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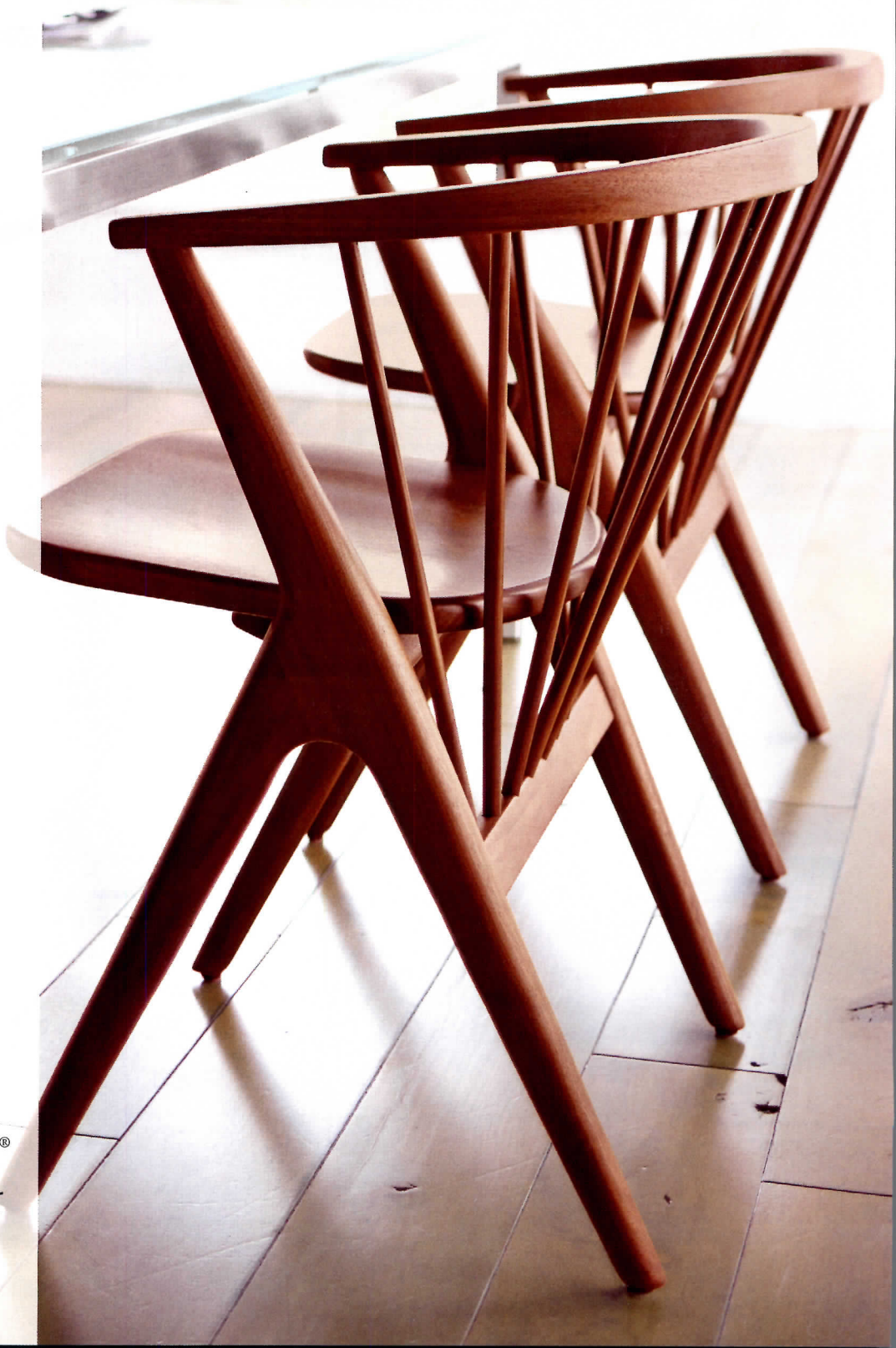

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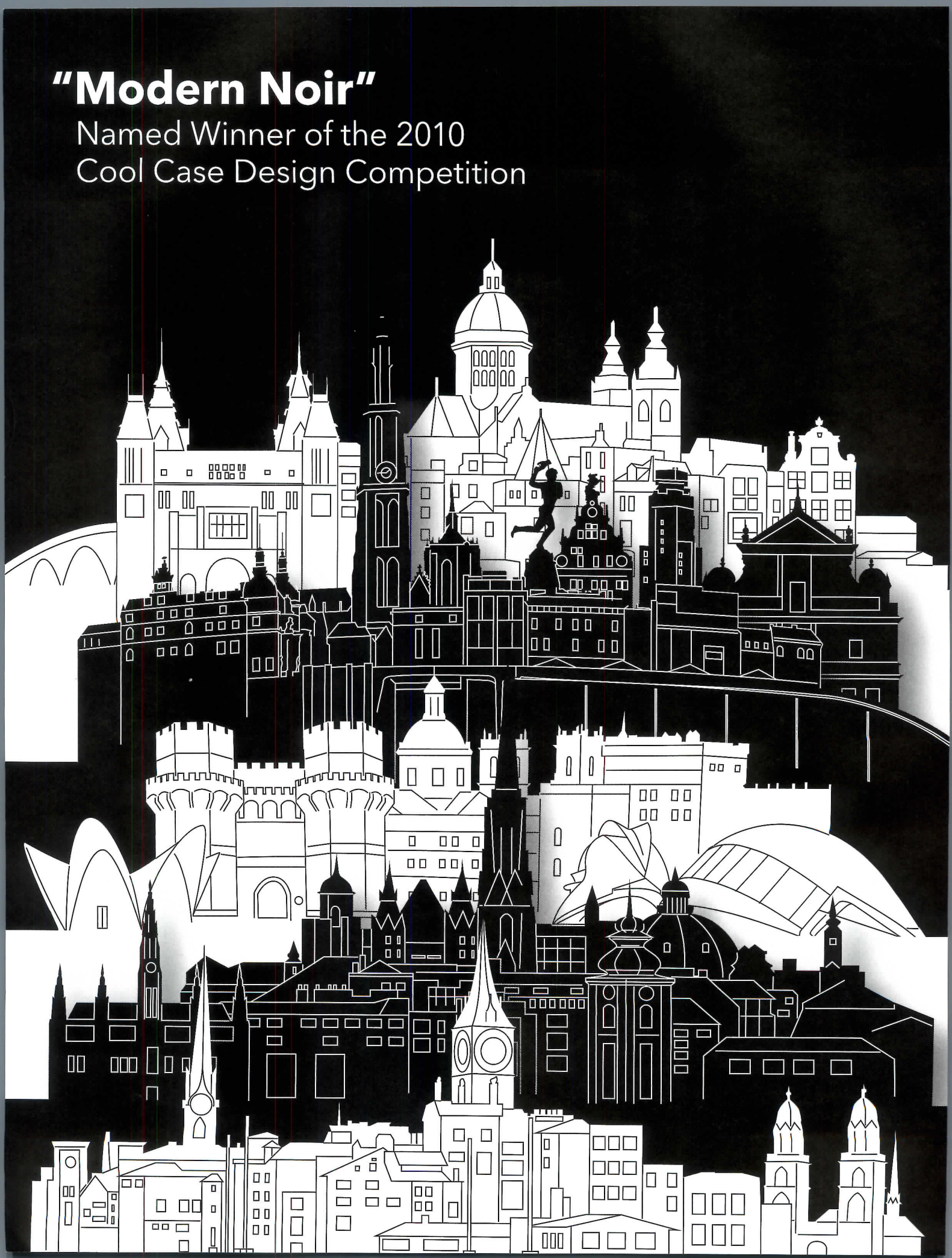
Rethink Recycling

February 2011

Cover: Dunbar/Astrakhan Residence, San Francisco, California, page 82
Photo by Justin Fantl

"Modern Noir"

Named Winner of the 2010
Cool Case Design Competition



Please join Dwell and coolcapitals as we congratulate designer Richie Chritz for creating Modern Noir, the winning design of the Cool Case competition. The contest, which launched at our annual Dwell on Design conference in Los Angeles, called for a modern and innovative graphic design intended for the iPhone and Blackberry. The concept had to be a modern visual representation of the unique sensibilities of Amsterdam, Antwerp, Valencia, Vienna and Zürich.

Chritz credits graphic artist Frank Miller as his inspiration for the winning design. Miller, well known for his film noir style creations, often uses words to outline frames, and is partial to the high contrast of a black and white palette. "Initially I attempted the same thing with the city names, but it didn't work," Chritz explains. "So I added more detail to the buildings so they'd be more recognizable." Chritz then decided to integrate a bit of color. "I think the look reflects European modern design."

As the grand-prize winner, Chritz will receive two tickets to Vienna—his choice from among the five cool capitals. He and his wife will also enjoy a five-night stay at an area hotel, two transportation cards to get around the city, and discounts on area museums and other cultural destinations. Chritz, a seasoned world globetrotter, is excited to capture his travels in photographs. "Experiencing different cultures influences my work, as well as my life back home."

The design will appear on a cool phone case for both the iPhone and Blackberry, and will be distributed at several upcoming Dwell design events. To find out more, go to **dwell.com/cool-case-modern-noir**. While you're there, use your smartphone to download the winning design to use as your backdrop.

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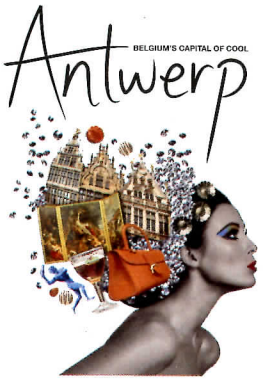

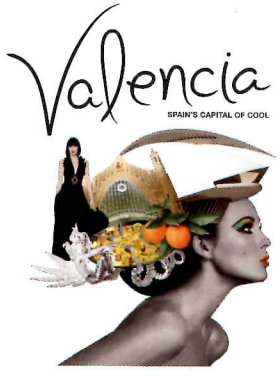

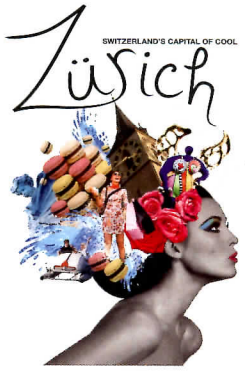

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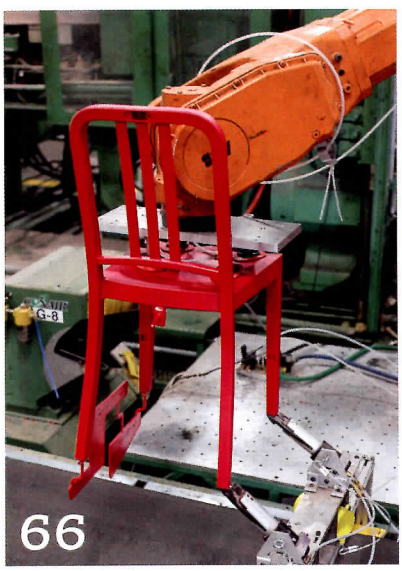
"My father's terrible at throwing things away."

Greg Blee



Talkin' Trash

Walk into the kitchen here at the Dwell office and you will be confronted by no fewer than four trash cans. The abundance of bins is not due to an abundance of waste but rather to San Francisco's relatively new and relatively progressive refuse laws—which stipulate that businesses must provide proper receptacles for waste, recycling, and composting, and that residents must do their part to sort out what goes where. Apart from the confusion as to whether a coffee-soaked paper towel should be disposed of in the blue recycling bin or green composting bin (green, as it turns out), the program, and our office's use of it, seems to be a success. The city recently announced that since the laws went into effect last year, it has achieved a 77 percent diversion rate—meaning that over three-quarters of what might otherwise head to the dump is either recycled or put to some beneficial use. It's the highest such rate in the country.

As writer Patrick Di Justo points out in his "Introduction to Recycling" (Recycling 101, page 102), in the United States the success of these programs has waxed and waned in relation to the strength of the economy. So it's certainly possible then that our current surge is related to the fact that we've been living through the worst recession in decades. But it's also possible that more people are waking up to the realities of the 21st century. Reality Number One: Humans make, use, and throw out a lot of stuff. Reality Number Two: All that stuff has to end up somewhere, and that somewhere is getting crowded. Reality Number Three: A lot of the crowding is caused by stuff that doesn't actually need to be there, stuff that could be used somewhere else. Reality Number Four: New materials and methods that enable a healthier approach to the cycle outlined above are being invented all the time—but are often unpopular and complicated to implement. So without belittling the efforts of our office and city, on a global scale, there's still a long way to go until humans, their waste, and everything else on the planet, will be able to coexist in harmony.

When it comes to buildings, there's a long way to go before anyone will be singing in tune. According to *Mother Earth News*, erecting an average home of 2,000 square feet results in roughly 8,000 pounds of construction waste, and 136,000,000 tons of construction and demolition waste are tossed into landfills in the United States every year. Considering that those building materials account for half of all landfill total waste, there is a serious need to reform our processes at every stage in the lives of buildings—from using construction materials more resourcefully, to disposing of building parts in a way that makes them easy to reuse.

Given this staggering data, it only makes sense that many of today's smartest designers are devising solutions that rethink our relationship to waste—from making less stuff to begin with (after all, the design profession relies on a steady stream of consumption), to finding new, valuable uses for detritus. But we have been conditioned to place the highest value on things that are brand new while at the same time giving little thought to what happens to all that trash once it is out of our hands. Some of the crafty designers we've turned to would have us see things differently.

In the Netherlands, Jan Jongert and Jeroen Bergsma of 2012Architects designed a home based on their concept of "superuse." They created a "harvest map" by scouring a ten-mile radius to source the majority of the materials for their clients' Villa Welpeloo ("Harvest Boon," page 90). The resulting design belies the humble origin of its constituent parts—from afar it looks as modern as any home we've ever featured, but dig a little deeper, and you'll see unique details emerge from creative reuse. The Villa Welpeloo and the handful of projects we share on the following pages represent a great step in the right direction. They ask us to rethink what we already have—what could be more sustainable than that? In order to get people to adopt these practices on a broad scale, however, we'll need to find a way to turn our trash into treasure.

Sam Grawe, Editor-in-Chief
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Media Relations
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Ten years of Dwell is really some-thing special. Transformation starts with small, daily decisions, and you inspire with words and photographs that show what is possible in our own lives. Many thanks.

David Moberg
Nashville, Tennessee

Bah. Alexandra Lange should lighten up ("Hands Off the Icons," October 2010). Any color Eames lounge chair and ottoman would make a fine perch from which to monitor squirrels (especially for Dylan, my Weimaraner), but black leather would make it merely stereotypical.

William E. Little, Jr.
Weddington, North Carolina

Alexandra Lange's "Hands Off the Icons" (October 2010) is one of the best and most thoughtful articles I have read in a long time. Thanks for publishing it.

Arda Talu
Chicago, Illinois

Who is the artist of the work in the homeowner's bedroom on page 60 ("My House," October 2010)? It's fantastic.

Ira Sitomer
Sent via email

Editors' Note: The painting is by artist Mike Monteiro, design director of Mule Design (muledesign.com). See his most recent work at mikemonteiro.com.

We're enjoying our new subscription, which has become an important resource as we finally have the need to furnish a new place after living for a decade in one of Frank Lloyd Wright's Suntop Homes (where just about everything was built-in).

"The Design Trade" (October 2010) opens with an image of a handsome white curtain and minimalist hardware to match. Where can I find these?

Jim Gee
Sent via email

Editors' Note: The homeowners worked with local company Custom Expressions (customexpressions.com) to fabricate the curtains and hung them with the Ripplefold system by Kirsch (kirsch.com).

The last pages of the September 2010 and October 2010 issues were pictures of homes that took a few moments to understand visually—I'm still trying to make sense of the September one ("Hobby House"). I do, however, enjoy the optical puzzles; they're like the last page of *Mad* magazine, only more refined, of course. Keep 'em coming!

Stephen Megaw
Haddon Heights, New Jersey

Editors' Note: For the "solution" to many of our back-page features, check for extended slideshows at dwell.com.

I found Dwell through looking up Terunobu Fujimori—may his tribe increase—and decided to write to tell you that the magazine is now seen even in the wilds of Maine, where hotbeds of architecture lurk in and around brook trout, mountains, and meditative moose.

Early in my San Francisco career running errands for lawyers, I moved from a tiny apartment on Church Street, just up from Mission High School, to a tiny house near the top of 28th Street. I am still reasonably fit from hiking its 37 steps to the front door, down which I once fell on a fine icy morning, somehow breaking my briefcase but nothing more.

The house—I think built between World War I and World War II—stood on the backs of termites. I spent two Decembers digging, jacking, and replacing 1906 timber while my recent bride prayed for no earthquakes and her husband's engineering competence. I found a Navy coffee mug in the (uphill) backyard, and I still absorb my morning paper (sadly, not the *San Francisco Chronicle*) over it. A World War II relic from the Navy yard, I think.

But the joy of a house of one's own, however small, in a place one loves, is like no other. The altitude (probably) kept ours quiet. The slope (steep) kept the neighborhood modest—the contractors wanted (still, then) level ground on which to build. Now they know better. On clear days, we could see to Fremont and Palo Alto, and the afternoons were never too hot in the backyard for my Iowa-born garden-loving wife.

I wish Dwell a long, happy life.

John Willey
Waterville, Maine

Correction: In our November 2010 issue, we failed to credit Jack Thompson for his photograph of Kyle Farley's Cleburne, Texas, home (p. 26). We apologize for our oversight.

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Garbage Pail, Kids

When it comes time to toss your scraps, a stylish receptacle makes a dirty job a bit more bearable. We scoured the scene and assembled a collection of favorites, culling together a mishmash of recycling bins, composting commodes, and trash cans for your viewing pleasure. Get an eyeful at dwell.com/garbage-pail-kids.

Lost and Found

In honor of our Rethink Recycling theme this month, we're creating a map of resources across the United States for salvaged materials. Whether you're looking for 200-year-old barn beams from Georgia or resurrected steel panels from the Pacific Northwest, we bet there's a stockpile of goods in your neck of the woods. Check out—and add to—our map at dwell.com/lost-and-found.

Constructing the Scrap House (featured in our December/January 2009 issue) required significant salvaged material. Find where to source leftovers of your own at dwell.com.

CONTRIBUTORS

Chloe Aftel
Photographer Chloe Aftel splits her time between Los Angeles and San Francisco. Her adoration of natural light proved very useful at the Modern Artifacts shoot ("Design Finder," p. 98). "Thankfully it was mostly still life," she says, "so the subjects could withstand the long exposures."

David S. Allee
New York City native David S. Allee worked in urban and environmental planning before moving into photography. For this issue, he captured a pool in Santa Monica ("Outside," p. 62), after which he, his assistant, and the project's architect all jumped in for a swim. "It was like shooting food and getting to eat it afterward," Allee says.

Armando Bellmas
Armando Bellmas is a photographer based in North Carolina. On his trips to a plastic bottle-recycling plant and injection-molding facility ("Process," p. 66), he learned how recycled materials become objects that make our world more beautiful. He hopes his photographs will one day do the same.

Sarah Blee
Working in art and architecture is all part of being a Blee, and restoring the family retreat in France has been a group effort. The most recent renovation was completed by Sarah's brother and features work by their sister ("Off the Grid," p. 54). It was fitting that Sarah, a photographer based in Antwerp, Belgium, shot the structure.

Max Estes
Max Estes is an American illustrator and children's book author living in Oslo, Norway. The grimy nature of his latest picture book required he troll the streets of Oslo collecting garbage, providing necessary insight and grit to illustrate this month's "Recycling 101" (p. 102). His next adventure: learning to speak Norwegian.

Laura Flippen
Photographer Laura Flippen lives in the San Francisco Bay Area. A DIYer, she was excited to shoot a wall of reclaimed charred-wood siding ("Finishing Touch," p. 120). "I'm in the beginning stages of building a small studio and cabin in the woods and was so inspired," she says.

Lydia Lee
Lydia Lee is a writer based in the San Francisco Bay Area. While she's heard of many unusual salvaged materials, scorched-wood studs were new to her ("Finishing Touch," p. 120). "It takes a lot of chutzpah to reuse burned wood, especially given the history of San Francisco," she says.

Sally McGrane
Sally McGrane is a writer based in Berlin. She was so inspired after meeting Christiane Högner, who designs furniture from recycled bread flats and decorates with flea-market finds ("Kind of New," p. 74), that she took apart her coffee table and used the wooden base to hang a plant in her kitchen.

Zahid Sardar
Zahid Sardar, a writer and columnist for the *San Francisco Chronicle*, penned this month's feature about Andrew Dunbar and Zoee Astrakhan's home. ("Just Redo It," p. 82). "Their use of plastic and recycled glass is as creative as Gerrit Rietveld's experiments with prefabricated concrete at his seminal Schroeder House," Sardar says.

Mark Seelen
Mark Seelen is a Dutch photographer based in Hamburg, Germany, who shot a home made with materials sourced within a small radius of the site ("Harvest Boon," p. 90). "My wife and I are thinking about building a vacation home and are now restricting ourselves to local building supplies and techniques," Seelen says.

Michael C. Taylor
Folklorist and musician Michael C. Taylor lives on ten acres of red oak in Pittsboro, North Carolina. He rambled through the Old North State's foothills in search of the tale of Emeco's 111 Navy chair ("Process," p. 66) before his teaching post at the University of North Carolina started up.

