energy-saving features behind the scenes.

Story by Sally McGrane
Photos by Pia Ulin

Project: Dulkinys/Spiekermann Residence
Architect: C. Fischer Innenarchitekten
Location: Berlin, Germany

Erik Spiekermann, master typographer, is responsible for everything from the German National Railways' iconic "DB" insignia to the typefaces used by Volkswagen, Nokia, and Audi; the entire 2001 redesign of the *Economist*; and a generation of designers' ideas about type. One of his latest projects, however, involved creating something else altogether: a brand-new, environmentally conscious town house on an empty lot in Berlin.

When asked, the German-born "Father of Fonts" insists that there is nothing similar about designing a typeface and designing a house. "They're totally different," he says, in excellent English peppered with correctly implemented expletives. "With a typeface, you design a space. A letter is defined by the inside space, more than it is by the outside. You design for shape, but also for function."

Sitting at the table in the San Francisco house he and his wife, Susanna Dulkinys, creative director of their firm Edenspiekermann, share when they aren't in Berlin or London, the globe-trotting Spiekermann pauses: Perhaps the two projects do not sound entirely different after all. "In either case," he concedes, "the design is as much about function as it is about aesthetics."

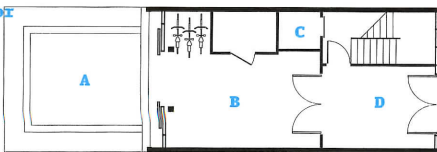
On his iPhone, Spiekermann pulls up a photo of their seven-story Berlin house, which was completed in 2007 with Christa Fischer of C. Fischer Innenarchitekten. Faced with a bevy of traditional choices, the home's opaque glass facade (which lets in light and, in the winter, ample heat) has a flat, rectangular face. Sectioned off by a grid of lines that indicate the height of each level, as well as the location of the staircase, and punctuated by windows, the facade has a highly graphic quality. Particularly when seen in this two-dimensional format, it looks—well, it looks like a piece of paper.

I wonder aloud, Could Spiekermann read this facade like a page? He gives me a doleful look. "Well," he says, "I suppose I could." Yes, he admits, he did apply the same "rational grid" principle to building the house that he does to building a page, identifying a smallest unit (here, 45 by 45 centimeters) as the basic building block for everything else. (In the house, it applies to room size and wall heights; on a page, line spacing and caption placements.)

Dulkinys/Spiekermann Residence Floor Plans

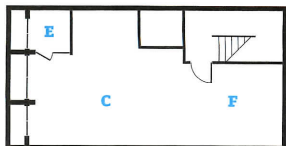
First Floor

- A Garden
- B Garage
- C Storage
- D Entry

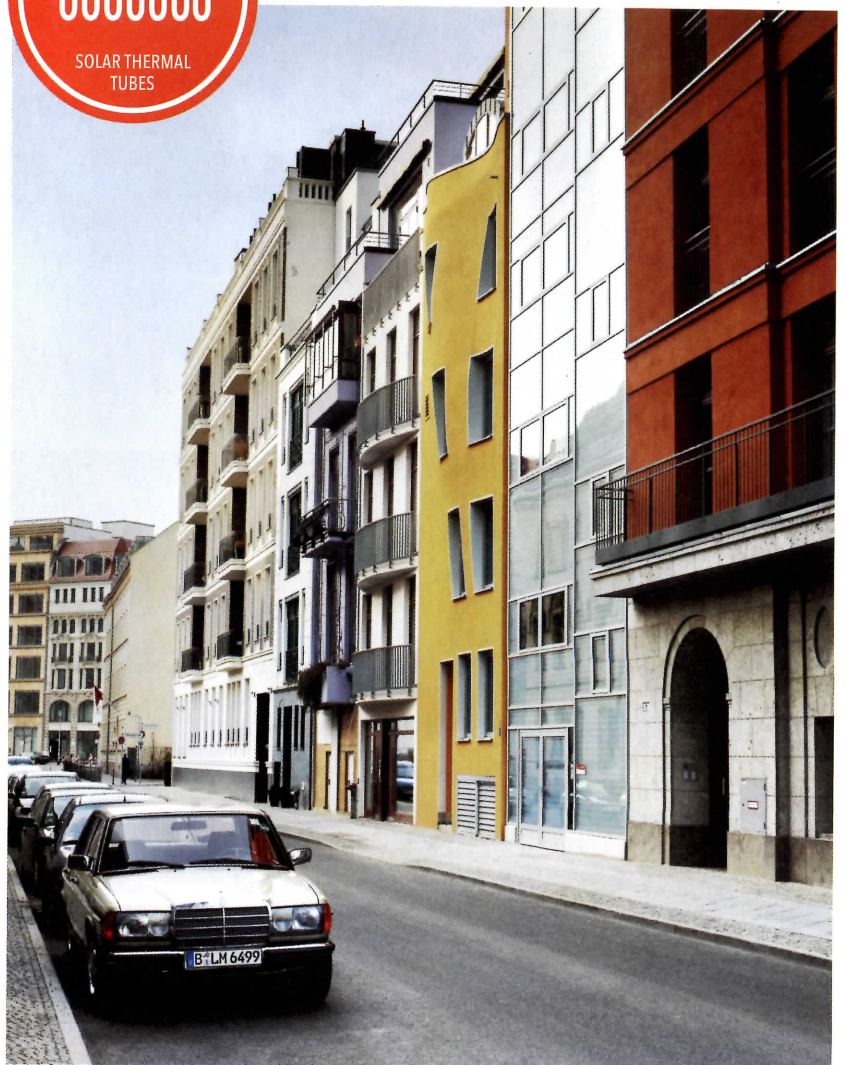
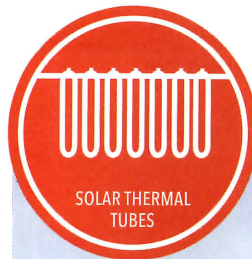


Basement

- E Server Room
- F Mechanical



Throughout the house, materials have been left in their raw forms. In the lobby-cum-garage entrance (right), panels of spaghetti insulation line the walls and ceiling. The East Berlin neighborhood (below) is entirely new, zoned for town-house construction. Each floor of the house is more or less completely open from front to back, so the interior gets plenty of light in spite of the long, narrow lot.





Then he gets into the analogy, even if it wasn't his explicit design approach, declaring that on the right-hand side of the building, where the stairwell is, "the marginal column is the staircase—for captions." He points to the street-level entryway: "The headline, in this case, is the entrance. Because you enter a home from the bottom, that's where you enter the 'page.'"

And what does this page say? "You can deduce some stuff," Spiekermann says. "You can deduce the message 'Don't read me. I am translucent, but *licht ist nicht sicht*—light is not sight. I don't want you to look into me, and I don't want to look out at you."

The reasoning behind this message is practical, aesthetic, and cultural. The lot is deep and narrow—something Spiekermann compares to having to work within the constraints of a certain page size. ("I hate A4 pages," he says. "But you can't just say, 'Okay, I'm not going to work in [that] size.'") But he still wanted to allow plenty of light into the building, hence the glass facade.

Directly across the street is an East German high-rise complex—a *plattenbau*, or prefabricated concrete apartment house. Now universally poooh-pooohed, the *plattenbauten* were originally built for relatively privileged East Germans. "It's not a nice view," says Spiekermann, perhaps not entirely facetiously adding that in his opinion his neighbors are former members of the East German secret police. "They're all these old Stasi guys who are still pissed off that we came and took their republic away," he says, noting that his home has the added benefit of filtering out some of the local style as well as the summertime heat. "They all have these lacy curtains, really German. I say hello, and they don't say hello back."

In Berlin, as we prepare to go inside the building, Christa Fischer—a longtime collaborator who befriended Spiekermann in West Berlin in the 1980s—describes the neighbors as "the East German bourgeoisie." But, she adds, "they're not so bad."

Inside, the house has a strikingly modern look. "There's no lace in our house," says Dulkinys. "Except in my underwear drawer." Throughout, materials are left in their raw form, starting with the panels of spaghetti insulation on the walls and ceiling of the ground-floor lobby. Just outside the lobby is a drive-through for Spiekermann's Audi: The garage



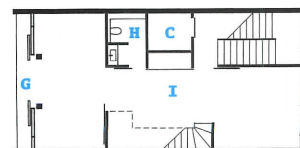
Third Floor

- G Balcony
- H Bathroom
- I Office



Second Floor

- G Balcony
- H Bathroom
- I Office





The lobby-cum-garage (opposite) plays home to the couple's favorite forms of transport: a bike and Spiekermann's Audi. The "cellar," where the couple keep printing presses (left), was built on the fourth floor, above the office spaces. For zoning purposes, this floor has a low ceiling height. The office houses cameras as well as the letter "U" (right). The fifth floor has office space for Spiekermann and Dulkins in addition to guest quarters (below).





space is just beyond the lobby's back wall, which turns out, James Bond-style, to actually be a door.

