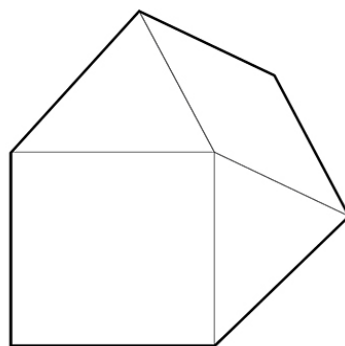




n e a s t u d i o

PRESS AND MEDIA COVERAGE



With a focus on sustainable design, architect, designer and writer Nina Edwards Anker is a founding member of New Lab at the Brooklyn Navy Yard.



Over a decade ago, designer and design educator Nina Edwards Anker launched her personal firm, the Acronymic NEA Studio.



Brooklyn's Nea Studio has found a formula for treating green marine algae so it becomes firm yet malleable



"In Norway, wealth is rarely displayed in the form of architecture," Edwards Anker says. Good design and respect for building methods outweighs extravagance and size.



This home by Nina Edwards Anker features an algae chandelier, a solar lounger, and a sofa made out of lentils. Even small changes can help bring your home into the future and protect the environment at the same time.



"Our work focuses on researching organic materials and emerging environmental technologies while developing how they can serve wellness"



Edwards Anker's contemporary design works have been widely published and exhibited, most notable at the ICFF in Manhattan, Copenhagen, Cologne, Miami and Milan.



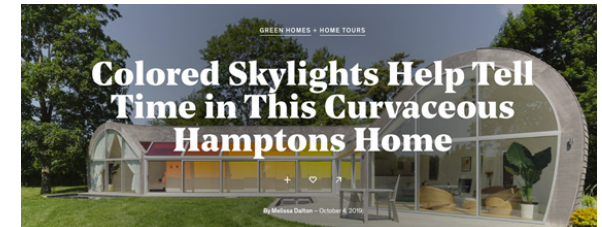
This Southampton Home Plays With its Use of Lighting

Wallpaper*

Nea studio's Hamptons house investigates emerging environmental technologies

dwell

In Southampton, architect Nina Edwards Anker builds a LEED-certified cottage where curved shingles meet prismatic glass walls.



SURFACE

Nina Edwards Anker of nea studio on Transition from Art to Architecture

SURFACE

The back white avoid wall acts as a cinematic projection screen for abstracting water reflections from the nearby reflecting pool and slowly moving geometric patches of colored light from the skylights.



ARCHITECTURAL
RECORD

By tuning in to given site conditions, and with the help of environmental technologies such as photovoltaic panels, the architectural design serves both the environment and occupants' well-being.

ARCHITECT

This LEED-certified home, located in Long Island, New York, is called Cocoon because its round walls form a Cocoon shape towards the northern and western neighbors.

de
zeen

Skylights create rainbow patterns inside cedar-covered Cocoon House by Nina Edwards Anker

designboom®

Cocoon cottage in the hamptons filters sun through colored skylights

House Beautiful

Dubbed the “Cocoon House,” Anker’s home has a serpentine layout that not only makes for a more interesting structure, but also optimizes energy use.

PURIST

The 16-foot-high Long Island cottage is split in two, cocooned into a soft opaque shape that provides privacy, and transparent and crystalline to allow views onto an undisturbed landscape.

GESSATO

An imaginative, unique house design that puts sustainable architecture in a whole new light.

contemporist

Colorful Skylights And A Curvaceous Design Are Features Of The Cocoon House

domus

Nina Edwards Anker - Nea Studio designs a residential building half clad in cedar shingles and half glazed to open onto its garden.

ELLE DECOR
ITALIA

La casa che sembra un bozzolo ma nasconde l'arcobaleno
(e tutte le tecnologie sostenibili piu avanzate)

CASA
VOGUE

A arquiteta, designer e professora universitaria Nina Edwards Anker, do nea studio, e assina esta residencia na cidade litoranea de Southampton, no estado de Nova York (EUA). O Projeto e, ao mesmo tempo, casa de ferias e a materializacao de seu PhD sobre design e energia solar.

DECOESFERA

Situada en Long Island, New York, esta original casa destaca por sus originales lineas redondas, por el uso del color y por estar construida atendiendo a criterios de sostenibilidad.

de
zeen

Curling edges detail these hanging lamps that New York designer Nina Edwards Anker has created from dried sheets of algae.



Designer Nina Edwards Anker has found the correct formula for treating the green marine algae (Chlorophyta) so that it becomes firm yet flexible, to ensure durability.

AD

Светильники из сушеных
водорослей
от основательницы дизайн-
бюро Nea Studio



nea studio showcase seaweed's design potential with hand-crafted algae lamps.

HOMECRUX

Algae Lamps are beautifully molded sculptures with natural shades.



Algae Lamps are a work of art and natural shade in one.

BUSINESS OF HOME
by EDITOR AT LARGE

Brooklyn-based design firm Nea Studio has debuted the LEED-certified Beanie Sofa, marking founder Nina Edwards Anker's first time working with organic latex and lentil beans, which serve as filling.

FurnitureToday

Furniture-maker NEA Studio is now offering what it's calling the Beanie Sofa, a textile-covered sofa that incorporates daybeds facing in opposite directions.



Design straight from mother nature: Nea Studio's Algae Lamps can be used singly as pendant or grouped together to form a chandelier.



"We allow the raw nature of each individual sheet of seaweed to form its own sculpture piece"



Honorable mention - Beanie Sofa / Nea Studio

SURFACE

The structure of the backrest, as well as the seating, is filled with organic latex and lentil beans for better support.

domino

The just-released Beanie Sofa is part luxury couch, part beanbag - and it's definitely the best of both worlds.



The LEED certified sofa is filled with lentil beans and organic latex, along with a wooden structure, that support the natural curves and movements of the human body.



Un sofa de lujo antiestres. Inspirandose en las pelotas antiestres. NEA Studio ha creado un sofa relleno de alubias que se adapta de forma natural al cuerpo.

hunker

Enter the Beanie Sofa, a modern and surprisingly chic couch described as "one long bean bag"



[세계의 주택]누에고치를 닮은 단층주택 '코쿤하우스'

interiors+sources®

"I was looking at bird profiles, and my aim was to see how the shapes I find in nature can fit the human body"



"If it's possible to do so, she recommends that you place your bedroom so it faces east. "This will help attune to circadian rhythms to waking up with the sunrise"



"Through good design, environmental architecture and interiors can serve both the environment and human wellbeing,"

ASPIRE
DESIGN AND HOME

New York designer Nina Edwards Anker created cylindrical lampshades that glow from the interior. The algae pieces can be grouped into different lengths to form a chandelier.

YACHTS
CROATIA

Nakon godina istraživanja, dizajnerica Nina Edwards Anker iz Nea studija pronašla je pravu formulu koja morske alge roda Chlorophyta pretvara u čvrst, eksibilan spoj.

HOTBOOK

Un sofa de lujo antiestres. Inspirandose en las pelotas antiestres. NEA Studio ha creado un sofa relleno de alubias que se adapta de forma natural al cuerpo.

Φ PHILIA REVIEW OF
CONTEMPORARY DESIGN

Latitude Sauna revolves mainly around the issue of scale, or the sense of expansion and contraction that it affords. The interlocking cubes of the Latitude fjord in Tjome, Norway.

ASPIRE
DESIGN AND HOME

The Bird Bed and The Bird Chair from Nea Studio | Abstracted bird profiles carry connotations of flight. The powder-coated recycled aluminum daybed holds two people on a single narrow spine or foot.

ARCHISCENE

Cape Chair is part the Arctic Line, influenced by Nina's years living in Norway where she was inspired by organic forms found in the ice and snowscapes.

OCEANHOME

The latest creation from nea studio's Nina Edward Anker combines organic snowscape shapes with contemporary design.

ekokuća

Ova kuća sa certifikatom LEED, koja se nalazi na Long Ajlendu u Njujorku, zove se Cocoon, jer njeni okrugli zidovi formiraju oblik kokona (čaura ili mehur) prema severnim i zapadnim susedima.

interiors+sources®

Natural forms inspire some of the best designs. Biophilic design brings natural elements into everyday interiors to create spaces that people respond to intuitively.

 **GEOROOFT®**
ÎN ARMONIE CU NATURA

Casă "verde" cu fațadă și acoperiș din șindrilă de lemn de cedru. Acoperiș din șindrilă de lemn combinat cu fațada casei.

ELLE DECOR

Y hoy te descubrimos un proyecto un tanto peculiar: una casa en forma de capullo, de ahí el nombre del proyecto Cocoon.