Photo by Lorne Bridgman

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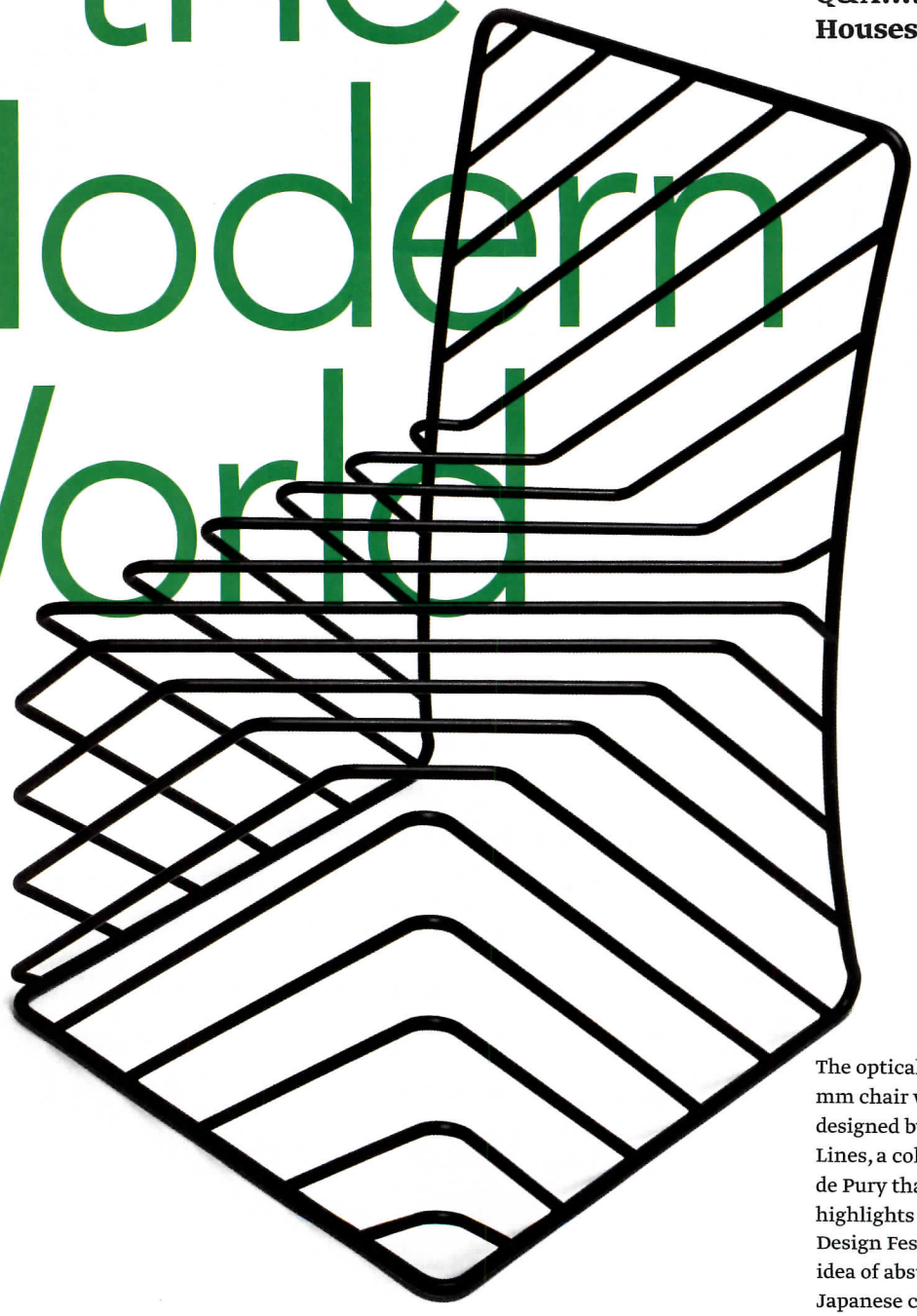

The optically challenging 21400 mm chair was among the objects designed by Nendo for Thin Black Lines, a collection for Phillips de Pury that was among the highlights of the recent London Design Festival. Based on the idea of abstraction inherent in Japanese calligraphy, the 29 new works on view reduced common household elements to their barest forms, elegantly negotiating the boundary between the second and third dimensions. *phillipsdepury.com*

February Calendar
Important dates in art and design, with architecture thrown in for good measure: Welcome to Dwell's timeline of the month.

February 4
ReOrder: An Architectural Environment by Situ Studio opens at the Brooklyn Museum. brooklynmuseum.org

London Crawling

Home to the likes of Jasper Morrison, Tom Dixon, BarberOsgerby, Established & Sons, SCP, scads of RCA grads, and of course Sir Terence, England's capital city could well crown itself as the most design-driven town around (let's withhold judgment on the Olympic logo for now). And that's why September's London Design Festival has become a must-do. We waded through customs at Heathrow, switched our pennies to pounds, loaded up our Oyster card, and crisscrossed the cobblestones in search of the most interesting designs on offer.

Assemblage 1
by Studio Toogood
studiotoogood.com
In a skylighted garage just off of posh Brompton Road, Faye Toogood, the former interiors editor of *World of Interiors*, offered an inaugural collection of furniture—including the Spade chair, Element light, and Spade Trestle table seen here. Toogood's approach is reminiscent of that of a slow-food chef's: the best-quality local ingredients used sparingly, with a keen attention to both harmony and the underlying details. Elegant brass and linen structural fittings added a sense of sophistication to the otherwise spartan pieces.

I Cling to Virtue
by Noam Toran and Onkar Kular, in collaboration with the writer Keith R. Jones
noamtoran.com
While the intersection of design and art can be shaky ground, this clever exhibition, set within the vitrines in the bowels of the Victoria and Albert Museum, managed to transcend. The 28 rapid-prototyped objects on view corresponded to texts detailing the family history of Monarch Lövy Singh (imagine Tolstoy and David Sedaris collaborating on a manuscript about an East London family with Lithuanian and Punjabi origins and you'll begin to have some notion of it). The incredibly detailed narrative was buoyed by the clinically executed generic objects, adding up to a whole that elucidated the uneasy balance between historical fact and memorial fiction.

Photo by David Spero (I Cling to Virtue)

February 6
Patrick Jouin: Design and Gesture closes at the Museum of Modern Arts and Design in New York. madmuseum.org

February 7
On Line: Drawing through the 20th Century closes at the Museum of Modern Art in New York. moma.org


Stockholm Visitors Board – Christer Lundin


Göran Assner/www.goteborg.com


Jonas Ingman

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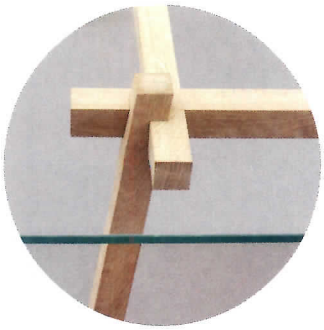
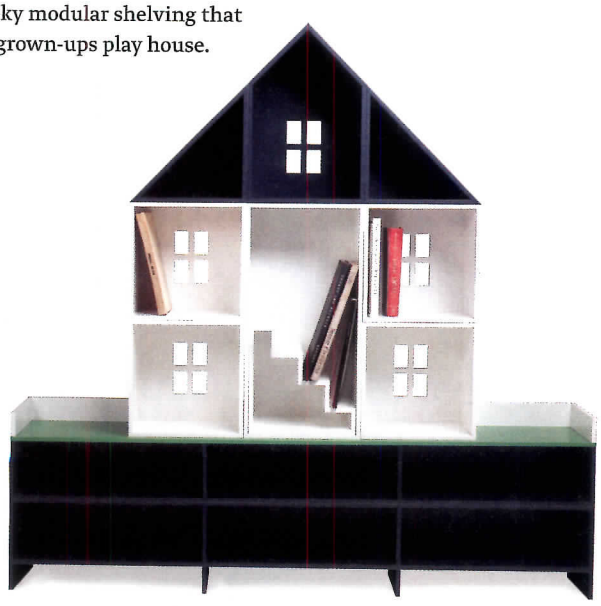
Joint table
by Tomoko Azumi
for Rocket and Benchmark
rocketgallery.com
By utilizing a traditional Japanese joinery technique to create this clever interlocking table base, which needs no additional hardware, Azumi trod on fertile and promising ground for 21st-century modernists. Letters between the designer and the table's fabricator, in addition to the many joinery studies on view, shed additional light on the creative process.



Home
by Harry Allen for Skitsch
skitsch.it
Claiming territory in the wide gulf between Ikea and B&B Italia, Italian brand Skitsch opened its new London showroom with this cheeky modular shelving that lets grown-ups play house.

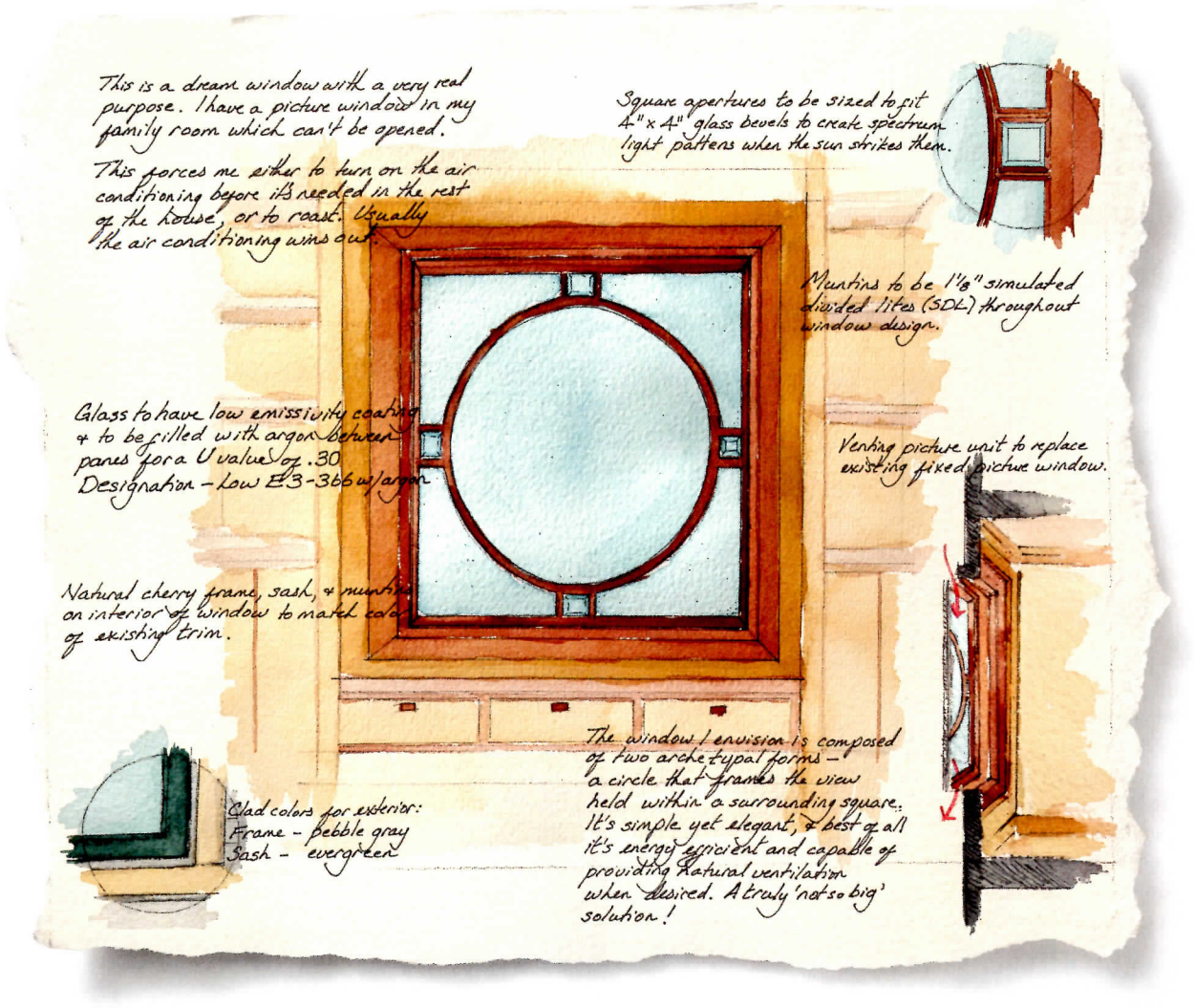


Outdoor kitchen
by Nina Tolstrup for Ten Plan
ten-plan.com
In the spirit of our economically challenged age, the design collective Ten offered DIY plans for their exhibition at 100% Design. Head to their website for free instructions for creating this clever mobile eatery cart.

February 10-23
Get Inspired! shows off the best of Swiss design in San Francisco *before heading to* Los Angeles. thinkswiss.org

Februrary 12
Frank Lloyd Wright: Organic Architecture for the 21st Century opens at the Milwaukee Art Museum. mam.org

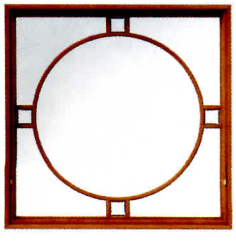
If you could design your dream window, what would it be?



myMarvin by

Sarah Susanka

Sarah Susanka, FAIA
architect/author *The Not So Big House* series



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Lamp
by Daniel • Emma
daniel-emma.com
Awarded "most promising talent" at 100% Futures, Daniel To and Emma Aiston presented a refined collection of accessories called Basics that included this diminutive pendant hewn from solid wood.

LDF 2010

Hug sofa
by Leif.designpark for De La Espada
delaespada.com
At the Tramshed, a Victorian-era venue that was once a tram repair shed, De La Espada displayed its latest wares, including this elephantine (in appearance, if not scale) loveseat from the Japanese design trio.

Heron chair
by Ernest Race for Race
racefurniture.com
Though Race's name was new to us, Brits count him among their most celebrated mid-century furniture designers. The newly reissued Heron chair, from 1956, is both great and blue.

Pontus desk
by Pinch
pinchdesign.com
Treading through a design fair's beastly bramble, it's easy to fall for beautifully finished walnut and oak and a desk of elegantly executed proportions when you come across it. A matching floating cabinet was the proverbial icing on the cake.

February 13
Underground Journeys closes at the Victoria and Albert Museum in London. vam.ac.uk

February 21
From Art to Life: Hungarians at the Bauhaus closes at the Bauhaus Archive and Museum of Design in Berlin. bauhaus.de

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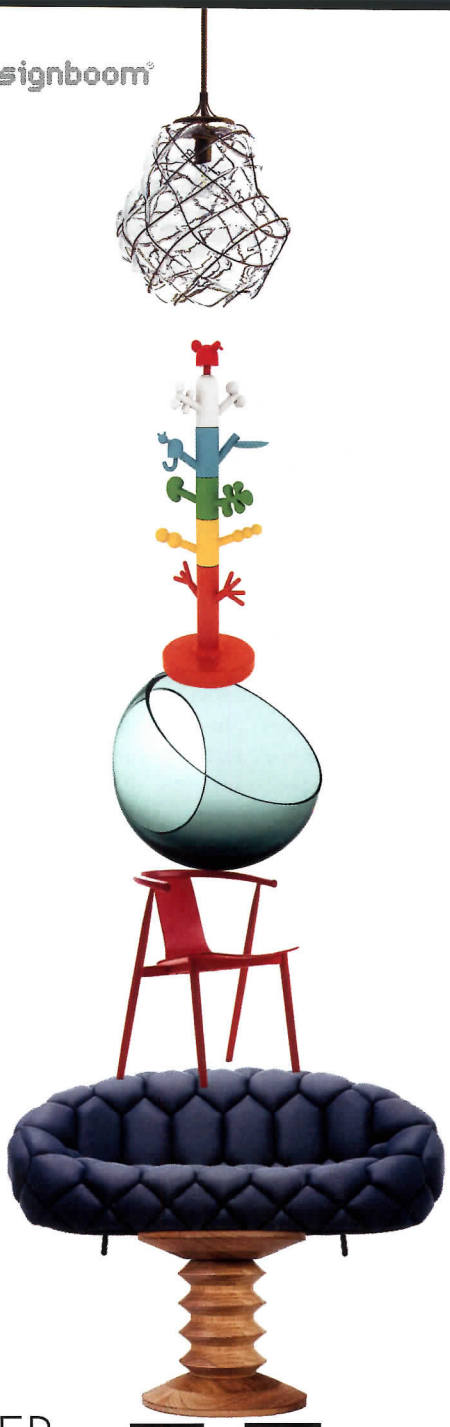

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Hel Yes!
helyes.fi
Despite the fact that Finnish food is best known as the punchline to a not-so-hilarious joke by former French president Jacques Chirac, the toughest table to book during this year's design festival was at none other than Hel Yes!, a Finnish pop-up restaurant conceived by affable Helsinki-based chef Antto Melasniemi and his designer buddies. Inspired by purported nomadic eateries that appeared in winter atop the Baltic sea-ice between Finland and Estonia, Hel Yes! transformed a nondescript warehouse in Islington into a homey, vital space with unfussy furniture, richly patterned textiles, classic Finnish tableware, and an open kitchen serving meals prepared with a distinctly Finnish touch (think wild mushrooms, dark rye "archipelago bread," and no shortage of dill).

By nature, design events sap the life out of design objects. Design, in reality, supports the actions humans undertake, and the success of an object should be based on how it enhances or diminishes an experience, not how it looks in a lineup. Therein lies the success of Hel Yes!'s two-week experiment: By making Finnish design take a backseat to Finnish eating, visitors left with a finer impression of both.

February 26
Emerging Architecture closes at the Royal Institute of British Architects' Florence Hall in London. architecture.com

February 28
Mid-Century Textile Design: Enlivening the Modern Home closes at the Minneapolis Institute of Arts. artsmia.org

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-Wall Street Journal Coolhunter

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New Power Generation

Long before smoke-spouting power plants were relegated to the remote outskirts of the industrial city, large-scale energy generators were common sights in urban landscapes. Pushback from the public about reintroducing these structures to their cities prompted the husband-and-wife creative team of architect Robert Ferry and artist Elizabeth Monoian to found the Land Art Generator Initiative (LAGI) with a single goal: to integrate clean-energy producers back into the cityscape, interpreting them more as public art installations than merely utilitarian eyesores.

Last year, LAGI launched its first international design competition as a means to put a positive spin on the three-blade wind turbine—and all other green power plants. Interdisciplinary teams of artists, architects, scientists, and engineers were invited to submit entries for a site-specific renewable-energy installation in the United Arab Emirates, where expansive panoramas, bountiful natural resources, and a burgeoning built environment made for the ideal trial location.

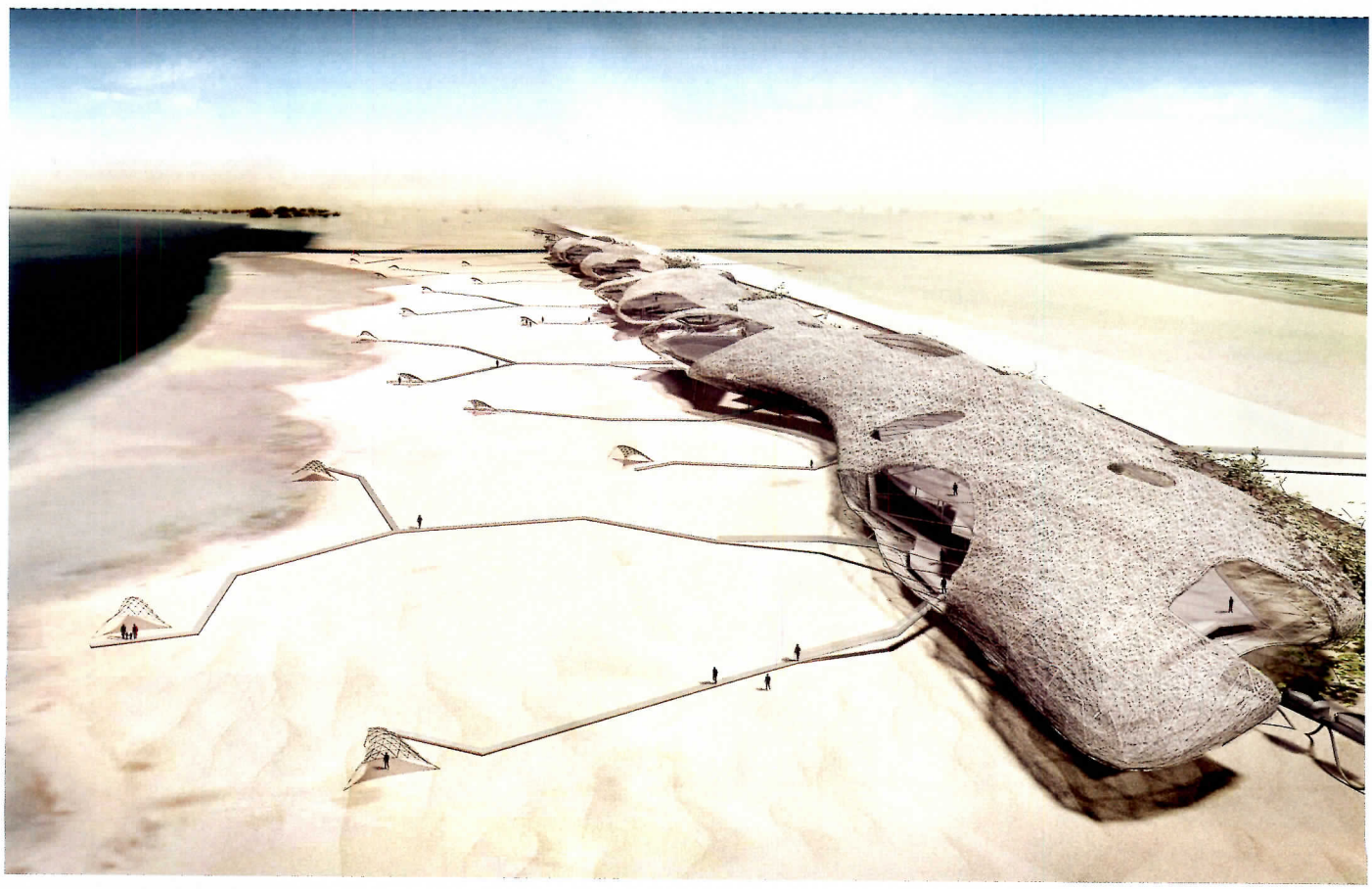
Many designs took into account the desert environment, fusing clean-energy technology with existing ecological elements, such as "Sand Dune Clouds" (below). Intended to lessen the man-made impact of an existing roadway, this billowing structure would generate energy from wind as well as pedestrian foot traffic. On the other end of the spectrum were structures designed to stand out from the natural landscape. "Choreographies in the Sky" (above), a design made up of flying solar devices,

interacts with visitors while creating evolving airborne patterns and formations.

In January, the winning design was revealed at the World Future Energy Summit in Abu Dhabi, an annual conference that brings together worldwide leaders in the renewable energy and environment industry. Ferry and Monoian are currently looking for investors to fund the future construction of the winner—along with a portfolio of roughly 75 other saleable models—not only in the UAE but in other urban locales. Their hope is to turn these green power plants into tourist destinations comparable to the Eiffel Tower or Mount Rushmore. "We imagine that they could really broaden the scope of the public's understanding of renewable energy," says Monoian.