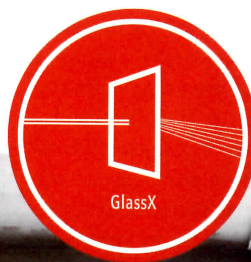
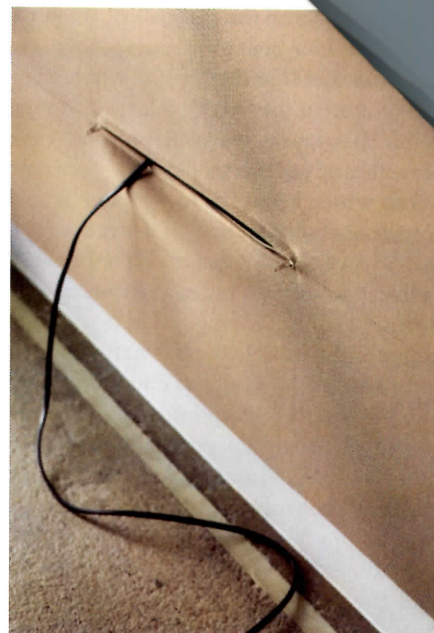
Raw concrete balconies face the inner courtyard at each level. The second and third floors are rented out as office space; here, as elsewhere, raw particleboard softens some of the concrete walls and floors. The stairwell, too, is concrete—though, to Spiekermann's chagrin, it had to be painted in places because of substandard onsite pouring work. A small Niki de Saint Phalle statue in the bright, airy stairwell signals the start of the private living space on the fourth floor, which houses the laundry-computer server-printing press room.

On the fifth floor, Spiekermann and Dulkinys have their home office, while the sixth floor is devoted to the kitchen and living area. Only the seventh-floor bedroom, with a small front terrace hidden from the street by the opaque glass exterior, has a black slate floor. All painted surfaces are a single shade of light gray.

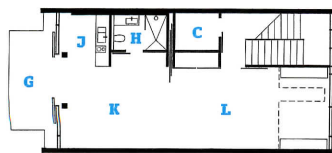
Which is not to say that there are no luxurious touches: A chic Bulthaup kitchen “cost as much as a house in America,” jokes Spiekermann, adding that the couple cooks often. Other extras include an ingenious, if terrifying, remote-controlled mountaineer's harness that lifts browsers to the books on the two-story-high bookshelf (though they have to be careful not to run into the Ingo Maurer Zettel'z light). To avoid clutter, almost everything is built in, with cleverly designed zippered fabric panels on the walls working to hide plugs and cords. “It's like creating white space,” says Dulkinys, “so you can free your mind and be creative.”

All the townhouses in the development must meet the strict energy regulations imposed on new buildings. But Spiekermann, Dulkinys, and Fischer took going green to the next level, implementing state-of-the-art technologies throughout the building. The facade itself serves a dual function as one of the building's heating and cooling elements: Made by a Swiss start-up company called GlassX, the glass incorporates a prismatic element that allows warmth from the sun to pass through only when the sun hits at a low angle (as it does in the winter). In the summer, the prism inside the glass blocks the sun's radiation, keeping the space cool. ▶

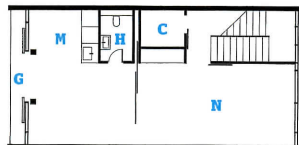
Next to the kitchen, Eames and Jacobsen chairs welcome dinner guests to the dining-room table (opposite left). The back wall is covered in particle-board panels. Very large doors, like the one leading from the living area to the stairwell, add to the sense of space (opposite right). The stainless steel Bulthaup kitchen (opposite bottom) “cost as much as a small house,” said Spiekermann, though he did get a discount: Bulthaup is one of his clients. Cloth panels hide messy outlets and plugs (right). Dulkinys uses the remote-controlled mountaineer's harness to peruse the two-story bookshelf (below).



Fifth Floor
J Kitchenette
K Guest Room
L Studio



Fourth Floor
M Laundry
N Printing Studio



roof collect the sun's warmth, exchangers—four steel pipes—ground, where they collect the sun's relatively temperature-constant warmth from both the solar panels and geothermal systems feeds into a heat exchanger that produces fresh water in an 800-liter

container ready for use. The water is used to keep the floors toasty, while the tank stores what's not in use.

In the summer, when a glass house could get too hot (even in Berlin), the concrete walls and floor retain nighttime coolness. A natural ventilation system uses the stairwell as a chimney, and a series of hand-operated bottom-hung windows ensures that plenty of cool air will circulate at night. "They use no gas to heat," Fischer says, though they still buy electricity to run the pumps, but even some of that comes from the solar panels on the roof.

The interior is bright and charming, cool but not cold. Each floor is open, with an unencumbered view from the glass facade in front to the glass doors in back, which makes the rooms feel much larger than they are. Standing on the top back terrace provides a wide-angle peek at Berlin's history, with glimpses of the Fernsehturm (television tower); a Schinkel church destroyed in World War II then rebuilt by the German Democratic Republic; and the Federal Foreign Office, a section of which occupies the former Reichsbank, a massive structure constructed under the National Socialists. (As Spiekermann puts it, "We live behind that big Nazi building.")

Reflecting on how their facade compares with the surrounding town houses built in a variety of styles in the new development, Spiekermann and Dulkinys agree that their house—the first they've built from the ground up—is definitely different.

"It's very modern," says Dulkinys.

"The other houses are prettier," Spiekermann counters.

"Ours is a table of contents."

"All the others are covers."

"Ours is an overview."

"Where you know where everything is."

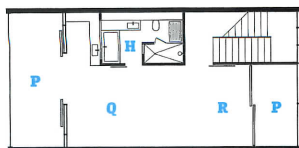
"The table of contents is my favorite page."

"Me too, actually. A good one is functional, but also appetizing." ■■■



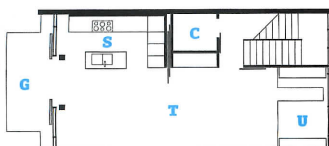
Seventh Floor

- P Terrace
- Q Master Bedroom
- R Lounge



Sixth Floor

- S Kitchen
- T Living/Dining Area
- U Open to below



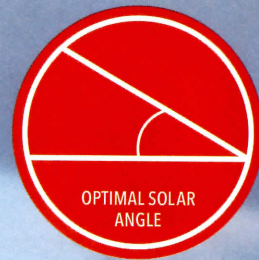


The bedroom (opposite bottom) and bathroom (opposite top) make up the private zones on the top floor. Here, in the basement, a horizontal heat exchanger uses the warmth from the earth, brought to the surface by four steel pipes that reach 105 feet down, for heating. Solar panels heat the building's water, and a clever ventilation system ensures that the glass house doesn't get too warm in the summer. ⓘ



Test-Case Scenario

Beating out a host of competitors, one Danish family left their home behind (it's just down the road, really) to camp out for a year in an Active House, a green-home prototype with all the bells and whistles. Here's what they learned.



Story by Cathy Strongman
Photos by Jens Passoth

Project: Active House
Architect: Aart Architects
Location: Aarhus, Denmark

Standing proudly on the outskirts of the Danish city of Aarhus is an experimental eco-home where one brave family is testing out life with the latest cutting-edge sustainable design. For the past year, Sverre and Sophie Simonsen, along with their three children, Axel, nine, Anna, seven, and baby Marie, have been living in the world's first Active House—a building so technically advanced that in 40 years it will have created enough energy not only to support the family inside along the way but also to pay back the energy used for its materials and construction: a house, in short, with no carbon debt.

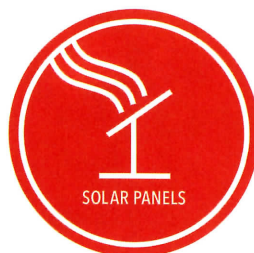
It's one of eight prototype homes being constructed across Europe by the Danish window company Velfac. A test family will occupy each of the houses for a year while the building's performance and the family's experience is monitored. Having seen an advertisement on the Internet, the Simonsens jumped at the opportunity. "Like most Danes we were interested in the environment beforehand," says Sophie, a secretary, "but here was a chance to actually do something about it."

Sverre, a chemical engineer, was also keen to road-test this slick bit of architecture. "Our old house is a typical 1970s suburban home with lots of small rooms, little windows, and dark corners," he says. "I'd always wondered what it would be like to live in a really modern open-plan building." Having seen off the competition from 40 other families, they made the move—less than a quarter of a mile up the road but a gargantuan leap in terms of their carbon footprint.

A different architect designed each Active House. The Simonsens', an angular building perched on a sloping plot, is by Aart Architects, an up-and-coming local practice. "The starting point was the roof," says architect Anders Tyrrestrup. "We were restricted to one-and-a-half stories by local planning regulations and the south-facing side needed to be angled at 35 degrees to optimize solar gain." By creating a steep northern pitch and stretching the south-facing side, the firm cleverly maximized the roof area that gets the most sun.

The materials—a timber frame, and slate and Douglas fir cladding—were selected for their

The Active House sits on a sloping plot on the outskirts of Aarhus, Denmark, with views to the south over the sea. While the slate-clad northern facade has few windows and a steeply pitched roof, the southern facade (right) is dominated by glass with the solar-panel-clad roof strategically angled to catch the sun.