Maine Home
+DESIGN

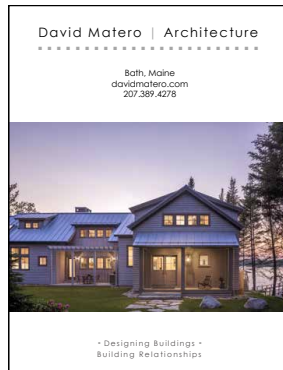
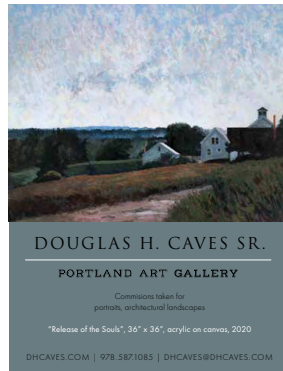
The latest creation by architect and designer Nina Edwards Anker of Nea Studio is the Cape Chair. Its shape was informed by Anker's years living in Norway, where she found inspiration in the organic forms of ice and snowscapes.

heavy.

LIVIN **SPACES**

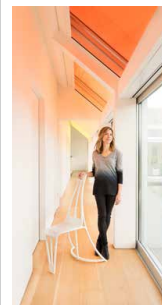
Nina Edwards Anker, architect, interior designer, and founder at nea studio in Brooklyn NY, has another recommendation. "Stack the washer and dryer on top of each other to save space for a laundry folding table, and to avoid having to bend down to retrieve clothes from the bottom unit,"

Cape Chair takes its name from the double-curved shape of its back. A single front leg is countered by a cape-like back. The prototype was meticulously fabricated by a retired Norwegian oil industry engineer who specialized in the production of double curved industrial parts.



DESIGN WIRE

BY EMMA SIMARD



The latest creation by architect and designer **NINA EDWARDS ANKER** of **NEA STUDIO** is the **CAPE CHAIR**. Its shape was informed by Anker's years living in Norway, where she found inspiration in the organic forms of ice and snowscapes. The original prototype was created by a Norwegian oil industry engineer who specializes in the production of curved industrial parts. The Cape Chair, which is named for the double-curved shape of its back, is now constructed by a master woodworker in California.



A set of stained-glass-style solar panels will be installed as part of the roof at the **DUTCH BIOTOPE PAVILION** at **EXPO 2020 DUBAI** (which has been moved to 2021 because of the coronavirus pandemic). Designed by **MARJAN VAN AUBEL**, the lightweight photovoltaics generate power while also letting tinted daylight through. Van Aubel created the colorful panels by using organic light-absorbing dyes that cover particles of titanium dioxide and turn sunlight into electricity. The result is a low-cost, flexible, and attractive solar cell that can be applied to a translucent material, such as a sticker. The Dutch Biotope highlights sustainable technology and design and their potential uses. The pavilion will be made from sustainable materials that will be recycled or reused after the event is over.



London-based architecture and design firm **JAK STUDIO** remodeled the everyday sofa into an at-home work pod. Like many of us suddenly facing pandemic lockdowns, studio director Jacob Low found himself working from home and struggling to stay focused. After watching his children build dens from ordinary household items, he was inspired. "It dawned on me that the limit to what we can use our homes for is infinite if we are creative," he says in an article from **Dezeen**. While it's still just a concept, the L20 sofa is L-shaped and splits down the middle. A "quick release" mechanism converts half of the furniture from a horizontal to a vertical position to create a pod, which features a fold-down desk, a reading light, and USB and laptop charging ports; the fabric helps with noise control. And, if you're finished with work and need a place to sleep, the sofa transforms into a bed, too.

In collaboration with the **SEAQUAL INITIATIVE**, British textile manufacturer **CAMIRA** is turning plastic waste into yarn and fabric. A large percentage of the plastic for the **OCEANIC PROJECT** is harvested from the Mediterranean Sea and beaches in Spain, but postconsumer plastic bottles are also used. The collected plastics are sorted by polymer types, then washed, shredded, and made into polymer chips before being sent to the yarn supplier; the supplier combines the chips with additional postconsumer chips derived from plastic bottles before creating the yarn. After the yarn is texturized, it is sent back to Camira to be woven into textiles. The final fabric is soft and durable, and just one meter of it contains the equivalent of 26 plastic bottles.

MOUNTAIN VIEW FARM in Dyer Brook has constructed an in-ground greenhouse—the first of its kind in Maine. Called a "Walpini" (the Andean indigenous Aymaran word for "place of warmth"), the walls of the structure are buried underground in the soil, and the roof is constructed above ground to let sunlight in. At a certain depth, the temperature of soil is constant at around 52 degrees throughout the year; geothermal cooling and heating moderate the temperature in the greenhouse. While personal Walpini greenhouses aren't uncommon, this is the first time one will be used commercially in the state.



A fisherman and his family have found a way to repurpose old and worn fishing lures (overalls) and pants. Their company, **RUGGED SEAS**, creates tote bags, backpacks, clutches, watch caps, and hats from recycled hauling pants and bibs. Rugged Seas started as a way to raise awareness for the working waterfront. "A lot of times, [tourists] purchase a product, but nothing goes to the fishermen," says cofounder Taylor Strout in an article from **Maine Biz**. "Fishermen are the reason why people are here in the first place." Taylor and his wife, Nikki, work with **PRATT ABBOTT** to clean the gear while Lewiston-based **ROGUE WEAR** manufactures the bags. The couple plans to donate a portion of their profits to the **MAINE LOBSTERMEN'S ASSOCIATION** and **MAINE COAST FISHERMEN'S ASSOCIATION**.

PHOTO: Tessa Speck





AVANTGARDE



Seiden-Raupe

Auf Long Island realisierte die Architektin Nina Edwards Anker ein neuartiges Landhaus: organisch, von der Natur inspiriert und nachhaltig. Viel Licht und sorgfältige Details fördern das seelische Wohlbefinden.

„In Landhaus „in den Hamptons“ ist für New Yorker das Synonym schlechthin für eine lukrative Wochenend- und Sommerresidenz in bester Lage, am Ostende der Insel Long Island. Umso mehr überrascht das „Cocoon House“, das Privathaus der Architektin Nina Edwards Anker. Es liegt zwar in den Hamptons, unterscheidet sich aber nicht nur wegen seines zurückhaltenden Flächenverbrauchs vollständig von den umgebenden Billionären-„Mega mansions“.

Die organische L-Form des eingeschossigen Landhauses kettet sich aus dem sensiblen Umgang mit den natürlichen Gegebenheiten und vom Bestreben ab, möglichst nachhaltig zu bauen. Umso mehr überrascht das „Cocoon House“, das Privathaus der Architektin Nina Edwards Anker. Es liegt zwar in den Hamptons, unterscheidet sich aber nicht nur wegen seines zurückhaltenden Flächenverbrauchs vollständig von den umgebenden Billionären-„Mega mansions“.

02 HAUSTÄUME 1/2020



Auf der Zufahrtsweg ist das „Cocoon House“ mit einem silbrigen Schuppenpaneele überzogen. Zum Garten öffnet es sich mit großen Glasflächen. Die „Möbel-Bänke“ und das Wohnzimmer markieren die Enden des Kokons.

1/2020 HAUSTÄUME 03



„Cocoon entstand mit einer architektonischen Tradition der engen Zusammenarbeit mit der Natur, basierend auf einer 70 Jahre alten norwegischen Architekturaltradition.“

Nina Edwards Anker, Architektin



Ein Kaminofen ist Wärmegewinn in der Übergangs- und gemächlicher Treffpunkt. Naturnaher und organische Formen bestimmen die Einrichtung.

Schützende Balken und transparente Öffnung – diese Zielvorgabe stellt sich durch das gesamte Projekt. An beiden Enden ist der gesamte Hausquerschnitt verglast.



Zur Innenseite nach Südosten zeigt sich das Dornkristall mit großen Fensterflächen, die im Winter passive Wärmegewinne generieren. Ein Schmelz- und L-förmiger Anstrich bildet den offenen gestalterischen Bereich mit Küche, Essplatz und bunter Stube am Kamin, der andere den Schlaftrakt. Zwei kleinere Schlafzimmer mit Bad stehen sich entlang der Türe mit farbigen Oberlichtern auf der Flur mündet ohne räumliche Trennung in den großzügig verglasten „Master Bedroom“, der das Ende des Hauses markiert. Im Sommer lassen sich bei geöffneten Glas-Schiebetüren die umgebende Natur und der nahe Ocean auch im Hausinneren spüren. Die Seebreeze sorgt für Kühlung.