—Asami Novak

@ Extended slideshow at dwell.com/magazine



Speculation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Fabricated Fabricators

If there were half as many architects and designers in our movies and books as there are lawyers, cops, and spies, we'd get a little more *Hiroshima Mon Amour* and a little less *Salt*. Here's our guide to the world of fictional architects and designers. Update that queue.

1. Doug Roberts
Played by Paul Newman in the film *The Towering Inferno* (1974)
Roberts is the perfect stand-in for every beleaguered architect who watches helplessly as his baby (in this case, the tallest building in the world) is marred by slapdash construction that eventually leads to a massive fireball. Didn't that happen to Rem K. in China, too?

2. Lillian Reynolds
Played by Louise Fletcher in the film *Brainstorm* (1983)
Through a nifty trick of industrial design, we see the design behind a device that taps into "higher brain functions" and can record and play back people's experiences. Look for that in the next iPad.

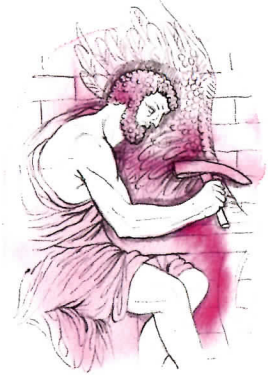
3. Howard Roark
From the novel *The Fountainhead* by Ayn Rand (1943)
Is there a more archetypal architect in the Western canon? Roark is all striding individualism, with architecture standing in for the primordial will to create. He continues to inspire disaffected teenagers, neocons, and fans of the band Rush.

4. Lui
Played by Eiji Okada in the film *Hiroshima Mon Amour* (1959)
Alain Resnais's new-wave classic smolders not so much because of Emnanuelle Riva (OK, we dig her too), but because of Japanese actor Eiji Okada. His sharp dressing, steely sense of loss, and ultimate elusiveness set the bar high for leading-man architects.

5. Charlene Frazier, Suzanne Sugarbaker, Julia Sugarbaker, and Mary Jo Shively
Played by Jean Smart, Delta Burke, Dixie Carter, and Annie Potts in the TV series *Designing Women* (1986–1993)
Floral brocade, wall-to-wall chintz, and the power of the interior decorator never had truer TV champions than the quartet of Southern ladies on *Designing Women*.

6. Oscar Novak and Peter Steinberg
Played by Matthew Perry and Oliver Platt in the film *Three to Tango* (1999)
In perhaps the only architecture buddy flick–cum–rom com, this pair navigates the rocky shoals of the late-'90s swing revival, Neve Campbell's lousy haircut, Oliver Platt's worse goatee, and an "everyone thinks I'm gay" subplot to get their cultural center built.

7. David
Played by Sam Waterston in the film *Hannah and Her Sisters* (1986)
Waterston takes the prize for hottest design pickup line in American film. Both Carrie Fisher's and Dianne Wiest's characters melted when the architect said he'd like to show them some of his favorite buildings. Fisher eventually got a look at his finest erection.



8. Daedalus
Greek mythological character
The poor dude will go down as the dunce who gave his impetuous kid the feather-and-wax wings that led to the boy's ultimate demise. But we prefer to remember Daedalus as the genius who built the classical world's answer to Gitmo, the Minotaur's Labyrinth on Crete.

9. Art Vandelay
Played by George Costanza played by Jason Alexander in the TV series *Seinfeld* (1990–1998)
George Costanza had a series of dream careers, and though marine biologist and latex salesman scored high, he yearned for none more than architect. Art Vandelay was an oft-used alias, and we remember him best as our favorite fictional fictional architect.

Illustrations by Elisabeth Moch

Listomania

Nicole Hollis

Occupation:
Principal, Nicole Hollis Interior Design
nicolehollis.com

Hobby:
Scouring flea markets

Favorite Light:
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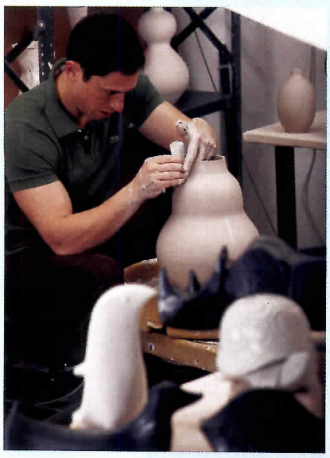

Seventeen years ago, Jonathan Adler wasn't a brand, he was a one-man full-time pottery production operation—"making, glazing, firing, packing, and shipping every single piece I made." After successfully pitching an initial order for Barneys, he expanded his empire to eponymous shops in major cities across the United States and an online catalog featuring goods that range from ceramic rhinoceros boxes to wool area rugs to lamps and candleholders. Developing his business savvy alongside his ever-expanding collection was an organic process for Adler, one that has allowed the potter to grow with his company. "Getting out from behind the wheel has enabled me to be infinitely more creative," he says.

No-access pass: I was an oddity in the small New Jersey farm town I grew up in, which was actually great in its own way. It's important to not have access sometimes—it gives you time to think.

Eternal endurance: I've had a million setbacks along the way—from kiln fires burning down buildings to shipping disasters—that should have put me out of business, or at least left me lying in the fetal position on my bed for a few days. Luckily, though, I've never for one second thought that I had any other option than to just keep going.

Mile-high club: I would love to rebrand an airline. It would be so fun to bring back a bit of the glamour of travel.

Rereading: *Beautiful People*, by my much-better half, Simon Doonan. I read voraciously, but I keep going back to this one by Simon.

The importance of being earnest: My design process is not necessarily kicky and optimistic, and when it comes to my work, I am deadly serious. I live, eat, and breathe what I make; I can lose sleep over the silhouette of a pot not being exactly right.

Au courant: I'm a slightly schizophrenic designer and craftsperson, but everything I produce shows my hand. I'm inspired by the typical fashion-design example, where every season has a different inspiration. It just seemed to be a way to be more creatively prolific.

Appreciation: It's the nicest thing on earth if someone comes up to me and says, "Every day I drink out of a mug you designed."

Pink-slip muse: When I was first starting out, I had been fired from every job I ever had. The good thing about being unemployable is that it gives you a sink-or-swim mentality. When I began making pots, I figured someday I'd be lucky enough to hawk my wares in a rain-soaked craft fair, but I also realized if I didn't make a go of it I was really screwed.

Overstimulation: I'm a multitasking freak who needs a lot going on to get anything done. My pottery studio is in the same space as my office, and it's mayhem. I can finish a meeting then duck out to make a pot.

Making lemonade: I believe that adversity and negativity can be an amazing fuel towards personal success.

Prototypical behavior: I have a lot, a lot, a lot of products in my office. Squillions. Not to get all Pollyanna-ish, but here's the deal: The main reason I've worked so hard is because nothing makes me more excited and happy than when I get in a new sample of one of my designs and it's fantastic. That is an addictive high. It's what I strive for.

jonathanadler.com

Q & A

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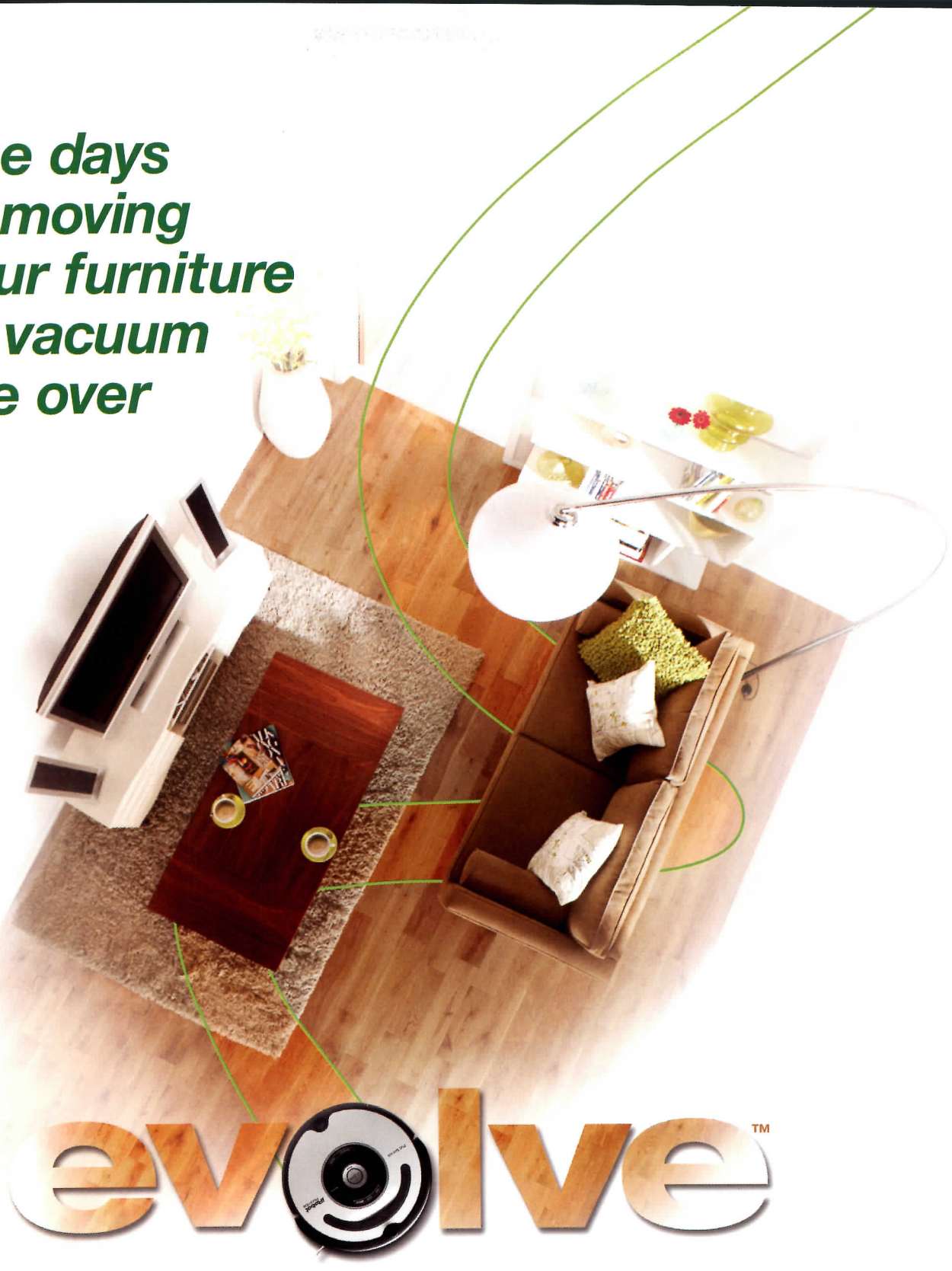
Albert, Righter & Tittmann Architects
alriti.com

Wolzak Farmhouse
Zutphen, the Netherlands
SeARCH
search.nl

Photos by Peter Vanderwarker (Lake Island Camp), Christian Richters (Wolzak Farmhouse)

Houses We Love

The days of moving your furniture to vacuum are over



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Some architects balk at clients who approach them with a tear sheet of what they're after and a crystal-clear directive: *We'd like this, please.* Sydney-based architect James Grose, however, wasn't fazed when Fred and Kitty Mann asked him for a retread of a house they'd seen in Dwell's pages way back in 2005. The home in question was familiar—he had designed it. The Manns were amenable to an update, and the resulting retreat *in Paroa Bay,* New Zealand—halfway around the world from the couple's San Francisco home—is a glass-and-steel nod to its inspiration that takes advantage of the vast North Island views.

Photos by John Gollings

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Dance Dance Renovation

The first time Houston-based architectural designer Barbara Hill set foot inside what would become her future second house, a 100-year-old adobe in Marfa, Texas, she found a cramped warren of rooms filled to the brim with trash. The structure, originally built as a private dance hall, had lived through many incarnations, from a grocery and candy store to, more recently, a haven for detritus. Undaunted, Hill purchased the property and spent the next year and a half transforming the derelict building into a sophisticated and slightly rough-around-the-edges retreat. Here she shares the story of a true West Texas revival.

As told to Amanda Dameron
Photos by Misty Keasler

Designer Barbara Hill, in front of her recently renovated weekend house in Marfa, Texas. A series of Galvalume roofing panels clad the underside of the eaves.

It may be an old saw, but gutting and renovating an old building is like opening a can of worms—there's always much more beneath the surface than you ever bargained for. But I think that if you want to do something right, you have to be unafraid to do everything. Fortunately I have X-ray vision: I can see right through debris. I call it my "design disease."

The first step was cleaning the place out. I filled eight huge Dumpsters and many more flatbed trailers with trash and construction scrap. In doing so I realized that everything that contributed to the cramped feeling, from the ten-foot ceiling to a bunch of awful temporary walls, could be taken out. I became obsessed with taking the building back to what it once was—essentially one large room. Plus, I hate walls and an open living space is the next best thing to being outside.

I tried to save the floorboards, but the planks were rotten due to leaky plumbing, a roof that was in bad shape, and years of standing water. We dug them all out and in the process found several pits under the house—which suggested that the building's adobe was sourced from the site itself. This delighted me. There's something comforting about being inside a house made of mud. In addition to the natural insulation from weather and noise, there's always a slight scent of the earth in the air. I find it calming.

Removing the hideous walls wasn't a problem, but stabilizing the interior to allow for a high ceiling was certainly a challenge. And high is never high enough for me. It was immediately obvious that I would need to call upon a structural engineer, so I found Dan Ray, who knows how to work with adobe. Dan suggested immense steel beams to shore up the tension. While adobe can withstand enormous pressure from top to bottom, it will buckle if the pressure comes in from the sides.

Since I went with birch plywood for the flooring—I felt it referenced the building's dance-hall past—I thought I'd cover the pitched part of the ceiling with it as well. I like the look and the continuity; it unifies the space and complements the blackened steel.

The seating area (above) includes an extra-long sofa by Piero Lissoni and a leather armchair designed by Alfredo Häberli for Moroso. The Twiggy lamp is from West Elm.

In the bedroom (below) an improbably placed tub is situated in front of twin closets that can be easily maneuvered thanks to skateboard wheels affixed to the underside.


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It turned out to be cost-prohibitive to create high ceilings throughout, so I ended up with one big, soaring central space flanked by two areas with lower ten-foot ceilings. In the end, it was a good thing, because the difference in height helps to define clear eating and sleeping zones. I placed the kitchen along the length of the street-facing wall. I don't cook a lot in Marfa—in fact, I use the dishwasher as a drying rack most of the time—so I kept it simple. I found a great old putty-colored sink at a demolition yard and saved my splurge for a 13-foot-long French table with a base that looks like steel to match the beams overhead.

Now, I realize that having a bedroom and bathtub in the middle of an open space isn't for everyone, but the romance of it appeals to me. I get so much joy waking up, because the first thing I see from my bed is this trough-shaped bathtub that reminds me of a cowboy boot. For times when I need a little privacy, I designed two closets atop skateboard wheels so I can move them as I please and create a partition from the seating area.

Another element I love is the old sign, salvaged from Marfa's Crews Hotel, now part of the Judd Foundation. I found it in a shop in Houston; actually, I guarantee the guy pulled it out of a trash pile and marked it up something awful—but I had to have it. The sign isn't just for looks; it's mounted on a sliding steel armature, so I can position it over the doorway and block the view from the backyard. Balancing openness with options for concealment is always smart.

The outdoor area was very important to me—the light in Marfa is soft and wonderful, and I knew I'd be spending a lot of time outside. I had the idea of a courtyard space built around a central fire pit, so I asked George Sacaris, a designer, to create a sculpture in the shape of a campfire using some pipes unearthed during the renovation. Weeds had overtaken the entire site, so I tore up everything and replaced it with native plantings like sage, yucca, and great white cactus. I paved the walkway with old bricks from El Paso and found some great rusty steel plates from the railroad to use for additional footing in the yard. People are always poking their heads in, complimenting me on the colors and the symmetry, which is nice. This is a real community, where neighbors and looky-loos are always welcome to peek over the fence. It's part of the reason why I love it so much here.

Lacquered chairs from Holland (top) cut a low profile next to the dining table, a French antique found at Installations Antiques in Houston. "I don't like anything to match too much," says Hill. A voracious reader, Hill (bottom, left) kicks back in a Hans Wegner chair topped with a shaggy throw made from the wool of a longhair sheep. In the kitchen (bottom, right), *Make Tacos Not War*, by San Antonio–based artist Alejandro Diaz, is mounted over a putty-colored sink Hill salvaged from a demolition yard.


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Closet Cases

Hill's custom closets do double duty as both clothing receptacles and movable partitions, thanks to skateboard wheels affixed to their bases. Substantial enough to create a visual barrier but translucent to allow light through, the closets are backed by panels of formerly glossy white *Plexiglas* that Hill asked Sacaris to rough up with a piece of sandpaper.

Smoking Pipes

Hill worked with metal artist and designer George Sacaris to create a sculptural gas fire pit in her backyard. Using repurposed pipes uncovered during the renovation, Sacaris welded them together in a vertical formation. When the fire is flickering, it engulfs the sculpture and adds another note of drama to the outdoor area.
sacaris.com

Private Screening

Seeking a large-scale artwork that could also act as a privacy screen for her bedroom, Hill hung the vintage hotel sign she scored at Installations Antiques in Houston on a sliding track. When she wants to block the view from the backyard, she simply slides the sign along its blackened-steel track into place in front of her doorway.
installationsantiques.com

Bottoms Up

Hill, a vocal proponent of "distressed" surfaces, had a large slab of gray marble installed in her bathroom as a vanity countertop. Once it was in place, though, she found it too slick for her liking. Rather than return it, she flipped the piece upside down to display the underside, warts and all.

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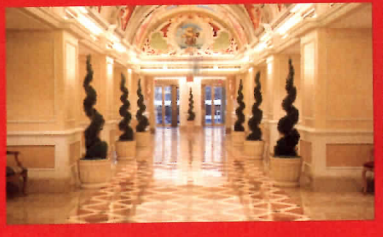

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A CUTLERY ABOVE

Story by Jordan Kushins
Photos by Peter Belanger

The meal itself may be the main event, but your tender victuals aren't much of an attraction without a means to make their way from plate to mouth. Utensils that sit in your hand just so will turn eating—whether you're partaking of pheasant under glass or Frosted Flakes—into an indulgent affair. Put aside the sporks as we test out the tastemakers of timeless cutlery.

	PROS	CONS
 **❶ Prisme** by Gert Holbek and Jørgen Dahlerup for Stelton Norstaal Satin-polished stainless steel stelton.com $95 (four-piece set)	A triangular motif mirrored on the top and bottom of Prisme's handles gives good grip to the spoon and fork. Stew lovers rejoice! The bowl of this spoon is big and built for hearty bites.	That same angled style that works for fork and spoon does not for the knife: It hits right in the heel of the palm, an uncomfortable pressure point. Slightly shorter handles make a more confined grip necessary.
 **❷ Artik** by Laura Partanen and Arto Kankkunen for Iittala 18/10 stainless steel iittala.com $76 (five-piece set)	The subtle detail of descending tines plays with the precision of these otherwise perfectly composed implements. Rounded handles offer a nice change from the flatter varieties that seem to have flooded the market.	The spoon is especially heavy—the weightiest in our selection—and feels slightly unbalanced. Going for more gazpacho could land you in the drink. The gleaming handles are sleek as heck, but they're slick to the touch as well; bouillabaisse shouldn't require a batting glove.
 **❸ City** by David Mellor Design Stainless steel davidmellordesign.com $62 (five-piece set)	There is something incredibly satisfying about wielding these Cities, which have weighted handles that provide an unparalleled equilibrium. The knife is especially ergonomic, with a handle flattened along the top edge for ease of cubing your chicken breast.	Substantial tactility equates to some serious handle heft. A table setting's worth of these utensils might not fit effortlessly in a standard flatware drawer when dinner's over and the dishes are done, making storage in small spaces a hassle.
 **❹ iD** by Richard Hutten for Royal VKB 18/10 stainless steel shop.royalvkb.com $58 (five-piece set)	Long handles give better leverage when you're trying to sneak a taste of mashed potatoes from the person seated next to you. The unique looped handle allows for storage beyond the standard drawer. Try keeping these on display, hung on a series of kitchen hooks.	The chopsticks that come with the series are a nice touch, but their gray plastic construction doesn't quite befit the quality of their iD counterparts. Thicker handle girth would make for a better feel.
 **❺ Model 33** by Carl Pott for Pott 18/10 stainless steel pott-bestecke.de $290 (five-piece set)	The flat handle features an ever-so-slight dip that rests effortlessly in your dinnertime grasp. Five-tined forks and a generous, round bowl on the spoon show an admirable appreciation for indulgence. Go on, pile on a few more peas!	Five-tined forks? We hate to hate on the odd prong out, but it's almost like having an extra limb—useful, sure, but a bit strange to look at. While the oversize pieces do allow for liberal nibbling, their heft might be off-putting for a more refined table service.
 **❻ Bettina** by Future Systems for Alessi 18/10 stainless steel alessi.com $62 (four-piece set)	Bettina's graceful curves are easier to maneuver around a meal than one might think, given their slightly skewed appearance. If there exists in this world a more perfectly formed coffee spoon that just begs to serve sugar lumps and stir, we have yet to find it.	Wide, flat prongs will affect spearing ability, as more fork must stick through your food to secure it. An off-center spoon means soup-slurping will differ depending on which hand you favor (both hands work, but righties get the better side of the bowl).
 **❼ Bamboo Utensils** by Sur La Table Bamboo surlatable.com $4 (three-piece set)	Offering a classier, reusable alternative to plastic for alfresco afternoons in the park and backyard shindigs, these bamboo tools won't weigh down your picnic basket. The price could not be any more right.	Durable and dishwasher safe, sure, but do we trust them to last as long as stainless steel? Survey says no. Better not try to stab a crouton, or this wood might break like a big leaguer's maple bat.
 **❽ Arne Jacobsen Flatware** by Arne Jacobsen for Georg Jensen Steel georgjensenstore.com $95 (five-piece set)	You'd be hard pressed to find a more visually striking set. These classics are still as palatable today as in 1957, when Arne Jacobsen designed them. Feed your inner film geek: Notorious detail stickler Stanley Kubrick chose these utensils for *2001*'s space crew.	Not for the famished. The business end of this collection—specifically the ultra-slim, three-tined fork—is compact enough that only the most delicate bites will survive. The blade of the knife is barely sharp enough to slice through a serving of astronaut ice cream.