Axel, Anna, and a friend watch television in the living room (left), which receives ample light through the south-facing glass doors and floor-to-ceiling windows (below). Sophie (opposite) sits at the Nava dining table in the kitchen, which is flanked by Gubi chairs and illuminated by the Aeros light by Ross Lovegrove for Louis Poulsen.

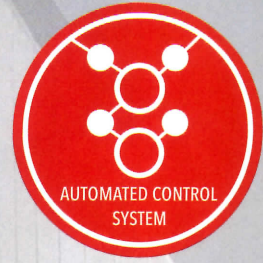
low embodied energy and easy maintenance. The monolithic slate skin merges brilliantly with the solar panels positioned on the roof. “We imagined it as a cross between a home and a stealth bomber,” says Tyrrestrup.

Most impressive is the subtlety with which the building’s forward-looking environmental agenda has been woven into the thoroughly modern design. “Hopefully, the project demonstrates how by integrating new technologies at the design stage, rather than adding them as an afterthought,” Tyrrestrup says, “we can produce a new architectural language with a deeper meaning.”

Unsurprisingly, considering the sponsor, glass features heavily in the house with the equivalent of 40 percent of the 2,045-square-foot floor area (roughly twice as much light coverage as in the average home) bathed in light coming through the triple-glazed, argon-filled windows and their super-insulated frames. In most European eco-homes, large windows on all but the southern facades are frowned upon due to the material’s poor insulating







performance, but here every room receives light from at least two different directions.

According to Sophie this influx of natural light has proved the greatest change. "It's really made a difference to our mood," she says. "But it got very hot in the summer, and it was so bright you almost needed sunglasses in the kitchen." Privacy also proved tricky. Sophie reports that "the perforated solar screens are virtually transparent, so passersby could see what we were having for dinner."

Although fiddling with the house's temperature and comfort settings and installing a few manually operated blinds set things right, the glazing is critical to the house's green performance. In the winter, solar radiation provides half of the home's heating, while in the summer, light and heat transmission is restricted by an automated system that controls interior and exterior sunscreens and opens windows to naturally ventilate the space.

To keep the house cozy during the dreary Danish winters, 72 square feet of solar collectors sit on the southern face of the roof. These provide the energy


to heat 50 to 60 percent of the annual hot water and, combined with a solar heat pump, power the underfloor heating. Also jostling for space on the roof are 540 square feet of solar cells that generate electricity for the lighting, household appliances, and the home's automated control system. They should produce nearly double the amount required by the family—so for eight months the excess energy is fed back to the grid. In the depths of winter, when they'll need it most, that surplus is returned from the grid free of charge.

The family keeps tabs on how much energy and hot water the house is producing and consuming, and they independently operate the windows and blinds through a complicated-looking control panel in the hallway. Sophie compares it to the family's desktop computer, noting that "you don't have to understand all the technology behind it to be able to use it." The biggest problem has been the user interface. "At the beginning it was frustrating because the blinds and windows are numbered haphazardly, so there was lots of trial and error," adds Sverre. ▶

Axel (opposite) sits on the staircase, which like all the internal and external cladding in the house is made from Douglas fir. A computerized control panel in the hallway (left) allows the family to monitor and control the house's energy consumption. An upstairs bedroom (right) is at once bright and cozy.



DWELLINGS

The children enjoy larger bedrooms in the Active House than at their old place. Anna loves the ladder up to her sleeping deck. The furniture is by the Danish firm We:Do:Wood. The interior Douglas fir is from Dinesen, and the same untreated material forms a sun-shade on the exterior (opposite). 

The vexations of such a high-tech home have been tempered by moments of hilarity, especially with the lights, which automatically turn off when sensors detect no activity. “If you’ve been sitting on the toilet a little too long, you’re suddenly plunged into darkness,” admits Sverre. Long stints on the computer require rocking back and forth, and the couple has installed bedside lamps as the lights kept going off during the children’s bedtime stories.

Despite the occasional hiccup, the Simonsens are enjoying life in the Active House, especially the children, who after a recent school visit have become the envy of their classmates. “The amazing thing is that we don’t feel like we’re making any sacrifices,” says Sophie. The house has a pair of flat-screen TVs, a kitchen equipped with top-of-the-line Siemens and Gaggenau appliances, a double shower encased in recycled glass tiles, and a washing machine. “We use less energy without even thinking about it,” she says.

Although all of the products within the Active House are, or soon will be, on the market, the cost

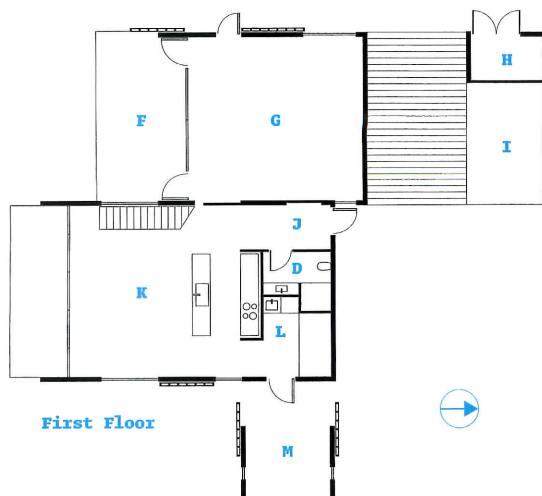
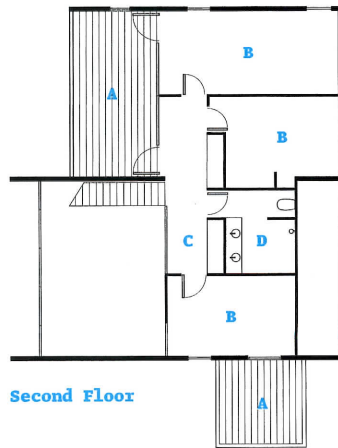
of creating a bespoke system that ties all of the technology together pushed the final bill to about \$750,000. This, combined with the unknown cost of future technical hitches, means the Simonsens have ultimately decided not to buy when the house goes on the market.

Instead, they’re hatching plans to improve the green credentials of their old home by adding insulation and installing roof lights. Sophie has her eye on some nifty kitchen appliances: “This oven is so efficient I can prepare meals quicker, which is good for me and good for the environment,” she reports. And they haven’t ruled out renewables. “I definitely feel more confident in the technology now that we’ve lived with it,” says Sverre.

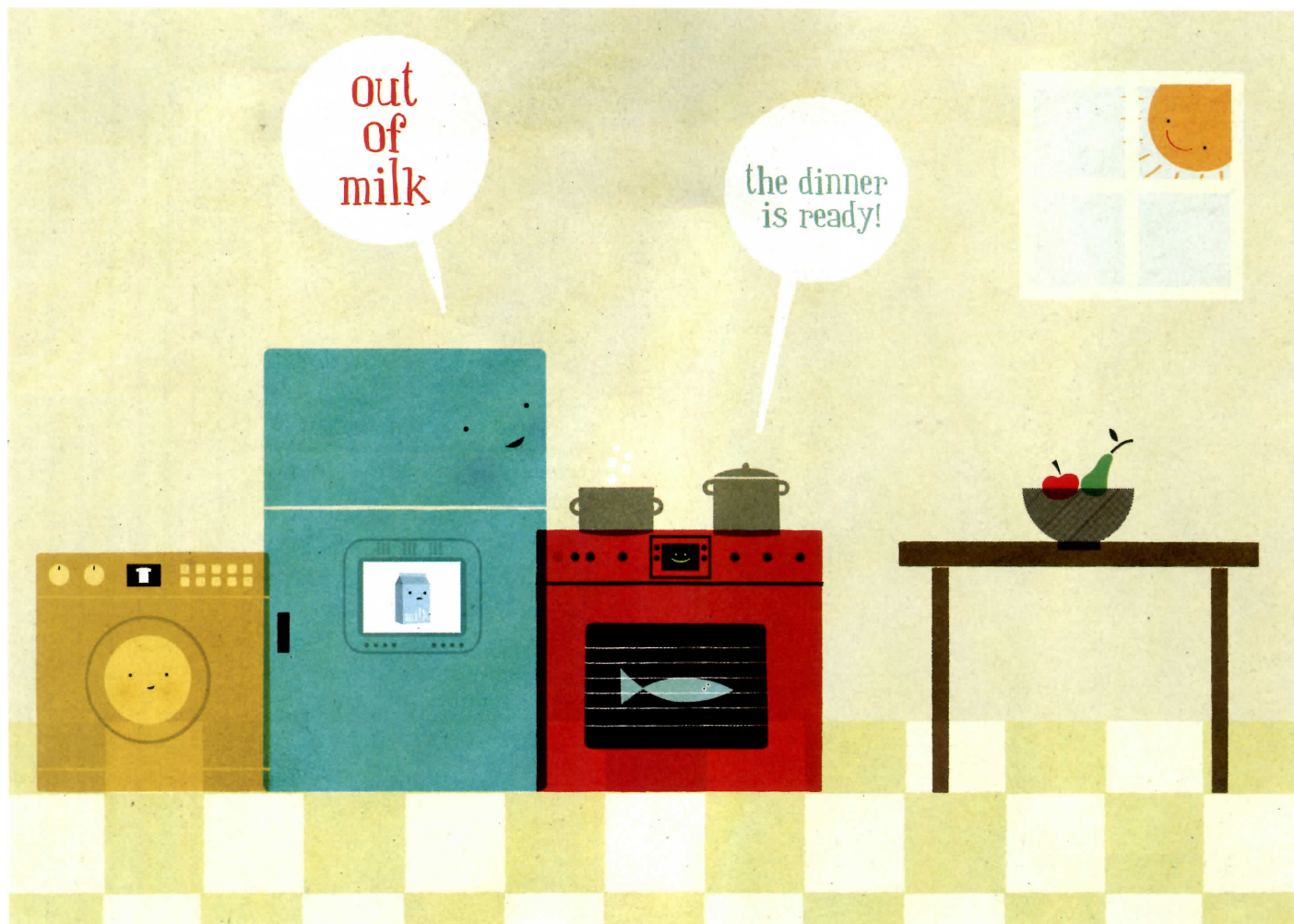
So will they be glad to return to a lower-tech brand of normality? “We won’t miss the constant visits from technicians and the people peering through our windows, but we’re proud to have taken part,” says Sverre. “The really interesting question is what impact the house will have made in 20 years’ time.” For now, we’ll just have to wait and see. ■■■