Auf der Innenseite des Gebäudes ist ein niedriges Wasserbecken angeordnet, gespeist von Regenwasser. Es komplettiert im Grunde die abgerundete Form und verleiht das Sonnenlicht außen sowie im Hausinneren. Trittschall stellen eine spielerische Verbindung zum Garten her. Zusätzlich dient es dank seiner chlorfreien Wasseraufbereitung der Gartenbewässerung. Eine Photovoltaikanlage erzeugt den im Haus benötigten Strom für die Wärmezeugung und Fachzeitschriftenlieferung. Ist eine kontrollierte Wohnraumlüftung zuständig. Dieses Haus ist nicht nur gut für die Natur, indem es einen geringen Fußabdruck hinterlässt – hier kann vor allem die Seele aufleben.

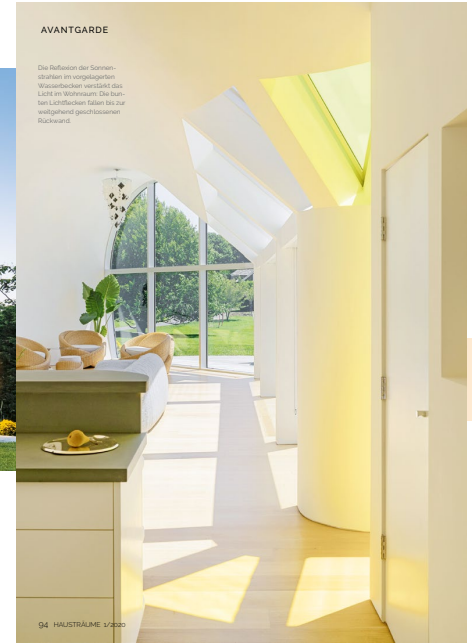
1/2020 HAUSTÄUME 05



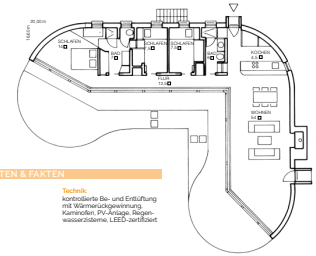
05 HAUSTÄUME 1/2020

AVANTGARDE

Die Reflexion der Sonnenstrahlen im vorgelagerten Wasserbecken verstärkt das Licht im Wohnraum. Die bunten Lichter der Tische bei der weitgehend geschlossenen Rückwand.



04 HAUSTÄUME 1/2020



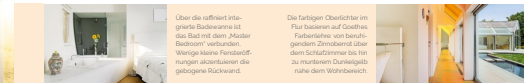
DATEN & FAKTEN

Cocoon House von **nea studio**
NEW LAB, Brooklyn New York
10 Morris Ave. Building 101
Brooklyn, NY 11201
Tel. 001 718 991 9911
www.neastudio.com

Wohnfläche: 113 m²
Konstruktion: Vorgefertigte Spanplatten-Konstruktion, Schichtholzbohlen
210 mm, abgehängte, gewichtete 30 mm, Gipskarton-Platte, Dämmung 127 mm, Zweidirektions-Flussdecks

Technik: kontrollierte Be- und Entlüftung mit Wärmegewinnung
Kaminofen, TV-Anlage, Regenwasserzisterne, LED-Beleuchtung

Endgeschoss



Über die offen im integrierten Badewannen ist das Bad mit dem „Master Bedroom“ verbunden. Wichtige kleine Fensteröffnungen lassen das natürliche Licht in den Raum strömen.

Die farbigen Oberlichter im Flur basieren auf farbigen Farbverläufen von benachbarten Zimmern über dem Schlaftrakt bis hin zu markanten Dunstlichtern nahe dem Wohnbereich.



Photo: © Nina Edwards Anker, Architektin

1/2020 HAUSTÄUME 07

Something BORROWED

ARCHITECT NINA EDWARDS ANKER
SWIFTLY ADVANCES THE CONVERSATION
ON SUSTAINABLE DESIGN.

WRITTEN BY **HEATHER CARNEY** / PHOTOGRAPHY BY **LESLEY UNRUH**

Leave it to Nina Edwards Anker to design a residence that personifies sustainability. The New York-based architect received her doctorate from The Oslo School of Architecture and Design leading to her acclaimed Southampton project, Cocoon House. Here, Anker opens the doors to her Gold LEED-certified home and forward-thinking approach to the built environment.

What was your biggest takeaway from studying in Norway?

The minimalist aesthetic really resonates with me. Norwegian Pritzker Prize-winning architect Sverre Fehn made structures nestled into the landscape. I was drawn to the contrast between the little homes set against the vast water and snowscapes. That shaped my attitude as to how architecture relates to nature.

Let's talk about the Cocoon House and its unusual curved shape!

I was inspired by a yurt in Vermont. I'm interested in how we can use scientific technologies to do what our ancestors did. One of my favorite times of year in the house is a sunny winter day, sitting in a T-shirt in the living room with no heat on and it's still so warm. These ancient typologies worked for a reason.

Your perspective focuses on affect before effect.

The starting point is you have a family member with a health issue—in this case, my son has asthma—and you address that before anything else, so the house is a purely timber 'breathable' structure. It's better for breathability and for the climate in terms of CO2 release.

So health and sustainability go hand-in-hand?

How we address our spaces in terms of well-being and the environment should be in sync. The orientation of the site, breezes, sunlight, lack of clutter—that's all wellness.

Share another example of a well-designed LEED-

certified building. I love the Brooklyn Botanic Garden Visitor Center. It's a gateway between the urban and natural landscape. Just because it's sustainable, doesn't mean it needs to be overly technical or intimidating.

What's next? My book on the Cocoon House launches in August. I'm also working on the Flora and Fauna Extinction Project, making furnishings inspired by plants going extinct in the natural world.



In the hallway of the Cocoon House, translucent colored skylights are designed to enhance the experience in each space. Colors range from vermillion red, signaling sunset and rest, above the master bedroom, to deep yellow, indicating zenith and activity, near the living room.



sources | PRODUCT INSPIRATION | By Janelle Penny | Images courtesy of Caylon Hackwith

Furniture in Motion

Nina Edwards Anker draws inspiration from natural shapes for her new furnishings.

Natural forms inspire some of the best designs. Biophilic design brings natural elements into everyday interiors to create spaces that people respond to intuitively. Nina Edwards Anker channels this phenomenon in her newest furnishings, Bird Chair and Bird Bed, which are inspired by the simple shapes birds make when they fly.

"I was looking at bird profiles, and my aim was to see how the shapes I find in nature can fit the human body," Anker explains. "Sometimes the simplest ideas are the most powerful if you can get to them."

Here's how you can channel these nature-inspired concepts in your own designs.

HOW DESIGN TAKES FLIGHT

Bird Chair and Bird Bed both mirror the profile of a bird on the horizon. Users can sit on the spread wings to read a book or recline in a courtyard. Bird Chair has one wing raised to serve as a backrest, while Bird Bed, which can serve

as a daybed, has both wings flat. Both can accommodate up to two people and are crafted from flexible 2.5-millimeter-thick recycled aluminum that gently adapts to the user, Anker notes.

"It flexes to your body," Anker says. "It's kind of like a rocking chair in that it's the same soothing movement that cradles your body. It moves with you instead of being like a hard rock."

The powder-coated aluminum is available in any Pantone color or a natural anodized finish, allowing it to fit any setting. Specify light colors or classic white for hot climates or choose a darker color to provide a warmer place to rest in spring or fall.