Ruin Reborn

In 1981, Londoners Anthony and Gillian Blee purchased the ultimate fixer-upper. The property in southwestern France was idyllic, but its old mill, built in 1822, and three flanking outbuildings had fallen into terrible disrepair. "It was a complete ruin and completely uninhabitable," says Greg Blee, one of Anthony and Gillian's five children and a founding partner at Blee Halligan Architects.

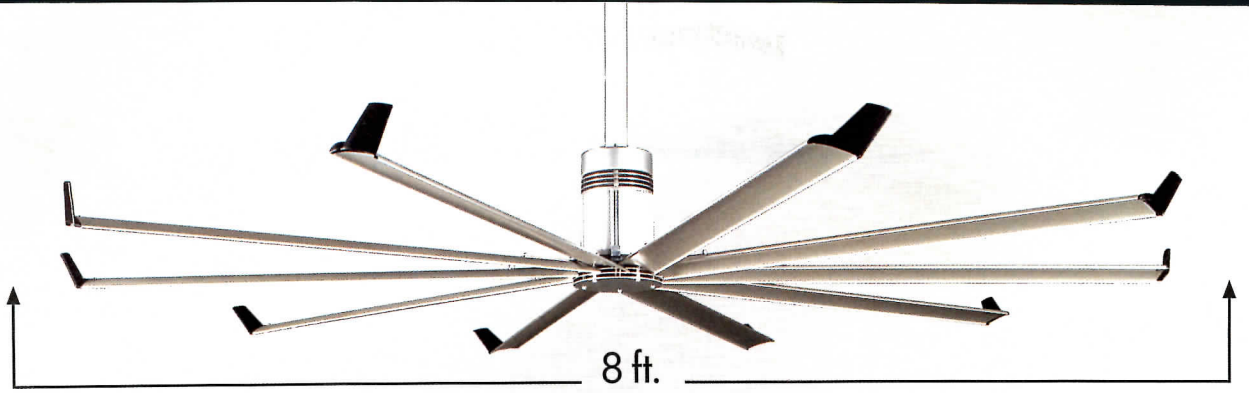
Bit by bit, the couple restored each building with the help of family and friends. In March 2010, Blee and his design partner, Lee Halligan, completed the final renovation, transforming the last structure into a 215-square-foot cabin for two. After prefabricating the timber framing in sections scaled to fit into a Renault van, Blee and Halligan drove through the Chunnel to construct the interiors on-site. With no access to electricity, plumbing, or other utilities, the duo turned to the land for materials and to the sky as a source of energy.

Structural Reuse

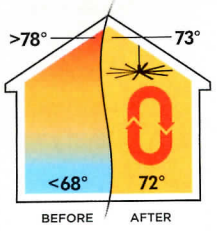
"We really wanted to capture the ruinous quality of this old building rather than do something overtly new," Blee says. Before construction could begin, however, he and Halligan had to patch the remaining walls using stones found in the nearby river. Wherever a wall had collapsed, the designers inserted framing to create windows and doors.

For the roof, they turned to the original tiles. "My father's terrible at throwing things away," Blee says. "We took the tiles off 30 years ago, as it was too dangerous to have them up there. They've been sitting in the fields ever since, and this was our last chance to use them."

Story by Miyoko Ohtake
Photos by Sarah Blee



BIG CIRCULATION



If you have a large space like a great room, foyer or loft, you know that it can be a challenge keeping the room comfortable – especially in cooler weather. Often, your furnace supplies plenty of heat but the warm air collects at the ceiling, leaving you reaching for a blanket on the couch.

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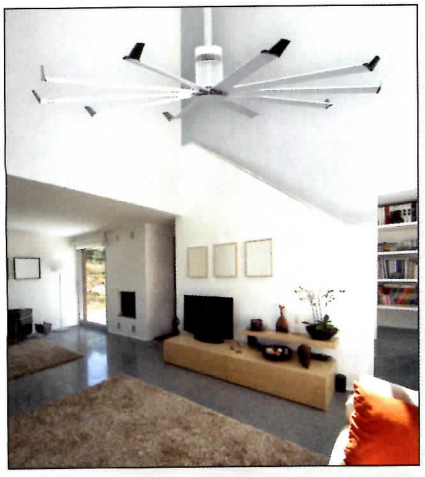

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Photovoltaics

To power the building, Blee and Halligan hooked up two solar panels—though not without difficulty. "The roof faces the wrong way—north—so we couldn't mount the panels on it," Blee says. Instead, they affixed the two 1.5-by-1.5-foot solar arrays to a nearby existing wall and ran cables back to the structure. To increase efficiency by not having to convert the 12-volt power coming from the panels to higher, more appliance-friendly wattage, the architects installed 12-volt light fixtures throughout. "You can't plug a laptop into the wall, but it's a more simple and robust system: just two panels wired together into the battery," Blee says.

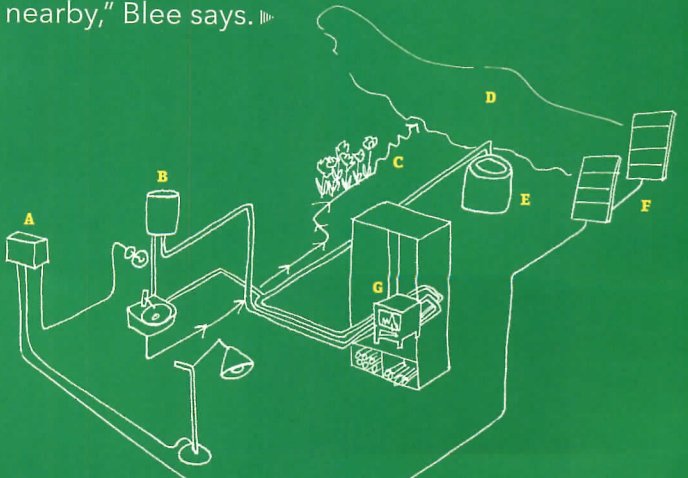
Your Turn...

There are other ways to finance rooftop photovoltaics if the upfront costs of installing a solar system prove prohibitive. Companies across the country let homeowners rent (and rent-to-own) solar panels.

SolarCity
solarcity.com
Solarflow Energy
solarflowenergy.com

Wood-Burning Stove and Water Boiler

To heat the small structure, Blee and Halligan installed a 17.75-inch-tall, 15.75-inch-wide, and 15.75-inch-deep wood-burning stove equipped with a built-in water boiler. The stove was built into an old doorway that was no longer needed. By wrapping the walls in sheet steel, Blee and Halligan made the area fire-resistant, and the warmth from the stove is amplified as it reflects into the room. Though it's handy in the winter, the stove-boiler combination is merely decoration in the summer: "It's so hot that we just bathe in the river nearby," Blee says.



A 12-volt electric-car battery
B Hot-water vessel
C Soak away
D River
E Well
F Photovoltaic solar panels
G Aarrow wood-burning stove

HATCHBACK

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Reclaimed Materials

Renovating the old mill was a family effort, and Blee called on his sister Kate, a textile designer based in London, to lend a helping hand with the tile work. Kate's repertoire also extends to building installations, including a ceramic wall in the City and Islington Center for Lifelong Learning in North London. "She had several boxes left over," Blee recalls, "which meant another opportunity to use something that was lying around." The tiles, with finishes ranging from heavy glazes to matte coats, offered textural variety, which brother and sister used to "play around with the idea of reflection from the roof light."

Your Turn...

For those of us without a cache of leftover materials, here are places to seek treasure in others' trash:

d-build.org
D-Build lets you post and browse salvaged and reclaimed material listings (plus finished furnishings made of reused materials).

planetreuse.com
Planet Reuse connects buyers and sellers of reclaimed and recycled materials by hosting online material listings as well as want ads.

diggerslist.com
DiggersList partners with Habitat for Humanity ReStores to host online classified ads for home-improvement materials, products, and supplies.

bmra.org
The Building Materials Reuse Association offers an extensive directory of deconstruction experts and material retailers across the United States and Canada.

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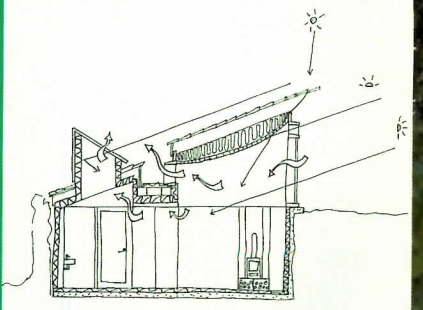
Climate Control

The building takes advantage of passive heating and cooling, thanks to Blee and Halligan's strategic design to capture the most sunlight in the winter and provide the most shade in summer. The above-ground glass facade faces east and draws in the daylight, but when the sun proves too strong, whoever is staying in the structure can close the internal shutters to beat the heat.

The cabin is partially underground, so the designers drew on the sun via skylights and strategically placed windows to light and heat the structure.



Master Stroke

In Santa Monica, California, where pools are plenty but not always eye-pleasing, Padraic Cassidy lifted one 30 inches off the ground—dramatically elevating its aesthetic appeal.

Fly into one of Southern California's smaller airports—Burbank, Ontario, or Long Beach—and as the plane makes its final descent over densely packed enclaves you'll notice impossible numbers of cobalt kidneys and cerulean quadrangles flecking the arid terrain. Though backyard pools are plentiful here, few live up to their initial promise—dreams of spa-like splendor fade into the stench of neglected chlorine—and ubiquity doesn't necessarily translate to beauty. So rather than add yet another aqueous eyesore to an unassuming backyard in Santa Monica, architect Padraic Cassidy took a recent opportunity to make a seemingly simple pool the centerpiece of a larger backyard master plan.

The brief for the project was succinct: The client wanted a pool that was as big and as deep as possible. The property, however, proved problematic. The rectangular lot already housed a two-story wood-shingled home, a guesthouse, and a separate office structure. "The questions were: How close to the house could we put the pool, and how big could we make it without it feeling cramped?" says Cassidy, a Gehry Partners alumnus who launched his own eponymous firm in 1995. After casting away ideas of a lap pool along a long stretch of lawn, he divined a solution that, in hindsight, seems like the only viable option.

From the rear driveway, the entrance used most often, a tall gate opens to a path of seeded concrete, and the yard unfolds in an elegant hierarchy. To the left, a narrow lane leads to the office; to the right, a walkway *turns toward* ▸

Story by Miyoko Ohtake
Photos by David S. Allee

The final, layered look of the pool and its surroundings was completed—with painstaking precision—in 2008. The tiles were custom designed with Mission Tile West to hit a pea-green hue and sized specifically to top the narrow walls. To create the seeded path along to the ipe deck, each river rock was hand-placed in wet concrete.

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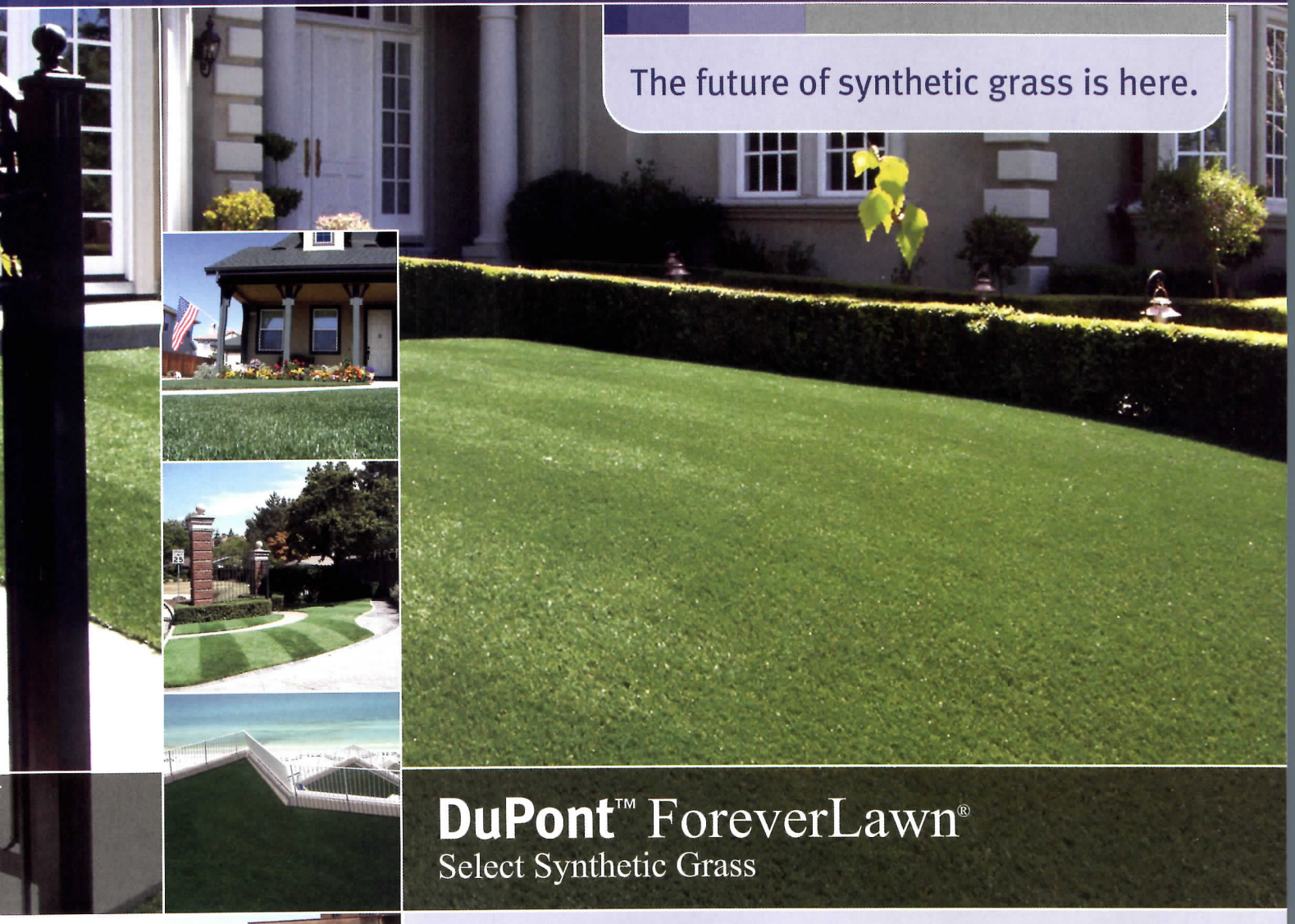

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Before the addition of the approximately 750-square-foot pool (and its 65-square-foot hot tub), the lot was a scramble of structures: the house in one corner and the guesthouse and the office each occupying another. Cassidy used the pool as an anchor for an overarching backyard master plan that pulled the parts together.

the guesthouse. Straight ahead, the promenade ushers visitors to the main attraction: the large pool anchored at the edge of the home.

An ipe ramp climbs 30 inches from the path to the deck, which wraps around two sides of the pool. Inside, the water laps against the edges of the 29-by-31.5-foot rectangle, save for a corner notch and built-in hot tub. "The classic Neutra pools are very small, as little as 10- or 15-feet wide," Cassidy says. "When making a pool with that as the reference, anything else is bigger."

A solar-thermal system of black PVC pipes mounted on the roof heats the saline-treated pool—with a bit of help from a midnight-black earthquake-friendly epoxy lining. "It adds that little extra heat and emphasizes the lagoon feeling," Cassidy says. Looking out from just inside the back doors of the house, the sensation is heightened, the dark water rippling beyond the wooden "dock."

Once in the pool, however, it feels a little more like the ocean. As with a shelf, the bottom drops quickly from three feet to the nine-foot deep end. A set of three long, shallow steps sits above the middle depth like a sandbar at high tide, the top tread covered with just a few inches of water. The two sides of the pool not edged by the deck stand as 8-inch-wide, 30-inch-tall tiled walls, which mitigate the grade change from the back of the home to the front of the guesthouse. Nearest the visitors' quarters, the wall also acts to cordon off an outdoor foyer. "If the pool was on ground level, you'd open the guesthouse door and be forced to be part of what's going on in the water," Cassidy says. "Because the pool is at waist height, the wall creates a private space for the visitor."

Across the path in the remaining yard, rocks and boulders flank a fire pit and outdoor lounge by landscape designer Tory Polone. The seats encircling the grade-level gas fire pit—an on-demand campfire—have become the resident's favorite spot from which to take in the tableau. And, there, across the lawn, at the center of it all, is the pool—that rare sight that is as nice to look at as to be in.

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111 Navy Chair

The tale of Emeco's 111 Navy chair is that of a phoenix rising. In 1944, the Hanover, Pennsylvania–based company began producing the original 1006 Navy chair. But despite supplying these chairs—the first to be made from 80 percent recycled aluminum—for use in virtually every U.S. Navy application that required sitting, the company was on the brink of collapse by the late 1990s. While on his way to shutter Emeco, owner Gregg Buchbinder had a startling revelation upon reviewing records: Architects Frank Gehry and Norman Foster had long been ordering chairs directly from the factory. Inspired, Buchbinder revived Emeco with a series of striking new designs, including those from Gehry and Foster.

In 2006, Emeco partnered with the Coca-Cola Company to recreate the iconic chair using rPET (in essence, recycled plastic bottles). Judging by its reception at the 2010 Milan Furniture Fair, the 111 Navy chair—so named for the number of plastic bottles required to fabricate each seat—has an extremely bright future ahead.

Story by Michael Taylor
Photos by Armando Bellmas

Each 111 Navy chair begins as recycled polyethylene terephthalate (rPET) plastic and ends as a chair colored red, snow, flint gray, grass green, persimmon, or charcoal.

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1. Grind and Sort

The story of the 111 Navy chair starts in the New United Resource Recovery Corporation (NURRC) recycling plant in Spartanburg, South Carolina, where eight to ten trailer truckloads of PET bales—each measuring 80 cubic feet and consisting of 20,000 bottles—arrive for processing every weekday.

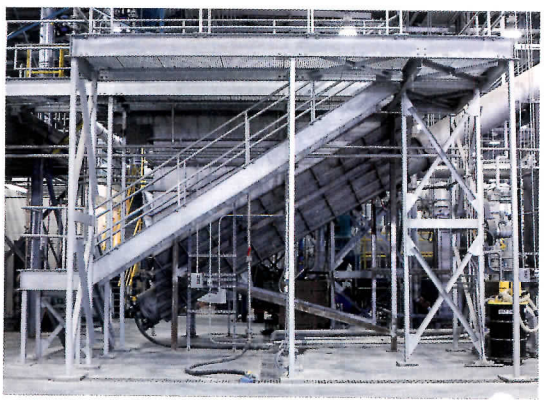
The bales, which have traveled from municipalities east of the Mississippi River, are loaded onto conveyor belts for sorting. Virtually everything involved in the PET reclamation process at NURRC—including the water used to wash the bottles—is recycled. Non-PET materials, such as polypropylene caps, are sold to other facilities; by-products are reused, such as ethylene glycol, then used in automobile antifreeze.

Barring any snafus in the sorting process—bowling balls and small engines have been spotted on the conveyor belt—the bottles are sorted, ground, sent through dry and wet washes (which transforms them into rinse flake), and then sorted by color.

1

2. The UnPET Process

The rinse flake undergoes NURRC's patented UnPET process, in which the surface of the PET material is removed (depolymerized) and the remaining compound is "roasted" to remove any volatile organic content, rendering it usable for food-grade packaging (much of the rPET is used to make new bottles and other products). "Think of the process like an onion," explains Lawson "Boo" Hayes, CFO of the plant. "You pull an onion out of the ground and it's covered in dirt. You shake it and some of the dirt comes off. You peel a little more off and you get a pearl of an onion. That's basically what we do with the PET here: It comes in looking dark and dirty, and we literally etch off the outer layers to remove all impurities." The company processes 100 million pounds of PET bales each year, seven days a week, making the facility one of the global leaders in PET recycling.



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A worker (top) operates the float-sink tank. Heavier, nonrecyclable materials sink to the bottom, leaving on the water's surface only rPET, which then becomes white rinse flake (bottom). Over ten years, the UnPET process will prevent the release of one million metric tons of carbon dioxide—the equivalent of taking 215,000 cars off the road.

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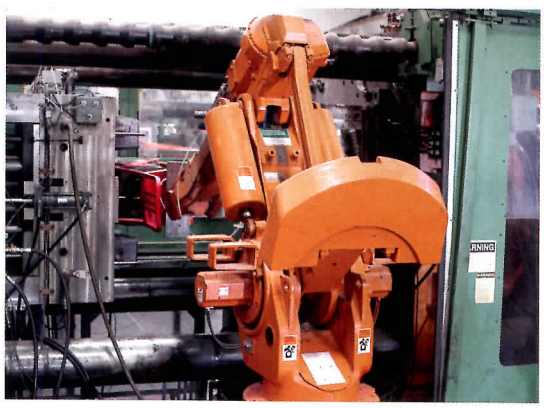
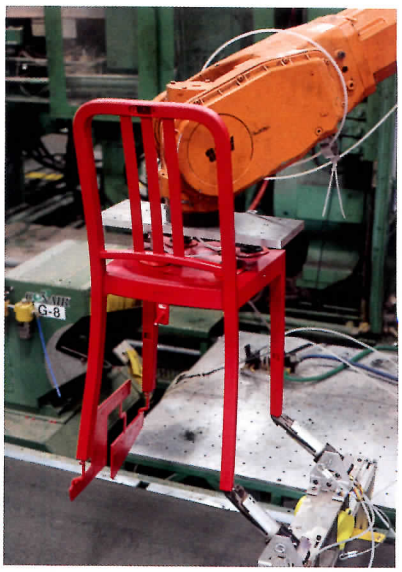
3. In the Mold

By the time the rPET compound reaches the cavernous 270,000-square-foot Bemis Manufacturing facility in the rolling Blue Ridge foothills of North Carolina—a meticulous industrial wonderland humming, both literally and figuratively, with energy—the rPET has already made a trip to BASF in Tennessee, where it is combined with glass fiber and color pigment.

Amid hydraulic machines creating components for garden supplies, construction equipment, and school buses, each 111 Navy chair begins life as 13 pounds of rPET plastic pellets, which are melted down and injected into the chair mold, a multiton device that functions like a gigantic waffle iron. Once the mold is loaded, the chair is formed, hollowed out via gas injection, then tempered and cooled. The entire process takes approximately three minutes. Following the initial in-mold cooling, the chair is removed by a robot and presented to a factory worker.