Active House Floor Plans

- A Balcony
- B Bedroom
- C Office
- D Bathroom
- E Mechanical/Storage
- F Covered Patio
- G Living Room
- H Storage
- I Garage
- J Entry
- K Kitchen/Family Room
- L Laundry Area
- M Enclosed Patio







Home Smart Home

Energy-monitoring and smart technologies have set up shop in the home, transforming machines for living into veritable living things—with all the bells, whistles, frills, and failures.

It's 2 a.m. when Benny Goodman's clarinet jolts me awake. Through the fog of sleep—not to mention ear-plugs—I at first think the high-pitched strains are the tired wheezings of my fan. I quickly, however, identify the sweet and unmistakable sounds as the King of Swing wafting from the bathroom. The culprit behind the sudden symphony is a four-by-four-inch plastic square screwed into the wall: one of our whole-house audio control panels, which has no business being switched to "on" at this hour.

Ah, another night at home in a smart house.

You have no doubt heard about the promises of smart homes: Programmable ovens that cook your dinner. Talking fridges that alert you when you're out of milk. Showers that remember your lighting, temperature, and pressure preferences. Many of

these advances are frivolous and more work—and worry—than they are good. But after living in smart houses for the past eight years, initially as a skeptical-yet-helpless bystander as my husband transformed our houses into beta sites for his company, Elan Home Systems, I have discovered that automating domesticity has its definite upsides—once you've acclimated to it.

I'll never forget the first time my husband turned up the thermostat of our former house in Massachusetts by pressing a few buttons on a pay phone in Vermont. We were away skiing and forgot to leave the heat on for a Sunday open house. (We were selling it at the time and didn't want to freeze any prospective buyers.)

Today, six years later, my husband doesn't even have to take off his skis to accomplish this same task. Instead, from the chairlift—or anywhere with

Story by Alessandra Bianchi
Illustrations by Blanca Gómez

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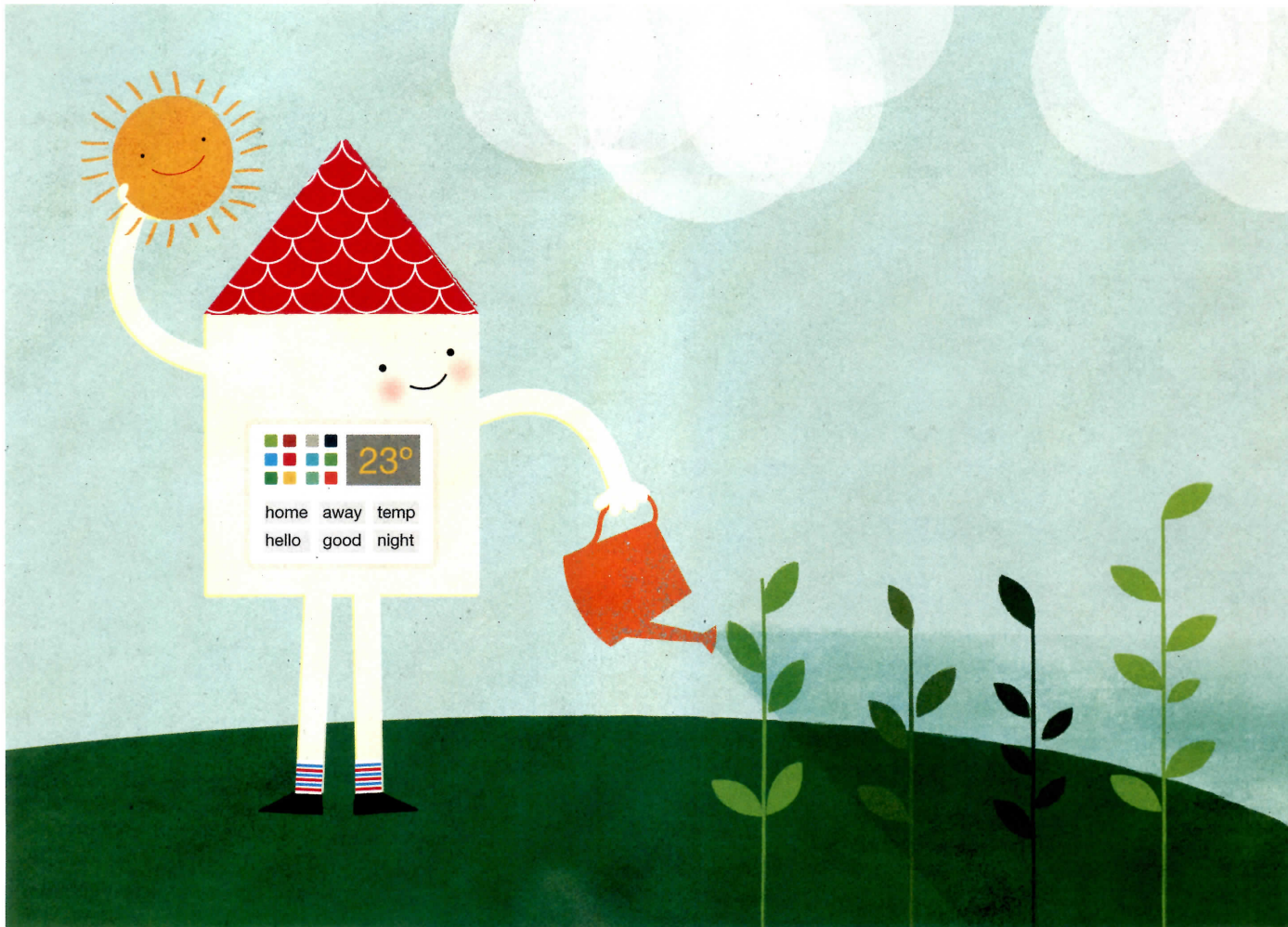
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Of course, there was the time when we were out of town and my husband, true to character, had been fiddling away on his laptop trying to hide the fact that he was conducting business on vacation. The video camera trained on our backyard, which is perched on the edge of the Atlantic Ocean, showed in real time that a northeaster was raging and our heating and cooling system's history page revealed a mysterious and alarming dip in temperature in our kitchen for several hours. It turned out that our cat sitter hadn't firmly shut the door, and the howling winds had blown it open between visits. Though the damage

HOME
SWEET
HOME
*is still easier
on the nerves*
THAN
Home
omniscient
Home

to the floor was not noticeable, the effect on our nerves was arresting.

A home-connected smart phone paired with a little vigilance from afar can also be quite handy as a parenting tool, despite George Orwell's bleak picture of a world governed by an omniscient Big Brother. One night while out enjoying dinner at a restaurant, my husband's marketing director received a phone call from his youngest son saying that his brother was playing AC/DC at earsplitting—and neighbor-disturbing—volume. From the restaurant, by pushing a few buttons on his phone, the father logged into the home audio system and promptly changed the music to Bach. "My older son called me right away and got the point," he happily reports.

The real gains of a smart home, however, are in energy conservation. HVAC and irrigation specialists aside,

most of us would rather not expend brainpower on the nuts and bolts of heating and plumbing. Yet, at the same time, to neglect these seemingly prosaic matters risks ruining the planet by wasting precious resources.

A smart home's technological bells and whistles, software, algorithms, and networked systems enable people to be mindful about resources without always having them on their minds.

In our own home, we have reduced our energy consumption by 15 percent, primarily thanks to the ability to automate and easily control how much lighting, air-conditioning, and heating we use, in addition to enabling us to make behavioral changes based on the system's feedback.