Bird Chair and Bird Bed both have the option of anchoring into the ground for permanent outdoor installations; you can also specify it with a base for atriums, lobbies or other spaces where you might periodically move the furnishings. Wherever you place it, Bird Chair and Bird Bed create a soothing, graceful visual that serves as a focal point in any space. ■

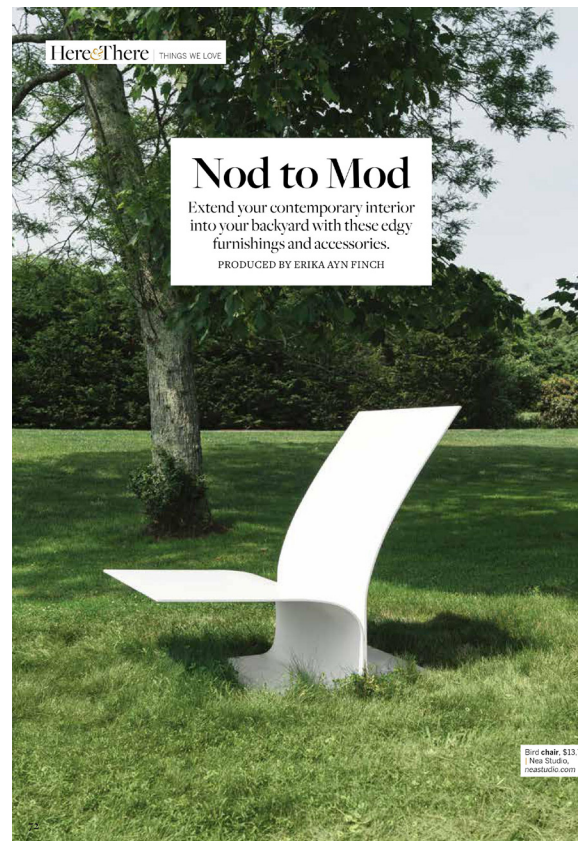


Nina Edwards Anker's Bird Bed (inset) and Bird Chair were inspired by the profiles of flying birds. Both pieces can accommodate up to two people and are made of flexible metal that adapts to the user's body.



ninaedwardsancker.com





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MEMORY PALACE • THE REACH • SEEING SPHERES • MATTHEW BIEDERMAN

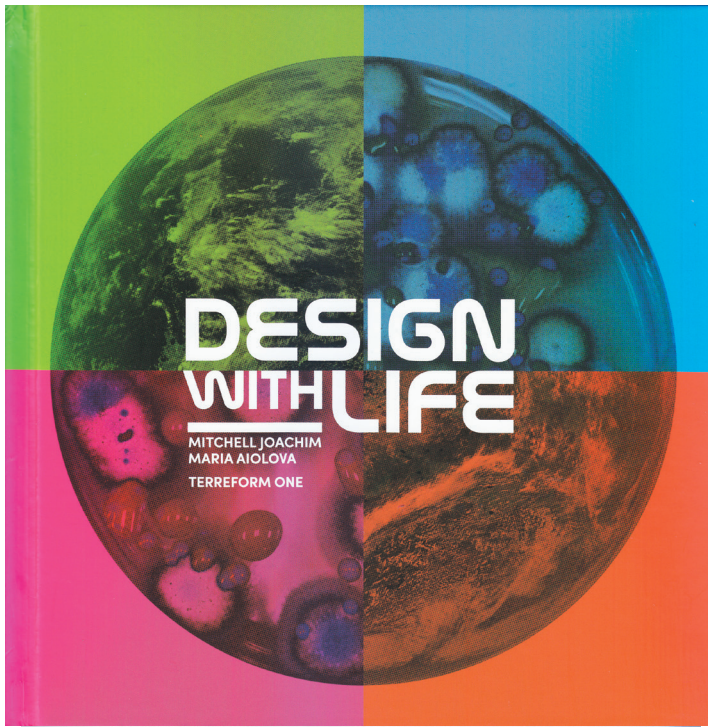
PRIMER PLANO

Textos: María Isabel Ortega Acero



Nea Studio Algae Lamps

Iluminar a través de elementos orgánicos es la esencia de *Algae Lamps*. Esta serie de lámparas surge a partir de secar, tratar y moldear algas marinas. Nea Studio las trabaja para que sean sólidas, pero sin que pierdan su flexibilidad original, haciendo de cada pantalla un foco único, incluso agrupadas en el techo formando una espiral colgante. Si bien es habitual encontramos estos organismos en el ámbito culinario o en el textil, Nina Edwards Anker y su equipo los utilizan para realizar un diseño de apariencia natural, como halos de luz traídos desde el fondo del mar.



environments. How can architecture rely less on the controlled climate – be less impervious and more porous? This section explores the notion of artificial climates: architecture and Anthropocene – across various climatically challenged environments – from North to South.

Notwithstanding the need for climatized spaces that make it possible for large groups of population to live in weather challenged regions, such as the Arctic Circle or Southern America. Historically designing for extreme conditions in cold climates this has been taken up in the United States, Western Europe, and former Soviet Union. The semi-failed attempts of occupying the Arctic included constructing the Northern Sea Route and cities such as Murmansk or Norilsk. With climate change and the melting of ice caps, the Trans Polar Passage along the northern seas becomes more navigable thus presenting a series of opportunities for inhabiting the territories along the Route. The proclamation explores these new visions as well as histories of settling the Arctic. Instead invites proposals for new types of environmentally friendly architectures, infrastructures, and public spaces using active and passive energy technologies.

Beyond helping raise awareness about climate change (as does the keeling curve) – we demand architects lead the movement rather than react to facts such as these. How can architecture reposition itself as a field and as a body of work to both resist and embrace climate change? What are the steps necessary to contribute to building a green world?

2. Cultures

Bauhaus defined the Modern movement in terms of mass production and functionality. Nearly 100 years later its design achievements are still considered models of excellence. Vkhutemas, a counterpart of the Bauhaus in Russia, and a cradle of Constructivism, pioneered functional design based on

the economy of means. It set a standard for a lifestyle "without possessions" – which we now call sustainable. Both schools redefined the everyday objects and developed new standards for how we live.

100 years after the Bauhaus and Vkhutemas – the schools that essentially institutionalized functionalism as a design paradigm – we find ourselves, as architects today, in a world where the new mode of operation is sustainability. As we move from "form as function," we ask ourselves and others – what is the form of green? What is the aesthetics of sustainability?

While we are increasingly aware of the performative aspects of green architecture and urbanism, we have yet to define what it looks like. We believe that it is no longer enough to simply be "green," rather, we have to be mindful of aesthetic dimension of sustainable architecture. We encourage the exploration of the various design solutions and their implications within the framework of sustainability.

Despite the growing interconnectivity brought by the evolving web, telecommunications, and transportation, our contemporary world remains deeply divided. Culture is still a local characteristic. People continue to define themselves within heterotopic perspectives of cultural engagement and variance. The proclamation presents a platform for exploring issues of identity, patterns of migration, and socio-economic issues such as poverty, as they shape the development of our manmade physical domain.

The enormous region of the North is divided between few superpowers, including Scandinavia, Russia, USA & Canada, and Great Britain. Yet it is also populated by the small nations, the indigenous peoples, who struggle to maintain their traditions and national identity. The inherent tension between small and large – local ethnics and enormous states needs to be addressed in how we design with the context and culture in mind. The cultural contexts and sites are still guided by the proverbial yet evasive Genius Loci.

Design with Life

Gas and Bees: An Evident Proclamation

ANNA BOKOV
WITH NINA EDWARDS ANKER,
PEDER ANKER,
and MITCHELL JOACHIM

Based on the recent scholarship on massive environmental shifts explored in books such as Bill McKibben's, *Oil and Honey*, *The End of Nature*, and Naomi Klein's *This Changes Everything*, this proclamation seeks to underscore an architecture for a recovering planet. Gas and Bees is a meta theme that simultaneously addresses the ecological issues grounded in climate dynamics, cultural identities, constructed environments, and political agendas as they impact the ensuing Anthropocene. Gas and Bees is a code for industrial society and nature in furious opposition.

Nature and society must not remain entwined in conflict. The stakes are too high. The effects of climate change and species depletion pose drastic challenges to the architecture and urban design communities. The immediate response has been a turn toward a host of energy-saving technologies or behavior modifications. What has rarely been addressed, however, is how designers can bridge the Gas and Bees divide. By placing human rational, emotional, technological, and social needs at the center of our environmental concerns, we propose a new design initiative. This exploit seeks to collapse the differentiations between these two forces.

Bees play a crucial role in our civilized world. Practiced by humans since 20,000 BC, beekeeping predates the dawn of agriculture. Bees are nature's own architects, highly organized and effective

as a collective. In this way, they are a symbol of organization and labor. Practically speaking, bees are essential to all kinds of agricultural production. They are pollinators for more than two-thirds of all plants we eat. The destruction of the bee population will have a cascading effect – known as the colony collapse disorder – entire ecosystems will collapse. The extinction of such species is signal to humanity that we are at a tipping point in our own existence.

Similar to the destruction of bee colonies, industrial society has an internalized self-destruct mechanism. This proclamation is structured in four sections that unpack the various directives towards the redesign of modernism: 1) Climates, 2) Cultures, 3) Constructs, 4) Politics that provide an organizational framework for the architectural, and urban projects from across the globe and engage a variety of stakeholders – from designers to the general public, and a range of scales – from global to local, from nation-wide to site-specific. Temporal dimensions – Past, Present, and Future offer a way to organize and cross-reference the four sections. All of this help categorically understand the basis for a societal redesign.