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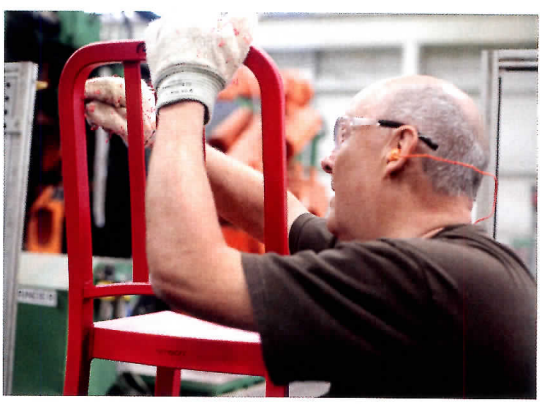
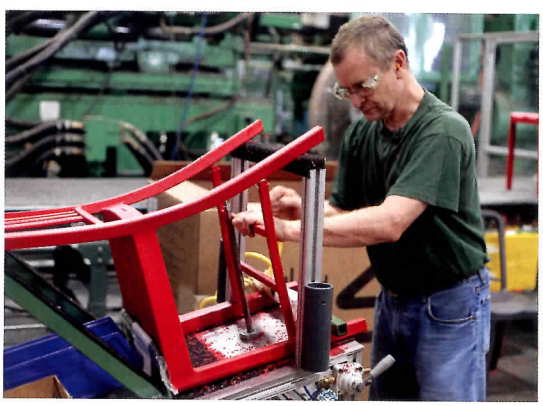
4. Final Finishes

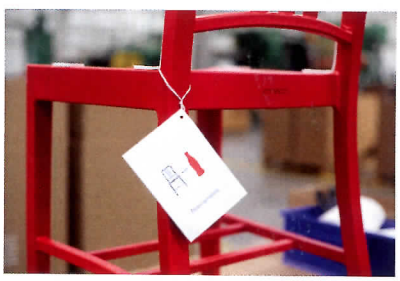
The worker smoothes any imperfections before manually installing the H-brace (created on another mold) as well as the feet.

This final laying on of hands, labor intensive though it may be, is the hallmark of Emeco's Navy chair legacy. Watching the technician clean the rough points on each chair, one is struck by the hybrid nature of this project, in which 21st-century recycling technology is married to a handmade aesthetic, producing an object both old and new—in more ways than one.

The 111 Navy chairs are exact replicas of the beloved aluminum originals, down to the faux weld points on the backside; Emeco knew that Navy-chair devotees would accept nothing less. "At the Milan Furniture Fair," says Daniel Fogelson, Emeco's vice president of sales and marketing, "the first thing our clients did was turn the chair around and look for those [weld] marks, just to make sure we hadn't screwed it up." And the company hasn't.

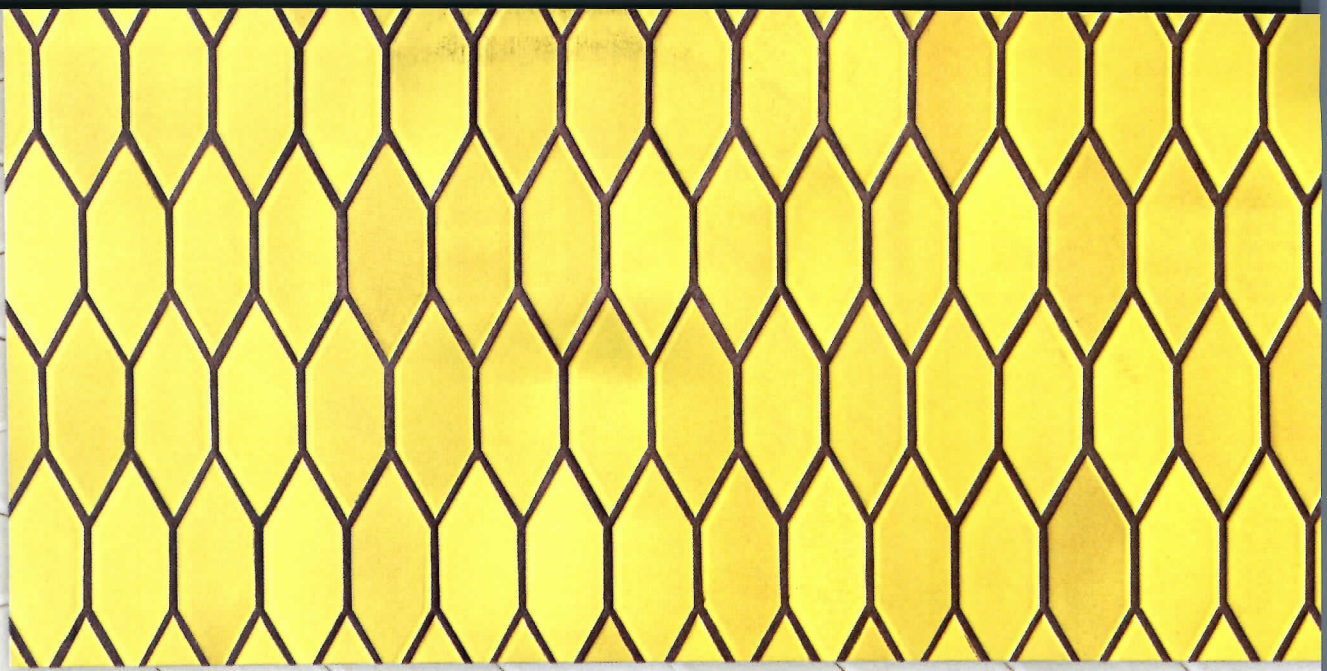






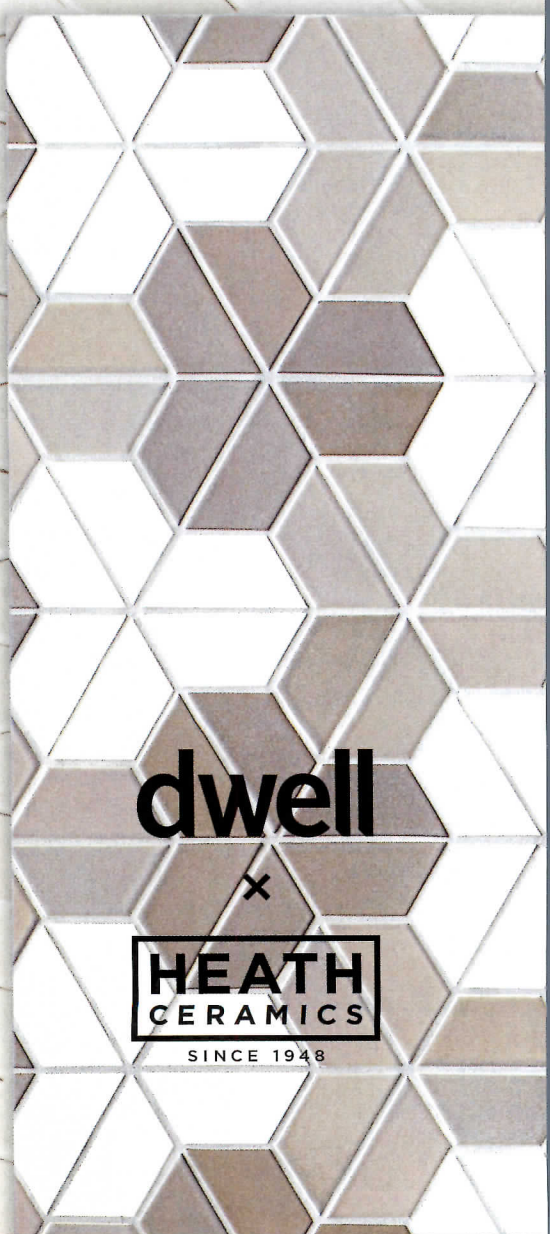
4

After the rPET mixture is heated and transformed via injection molding into a chair, a robotic arm removes it from the specially designed mold (top). During the injection process, each chair is stamped on the underside to read, "Help your bottle become something extraordinary again."



Dwell Patterns

with Heath Ceramics



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Salvage Army

Story by Miyoko Ohtake
Photo by Bas Princen

For most of us, our relationship with disposable goods ends on trash night, but for some residents of the outskirts of Cairo, Egypt, it's just the beginning.

In a settlement that's been dubbed "Garbage City," denizens known as *Zabaleen* haul the rubbish that has accumulated in the Egyptian capital back to their homes. Pop bottles, plastic bags, and expired produce line the paths that circulate through the community and fill the multistory brick and concrete buildings, which become giant sorting centers for plastics, metals, and more.

Among the chaos, however, is one of the most efficient recycling systems in practice. The Zabaleen reportedly reuse or resell more than 80 percent of the garbage they collect. They feed organic waste to their pigs and burn what they cannot put to a new use. "It's a giant recycling machine," says Dutch photographer Bas Princen, who captured this image of Garbage City for concurrent exhibits at the International Architecture Biennale Rotterdam and Storefront for Art and Architecture in New York. "It's very harsh, yet very simple. It's superdense but at the same time it has an order to it."

And though the picture is not necessarily pretty, our ignorance of where our waste goes—and who is left to deal with it—is worse.

Kind of New

Story by Sally McGrane
Photos by Céline Clanet

Project: Högner/Lommée Residence
Location: Brussels, Belgium

"Shall I order?" asks Christiane Högner, sitting under a string of naked lightbulbs in the exquisitely simple L'Epicerie bistro. It's a charming spot in Brussels's Ixelles district, just down the street from the studio she shares with her partner, Belgian design researcher Thomas Lommée. "Actually," says the German designer with a wink, "there's no choice anyway. There's only one dish every day. It's always different, it's always good, and the owner does everything herself. I think it's a great concept."

It's no surprise that this one-woman restaurant's high-quality, take-it-or-leave-it approach appeals to Högner, a hands-on furniture designer who hates waste and thrives on what she finds. To spend an afternoon in the apartment she and Lommée share with their brand-new baby daughter, Emilia Luz—a rented flat resplendent with repurposed flea-market treasures, appliances rescued from the trash heap, and Högner's own creations—is to rethink everything you've ever bought to decorate your home with, not to mention what you've thrown out.

Over lunch, Högner tells me about the genesis of her colorful All for One shelves. A simple metal frame holds "drawers" that are actually old plastic boxes used in Europe to transport croissants and loaves of bread. She first noticed the latticed boxes

The two-bedroom apartment German designer Christiane Högner (opposite) shares with her partner (and their new baby) in Brussels is a testament to the couple's philosophies: There is beauty in the ordinary, if you just keep your eyes open for it. And its corollary: Don't accumulate too much. At home, Högner still uses the prototype for her colorful All for One shelves (below) to file papers and magazines.

For Brussels-based furniture designer Christiane Högner, inspiration comes less from glossy design mags than the castoffs she finds on the streets of Belgium.

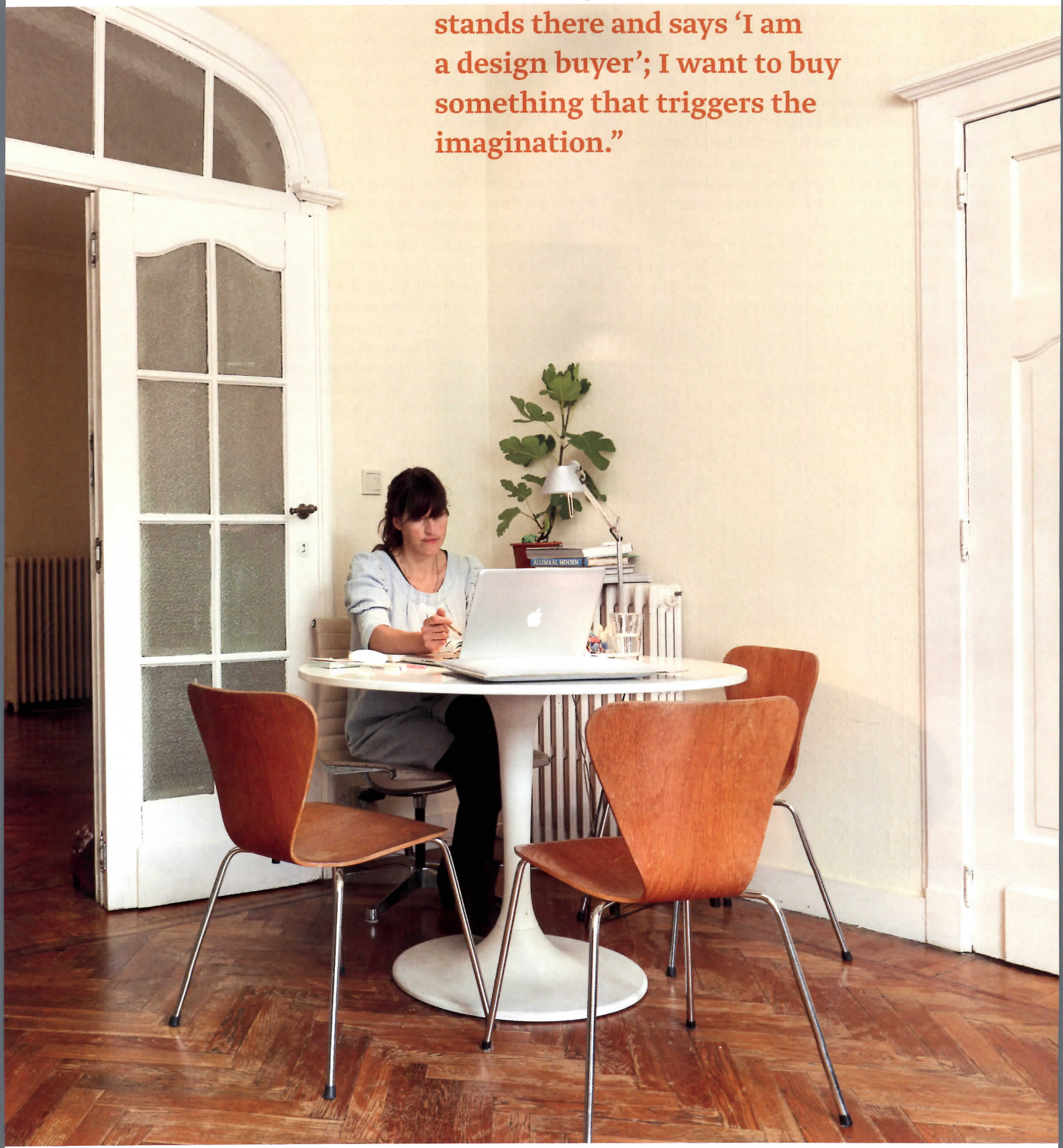
nearly a decade ago, walking by local bakeries while she was studying interior design at the Academy of Fine Arts in Munich. Where others might see a bunch of junk, Högner recognized something lovely and started using the crates to build sturdy industrial storage towers of green, orange, red, and blue.

"I liked it that the system was so universal, and that even if the box is a little broken, it still works," she says of the multihued boxes that bakeries use interchangeably. The idea for a metal frame came about for practical reasons—"I got tired of stacking, because what you're looking for is inevitably in the bottom one"—and in 2003, the One for All shelves were born. "Spotting beauty in contexts that are not meant to be beautiful, that's something that drives me," she says. "Walking down the street and seeing something like a blinking diamond and thinking, 'Yeaaaaah, I can use that for this or that.'"

A strong sense of social responsibility runs through Högner's relationship with objects, found or made; the One for All metal frames, for example, are produced in a workshop that employs people with mental illnesses. On the way to her apartment, we stop in at the studio to say hello to Lommée, who has just rocked the baby to sleep. Two dozen bulbs, plugs, and sockets lie on the table—part of an

Mixing and matching goes a long way: The well-worn Arne Jacobsen chairs (opposite) are real, but the Tulip table knockoff is Ikea's Docksta. "Tell them, as soon as we have some money saved, we're going to buy the original," says Högner. The elegant olive dining table (top left) is a traditional German beer-garden table the couple bought second hand and painted. The vintage Dieter Rams sofa came from Högner's parents, and the vintage work lamps in the living room came from a drafter's studio.

"I'm interested in creating objects that stimulate. I don't want to buy furniture that stands there and says 'I am a design buyer'; I want to buy something that triggers the imagination."



exhibition he is working on about "open design." Picking up a two-headed electric outlet that has a plug from the 1930s stuck in one side and a plug from the 1970s in the other, Lommée explains that he's interested in standard systems (like the outlet) that allow companies to design for the same purpose, over long periods of time. "This slick Apple plug works in the old-fashioned French ceramic outlet," he explains. "They're all compatible."

Though Lommée is primarily interested in the way that universal systems open up the design field to many different kinds of ideas, Högner points out that standardization also means that fewer things are junked—a 20-year-old lamp's plug still fits your socket, but you might have to throw out a computer (or a car) if you can't find a replacement part for a specific model and year.

"We are both suffering from an overflow of things," explains Högner. "Living in a rich country, in Europe, in the Western world, we have so much stuff. The idea is: What is useful? What is useless? What is too much?"

"It's a bit like trying to understand society, to understand how things are evolving," says Lommée.

"That's your analytic approach," she says to him. "I'm interested in creating objects that stimulate. I don't want to buy furniture that stands there and says 'I am a design buyer,' I want to buy something that triggers the imagination."

When we reach their turn-of-the-century flat, I immediately see this principle in action. Across from the One for All shelf's first protoype, a pair of painted metal wine racks holds the couple's shoes. An elegant dining table is, on closer inspection, actually a folding wooden table and bench from a German beer garden bought secondhand from a party service and painted olive. A wicker baby bassinet, a present from friends, hangs from the ceiling—but, as Högner points out, "it looks like a washing basket; I'm not sure if it is."

Because many of her objects were produced in limited quantities, she doesn't have many on hand. Sitting at the dining room table, she takes her laptop out of the foam and textile Envelope she came up with in 2008 because she couldn't find a nice, tactile laptop cover that would still protect the device if it dropped (she still uses the prototype for her own computer). Clicking through pictures of her pieces, I get a sense of the varying elements in her thinking.

Certainly, there's the idea of recycling: In one project, she covered furniture she found on the street with a white rubber coating to give it a second life.

Thomas Lommée and baby Emilia Luz (bottom left) work at the beer-garden table under hanging lamps given to the couple by friends. The baby bassinet, which appears to be made from a wicker laundry basket and some sturdy rope, was also a gift from friends. The kitchen (bottom right) offers a lovely view of neighborhood gardens.

Högner found the collapsible blue metal Beanstalk Camp Kitchen stands at a flea market, and was immediately attracted to their color. But, she says, her favorite part about the quirky coffee tables in her living room is that "the legs fold up!"

E.T.
Högner's E.T. (short for Electrical Table) solves the modern person's problem of what to do with all those ugly cords by turning an electric strip into a work table (or vice versa).

Dad Pillows
The Dad Pillows are the ideal stuffed shirts: throw pillows that have left the torso in favor of the sofa. The couple's office (top right) is located in a small storefront space just around the corner from their apartment. Their "library" is kept in the window.

Studio

Sandbank Sofa
The cushionized sofa was originally a project in which Högner made a sofa from sandbags. This iteration takes the sofa's smallest component—the pillow—and builds up.

Envelopes
Högner designed Envelopes (left) to store laptops because she couldn't find any sleeves she liked—and that protected the laptop if it fell—on the market. The pair rescued the wooden Belgian school chair on their shelving system (right) from the trash.

Photos courtesy Christiane Högner (E.T., Sandbag Sofa)

In the entryway, wine racks are reborn as a place to keep shoes. The orange his-and-hers lamps in the bedroom came from Högner's sister's childhood bedroom. "My sister prefers new things," said Högner. "But my dad can't throw anything out."

In another, she collaborated with Lommée on a model kitchen; her contribution included a drawer that displayed junk-store cooking utensils. But there's also a practical element: E.T., a table that acts as a giant electric strip outlet, so you can plug all your appliances right into your workspace, is something every modern person could use. Other pieces are whimsical, like Sandbank, which uses sandbags to construct a couch. Still others make something implausible incontrovertible: For an exhibit about China, she hung up multicolored plastic bags she had collected on the street in Shanghai to create an ethereal environment.

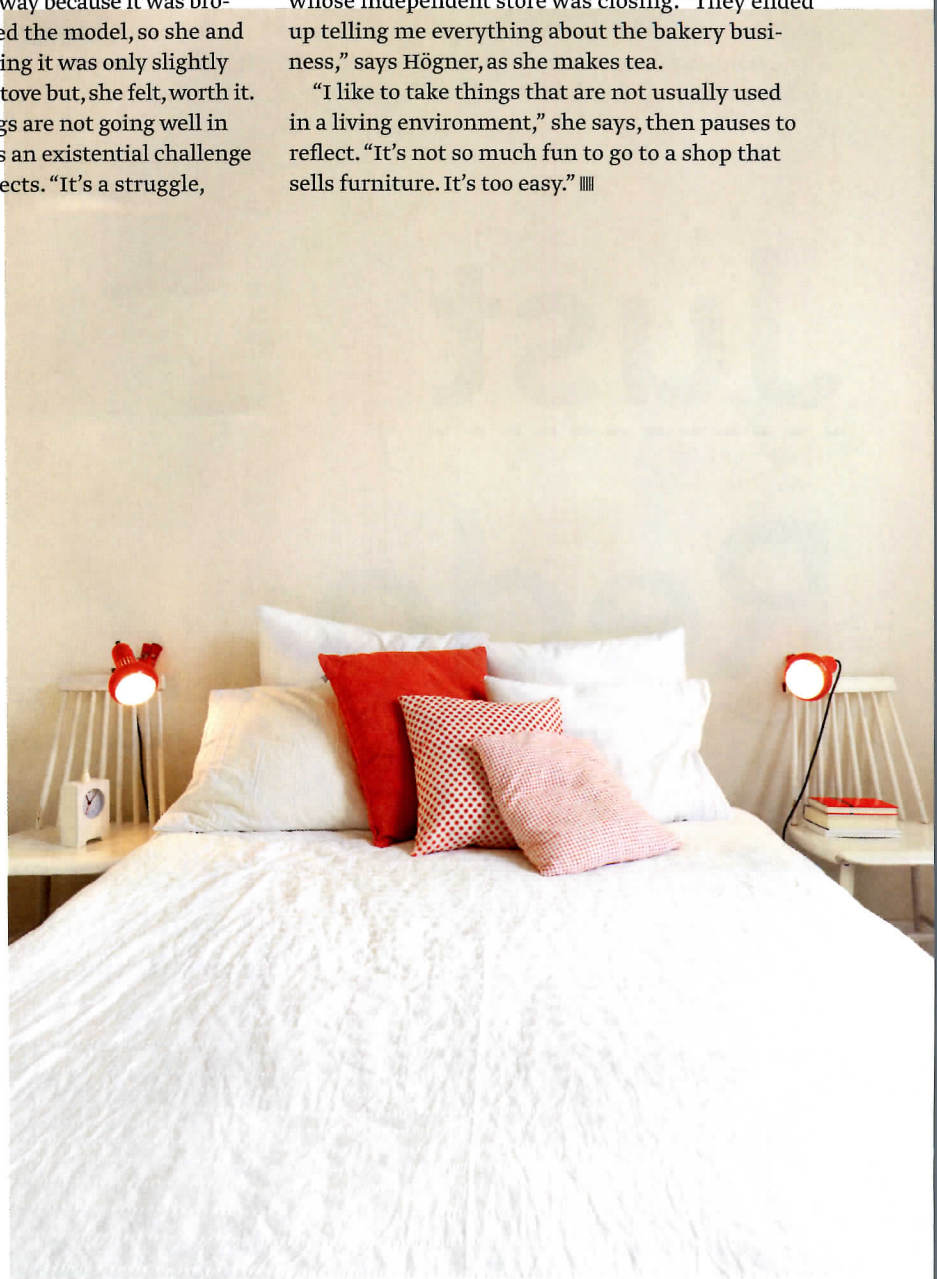
Högner, who grew up near Lake Constance in southern Germany, says it was standard for children to learn from a young age about separating trash for recycling and the importance of keeping waste to a minimum. That impulse is still visible: The Italian gas stove, for example, came from Lommée's parents, who were going to throw it away because it was broken. Högner had always liked the model, so she and Lommée had it repaired. Fixing it was only slightly cheaper than buying a new stove but, she felt, worth it.