Savings like these are arousing excitement. While smart homes like ours are still the exception—researchers at Parks Associates found that at the end of 2009, just 6.5 percent (or 2 million) of the nation's households had some kind of electronic control system—consumer interest in the sector is real and growing. Smart-home studies

show that 80 to 85 percent of households are willing to make a one-time investment of around \$100 to save 10 to 30 percent on their monthly electric bills. The home-control systems used to monitor and manage all of these *Jetsons*-esque features are predicted to more than double from a \$2.5-billion-a-year market to a \$5.5 billion one by 2014.

But saving money and feeling environmentally virtuous are only part of the fun of living in a smart house. Our programmed lighting and music settings—"Evening" for task-oriented cooking and homework time, "Dine" for a romantically lit dinner—help establish instant ambience. I still light and place plenty of candles by hand—smart-home technology is no match for a match—but the settings save time and keep me from running around the house dimming lights and selecting a playlist as guests arrive or the oven beeps.

Which brings me back to Benny Goodman in my bathroom. As I stab at the keypad's "off" button, the screen

goes dark for a second and then lights back up. I stab harder, frantically scrolling among mode choices, but the stubborn demon panel refuses to silence the swells.

I'm tempted to wake up my husband and vent my complaints but think better of it: We've already had enough arguments about technology these past eight years. Until I had automated lights and sprinklers, I never knew such heated squabbles were possible.

As the clarinets continue, I ponder how silly this is. Smart houses are great, except when they're not. At a moment like this, they strike me as quite dumb. The emotional aspect of home automation is its greatest remaining obstacle: Home Sweet Home is still easier on the nerves than Home Omniscient Home. But I'm in it for the long haul and am hoping that perhaps the funds we're saving now on our energy bills will someday finance automated laundry and vacuuming. Now that would be really smart. ■■■



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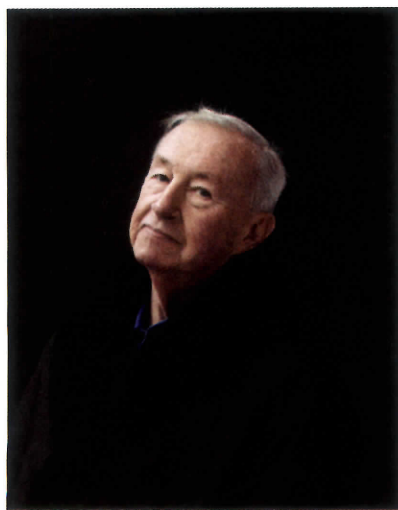
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"I can never understand why people employ decorators," posits Sir Terence Conran, a man whose surname is synonymous with design. "One of the great joys in life is collecting things to put in a home," he adds, and it's apt that outfitting a house is more than just part of the job for Conran; he has been helping others discover that same satisfaction since opening his first furnishings store, Habitat, in London in 1964. In 1987 he launched the Conran Shop, and his reach now includes architecture, books, and restaurants. The sun, it seems, never sets on this British empire.



Story by Jordan Kushins
Photos by Paul Wetherell

What prompted you to launch the Conran Shop?

Habitat had become quite a big business, and I really wanted to have a very personal company again, where I could make decisions rather than having teams of people making them.

Have you maintained that intimacy?

It's still the sort of size where I can keep my hands on. I see every bit of merchandise that we stock, and I go into the shop twice a week and make many suggestions about what we carry.

Who introduced you to design?

My mother was constantly talking about design. She would have been a designer if middle-class ladies had that opportunity before World War II.

So it started in the home?

Indeed. Now I have old things that have been handed down, family portraits, modern furniture. Most of the classics. And a lot of bentwood.

Do you have a favorite piece?

I have a vintage chaise longue—an original Thonet design, probably made in the late 1800s—that is absolutely delicious: comfortable, adjustable, a beautiful shape. I got it at a Notting Hill Gate antique shop about 30 years ago.

The Conran Shop has sites in countries around the world, but the original flagship shop is located in the historic Michelin building in London's Chelsea district.

Who are your design heroes?

Charles and Ray Eames were the best designers in the world. They encapsulate what I most admire: innovation and modernity.

And how about the next generation?

I'm provost of the Royal College of Art, so I see an awful lot of young designers. There's a chap who came from the university a few years ago called Thomas Heatherwick who is outstanding. I have a wonderful gazebo in my garden that he made.

What's your most recent purchase?

It sounds amazing to say this, but I never owned an Eames lounge until I bought one a few months ago. It's pale walnut with a creamy white leather.

How do you define "good design"?

"Good" means so many things to so many people. When something is plain, simple, and useful it becomes intelligent design. You can rapidly spot stupid design. Unfortunately, the world is full of it.

Will intelligent work endure?

I like products that stay with me a long time; they acquire the patina of good usage which comes when you use something every day, like worn stone steps on a staircase or shoes that have been well looked-after and properly polished.

Any guilty pleasures?

I smoke cigars. That is thought to be a guilty pleasure these days, I'm afraid.

What's best about your job?

A new challenge every day, a new project every day, and working with a bunch of talented, creative people.

What's next for the Conran Shop?

A huge project that we're all terrifically excited about is a sort of design department store in London—it should be thrilling if it actually comes off—and we're opening a new shop in Kuala Lumpur, anticipated for the spring of 2011. Oh god, there's work all over the place; a hell of a lot of stuff going on. ■■■

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An Introduction to Bathrooms



FUN FACTS:

Though we'll leave the bathroom reading to you, a quick perusal of these toilet tidbits is sure to keep at least your cocktail chatter regular.

01

If you live in a big city, the tap water you drink has most likely been filtered through several other people's kidneys.

Story by Virginia Gardiner
Illustrations by Emmanuel Romeuf

Imagine a world where bathrooms don't exist. You still have a couple of basic needs to fulfill: cleaning your body and evacuating digested contents from its orifices. Where would you go? What kind of equipment would you need?

This was the world of your ancestors. Not Australopithecines, mind you, but Austro-Hungarians. Just four generations ago, the solutions to these problems were a pail, a well, and a private place outside with a pit. We've come a long way since then, with pressurized pipe networks that supply our houses and plumbing fixtures that enable our homes to suck in treated water and discharge it after use.

The arrival of plumbing came with the rapid urbanization of the 19th-century industrial age, which not only allowed us to move the more delicate bits of personal hygiene indoors but relieved cities of chronic waterborne illnesses like typhoid and cholera. Piped connections required toilets, baths, and sinks to have fixed locations in the house, a necessity that earned them the name "fixtures." Because it was most

practical to keep pipe fittings close together, the bathroom was born. According to Alexander Kira's book *The Bathroom*, by the 1920s, the bathroom was established in American building codes: A private space of at least five by seven feet, with three fixtures, was required in nearly all new urban dwelling units. One might argue that the men who plumbed our cities—sewage engineers like Joseph Bazalgette, for example—changed everyday life far more than certified geniuses like Albert Einstein.

As with many other industrial creations, we've come to understand the loo's cultural significance only after decades of experience. In his 1948 work *Mechanization Takes Command*, architecture critic Sigfried Giedion dubbed the bathroom and kitchen the home's "mechanical core"; in a 1989 concept drawing, designer William Stumpf called bathrooms "metabolic"; and in their 1992 book *The Bathroom, the Kitchen, and the Aesthetics of Waste: A Process of Elimination*, Ellen Lupton and J. Abbott Miller delved deeper into the biological metaphor. "The molded forms of streamlining," they wrote of our homes' fixtures, "yielded an excretory aesthetic, a material celebration of natural and cultural digestive cycles."

Our most intimate daily interface with design happens in the bathroom, and the interaction is rapacious, almost religious. The average American household flushes about 30 percent of its water supply down the toilet—using more water than any other domestic fixture, including the clothes washer. Bathrooms are where some of the most ingrained cultural rituals are enacted—washing, wiping, sitting, squatting, bathing, and showering among them. All of these behaviors are so habitual that they seem fundamental, and as such modifying them is bound to be a long, hard slog.

Despite all our progress, we still have major problems: Namely, we don't know what to do with all the sewage. At enormous energy costs, modern sewer systems endeavor to separate drinking water from the solids in human waste and industrial effluents. The solids form a sludge that mostly gets incinerated or dumped on farms as fertilizer.

And that's in the fortunate societies that have plumbing. For more than a third of the world's population, bathrooms do not even exist. People do whatever they can with limited resources: Shit in a plastic bag or a hole in the ground, or collect water at a well, which may be contaminated. Waterborne illnesses kill more than two million people a year, mostly children.

What will the future bring? That's a question of awareness. We need to understand our bathrooms as metabolic—an extension of our own bodily digestive systems, linked to those beyond. In other words, the stuff that goes down your shower drain and toilet bowl also goes into your world. It's part of a vast, sputtering network of 20th-century industrial-scale digestion that you can help to maintain, destroy, improve, or change. Currently, that sewer network is like a ruptured appendix—an overtaxed receptacle that's fighting in vain to get clean. There isn't enough fresh drinking water for the growing human population to keep using it on bodily ablutions and flushing at our current rate. The bathroom will need to change.