1. Climates

Climate dynamics, overproduction, heavy farming, pesticides, genetic engineering – these colossal shifts in man's activities – causes bees and other living species to disappear. Climate change is a direct result of mining the fossil fuel and is devastating the environment. This proclamation addresses the effects of the world-wide transformation of a petroleum society within the built environment. What does the end of the petroleum society mean for designers, architects, and planners? We argue for the end of petroleum architecture and instead are driven by geothermal, hydro, wind, solar, and other alternative sources.

Modern architecture has been traditionally closed in, relying on artificially controlled climatized

Design with Life

3. Constructs

Constructed man-made environments – i.e. architecture – is one of the largest consumers of energy on the planet. As architects, it is our responsibility to not only be aware of the role that buildings play in climate dynamics overall. What does it mean to create a built environment for a more resilient world? How can we change our relationship to the planet with regards to – food, water, waste, energy, air quality, mobility, equity? We are interested in exploring the most salient design solutions in these categories.

How can architecture be more inclusive not just to humans but also to the different living species? In order to be sustainable, we need to learn to live together, not just with each other but with other species – in a symbiotic way. We are interested in both imaginative and scientifically grounded scenarios for peaceful cohabitation. We propose constructing architecture for non-humans – from butterflies and crickets, to fish and oysters. These projects would offer solutions for the emergent fields of sub-sea, entomological, and aviary architectures, but also offer ways for sustainable farming and ecologically friendly food sources. These are not simply physical structures but also the logistical chains and novel social constructs – reinventing the way we think about nature, as well as the everyday practices and things, such as eating and farming.

4. Politics

The politics of nations and the charged politics of sites – are a complex web of interactions between many stakeholders. Political acts guide and shape our cities. They directly influence the architects, clients, users, and especially the larger public. Most leaders follow the capricious desires of their population, endless polling and skewed media. These partisan outcomes are not always aligned with the needs of the planet or the greater good. Politics in many cases limits and

defines areas of effect in order to protect those inside the sphere of influence. This top-down governmental myopia has changed little even after the implanting of global organizations such as the United Nations. Where does design intersect with politics to enforce positive change?

Movement of the people across the globe, prompted by military unrest and ecological disasters effects entire continents. At the same time, migration of entire species prompted by climate change has a major ecological impact, as for example the recent migration of Pacific oysters. These politics of exodus – whether because of extinction, migration, or flows focus on the movements of people, as well as species. It looks at how these are impacting the public domain – from ecological systems to logistical chains.

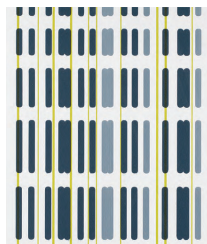
Steering the future of climates, cultures, and constructs requires political will, manifested as a system of goals and values. Sustainability policies are increasingly taking the form of directives on the national and global scale, balancing the agenda future sustainability with the current economic interests. Many of the large petroleum producers adopt a forward-looking posture to reduce carbon emissions, notwithstanding the legacy of economic issues in collecting oil revenue. How does architecture, as an integral part of creating global infrastructure, play a key role in this transition?



Nea Studio **The Bird Bed and The Bird Chair**
Abstracted bird profiles carry connotations of flight. The powder-coated recycled aluminum daybed holds two people on a single narrow spine or foot. The bed flexes comfortably under body weight and is accompanied with a removable waterproof round head pillow. The Bird Chair is a version of The Bird Bed. neastudio.com



Utopia Goods **Precious Collection**
Australian boresal handspun linen cushion covers in Bunleia Green (left), Madras Green (bottom) and Youngiana Indigo (right). utopiagoods.com



Carnegie **Arcade Wallcovering**
A network of multi-colored shapes create a modern grid. Contents: TPO Technology - 90% Thermoplastic Olefin, 10% Postconsumer Recycled Glass. carnegiedesign.com

earthbound



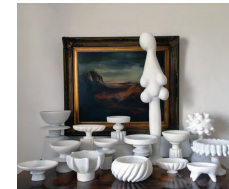
Just in Legato colorways
Window coverings, Wallcoverings and Textiles handcrafted of sustainable natural materials
Voted Top 100 Best Green Companies to Work for in Oregon each year for nearly a decade, Hatmann&Forbes employs age-old techniques that transform fibers into exquisitely handmade textiles. hatmannforbes.com



Maurizio Mancuso **Design in the Nature** Photograph
Winner of the Gold Award at BIFA 2019, features a woman sitting in Manali Cramer's **Big Cut Armchair** by Euro3Flair. mauriziomancuso.com



Mineheart **Grey/Turquoise Panelling Wallpaper**
Explore the wondrous world of Mineheart wallpaper, combining traditional ideas of trompe l'oeil with contemporary design. Striving to provide the best of both quality and sustainability, all Mineheart wallpapers are made in England, printed with low VOC inks and one tree is planted for every roll of wallpaper sold. mineheart.com



Naxian **marble objects, vessels and sculptures**
Created by Swiss-born painter and sculptor Tom von Karol
The stones come from the surrounding marble quarries of the Greek island of Naxos where von Karol lives. His work is deliberately left unpolished, giving them a unique liveliness. holabonni.ch

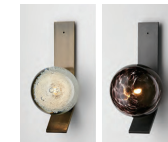
earthbound



Foscarini **MissMatch Collection**
A blown glass lighting system with contemporary techniques and technologies using a traditional crafting process. foscarini.com



Nea Studio **Algae Lamps**
New York designer Nina Edwards Anker created cylindrical lamp shades that glow from the interior. The algae pieces can be grouped into different lengths to form a chandelier. neastudio.com



Articolo **Lighting Collection by Designer Nicci Green**
Flat Wall Sconce in mid bronze finish and Spot Wall Sconce in Artikolo black finish. articolighting.com



Referens **Chair**
Wood-free sustainable bamboo furniture with a modular frame system. Design or select your own upholstery fills. referensdesign.com



A. Radin **No. 2769 Sofa**
Upholstered in blue velvet using green practices. aradins.com

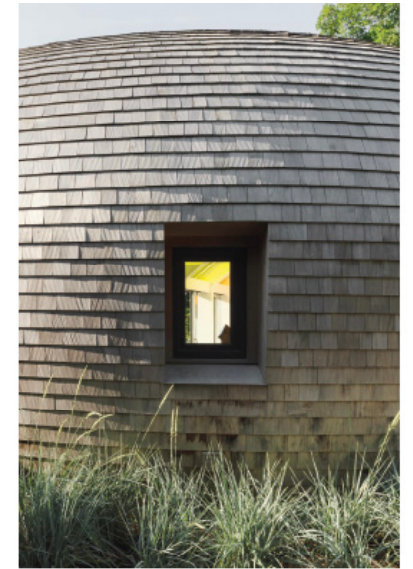
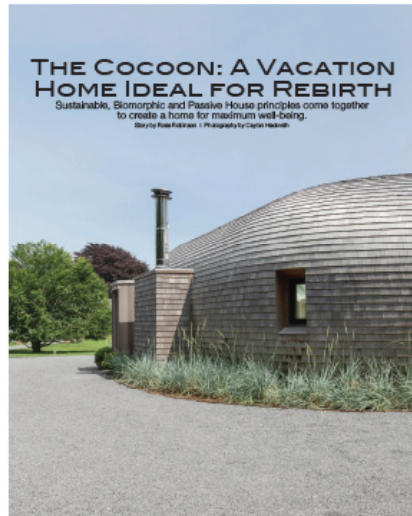


MORRIS & CO **ROUEN VELVETS Collection**
First produced in 1876, Honespuckle & Tulip is an early Morris fabric design depicting embroidered foliage and flower motifs in a mirrored pattern repeat. The effect is of a telltale, crinkling large multi-lobed tulips and stylized honespuckle. morrisonmorrison.com



DESIGN + DECOR

CHRISTIANE
HUTTENLOCH
NEW YORK



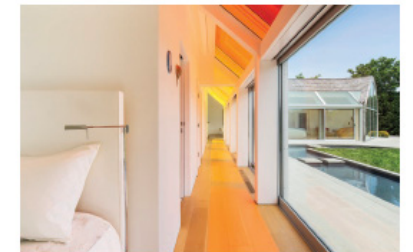
Architects are not just building houses; they are building lives. The modern home is a reflection of the values and aspirations of its inhabitants. It is a space where we can find comfort, security, and a sense of belonging. The architects of the future will be those who can create spaces that are not only beautiful but also functional and sustainable. They will be the ones who can help us to live better, healthier, and more fulfilling lives.