Still, a concern that "things are not going well in our consumer society" poses an existential challenge for a person who makes objects. "It's a struggle, to realize there's so much already," she says. "This is a dominant theme in my work—why make more?"

Högner's answers to that question show that rethinking the throwaway impulse can be more rewarding than buying off the shelf. In addition to reusing (as she did with her Dad pillows, made from old dress shirts, which are lying on the divan), the key is to think creatively. Spotting the blue metal Beanstalk Camp Kitchen stands at a flea market, Högner saw their potential to become a great-looking coffee table. In the kitchen, a set of low shelves look sleek—and came from a hardware store.

Last but not least, Högner's approach brings her into contact with the human element, the history (material, emotional, social) that every object, whether it's from Dieter Rams (like her vintage couch) or Ikea (a Knoll Tulip table knockoff), carries with it. On a recent trip to the Netherlands to buy All for One boxes, for example, she met the bakers whose independent store was closing. "They ended up telling me everything about the bakery business," says Högner, as she makes tea.

"I like to take things that are not usually used in a living environment," she says, then pauses to reflect. "It's not so much fun to go to a shop that sells furniture. It's too easy."



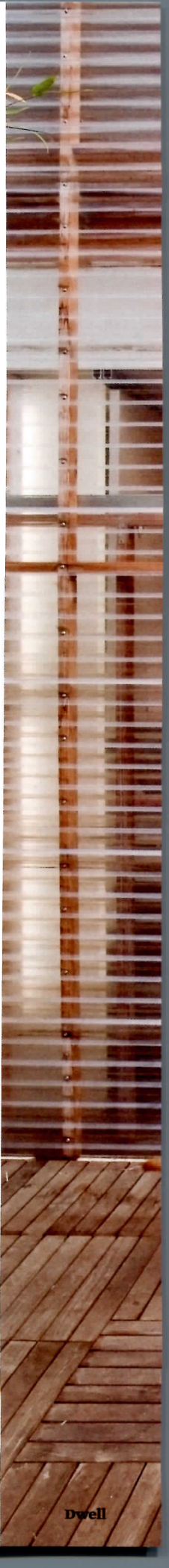
Just Redo It

What do you get when you give a couple of designers unlimited creative license on their very limited budget? For Andrew Dunbar and Zoee Astrakhan, the possibilities were limitless.

"The house is where we experiment," Andrew Dunbar says. "We weren't so much trying to do 'green' things as just wanting to be able to live in a better way." But the architect and his wife, landscape architect Zoee Astrakhan, weren't simply experimenting for the sake of experimentation. The ideas the resourceful couple incorporated into their 1908 Edwardian in San Francisco's Mission District made the most of what they could afford, providing elegant finished solutions that belie the design's humble origins. Also housing an art gallery and the couple's office, Interstice Architects, the renovated building acts as a powerful showpiece for the designers' capabilities.

Ten years ago, when Dunbar and Astrakhan first moved in, they gutted the interior and camped out in the 2,000-square-foot wood-frame structure—with little more than a toilet, sink, and a few electrical plugs to their name. "We tried to imagine a home where we would also exercise our interest in edible landscaping and the use of graywater," says Astrakhan. Dunbar's penchant for affordable recycled building materials dovetailed nicely with her thinking, and he realized that there was a lot they could do together by hand. "We both learned how to build and to weld so we could fashion what we needed," Dunbar says. As they embarked on a series of money-saving do-it-yourself projects, they found unorthodox design solutions.

Their work at home informed their practice, and their participation in experimental art projects, such as ScrapHouse (a house built from urban detritus in just two weeks) and PARK(ing) Day (subversive portable gardens designed to usurp street parking), added to their lexicon of resource-maximizing ideas. One design credo they now espouse emerged with the birth of their two daughters, Anaïs, seven, and Miika, five: "Always design multipurpose, flexible spaces," Astrakhan says. Thus, tough steel floors in their home office allow the children to ride tricycles in from the garden, and a luminous plastic potting shed often doubles as a playhouse. The couple's elastic approach is instructive, particularly in a dense city. "We've learned that when you do it right," Dunbar says, "1,100 square feet of living space is not small."



Story by Zahid Sardar
Photos by Justin Fantl

Project: MISSION:House
Architect: Interstice Architects
Location: San Francisco, California

01

Greenhouse Roofing Wall

Never as cold as Montreal, Quebec, where Dunbar is from, or North Conway, New Hampshire, Astrakhan's hometown, San Francisco nonetheless gets chilly enough to need heating. The prohibitive cost of outfitting the structure with radiant heat led Dunbar and Astrakhan to pull down the solid south-facing rear wall for additional sunlight and solar gain.

For $2,000, they replaced it with a two-story, 32-by-24-foot-wide transparent wall, sheathed on both sides with Lexan Thermoclear corrugated-plastic panels, commonly used for greenhouse roofs. "It acts as a lighting panel and a radiant heating wall," Dunbar says.

The 12-foot-by-22-inch Lexan panels overlap vertically and are fastened to wood studs with shaped battens and galvanized bolts. When the sun shines, warmed air trapped within the wall radiates heat indoors. When it gets too hot, two sections of the wall, one eight by eight feet and one four by eight feet, suspended from an overhead barn-door track, slide open to let in cool air.

02

Counter Surgeons

Fashioned from beech wood countertops that were supplied free with six kitchens worth of Ikea cabinets, the huge island is the hub of the kitchen. No framing was needed to build it because the cabinets below support the weight. The countertops were cut, mitered, and biscuit joined to form a functional unit that also houses a sink while providing enough space for the children get creative. "I taught art for eight years and I know how important a big, easy-to-clean work surface is," Astrakhan says.

03

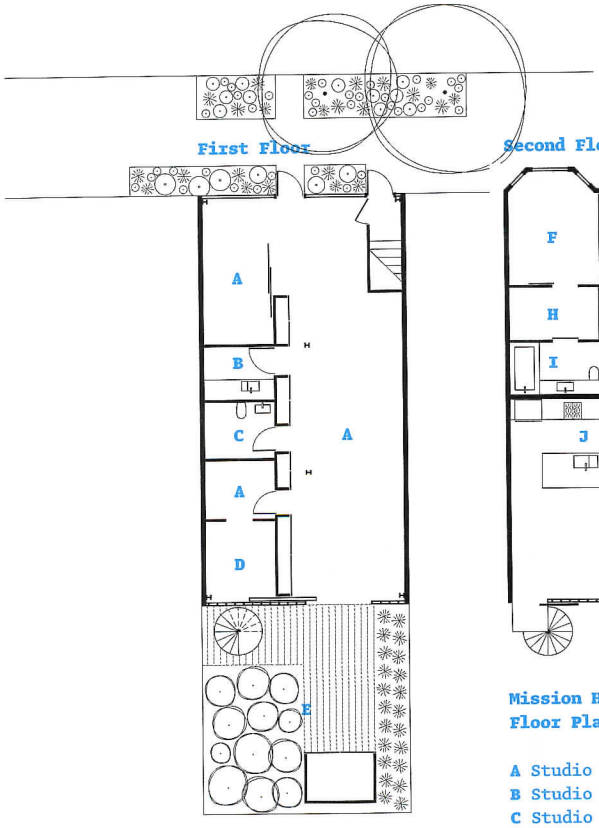
Cabinet Frenzy

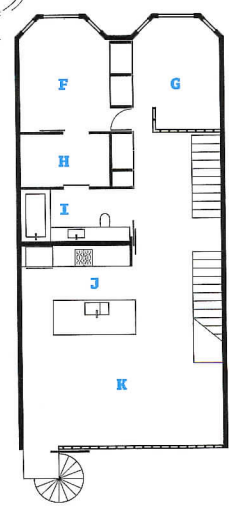
"Small Ikea kitchens drive me crazy, but six kitchens' worth of Ikea cabinets can be made into something beautiful," Dunbar says. Staggered by width, the cabinets have exposed kick-plate gaps for storing CDs. The easy-to-assemble cabinets cost $12,000, which is about a tenth of the price of custom storage units. To mitigate the off-the-shelf look, the couple cut custom 14-inch- and 7-inch-wide pulls from five-foot-long L-shaped anodized-aluminum extrusions for about $3 apiece.

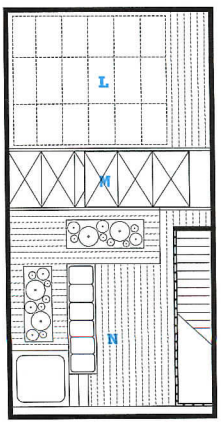
04

Pin-Ups

Storage walls don't have to be monolithic, static, or dull. In the ground-floor gallery, 40-foot-long library shelving is punctuated by floor-to-ceiling columns made from white acrylic panels that conceal low-cost fluorescent-tube lighting. The shelves are enlivened by sliding panels made of Homasote (composed of 98 percent postconsumer recycled paper mulch). They shield books while also providing pin-up space for the children's art projects and the office's large-format print-outs and house plans.







Mission House Floor Plans

A Studio Work Space
B Studio Kitchen
C Studio Bathroom
D Studio Storage
E Garden
F Master Bedroom
G Bedroom
H Closet
I Bathroom
J Kitchen
K Living/Dining Area
L Solar Array
M Sliding Skylight
N Roof Deck

05

High-and-Low Gardening

When it came to landscaping, Dunbar and Astrakhan opted for function and form—settling on edible vegetables and bamboo that can be used for future construction. The backyard, shaded by neighboring houses, gets little sun. So, the roof became the perfect location for their vegetable garden, as well as benches and a recreation space crowned by a hot tub powered by a four-kilowatt solar array. The solar-panel canopy will someday shelter a sedum green roof.

Meanwhile, the backyard is used to grow tall *Phyllostachys viridis* "Robert Young" bamboo, which will eventually be used to construct fences and solar-panel screens. The fast-growing bamboo casts dappled shadows on the home's transparent rear facade during the sunniest months.

In the garden, modular wood tiles composed of short lengths of ipe are used as pavers. They allow easy access to irrigation lines and drains. "The heavy tiles can be removed or reconfigured without any demolition," notes Dunbar.

Upstairs, the tiles form a deck and are used for parapet walls, planter boxes, and to clad the hot tub. "The tiles help to unify the various sections of the roof garden into one voluminous whole," Dunbar says.

06

Magnetic Attraction

The couple initially painted partition walls between the children's room and their own with black metallic paint creating both a writing surface for the children and a magnetic bulletin board for notes. However, "the black looked too oppressive," Astrakhan says. So they applied several coats of lively lime green paint to brighten up that section of the house. Better still, there was an unexpected dividend: The metallic paint underneath remained magnetic.

07

An Indoor Outdoor Shower

With just one side window, there was insufficient light and air in the center of the house. As a remedy the couple installed a custom Rollamatic retractable 24-by-7-foot skylight. The half that sits squarely above the large central bathroom rolls back on a motorized track.

Dunbar describes the bathroom as an outside-in room because it has light, air, and sometimes, when it drizzles and the skylight is left open, even rain. Designed for exactly these circumstances, a blue-glass *mosaic tile* floor is laid at an angle to drain with ease.

08

Window Shopping (Or Not, As the Case May Be)

Dunbar and Astrakhan's low-cost, high-impact tour de force is a storefront facade constructed from salvaged double-insulated window glass panels arranged in a shingle pattern.

To attach the glass to the facade without nails, Dunbar built a metal framework. Six L-shaped steel extrusions and squared tubes were fixed horizontally between a one-story-high steel moment frame to keep the top and bottom edges of the glass "shingles" in place. Vertical gaps between the overlapping shingles were caulked and the horizontal edges fitted with gaskets to keep out the weather.

The facade, and sidewalk garden have become something of a symbol of renewal on a street better known for gang activity. Consequently, it often catches the attention of people passing by. "The angled panes are quite reflective so even though people can't look in, the texture attracts them," Dunbar says. "Sometimes they stand outside and wonder if it moves. It does not!"

Harvest Boon

Villa Welpeloo in Enschede, the Netherlands, doesn't look like a recycled building. Its austere lines and spacious interior have nothing of the junkyard aesthetic about them. Yet despite appearances, it's reused to the bones. To accomplish this, architects Jan Jongert and Jeroen Bergsma of 2012Architects reversed the typical order of the design process—first house, then materials—and instead began by scouting the local area for items to recycle.

Villa Welpeloo was the architects' first house, designed for clients Tjibbe Knol and Ingrid Blans. "Reused materials account for 60 percent of the structure," says Jongert. "And that goes up to as much as 90 percent when it comes to the interior." The benefit of this approach, which Jongert and Bergsma like to call "recyclicity" or "superuse," is, of course, a greatly reduced construction carbon footprint, due to material recycling and lower transportation costs. But it's also, insists Jongert, "a way to reach a very high level of lively aesthetics."

Ingrid Blans and Tjibbe Knol (opposite) relax outside their home. The glass doorway features an etched poem by Dutch writer Willem Wilmink, who is also known for a piece commemorating the firework disaster that ravaged the site ten years ago. Inside, a vintage shop display case exhibits a small fraction of the couple's collection of art and objects. The recycled builder's elevator (right) is a practical touch, and allows easy transportation of artwork and furniture between floors.

In the eastern Netherlands, resourceful recyclers 2012Architects have built a house almost entirely out of locally sourced scrap, from old billboards to broken umbrellas.

Story by Jane Szita
Photos by Mark Seelen

Project: Villa Welpeloo
Architect: 2012Architects
Location: Enschede, the Netherlands

The architects came to the idea of superuse architecture when they were students at Delft University of Technology. "We were using waste materials for our small-scale models," he recalls. "We asked ourselves: Why don't we do this for real?"

So when they received the commission for Villa Welpeloo (Jongert and Blans have been friends since Jongert was eight), step one was to create a "harvest map," an inventory of possible suppliers from within a nine-mile radius of the building site. "We kept our eyes open for storage places and visited all the factories—where we made sure to go in through the back door," says Jongert. They even scanned Google Earth for brownfields and abandoned-looking buildings, the telltale signs of defunct industry—and possible scrap material.

Their resourcefulness paid off. The house's steel framework was harvested from the disused machinery of a nearby textile mill (fabric production was once a major industry in this eastern Netherlands region near the German border). The facade is clad in weathered wooden planks, repurposed from 600 dismantled cable reels and heat-treated at about 300 to 377 degrees Fahrenheit, a natural Dutch weatherproofing technique known as the PLATO process. The wooden cladding envelops the house protectively,

The kitchen (left) forms a natural division between the public and private spaces of the house. The couple's private dining area features a round wooden table by Frank Bolink, and white chairs that are from Hema, a low-cost Dutch retailer. In the work space (below), custom shelving houses crafting materials (Blans is a keen needlewoman) and objects, including toys from Blans's mother's childhood (top row).

A view from the main entrance, looking toward the kitchen, reveals part of the public space of the house. Blans bought the vintage glass display case from a retailer. Behind it, the early 20th-century Amsterdam School dining table, formerly her grandmother's, has been carefully restored. The stairs lead to the builder's lift, kitchen, and the couple's private living and work area.

overhanging the doors and windows. In some places it acts as a screen, covering some of the bathroom windows, for example, but still admitting light.

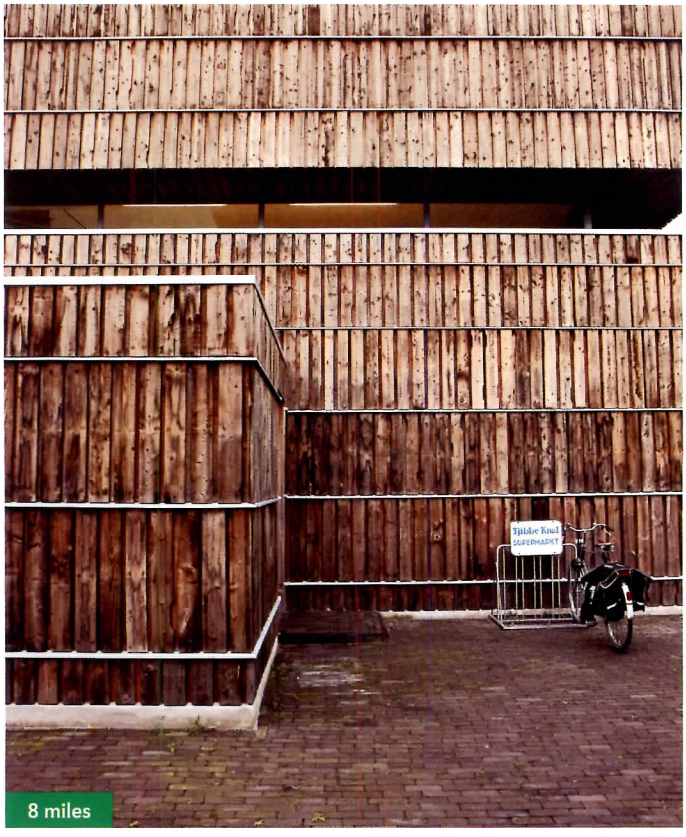
With recyclicity driving the design, the house has strong local roots—exactly like the couple who commissioned it. Knol was born here, and Blans fell in love with the city more than 40 years ago, in her 20s. But for a quarter of a century, work had taken them away to The Hague. "We wanted to come back to grow old here," says Knol. "It feels like coming home to both of us."

The couple, who have been married for 27 years, certainly lost no time in personalizing the interior—without, one senses, the total approval of the architects. "It took Jan and Jeroen a while to get used to the idea that we weren't going to fill the place with modern furniture," says Blans, sitting in the light-filled white living room. Around her an eclectic range of objects jostles for attention: a well-preserved Louis XVI console, an inflatable plastic armchair, an early-20th-century Amsterdam school table that once belonged to her grandmother, and many other idiosyncratic items. "They're old pieces, things we're looking after," she says. The couple's belongings attest to a family culture of careful preservation and use—an approach that, despite the stylistic differences, is actually close to the architects' heart. "We introduced the concept of reuse structurally, yet it's already part of the lives of the clients," says Jongert.

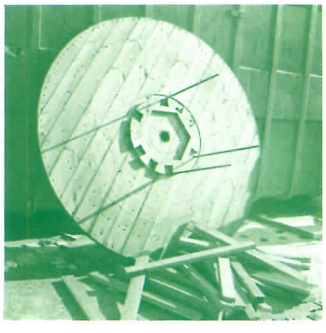
Blans is also a voracious collector of modern art, and part of the couple's brief to the architects was "to have wide, tall walls for showing pictures," she says. A purpose-built art storage room was another requirement (it's tucked neatly away at the house's core), as was a recycled builders' elevator, essential for moving larger pieces. While the ground floor of the house is essentially one big space, it is organized into public and private areas—another request

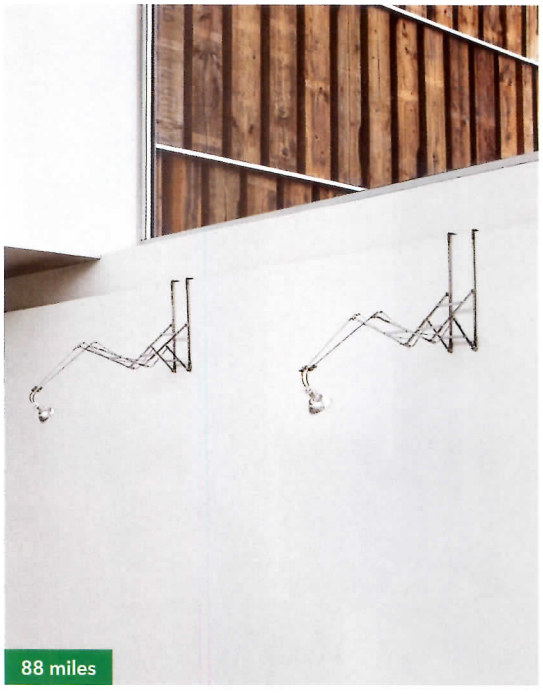
Superuse in Action

Jongert and Bergsma define "recyclicity," or "superuse," as reusing items in significantly different ways than what was intended for their original incarnations. Limiting their search to sources within an easy drive of the building site, they uncovered a bounty of raw, neglected materials that never dreamed, in their past lives, of helping build a house.