02
Rose George's book *The Big Necessity* reports that Martin Luther, 16th-century leader of the Protestant Reformation, "ate a spoonful of his own excrement daily, and wrote that he couldn't understand the generosity of a God who freely gave such important and useful remedies."

Dwell

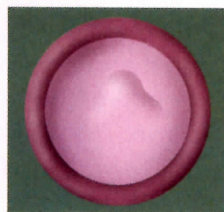
Words You Should Know



Bazalgette, Joseph William: A British civil engineer, Bazalgette designed one of the world's largest early sewage systems in London. It incorporated a pipe alongside the river Thames to stave off pollution, and is still in use today.



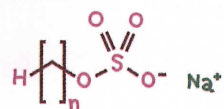
Combined Sewer: The most common type of sewage system in big cities, these systems collect household and industrial wastewater along with storm-water runoff, which means that heavy rains often cause overflows.



Condom: In parts of the world where sanitation isn't available, condoms are affordable one-way valves. Cut off the head end with scissors, leaving about an inch below the ring, and loop the ring over a pipe to form a flat seal.



Shawapawa: A radio invented by Arthur Schmitt, a French designer, that plugs into a space between the shower hose and tap, operates on hydroelectric power, and incorporates a switch to pause water flow while lathering.



Sodium Lauryl Sulfate (SLS): The most ubiquitous surfactant found in bathroom cleaners, body soaps, and shampoos, which helps them feel smooth and soapy. The molecule has a chain of 12 carbon atoms attached to a sulfate group. For some people, SLS exposure causes canker sores or skin irritation.



Struvite: A phosphorus fertilizer that can be formed by mixing urine with magnesium chloride.



Surfactants: Usually organic compounds, these conflicted molecules have hydrophobic tails and hydrophilic heads, meaning that they join water and organic solvents together. They are very popular in soaps, because they form suds and drag away grease. ▀

Chain Reaction



Your attitude toward bathroom cleaning is not overly vigilant, but you do tend to take prophylactic measures to reduce the buildup of dirt. These include stopping moisture from accumulating to create mildew and scrubbing the toilet, sink, and shower when they hardly need it rather than when they're caked in soap grease and dead skin cells.

Occasionally, when a guest is coming over, you pour a proper deluge of bleach into the toilet bowl, turning your nose away while you scrub it around with a brush and let it sit for a while, just to get the bowl looking pristine before flushing it all down. The after-odor—a pine-scented chlorine—smells like your idea of clean, but you wonder if it's healthy.

You start getting a little bit greenwashed, choosing cleaning products that say "eco-friendly" on the label. But you find out how ignorant you really are when you read an exposé about the "green" product you bought last month—one of its prime ingredients was corn-derived ethanol, which uses more crude oil to produce than the petrochemicals in common soaps that are actually made from crude oil in the first place.

Annoyance begets curiosity, and you dig deeper. Brands of cleaning products such as Seventh Generation and Ecover offer a satisfying transparency. You can find a full list of ingredients on the bottles, and the companies' websites have detailed explanations of the products' environmental impact.

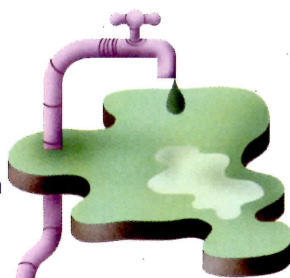
Some of these websites even offer suggestions for cleaning liquids you can make yourself out of ingredients such as vinegar, baking soda, and lemon juice. Though these companies don't stop pushing their own products, they do seem to prioritize environmental impacts almost as much as staying in business.

You learn about the controversies surrounding basic household cleaners like bleach, aka sodium hypochlorite: Some say the production process causes dioxin contamination in streams and carcinogenic off-gassing at home. Its producers say it doesn't. Your new cleaning methods are working pretty well, so why worry about whom to believe? You're just glad to have taken some control of the chemicals in the room where you get naked every day.



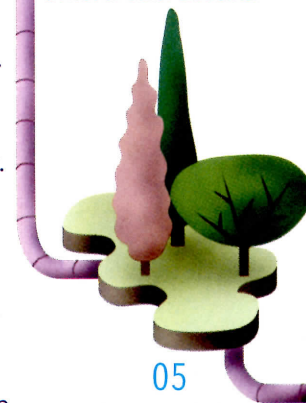
03

Over the next 50 years, 90 percent of the new population is expected to reside in urban slums that currently have no plumbing solutions. Urine is the largest single source of phosphorus emerging from human settlement.



04

Jonathan Isbit, author of *Nature Knows Best: Health Benefits of the Natural Squatting Position*, believes that use of squat toilets (as opposed to sit ones) can stave off appendicitis, diverticulosis, constipation, and a host of other ailments.



05

Typical sewage sludge generated in urban industrial centers contains tens of thousands of man-made chemical compounds from hospitals, industry, businesses, and landfills, including radioactive materials, most of which are neither monitored nor regulated.

Chemical Warfare



Your bathroom cleaning regime is infused with fantasy. You despise the room's distinctly human-flavored dirt, but you feel like a hero getting in there—a knight in shining yellow latex, because you've outfitted your hands and feet with gloves and booties to protect them from the irritation caused by your cleaning products.

Once you're in costume, you need proper equipment—cleaning tools that masquerade as toys, with action figure-like men on the labels, disposable accessories that snap in and out, and fun names like Magic Eraser.

When the scrubbing is tough, you keep adding more of whatever you're using. You don't know what the ingredients are, and you never will: They're top secret. You just know that the products contain things like surfactants, acids, and volatile solvents—stuff that cleans. You're not always sure what will work best, and your attempts to break down soap scum with bleach are in vain—acid would be better—though the bleach does turn it white for a while.

You can't see beyond this domestic space: Its aggressive odors cloud your other senses. What happens to the Butyl Cellosolve, formaldehyde, and sodium hydroxide after their 15 minutes of fame cleaning your bathroom? Something in the sewage treatment plant: a marathon of aeration and copious energy use to try to separate the substances from the water. All so that the water is fit for piping back out to your house to flush down the toilet or filter through the Brita and drink—preferably with ice and a lemon wedge.

Your cleaning ritual is a vicious cycle, divorced from reality. You worry about the bugs that might get you, so you keep outfitting yourself as a domestic warrior, ready to fight but unsure of what's in the weapons you're using, or who the real enemy even is. ▮

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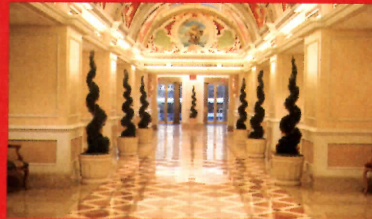
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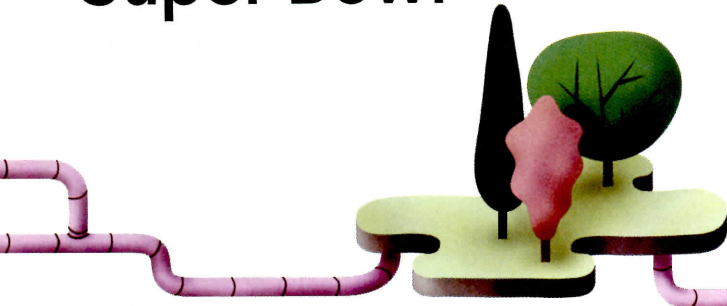
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Super Bowl



"It's not a mainstream product," says designer Steve Cummings of his Profile5 integrated hand basin, launched in 2007 by Australian bathroom fixture manufacturer Caroma. "Some people think it's great, and others say, 'Oh, I wouldn't like to wash my hands on the toilet.'"

A no-frills approach to graywater, the sink-toilet is a simple rethink of the toilet tank. After you flush, the fresh water refilling the tank runs out through the sink tap, down the drain, and into the tank, ready for the next flush. It gives the water two uses, while offering a not-so-subtle reminder to wash your hands.

"They've been doing sink-toilets in Japan for 50 years," Cummings says. "They're almost as popular as regular toilets. With low-flow flushes, there can be issues with building regulations about carrying waste through drain lines. We were looking for options that would reduce water usage but maintain the drain-line carrying volume. The sink-toilet came to mind."

In Australia, persistent droughts make water conservation high on the agenda for product development at companies like Caroma, a world leader since the 1980s in dual-flush technology. "Our sink-toilet is much like its Japanese predecessors, but it's the first to offer dual flush," Cummings explains.

With a flush volume of 3 to 4.5 liters, the sink-toilet offers more than enough water for a good, long hand-washing, and it requires only the slightest behavioral adaptations: The user merely turns around, straddles the toilet bowl or rests a knee on the seat, and tries to get the soap rinsed off before the end of the tank-refilling cycle. A nice perk is that the higher-volume flush, usually employed after more epic events in the bowl, will also produce a longer hand-washing time—probably appropriate.