Design+Decor



The architects of the future will be those who can create spaces that are not only beautiful but also functional and sustainable. They will be the ones who can help us to live better, healthier, and more fulfilling lives.

Design+Decor



Diseño Interior

INTERIORISMO ARQUITECTURA Y DISEÑO

LA NUEVA NATURALIDAD

PROYECTOS

Carles Oliver Rife

Abaton Patrick

Genard Mario

Martins Vito-pop

Ilmiodesign Nea

Studio Bienal de Orléans Bourardier

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Entrevista Enrique Krahe Bossier

Contralt

CASA COCOON

UN ESSENCE CAPSULE DE CROQUIS IMPRÉVUS BARRAGE ESTO HONORÉ À AL VIVRE TEMPS TEMPORAL
PROJET: ARCHITECTURE D'INTERIEUR, ARCHITECTURE D'INTERIEUR D'ARCHITECTURE D'INTERIEUR
PAR: JAMES BARRAGE, EN UN DISEÑO DE INTERIEUR D'ARCHITECTURE D'INTERIEUR D'ARCHITECTURE D'INTERIEUR

PROYECTOS

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PROYECTOS



DESIGNED BY NATURE

Oceanside New York home shaped by surroundings



VICKY SANDERSON
AROUND
THE HOUSE

On the affluent shores of Long Island, N.Y., sits a house that's remarkable for neither its size, splendor or architectural flourishes. What is striking is the way it seems to emerge from the site, like a bowed, time-shaped berm, to look out onto a washed blue landscape of sky and ocean.

Along with a great view, the aptly named Cocoon house has a curved back made of cedar shingles that collects thermal energy. South-facing sliding windows on the 16-foot-high, 1,730-square-foot space invite cooling ocean breezes. Throughout the day, sunlight — and shadows — pass through a series of colour-tinted skylights.

This deceptively simple but very handsome house is the work of Nina Edwards Anker, an architect, designer, writer and teacher with a focus on sustainable design and who in 2006 established NEA Studio (neastudio.com). Two significant forces shaped her approach to the house, which sits on the same site of a house in which Edwards Anker spent weekends and vacations as a child.

One is the PhD she earned from the Oslo School of Architecture and Design, a historical seat for study of the spare, sculptural functionality of Nordic design and architecture. She also lived for several years in Norway, where her father-in-law was an architect and where she was a frequent visitor to the family's mountain cabin.



Rounded buildings use up to 20 per cent less material than rectangular structures, make breezes move more efficiently and dissipate sound waves.

CAYLON HACKETT

"It was so extremely efficient and organized — an open living space with a couple of chairs with sheepskin that you could move around. What made it feel so big was the enormous window that faced the mountain. It blew my mind how a family of four could enjoy that (500-square-foot) space and not feel cramped."

Doing so, she added, "helped me understand in my bones that we did not need a big house and it could be completely about facing the right views, orienting it the right way."

The other driver was a New York Passive House (nypassivehouse.org) course Edwards Anker took. "I knew the starting point was along those principles," she said. "And we got very lucky with the orientation of the site because the views were facing south and the ocean breezes were coming in from the south."

Even so, creating an ecologically sound house was a learning curve.

"When I started drawing the house in 2013, I had this romantic notion of a big stone fireplace," she said. "Then I realized stone fireplaces are not anywhere near eco-friendly enough for me to even think of one."

A last-minute technical snafu meant Edwards Anker could not — as she had planned — install a type of skylight panel that would also collect solar energy. Instead, she used coloured glass skylights with a palette based on colour theory published in 1810 by German artist and writer Johann Wolfgang von Goethe, which focuses in part on the effect of colour on human emotions. Throughout the day, they throw wonderfully geometric blocks of colour onto interior surfaces. The research required to get LEED certification (usgbc.org) paid off in valuable knowledge about material, which has always been of interest to Edwards Anker. "Now I can tell people you don't need to get marble

Because it relies on timber rather than steel for its structure, carbon emissions are reduced for this home in Long Island, N.Y.



Architect Nina Edwards Anker also designs lighting and furniture, including a solar chandelier made from photovoltaic modules that power LED bulbs. Her Knottie chair, used in Cocoon House and made out of polyethylene rattan, is designed to "embrace the user in their comfort and relaxation."



The reflecting pool/cistern collects rain run-off for garden irrigation.

from Italy, you can get it from Vermont, less than 500 miles away."

Edwards Anker hoped that while the calm and beautiful house is a step forward in sustainable design, its primary aim is "to give a sense of well-being, a pleasing experience, one that creates moments of slowness. The LEED certification and all the other stuff simply serve that goal."

Vicky Sanderson is the editor of *Around the House*, www.aroundthehouse.ca. A self-admitted opinion-ista, she's been writing and talking about home decor and improvement, design and lifestyle trends for more than two decades. Check her out on Instagram @athwithvicky, on Twitter @ATHwithVicky and on FB at facebook.com/ATHwithVicky

HOTBOOK



Nea Studio, fundado en 2016 por la arquitecta, diseñadora y escritora Nina Edwards Anker, se dedica al diseño sustentable de arquitectura, diseño de interiores, mobiliario y paisajismo. Ubicada en Los Hamptons (Long Island, Nueva York), la casa Cocoon obtiene su nombre de la forma del capullo que brinda cobijo y serenidad a sus habitantes.

La planta en forma de L, obedece a las restricciones legales que dictan guardar una distancia de 46 metros de los humedales que rodean el área construida y 11 metros de separación obligatoria entre las casas de la zona. Presenta dos fachadas formal y estéticamente distintas: una, orientada al noroeste, revestida de laminas de madera de cedro, con forma de capullo y minimiza entradas de luz, y otra posterior enteramente acristalada que permite vistas al jardín y al océano Atlántico.

El diseño está pensado para coexistir con sus alrededores más que competir con ellos, aprovechando los elementos naturales y creando el balance perfecto entre el diseño moderno, totalmente minimalista, y un ambiente acogedor. Durante el invierno, las puertas correderas de vidrio dan paso a la luz solar que calienta la estructura de madera y el interior, mientras que, en época de veranos, permiten la entrada de la brisa del océano, así como controlar la entrada de luz gracias a unas cortinas especiales.



CASA COCOON

NEA STUDIO



Bordeando la sección transparente de la casa se desarrolla un espejo de agua externo que refleja los colores del cielo en las fachadas de vidrio y suaviza la separación entre el interior y el exterior de la casa. Además de reciclar más del 50% del agua de lluvia y reutilizarla para el sistema de riego, incrementa la luminosidad interior.

Sobre el pasillo del ala de habitaciones se encuentra una hilera de tragaluces en tonos basados en la teoría del color de Goethe, y van de un rojo bermellón, que evoca el atardecer e invita al descanso, al amarillo intenso que recuerda al cenit e inspira la actividad. Los reflejos de estos parches de luz, combinados con el de la ciénaga, se proyectan en los pisos y en el fondo curvo de la pared blanca de la amplia sala, haciendo que la luz solar cambiantes dibuje distintas formas y colores de una forma sutil y original.

El diseño en capullo del frente noroeste se inspira en el estilo de las casas antiguas de la zona y provee privacidad y abrigo. Además, es una figura comúnmente encontrada en la naturaleza, cuya eficiencia estructural y en el consumo de energía ha sido científicamente probada. Requiere de un 15% a un 20% menos de material para su construcción que la de un edificio rectangular y su forma curva promueve la circulación interna del aire, equilibra la humedad interior y tiene la singularidad de suavizar