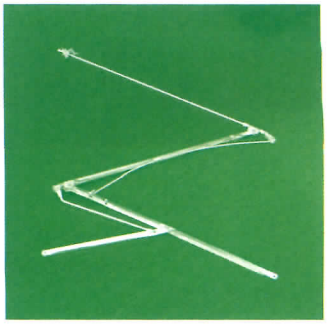


The facade is clad with 600 recycled cable reels. According to Jongert, "It took about seven minutes to dismantle each one, yielding quite a lot of wood each time." The wood was heat-treated at high temperatures, a natural *weatherproofing* technique.



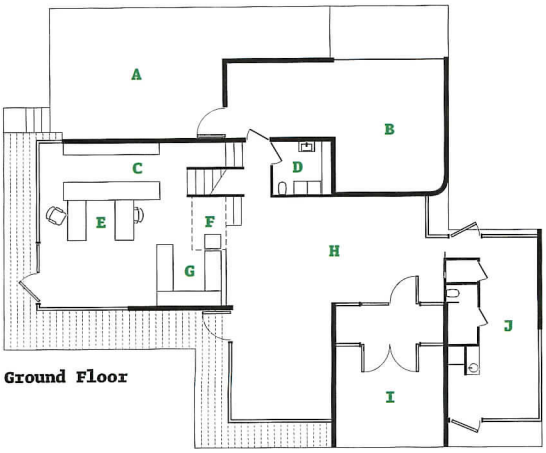


Looking for a creative way to light Blans's painting collection, the architects collected old, broken umbrellas from Utrecht residents, and transformed them into whimsical and adjustable halogen lamps that latch onto the interior walls.

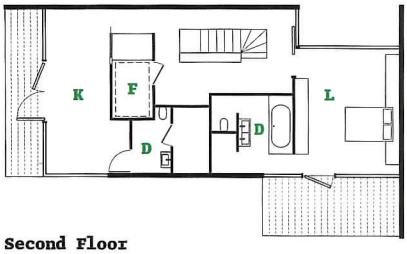


Villa Welpeloo
Floor Plans

A Courtyard
B Garage
C Library
D Bathroom
E Work Space
F Elevator
G Kitchen
H Living/Dining Area
I Entry
J Guest Room
K Bedroom
L Master Bedroom



Ground Floor



Second Floor

123 miles

The cabinetry in the kitchen and elsewhere is crafted from discarded, chopped-up billboards. White paint camouflages their fronts, but when pulled open, their colorful sides offer a glimpse of their previous life as streetside advertising.

3 miles

The steel frame of the house was entirely recycled from mill machinery formerly employed in the region's textile industry, which has since declined. Leaving the steel skeleton visible in places, as here, makes a tangible link with local history.

from Blans, who wanted "to have an area in which I can make as much mess as I like and that people only see if I invite them to see it." The raised private area begins with the kitchen, which is divided from the public area by its height and screened by a ceiling-high display cabinet housing a collection of ceramic, glass, and metal objects ranging from a Sudanese pot to a pair of penguins.

The recycling continues in the interior fixtures, where old billboards have been used for the kitchen cabinetry; they reveal their former nature through "now you see it, now you don't" expanses of colorful graphics when the drawers are opened. Old umbrellas have been cannibalized to make delicately wiry halogen lamps. Harvesting these materials was an equally inventive process: The architects leafleted a neighborhood in Utrecht, asking locals to drop off their broken umbrellas at a colleague's apartment. Playful touches like this humanize the house, softening its uncompromising modernist proportions and its die-hard environmental credentials. "You do and you don't recognize the reused parts," explains Jongert. "It's simultaneous recognition and estrangement—which is what gives rise to beauty, and humor."

Aesthetic considerations were important to both clients and architects, and not always easy to achieve: "The biggest challenge of the project was to get all the suppliers and contractors to understand that they were working on a project that would have to look really great in the end," says Jongert. "In the beginning, I think everyone tended to think—not having worked on a project like this before—that it would end up looking like scrap. They were surprised when the outcome was something that looks this good." There's a certain serendipity that takes over, he thinks, when you source local leftovers to create something new: "Unexpected occurrences shaped this house," he says. "For example, finding the builders' elevator encouraged us to reorganize the routing on both floors, and a mismeasured window eventually became the skylight."

There's a fitting symbolism in recycling Enschede's junk to create a new house. The plot on which Villa Welpeloo stands was laid waste by a huge firework factory disaster ten years ago; the region's history is commemorated in a poem by Dutch writer Willem Wilmink etched into the glass by the house's main entrance. "If you'd seen how this area looked after the firework disaster, you wouldn't believe it," says Blans. "Our house really is part of a new beginning." Indeed: Out of the ashes, a new model for architecture has emerged.

From the outside, the house appears as a composition of cubic volumes that barely hints at its reused nature. Expanses of glass, skylights, terraces, and balconies all strengthen the relationship between inside and outside and make the interior uniformly light, as with the cozy spare room (opposite), filled with heirlooms and largely used by the couple's three young grandchildren.


MASEREEL
PARIS
D·E
DICTIONARY
BIJBEL
PA PINKELMAN

Consumer Retorts

Chris Houston, the charmingly curmudgeonly owner of Modern Artifacts in San Francisco, is not your typical retailer. Though his shop is packed to the rafters with an eclectic and highly covetable range of vintage furniture, lighting, art, and craft, Houston takes a slow and thoughtful approach to retail and commerce. At his workshop in the East Bay, he works with a fleet of California artisans—platers, refinishers, caners, upholsterers, framers, lacquerers—to impeccably restore the pieces he sells both online and in his shop. Dedicated to the credo of "less is more," he recently got rid of his cell phone even though he knows that might hurt sales. ("Why are 4,000 conversations a day better than one?" he asks.) And in his store, he prods shoppers to think before they buy. "I've told customers, 'Maybe you don't need another chair,'" Houston says. "Even though I sell things, I do like to remind people that you don't need to own it to appreciate it."

Story by Jaime Gross
Photos by Chloe Aftel

Proprietor Chris Houston (top) holds court in a Sonna Rosen chair from 1948 in front of a Kyran Aviani oil painting. Next to him is a 1993 Lawrence Laske Saguaro Cactus table.

The shop (left and right) is stocked with an array of design books, pendant lamps, and mid-century teak furniture. The steel candleholder is a Kubus 8, by Mogens Lassen.

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What draws you to vintage?
I love old stuff. It has a vibe. Also, vintage is an incredible value. If you put my stuff next to brand-new Knoll or Cappellini, it's cheap! Well, "cheap" is a derogatory word, but it's imminently affordable.

What's best about your job?
I really enjoy fixing things. Also, I complain as much as the next guy about retail and the state of the public mind-set, but, you know, I meet really interesting people pretty often. I am a magnet for people who are interested in art and good design.

How do you define "good design"?
Good design is fixable. It's not fixable if you don't care about it—it's not fixable if it was trendy or made with poor materials. And good design carries a higher price tag: Someone was paid a living wage to make it; it was made with materials of which there is not an unlimited supply; and it was assembled using more precise tools.

Do you consider restoring furniture a form of recycling?
No! To me, recycling is part of the problem. It's actually downcycling—a degradation of material—and it takes a lot of energy to do it. The worst thing about recycling is that it makes people think they don't have to change their habits. I don't do recycling. I reuse, and I restore, and I repair.

Go Find It!

Modern Artifacts
1639 Market Street
San Francisco, CA 94103
415-255-9000
modernartifacts.net

Specialty: Finely retuned vintage pieces
Top Sellers: Eames loungers and Danish modern wall units
Best Deals: Lesser-known works of art and USM Haller systems
Coolest Find: *Mountaineer*, a 1986 Richard Bosman painting depicting a climber falling off a cliff

What differentiates Modern Artifacts from other design stores?
I don't push people to buy things. I'm a terrible salesman. I'll be talking about NAFTA when I'm supposed to be selling an Eames chair. And if there's something in the store that's not perfect, or not quite what it could be, I'll tell you right then and there: You're not going to be able to fix it, because I already tried.

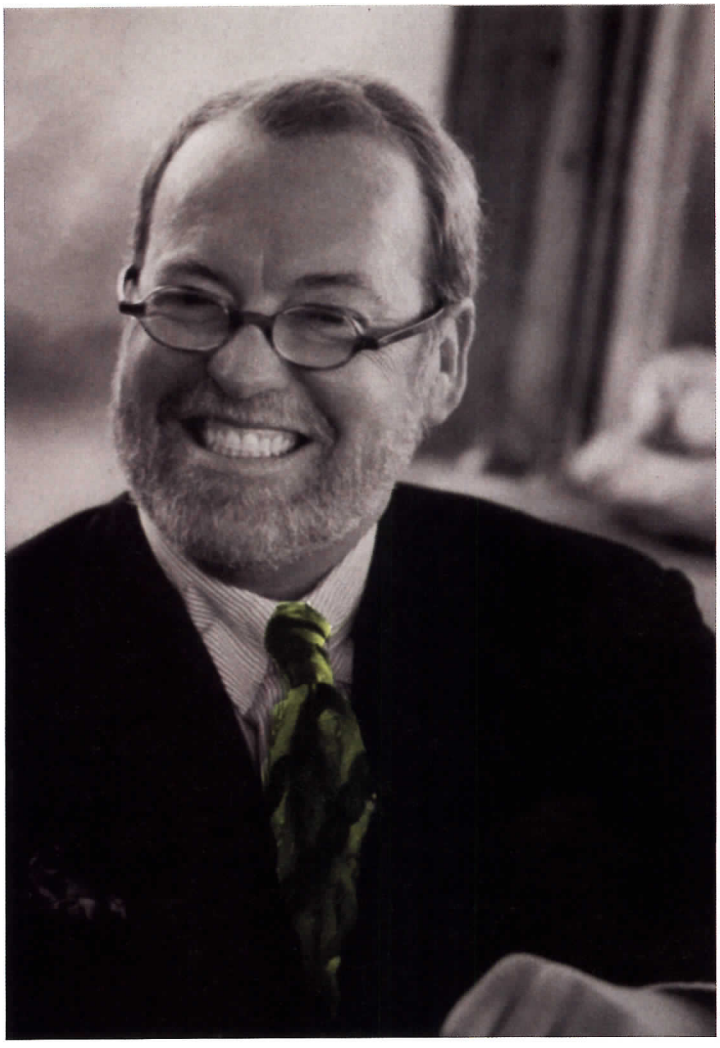
What's your favorite object in your store right now?
I'm a little bored with modern, to be honest with you. So my favorite thing at the moment is this asymmetrical Paolo Deganello Torso chair from 1982. Some people just think it's loud and crazy, but it's actually very sittable, very beautiful, and it's flamboyant without being stupid. And it's from the '80s, which was my period.

What's the best thing about owning a shop?
I love getting excited about something I thought I didn't like. For example, I usually hate Panton; his stuff is loud and garish. But I got his lamps in, and being with them for a little while forced me to realize that, Wow, these are actually pretty good. I like being surprised and forced to flex.

Any advice for would-be customers?
I suspect most people are like me: They have tons of shit they don't need. Get rid of it all! Just keep the things you really like. And then that helps me. Because that's what I sell: the stuff that costs more, that you have to think hard about, and that you're not going to get rid of. And if you do clean house, you might actually make room for something from me. That's the hope.

A long view of the appealingly cluttered shop, with a Noguchi paper lamp and a pair of wool-upholstered teak chairs in the foreground.

why green?



Alexander Julian
DESIGNINGreen Leader

Some personal faves...

Food:	Heirloom tomatoes (organic, of course)
Movie:	The Player
Story:	The Most Wondrous Huntin Dog
Singer:	Mose Allison
Color:	Green

"My six children and three grandchildren deserve to inherit a healthy planet."

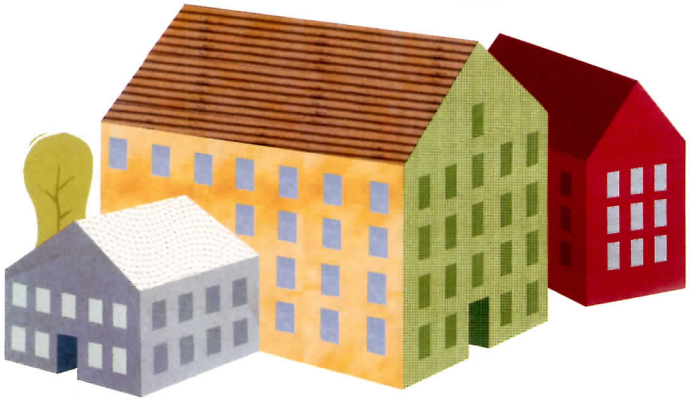
why not?

Where to find real green

sustainable
FURNISHINGS COUNCIL

For free directions to hundreds of green sources visit www.sustainablefurnishings.org

An Introduction to Recycling



The concept of "recycling" would have been inconceivable to the average person as recently as 100 years ago. Back then, it was part of the life cycle of manufactured goods to be repaired when they broke and kept in use until they wore out. Even when an object had reached the end of its life, the parts that still functioned would often be salvaged to make a new item. No one thought of this as a separate activity called "recycling"; it was just how things were done.

Most Americans were introduced to recycling—that is, the reuse of something that ordinarily would have been thrown away—during World War II when the War Production Board asked them to recycle old rubber mats (to be made into army truck tires); scrap metal (to be made into all types of military equipment); old stockings (to be made into powder bags, parachutes, and the like); and old bacon grease (the glycerin from the fat was made into nitroglycerin explosives). Recycling was framed less as an environmental issue than as a patriotic duty, and most Americans eagerly joined the war effort.

After the war, however, the country didn't maintain its frugality. An industrialized nation needs consumers to keep buying the output of its factories, and the old "make do" attitude was now a hindrance to economic growth. As early as the 1920s, General Motors executives equated changing styles with the progress of capitalism; by the 1950s, the concept was codified into "planned obsolescence"—the idea that the nation's economy would thrive only if things were not built to last and to be tossed out and replaced.

The problem with this throwaway culture was that too many people really believed that throwing something away made it go "away." By the early 1970s, the world's pollution, litter, and garbage problem was so

FUN FACT 1:

The word "re-cycle" was originally an engineering term meaning to turn a valve or switch off, then on. It was first used in its current context in the 1950s to describe the reprocessing of nuclear reactor fuel.

Story by Patrick Di Justo
Illustrations by Max Estes

bad that it was the subject of a hit song (Marvin Gaye's "Mercy Mercy Me"), and in the name of "ecology," the hippie movement kept going for a few more years. Something clearly had to be done.

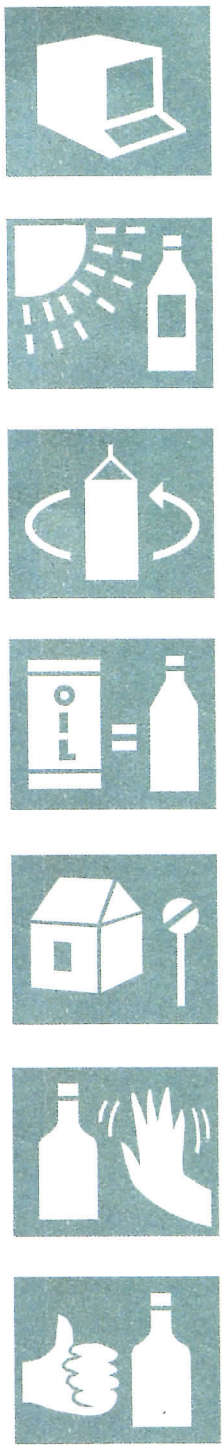
The government responded with new pollution laws and the Environmental Protection Agency. Hippies responded with the first Earth Day in 1970. Both efforts saw a rebirth of social awareness as the great recycling wave of the 1970s turned its focus on paper, metal, and glass. It also took a page from the World War II propaganda playbook and appealed to patriotism: Recycling could keep America beautiful and reduce its dependence on foreign oil.

In the 40 years since then, we've seen interest in recycling wax and wane with the strength of the economy: It was praised in the 1970s, took a backseat in the 1980s, came back again in the recession of the early 1990s, and is now firmly entrenched in American life—despite former vice president Cheney saying that conservation was little more than "a sign of personal virtue, but it is not a sufficient basis for a sound, comprehensive energy policy" in 2001.

Now, more than 9,000 communities in the United States and Canada have curbside recycling programs, expanded to include newer categories like plastics and electronic goods. And—an oddly reliable sign of achievement—we've seen naysayers appear, claiming that recycling is actually a waste of resources and energy and is nothing more than a placebo to make us feel good about our consumption. Though it is true that some forms of recycling might not reap the incredible benefits their proponents claim, in most product areas recycling has been a great success in an ever-shrinking world where one person's "away" is another person's "here."

FUN FACT 2:

Fifty years ago, soda and beer were sold in glass bottles that were returned, washed, and reused. The 1960s saw the growth of "no deposit, no return" bottles and cans and an explosion in roadside litter. Oregon's 1971 "Bottle Bill" caught the ecology wave and mandated a return to the old ways; other states soon followed.



Words You Should Know

Barium glass: The glass faces of old computer monitors were impregnated with heavy metals like barium and strontium. If these elements get into groundwater, they can lead to cardiac problems and skeletal deformities.

Biodegradable: Refers to an object, usually plastic, that has been engineered to be broken down by biological agents like bacteria and fungi. Biodegradable objects often need to be softened by sunlight and water before the bugs can get at them; biodegradable stuff buried in a landfill usually doesn't break down.

Closed loop: Where things like precycling and extended producer responsibility (EPR) are supposed to lead the manufacture of a new object completely (or mostly) from the recycled material of earlier objects. Thermodynamic laws make this very unlikely to happen with 100 percent efficiency, but we can come close.

High-density polyethylene (HDPE): The flexible plastic used to make soda bottles and milk jugs. Easily recycled, strong for its weight, and nontoxic until burned (but then it's a killer). About 1.75 pounds of petroleum are needed to make one pound of HDPE.

NIMBY: Not in my backyard. Everyone wants a clean environment, but they want the cleaning crew (e.g., recycling centers, sewage treatment plants) to be cheap, silent, invisible, and, most importantly, not to lower their property values.

Orphan scrap: Waste material, often toxic, that was created by a company no longer in existence. Legal action to force the polluter to clean up its mess is met with a shrug of "Who, me?"

Precycle: Self-congratulatory marketing term for the first part of the EPR cycle, meaning "We designed our product specifically to be easily recyclable at the end of its life; aren't we wonderful?"

DONE RIGHT

Everything Is Remunerated

If how it works in New Jersey is any guide, mandatory household curbside recycling is of limited use. A recent survey showed that the poorest counties in the state have the best recycling rates, at around 56 percent, while wealthier counties hover at about 39 percent. Maybe, as one study suggests, rich people think they're too important to undergo the "nuisance" of separating their trash. But it could also be that household curbside recycling has no immediate and obvious reward. Perhaps planners could take a lesson from one recycling project that works beyond anyone's wildest speculation: in-store bottle and can recycling.

In this program, retailers collect a deposit (usually five cents) on every bottle they sell of beer, soda, and sometimes, water. This small deposit can be redeemed by returning the bottle to the retailer or to a recycling center. The choice to redeem that small bit of coin is in the consumer's hands, and if she doesn't care to do it, there is almost always someone else willing to pick up that bottle and claim the nickel.

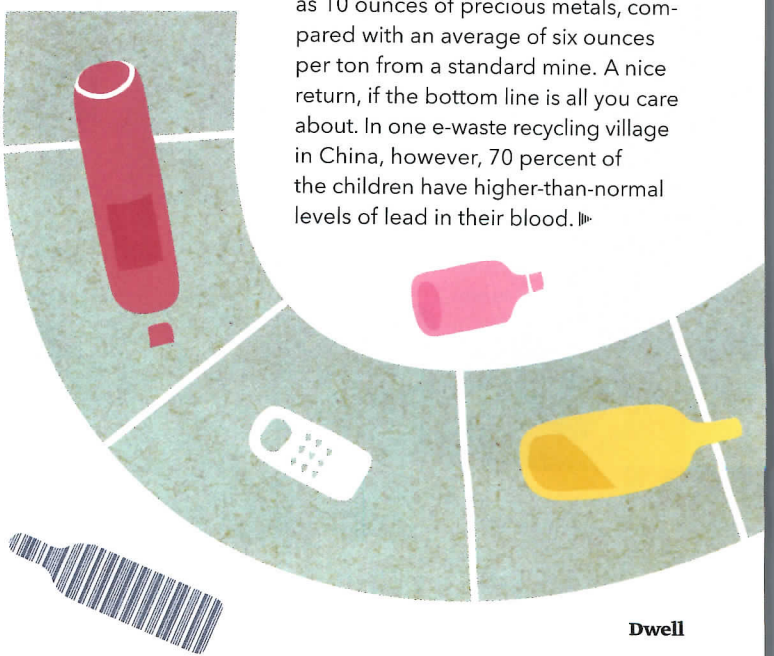
Why does it work so well? It's the economy, stupid. *Bill Blum*, program planner for the Iowa Department of Natural Resources, says that Iowa's compliance rate is 86 percent and adds anecdotally, "Redemption centers tell me their volume is up." Joe Ferson, spokesman for the Massachusetts Department of Environmental Protection, says that his state's 66 percent return rate for bottles and cans in 2007 jumped to 77 percent in the first half of 2010. "We think it may be tied to the recession," he says. Looks like a little redemption may come out of the tanked economy after all.

FUN FACT 3:

In the 1970s, the BBC broadcast an animated program about "Wombles," small furry creatures who built things out of garbage, as a way to teach kids about recycling. But the show backfired: Its immense popularity led to an explosion of litter in the parks as children tried to "feed" the Wombles.

FUN FACT 4:

Recycled aluminum cans and glass bottles are usually made into new cans and bottles, but recycled plastic containers are usually made into nonrecyclable secondary products like textiles.