Though hardly the most radical design out there, this is the easiest-to-install bathroom graywater solution we've seen. A clever idea with cute execution, Caroma's Profile toilet raises the question, Couldn't this be mainstream? There's certainly no shortage of water-starved, hygiene-obsessed cities. ▶

06

British engineer Thomas Crapper did not invent the flush toilet. It was invented earlier, in stages, by several engineers from his native Yorkshire. And the word "crap" originated from Old English, not from his name, but he's lucky so many people give him the credit.

07

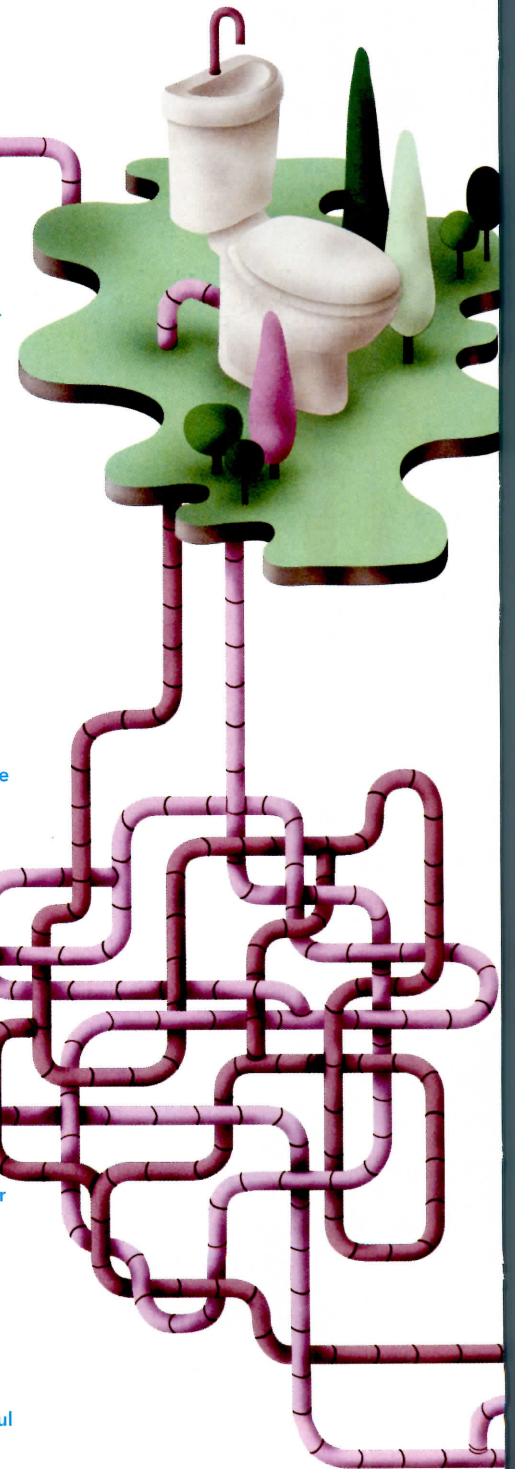
Alexander Kira writes in *The Bathroom* that 19th-century Hindus thought rumors of Europeans cleaning themselves with paper to be a "vicious libel."

08

Bidets acquired a reputation for lasciviousness in American culture during the world wars, when soldiers encountered them in the brothels of France.

09

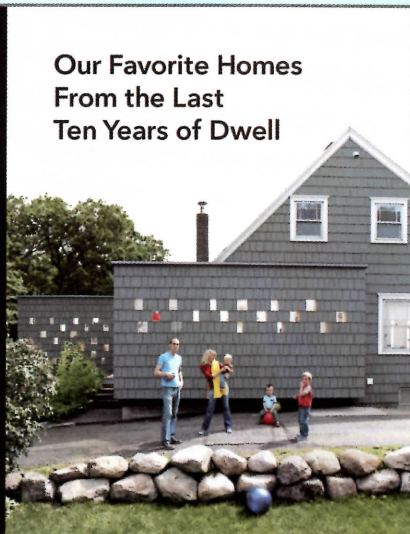
Airplane toilets need fewer than two liters of liquid to flush, because they utilize the vacuum created by the difference in pressure between the inside and outside of the plane. Unfortunately, they're incredibly heavy, which requires a lot of fuel to haul around at 36,000 feet.



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Waste of Time

Your daily trips to the toilet are linked to massive sanitation systems. Here's what's coming down the pipe.



Kevin Shafer is the executive director at the Milwaukee Metropolitan Sewerage District, which services 1.1 million people over 411 square miles.

"A lot of wastewater treatment plants—which we also call water reclamation plants—are currently taking the biosolid by-product of the process and either incinerating it or applying it to fields. Honestly, the stuff looks like wet cake batter.

"Phosphorus is a vital ingredient to fertilizer, and we are quickly using up the phosphorus reserves of the world. It may be 20 or 30 years out, but the lack of phosphorus in the future is pretty devastating to public health and the economy.

"Because biosolids have lots of phosphorus in them, I think we'll be seeing more of a demand from sewage treatment plants to produce fertilizer products."

Journalist Rose George wrote *The Big Necessity: The Unmentionable World of Human Waste and Why It Matters*, a book focused on global sanitation and the 2.6 billion people worldwide who lack it.

"With water scarcity what it is, I think there will be a less automatic assumption that waterborne sewerage and flush toilets are the only answer. Presumably the 2.6 billion people without a toilet will start to get sanitation, but they may not automatically be getting flush toilets.

"On the other hand, looking at India today, 30 percent of towns don't treat their waterborne sewage. And the Indian government is pouring millions of dollars into sorting that out, but they don't seem to be questioning the paradigm. They're building sewer networks and wastewater-treatment

plants that can't cope with the capacity, so it's sometimes ultimately useless. A lot of that waste goes into the Ganges and the Yamuna rivers.

"People in the slums would love to have flush toilets. There's lots of slum redevelopment and rehabilitation going on in Delhi and Mumbai, and one of the selling points being used to persuade people to move into these not-very-nice new high-rises that are really far out of town and hard to get to is having a flush toilet in the flat.

"But if you're looking a hundred years into the future, who knows? Perhaps we won't even shit in the future."

Mark Bickerstaffe is the director of new product development in kitchen and bath at Kohler.

"Recently Kohler went through a long period of questioning whether sustainability is a valid concern for us as a business, and it's now crystallized into a core focus for us.

"We see the future consumer expecting efficient use of water but not at the sacrifice of experience. Consumers will remain hedonistic and really look to science and technology to deliver them the same experiences in the bathroom with a smaller environmental toll.

"In architecture, buildings will become more self-sufficient, lowering their external usage of water and energy, and I see a heightened use of graywater becoming the norm. I'm not sure that composting toilets will be the mass thing in cities, but in more rural areas, definitely.

"Another area [of development] will be hygiene. With urbanization and pandemics, we expect to see more products with surfaces sensing contamination and bacteria." ■■■

10

In his 1898 essay "Plumbers," architect Adolf Loos wrote, "A home without a bathroom! Impossible in America."



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LIVING & WORKING

When remodeling green, the goal is to rework existing spaces for new or combined functions rather than add new spaces.

BATHROOM

The greatest opportunities come from managing water, but in two very different ways: managing incoming use (in pipes) and outgoing flows (both liquid and vapor).

OUTDOOR LIVING

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HOME PERFORMANCE

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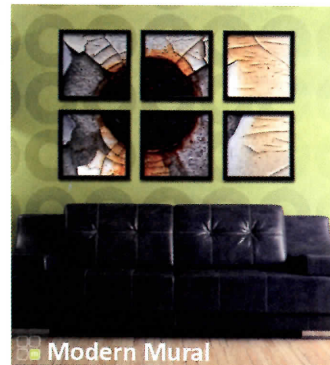
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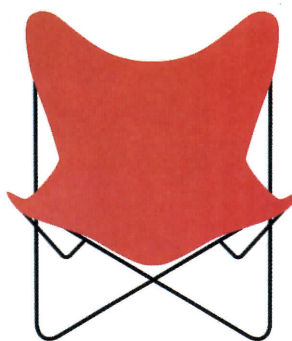
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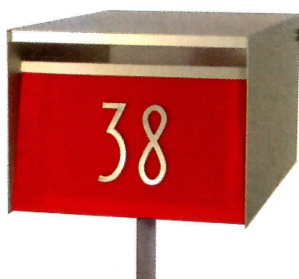
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Shown: Swizzle Convertible Sofa, Bed, Chaise, \$1249. Limited online offer: \$999 with free shipping.