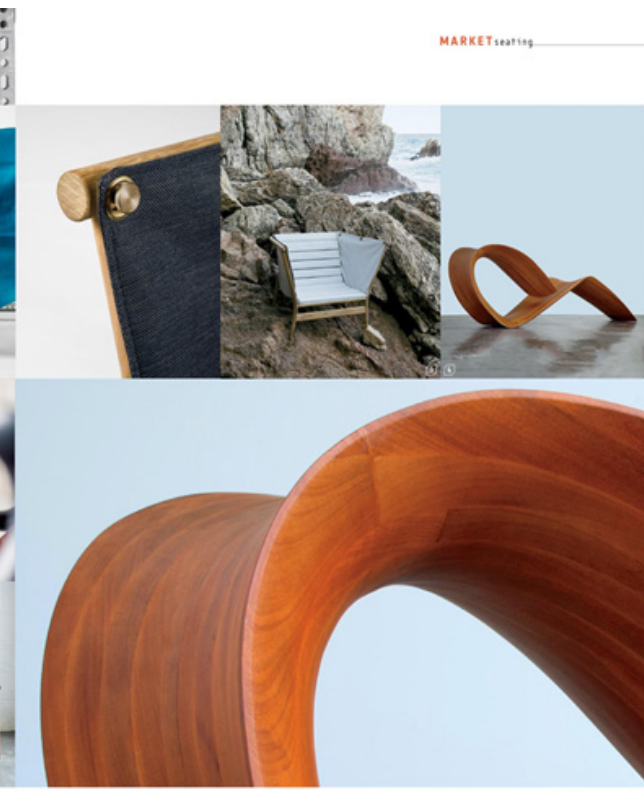
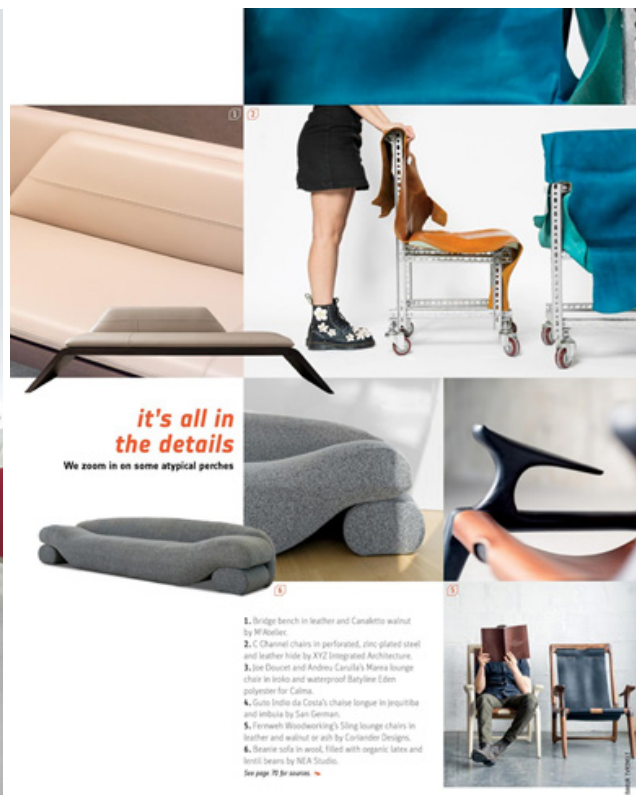
los sonidos, haciendo de este un espacio ideal para el descanso o socializar y escuchar música.

El uso de energía de la casa proviene de celdas fotovoltaicas y los materiales autóctonos fueron seleccionados para desempeñar el papel de captadores pasivos de energía. La casa es casi autosuficiente y producto de las teorías del diseño arquitectónico solar y nuevas tecnologías ambientales, estudiadas por la autora en la Oslo School of Architecture and Design.

Gran parte del mobiliario y de las luminarias también son producto del genio creativo de Edwards Anker. El sofá Bennie, sus Algae Lamp, un Calendario Solar, las butacas Knott, elaboradas en ratón de polietileno, y la angulosa mesa Castilever, entre otros diseños, dan cuenta de su orientación a una arquitectura de autor en la casa Cocoon.

La arquitecta ha sido galardonada en múltiples ocasiones, como el premio al Buen Diseño 2015 que otorga el Chicago Athenaeum Museum of Architecture and Design. Cocoon representa una propuesta moderna y sustentable, ideal para espacios como los humedales de Long Island, en donde elevó el diseño sustentable a un nivel más alto y ambicioso, demostrando que es posible crear estructuras bellas y funcionales, sin sacrificar el entorno. Su propuesta es un ejemplo de a dónde se debería dirigir el diseño arquitectónico en el futuro.





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September 2019

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Printed in the USA

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China's infra-structural geopolitics
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9 EDITORIAL
12 RESEARCH
14 MARKETING

Drawing Rooms

Sam Jacob's Cartoon Museum opens with a bang. See page 6.



Deans List

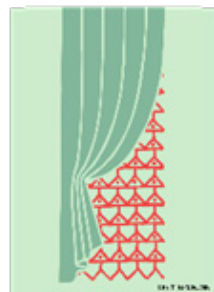
The country's newest architecture deans on their visions, role models, and mascots.

For many, a dean's mandate is to lead a school of architecture. But for some, it's a chance to lead a movement. In a series of interviews, we asked the new deans of architecture schools across the country about their visions, role models, and mascots. The deans will use the opportunity to shape design pedagogy and promote a significant legacy, potentially guiding the

landscape in their own way and address "some of the most important issues in the field." The deans will use the opportunity to shape design pedagogy and promote a significant legacy, potentially guiding the

Forced Labor, Forced Out

A new group of experts wants to eradicate modern slavery in the built environment.



The United Nations' 2030 Agenda for Sustainable Development has set a goal to "eradicate modern slavery in all its forms" by 2030. A new group of experts, the Global Infrastructure Anti-Slavery Network, is working to achieve this goal. The network is a coalition of experts from various sectors, including architecture, engineering, and construction. They are working to identify and address modern slavery in the built environment. The network is currently focused on the construction sector, but plans to expand its reach to other sectors in the future. The network's first project is a report on modern slavery in the construction sector. The report will identify the risks of modern slavery in the construction sector and provide recommendations for how to mitigate these risks. The report is currently under review and will be published in the near future.

Studio Visit: Akoaki

The Detroit firm talks about what's driving its work in the Motor City. See page 18.



2019 Best of Products Awards

See page 22.



30

Design Products

Residential Interior Furnishings

The Architect's Newspaper

Residential Interior Furnishings

Winner

Stille
Standard Issue

The Stille collection by the Brooklyn-based studio Standard Issue is a modular system of open shelving and storage units. The collection is made of recycled metal and is designed to be flexible and adaptable. The units can be arranged in a variety of ways to suit different spaces and needs. The collection is also available in a variety of colors, including red, blue, and green. The collection is a great example of how to create a functional and stylish interior space using recycled materials.

STILLE: STANDARD ISSUE

"The product is interesting because the manufacturer was able to produce something that is familiar but still new. It shows that shapes don't always have to be reinvented. It represents a sort of aesthetic recycling."
—Constantin Boym



Best of Products Winner

Honorable Mentions

Portal Armoire
Henrybuilt

henrybuilt.com



Beanie Sofa
NEA Studio

nea.studio.com



Editors' Picks

5M Chair
soft limits

softlimits.co

Hull Collection
O&G Studio

oandgstudio.com

Hillock Console
Skylar Morgan Furniture

skylarmorganfurniture.com



'Not for one minute did I consider pulling it down.'
DAVE MCADAM, A DEVELOPER, ON RESTORING A JACKRABBIT HOMESTEAD IN THE CALIFORNIA DESERT. PAGE 4

A SPECIAL REPORT

Design

The New York Times

THURSDAY, OCTOBER 3, 2019 F1
NY



Nina Edwards Asker designed this cottage in Southampton, N.Y., for her family. She also created the architectural interior seating and patio furniture.

COURTESY

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F12

NY

THE NEW YORK TIMES, THURSDAY, OCTOBER 3, 2019

THE HAMPTONS

Thrown for a Curve

An entomologist might feel at home in this weekend house, where energy efficiency rules.



By PILAR VILADAS
When Nina Edwards Asker was growing up, her family spent summers and weekends in a shingled cottage in Southampton, N.Y.

An expansion of a carriage house originally designed in 1880 by Stanford White, it belonged to a genre typical of the Hamptons, but the version that Ms. Asker — the 48-year-old founder of the Brooklyn design company Nya studio — designed for herself, her husband, Peder Asker, a history of science professor at New York University, and their two sons is anything but common. Located on the same property as her childhood cottage (which her brother now occupies), Cocoon House is a LEED-certified example of sustainable design that strays from many of the local norms.

For one thing, there's its size: at 1,730 square feet, Cocoon House, which is named for its rounded, sheltering cedar-shingled walls, is smaller than some Hamptons pool houses, and it has no second story, wrap-around porch or dormer windows, but small is beautiful when you're aiming for energy efficiency.

In addition to running her studio, Ms. Asker is the design director of Terreform ONE, an eco-focused architectural think tank that designed an urban habitat for at-risk monarch butterflies now on display at the Cooper Hewitt Triennial. "I realized that we have no choice but to engage with the crisis happening around us," she said. Cocoon House proves that sustainable design doesn't preclude gracious proportions, generous daylight or elegant interiors.