DONE WRONG

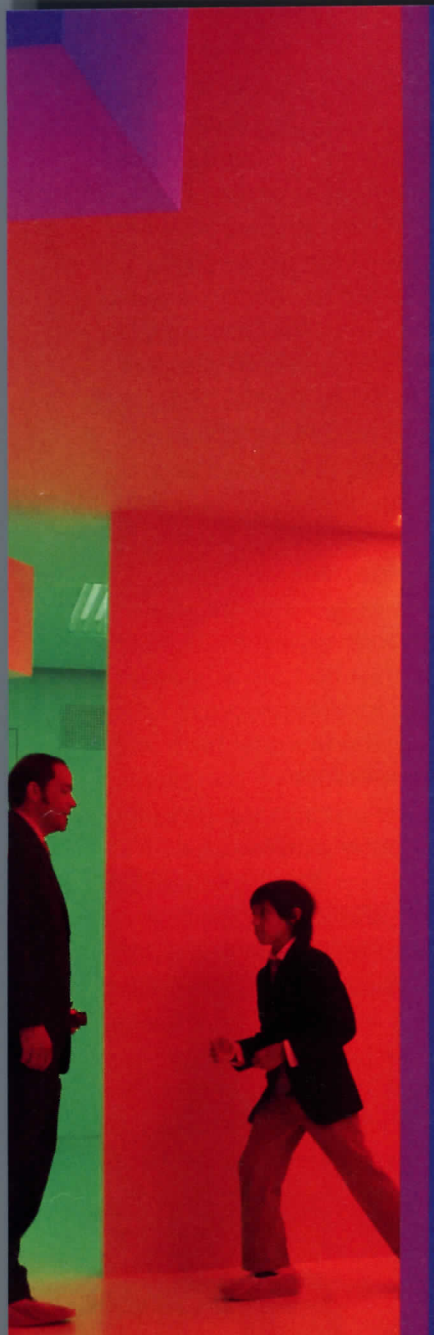
Death Metal

One of the worst recycling practices is the so-called recycling of electronic waste, or e-waste. Our computers, laptops, tablets, smartphones, and iPods are loaded with toxic or precious metals: lead in old monitors, solder and mercury in batteries and switches, and gold and copper in wiring. Some of those elements make cheap electronics possible, but they can cause or contribute to lung and neurological damage once they're in our air and water. Extracting these materials correctly requires special tools, skills, and safety equipment. As a consequence, it is frequently done badly.

Because it's a bureaucratic nightmare to ship electronic waste overseas branded as waste, it's common for unscrupulous e-waste dealers to "donate" your used computer equipment to a developing country, ostensibly as a way to bridge the digital divide between rich and poor.

Using techniques that go back to medieval alchemists, scavengers burn the e-waste in large bonfires or over charcoal barbecues to melt down and collect the precious metals, all the while releasing carbon dioxide, polychlorinated biphenyls, and dioxin into the atmosphere. A fire hot enough to melt gold and copper will vaporize mercury and lead, putting these toxins into the smoke and the water cycle.

One ton of e-waste can net as much as 10 ounces of precious metals, compared with an average of six ounces per ton from a standard mine. A nice return, if the bottom line is all you care about. In one e-waste recycling village in China, however, 70 percent of the children have higher-than-normal levels of lead in their blood.



EXPERIMENTS IN LIGHT, COLOR, AND SPACE

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THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

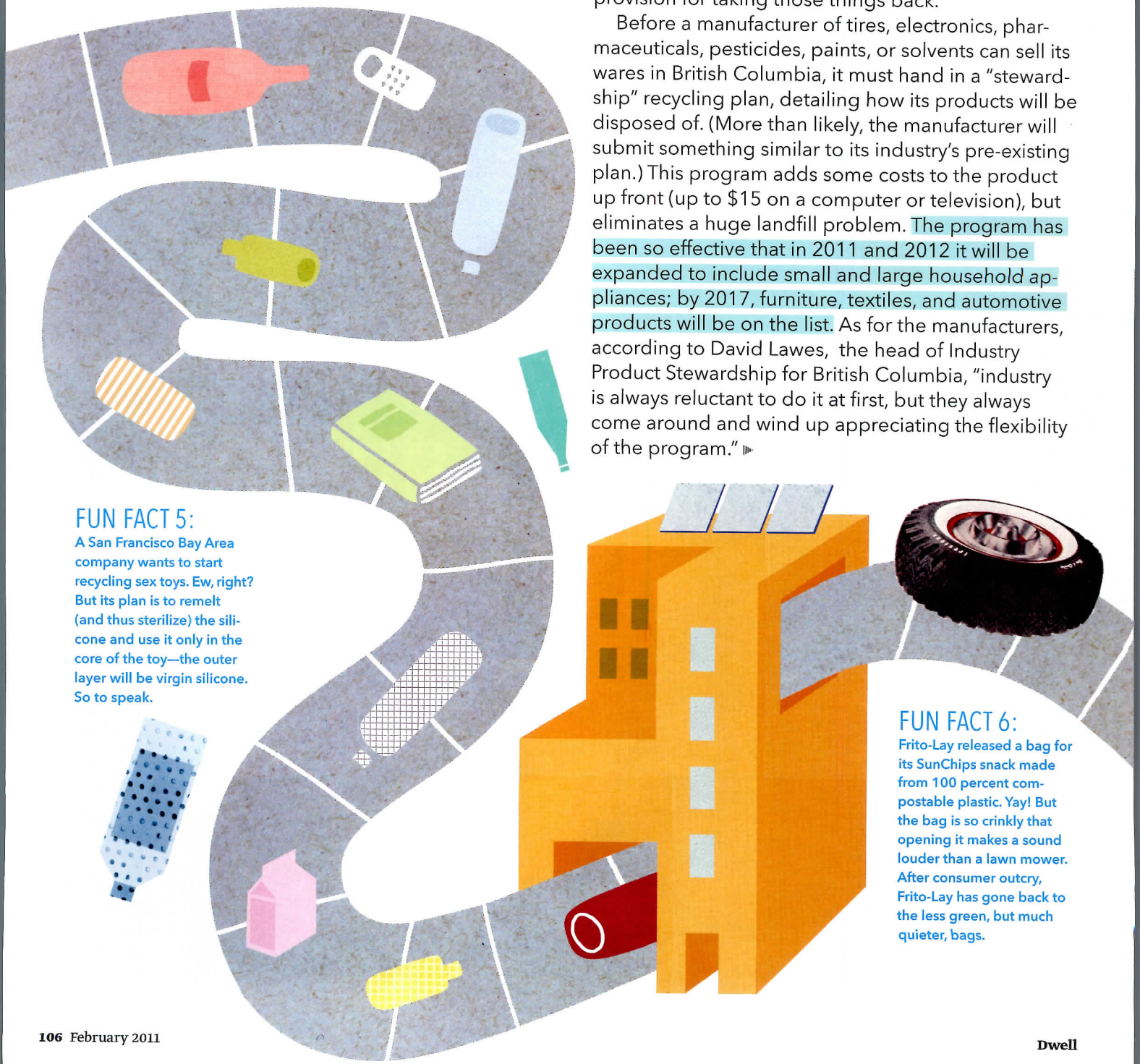
Carlos Cruz-Diez, *Cromosaturación Americas Society*, 1965-2008, site-specific environment, three chromo-cubicles (fluorescent lights with blue, red and green filters), photograph by Arturo Sanchez, courtesy of Americas Society

Return Policy

Feel bad when you throw something out instead of recycling it? Its producers should feel worse. Some are making up for it.

As long as your trash pickup is a public service, paid for by you through taxes or fees, manufacturers and importers have no incentive to make their products recyclable. Why should they clean up their act when you're already doing it for them? But in the past 20 years, that thinking has started to change, especially in Europe and Canada. There, the focus is on extended producer responsibility (EPR), or product stewardship. EPR's basic tenet is that each manufacturer or importer must establish the means to recycle its products at the end of their lives. The Canadian province of British Columbia began to get aggressive in the 1990s to ensure that makers of things have some provision for taking those things back.

Before a manufacturer of tires, electronics, pharmaceuticals, pesticides, paints, or solvents can sell its wares in British Columbia, it must hand in a "stewardship" recycling plan, detailing how its products will be disposed of. (More than likely, the manufacturer will submit something similar to its industry's pre-existing plan.) This program adds some costs to the product up front (up to $15 on a computer or television), but eliminates a huge landfill problem. The program has been so effective that in 2011 and 2012 it will be expanded to include small and large household appliances; by 2017, furniture, textiles, and automotive products will be on the list. As for the manufacturers, according to David Lawes, the head of Industry Product Stewardship for British Columbia, "industry is always reluctant to do it at first, but they always come around and wind up appreciating the flexibility of the program."



FUN FACT 5:

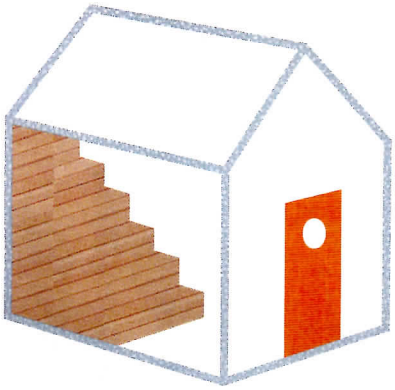
A San Francisco Bay Area company wants to start recycling sex toys. Ew, right? But its plan is to remelt (and thus sterilize) the silicone and use it only in the core of the toy—the outer layer will be virgin silicone. So to speak.

FUN FACT 6:

Frito-Lay released a bag for its SunChips snack made from 100 percent compostable plastic. Yay! But the bag is so crinkly that opening it makes a sound louder than a lawn mower. After consumer outcry, Frito-Lay has gone back to the less green, but much quieter, bags.

Happy Endings

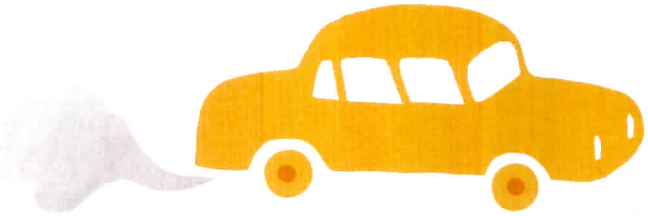
Cans? Check. Office paper? Got it. What the heck are we going to do with all this other junk?



Your house: If you're demolishing an old house to put up a new one, salvage whatever architectural elements (staircases, mantels, doors, etc.) you can. You can catch a tax break by donating the material or lower your building costs by reusing it.

Your hard drive: Do not recycle your hard drive. The chance of identity theft even from a completely erased hard drive is too high a risk. Remove the hard drive, and either drill completely through it at several spots or smash it to smithereens with a sledgehammer. Then you can recycle what's left.

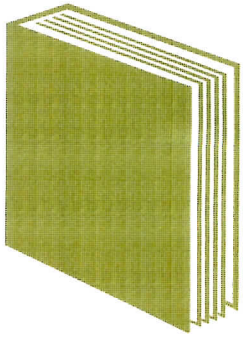
Your car: It may not be worth it to you to pay someone to fix that old heap, but it might be invaluable to the students of your local trade and tech school to have a magnificent old junker to work on. It's either that, or the nearest scrap-metal yard.



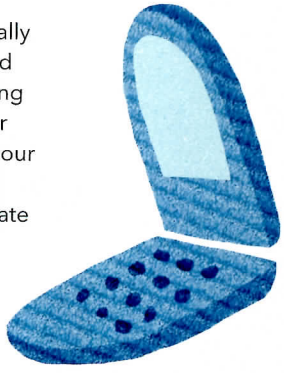
Your body: First, indicate on your driver's license that you want to donate your organs. Then, prearrange for a green burial: no embalming of your corpse and burial in a biodegradable pine box or canvas bag. Have your family plant a tree on your grave.

Water: If you're building or renovating, see if your local code will allow gray-water or wastewater reuse. This system captures the drain water from your washing machine, bathroom sinks, and bathtub; filters it; and reuses it for non-drinking purposes, like toilet flushing and lawn watering.

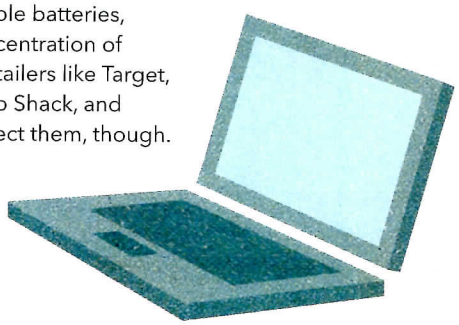
Books: As long as books on paper still exist, and while municipal budgets are still strained, the best way to recycle your books is through your local public library. You can get a tax credit, and someone else gets the joy of reading your margin notes.



Your mobile phone: This is potentially as dangerous as recycling your hard drive. However, if you've led a boring life, with no embarrassing "sexts" or sensitive personal information on your phone, it's worthwhile to do a data reset (check your manual) and donate it to an organization that provides phones for soldiers or victims of domestic violence.



Rechargeable Batteries: Many landfills won't take rechargeable batteries, due to their high concentration of mercury and lead. Retailers like Target, Sears, Wal-Mart, Radio Shack, and Home Depot will collect them, though.



Your computer: Many PC manufacturers have reputable recycling programs; others just direct you to a local e-waste dealer. If you have to go that route, ask the dealer a gazillion questions: Where does the waste go, who recycles it, etc. If the company refuses to answer or evades, go elsewhere.

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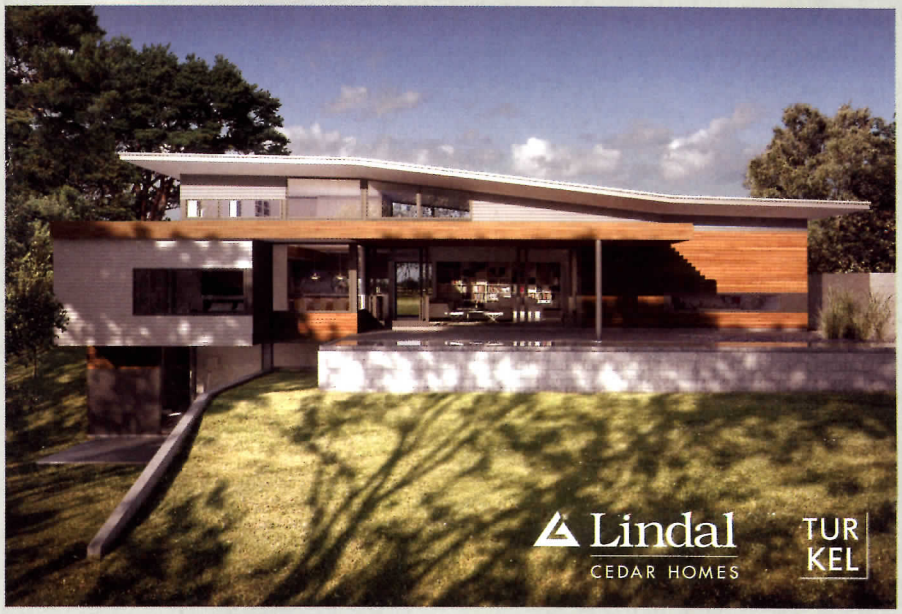

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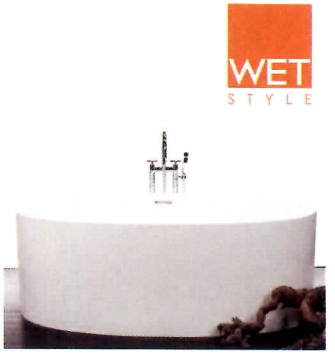

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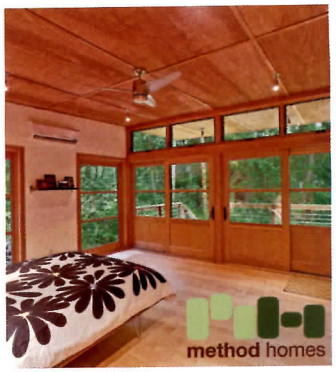

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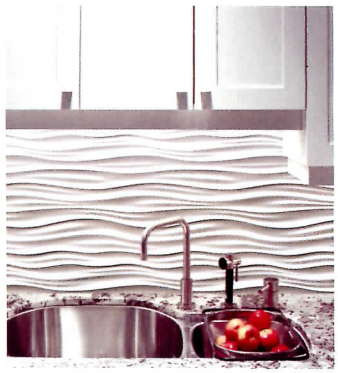

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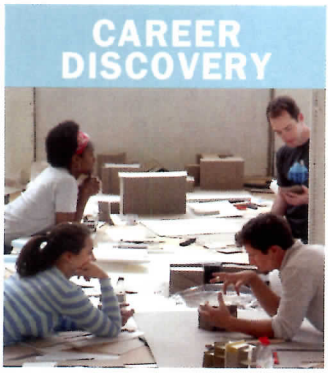

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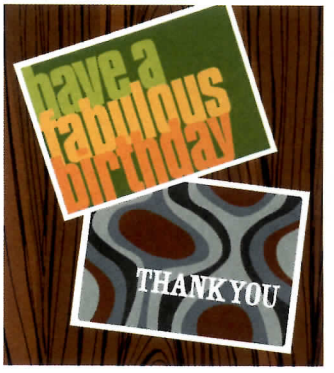

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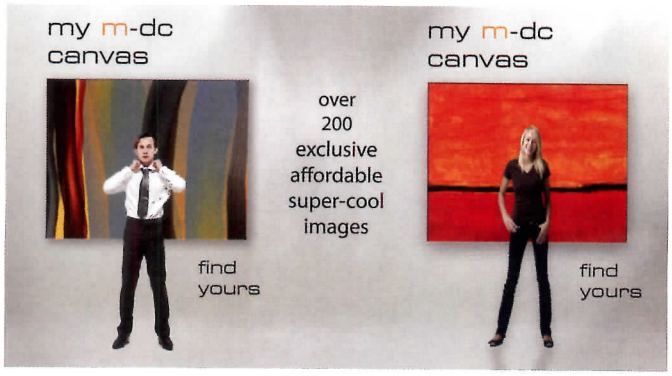

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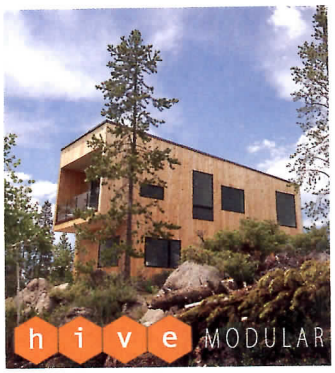
Shown: Giogali SP 80 chandelier from Vistosi, designed by Angelo Mangiarotti in 1967. Timeless classic features a beautiful structure of double-horseshoe rings of glass ribbon, showcasing the skills of the glassworkers based on the island of Murano.

Modern Market



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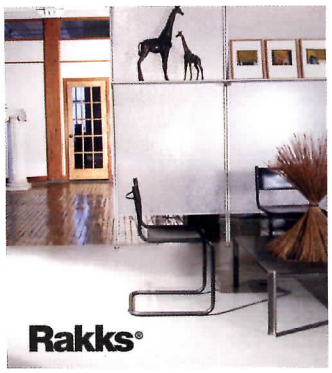

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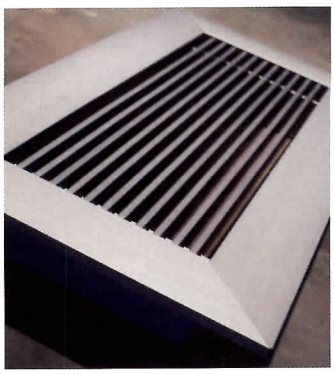

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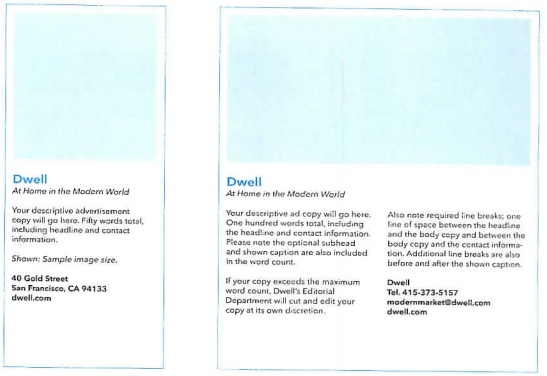

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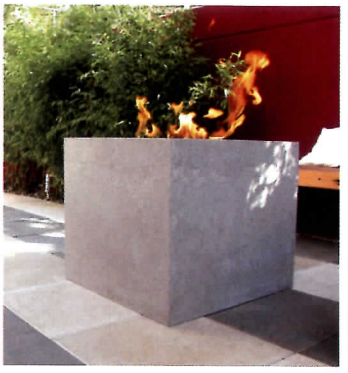

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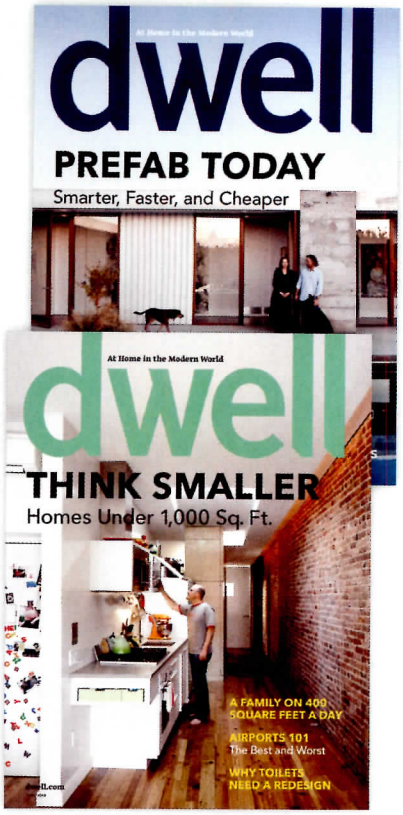

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54 Off the Grid

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62 Outside

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82 Just Redo It

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Recycled cable reels by TKF
tkf.nl
Treatment wood by Plato International
platowood.nl
Wall lights made from recycled umbrellas by Atelier En-Fer
en-fer.com
Wall covering by Smile Plastics
smile-plastics.co.uk

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modernartifacts.net

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Environmental Protection Agency
epa.gov
Earth Day Network
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Massachusetts Department of Environmental Protection
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Industry Product Stewardship for British Columbia
env.gov.bc.ca
Green burials
greenburials.org
SunChips
sunchips.com

120 Finishing Touch

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Sourcing

Hot Studs

The recent history of Janna Stark's San Francisco flat, located in an 1890s Victorian house, is literally burned into the wall. After the interior of the house was completely gutted by a fire in 2006, Stark decided to modernize it—but she wanted to retain an element of the past as well. "I was looking for some way to keep the memory of the fire intact and not just forget about what happened at this pivotal moment in my life," says Stark, a trend consultant.

Local architects Hulett Jones and Paul Haydu of jones | haydu sliced some of house's charred framing into strips, revealing the intricate patterning of the old-growth beams. Used for interior paneling, the wood—with its burned edges—brings an unexpected texture to the newly streamlined, open space. "And the exterior walls have been upgraded to their proper fire rating," notes Jones.

Story by Lydia Lee
Photo by Laura Flippen