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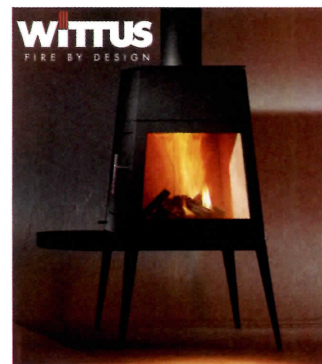
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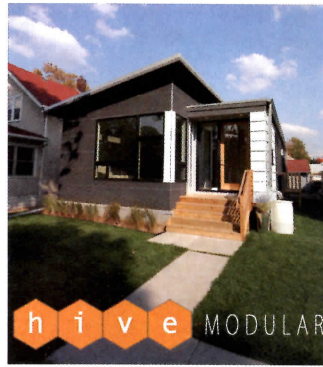
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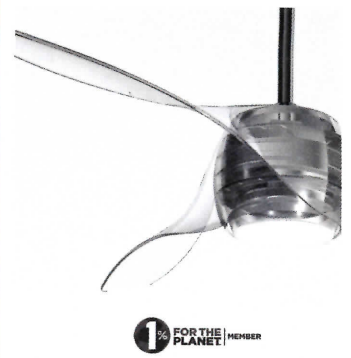
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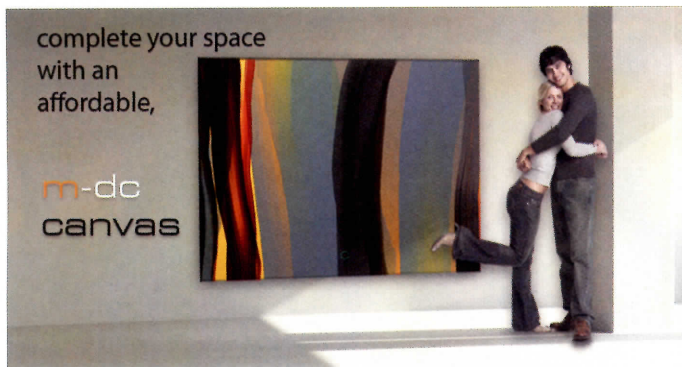
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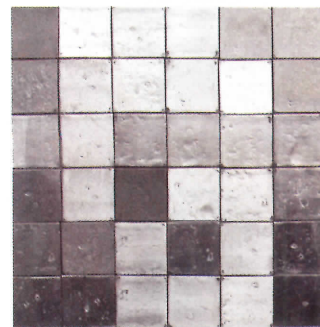
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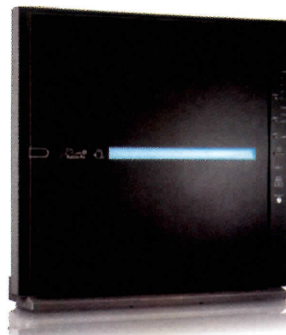
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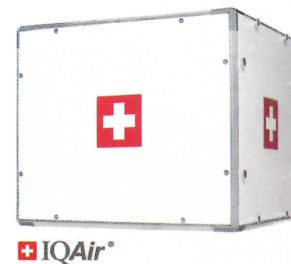


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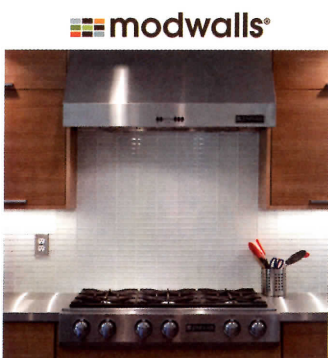
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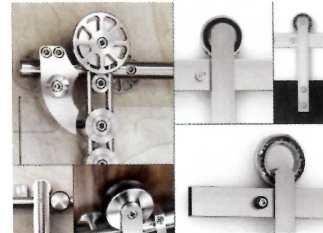


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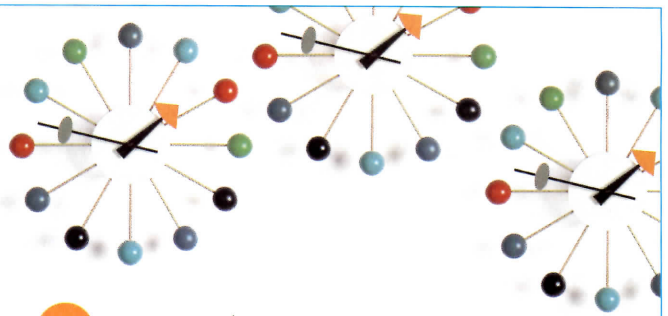
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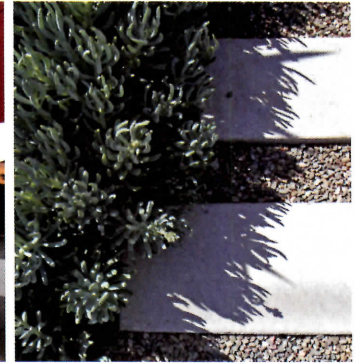
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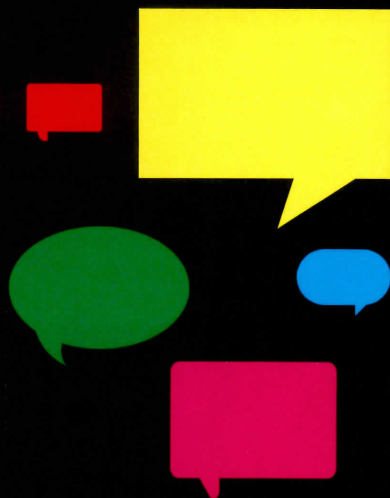
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Y Lighting

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Caravaggio by Cecilie Manz

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PH Snowball

by Poul Henningsen

for Louis Poulsen

louispoulsen.com

V by Arturo Alvarez

arturo-alvarez.com

Le Soleil by Vicente García

Jiménez for Foscarini

foscarini.com

Non-Random Light

by Bertjan Pot for Moooi

moooi.com

Taraxacum '88 S

by Achille Castiglioni

achillecastiglioni.it

Fluoro Shade by Tom Dixon

tomdixon.net

Neutra Suspension

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for Secto Design Oy

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ruddassociates@bellsouth.net

Pharos by Jeremy Pyles

for Niche Modern

nichemodern.com

Le Klint Pendant 161

by Hvidt and Molgaard

for Le Klint

leklint.com

Mhy by Norway Says

for Muuto

muuto.com

scandinaviangrace.com

A338 by Alvar Aalto

for Artek

artek.fi

58 Off the Grid

Sparano + Mooney

Architecture

sparanomoon.com

Benchmark Modern, builder

benchmarkmodern.com

Windows from Loewen

loewen.com

Exterior sliding door

by Redstone Custom Door

redstonedoor.com

Steel cladding from Noorda

Architectural Metals

noorda.com

PS pendant lamp

by H Kjellberg and M Lindqvist

for Ikea

ikea.com

Akurum/Rationell kitchen

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Cooktop oven by Bosch

bosch-home.com/us

Cabinet hardware

from Mockett

mockett.com

Lighting by Light Spot

lightspotmoderndesign.com

Solatube tubular skylights

solatube.com

66 Profile

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Industrial Design

konstantin-grcic.com

Serpentine Gallery

serpentinegallery.org

Design Real

design-real.com

Royal College of Art

rca.ac.uk

Mars chair, Odin couch,

Chaos family of seating, and

Diana side table for ClassiCon

classicon.com

Lunar lighting and Mayday lamp for Flos

flos.net

Tom Tom and Tam Tam tables

for SCP Ltd.

scp.co.uk

Landen public seating

for Vitra

vitra.com

Passami Il Sale kitchen

utensils and Accento cutlery

for Serafino Zani

serafinozani.it

Miura barstool, Myto chair,

and Monza armchair for Plank

plank.it

360° Chair, 360° Container,

and Chair One for Magis

magisdesign.com

Umbrella for Muji

mujii.com

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iittala.com

ES Shelf for Moormann

moormann.de

2 Hands laundry basket

for Authentics

authentics.de

82 Lucky Seven

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mass-arch.com

Aluminum Group chair

by Charles and Ray Eames

for Herman Miller

hermanmiller.com

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by Room Service

roomservicestore.com

Zeppelin S1 chandelier

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flos.it

LEM Stool

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Blik wall decals

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Aluminum patio doors

by Milgard

milgard.com

Windows by Jeld-Wen

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Buel Solar

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Tankless water heaters

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noritz.com

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fischerinnen.de

Erik Spiekermann and Susanna

Dulkyns

spiekermann.com

Stainless steel kitchen

by Bulthaup

bulthaup.com

Audi

audi.com

Molded plastic side chair

by Charles and Ray Eames

for Herman Miller

hermanmiller.com

Apple computer

apple.com

98 Test-Case Scenario

Aart Architects

aart.dk

Gubi chair by Komplat

for Gubi

gubi.com

Aeros light

by Ross Lovegrove

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Veggie Wrap

Building an addition all too often means losing precious garden space. Vancouver-based designer Marc Bricault found a cool—in more ways than one—alternative for this home in Venice, California: To compensate for the sizable bite that a second-story bedroom with a carport tucked

below was going to take out of the backyard, Bricault cleverly wrapped the bedroom's exterior with living walls of drought-resistant succulents and planted a living roof overhead. Not only do the preplanted modular panels of drip-irrigated sedum from ELT Easy Green more than double the

home's green space, but the vertical layer of soil and plants also reduces heat gain, making the air-conditioner-less interior a comfortable place to chill out. "Plus there's never any weeding or pruning," Bricault says. If only all additions added as much. ■■■



Photo by Richard G. Fashy

Story by Emily Young