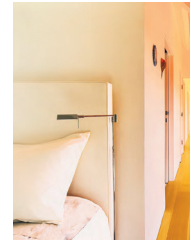


You enter on the shingled north side, into a living-dining-kitchen space with curved white walls and ceilings that facilitate air circulation and soften sound. (The 16-foot-high interiors give even the smallest rooms, like the sons' bedrooms, a lofty feeling.) The furnishings are a mixture of CB2 and Ms.

Asker's own creations — including an organic-like wicker settee and matching chairs, and a sofa whose cushions are filled with dried lentils.

In the living and dining areas, chandeliers designed by Ms. Asker combine small photovoltaic panels with discs or squares of

seashell, and turn on automatically at dusk. She also created the chandelier in the master bedroom with mullied-edge shades. The house is actually L-shaped. On the north and west sides, its rounded, thick and heavily insulated walls retain heat and provide privacy, while on the south and east



Cutting corners, literally, helped save on cost.



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PROFILES



NINA EDWARDS ANKER

The neo studio designer's Cocoon summer ecohome.

By Taylor Rose

The architect and designer Nina Edwards Anker knows that to get people to care about sustainability, all of the answers must be engaged. Through her firm neo studio, she has designed a sofa filled with kintsu, lamps made of algae, a chandelier from seashells, and a home in Southampton, New York, that uses no gas or oil.

That house she has named Cocoon, and it was completed at the end of last summer. A southern-facing glass facade and colorful skylights complement a northward curved, shingle-covered exterior wall, following the passive house zero-energy principles.

Edwards Anker with Anker about how she uses beauty to connect her clients to care about eco-design, and what it's like to come home at night to a glowing home without having to lift a match.

WHITEWALL: What is the starting for a project like Cocoon, your home in Southampton?

NINA EDWARDS ANKER: It goes way back to when I started my PhD dissertation at the Ohio School of Architecture and Design. I discovered that there were ways of using the glass in design that could enhance your experience of the space. That's where it started. The entire house is powered by solar energy, there is no gas or oil in the house.

The skylights were one of the starting points. I had this idea to mix passive house zero-energy principles with design. You have the glass facade facing south, and an opaque, thick, curved wall facing north. A sort of double by Nordic traditions of building and architecture, which is about small spaces and big nature. It's really about enjoying the landscape and getting breathers to the facade that circulate through the house.

WW: You also designed much of the furniture and lighting for the space. What did you learn from that process that you'll bring back to neo studio?

NEA: It's an opportunity to really explore the theme of the house, which is to connect with nature, and so the furniture is all inspired by organic

shapes. One of the other points of the house sort of being driven by the site is that it's using local crafts. And one of the traditional ways of building is to use cedar shingles, and they've known a very well, for hundreds of years, how to double-queen shingles. It was important for me to always use the local to contrast with whatever global technologies are also integrated.

The seaweed lamp was a way of signaling the beach house. And the solar chandeliers have seashells, which are translucent just like the seaweed, but they're organic and contrast with the volcanic modules that light up automatically at dusk. They also function as wind chimes, so when you open the sliding doors, it's a multisensory stimulation.

It was about breaking down that boundary between inside and outside.

WW: Did you experiment with any new materials for Cocoon?

NEA: All the lighting products are a continuation of my dissertation research, which was on solar architecture and design.

Material research is a main part of what we do in the office. Like with the Beam Sofa, filled with kintsu, we made many scale models with different types of kintsu. It's a lot of research and development behind each piece. It's a lot of exploration of material with our own hands.

WW: It's interesting that you mentioned sound with the chandelier and the curved wall. In design we think of how something looks and feels, but the sense of sound, the feeling of light—that is incredibly important to our experience of a room.

NEA: The whole point of the design is to get the multisensual—not just the visual, but the tactile and the auditory and as many senses involved as possible. The more senses you involve, the more you appreciate what's around us.

WW: I know that sustainability in design especially has been a conversation for a long time. But have you kind of seen an uptick in interest in terms of clients that you're working with?

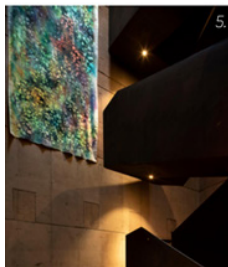
NEA: Yes, I mean, everyone that I work with wants to be on the waitlist for the Tesla tile.

It's amazing—we came to the house on Friday night, late, and the house is lit up by the solar generators. We don't turn a light switch on. I come home from the beach, and it's getting a little bit dark, there's this beautiful, glowing warm light.

I think that more and more people will figure out how to light their interior spaces that way. It's solar as long as there's a window—it's double.

WW: And you have this example, with Cocoon, that is beautiful. That you can create something beautiful that's symbiotic with the environment.

NEA: Yeah, that's the point. You can't convince the world to be responsible for economic incentive alone. You really have to make them love it and be emotionally drawn in.



NATURAL DETAILS

1. "Karl Lagerfeld Architecture" opens at Cooper's New York City gallery in New York on September 18.
2. This autumn, the luxury carpet house The Pig features a collaboration with the French designer Neil Durrant for L'Espresso.
3. For the first time in its 80-year history, the Danish design brand Vipp unveils seating in power-boosted armchairs—the Vipp 1 Chair.
4. Nika Studio debuts the Beam Sofa, made entirely of organic materials and LED-certified.
5. Sam Fels has created limited-edition (2019) for the Antiquarian Classic's series, photo by Peter Borsari.
6. Peter Gallery opens its New York flagship location at 342 West 25th Street this September with exhibitions of Alexander Calder, Leon Feinstein, David Lauder, and Fred Wilson.
7. Design to Make a Case: The Fall Spectrum World of Carlos Mota debuts this fall, published by Vendôme Press.



PEDER ANKER AND NINA EDWARDS
ANKER –

Anthropocene Architecture: Design Earth's Geostories

Marcus Vitruvius, the classical Roman architect, defined architecture in proportion to the human body—an ideal building, as he saw it, had to reflect the ideal dimensions of a man. Today such anthropocentric design, indeed male-body centered design, seems irrelevant, perhaps even irresponsible, as the magnitude of our self-inflicted environmental disasters poses fundamental challenges to architects and designers. If the human body was the correct proportion for architecture for Vitruvius, what should the scale of design be that addresses today's environmental challenges? Climatic change, species depletion, and oceanic pollution are worldwide problems. What is left of Vitruvius's ideal of human reach has stretched to new global scales and millennial time frames. How can architecture conceptualize a planet on which humans have become involved in vast geological forces?

A refreshing answer has been provided in the exhibition *Geostories: Another Architecture for the Environment* created by Rania Ghosn and El Hadi Jazairy, which was recently on display at the Cooper Union School of Architecture in New York. Ghosn and Jazairy's work represents a turn from anthropocentric to anthropocentric design. As founding partners of the Design Earth collaborative, they seek to develop a language of design that presents the



Design Earth's exhibition *Geostories: Another Architecture for the Environment*, 2017. Courtesy of The New York City Center School of Architecture. Photograph by Lee Barbach.



Installation view of Pacific Aquarium in Geostories: Another Architecture for the Environment, 2017. Courtesy of The New York City Center School of Architecture. Photograph by Lee Barbach.

human progress and hope in the future, while in Ghosn and Jazairy's drawings they become shelters for species endangered by the consequences of ruthless "progress." Species endangerment also evokes another layer of time, namely evolutionary deep time. The need for a Pacific Aquarium reflects a need to protect deep evolutionary history from short-term human thinking.

The final project, *Trash Peaks*, contributes to this apocalyptic vision of how we will live if we do not change our daily habits and building infrastructures, and builds on a previous study of trash by Ghosn and Jazairy published in 2015. [4] Made for the 2017 Seoul Biennale, they propose in *Trash Peaks* a new creative waste management system for Seoul. Their proposal's elements are as fantastic as they are impractical. The "Plasticosphere recycles obsolete plastic waste into a plastidome that hovers on the top of the Changin hilltop top market." Ghosn and Jazairy imagine. A "spiraling tower wastes Seoul's construction waste of concrete, steel and wood around Mount Namsan." Again, they use architectural icons of human progress, such as Vladimir Tatlin's fantastic Constructivist tower to poke at architectural dreams and nightmares. Climate change entails a deeper timeline reaching back millennia, and it involves including the agency of a nonhuman force—climate—in the analysis. Climate change, along with other nonhuman agencies such as bacteria, has shaped human belief systems, initiated political and social processes, and reshaped the human condition economically, socially, and environmentally. How does one reconcile the timescale of the scientists with time as it is understood by architects and designers? Or more generally, how can our societies adapt to climate change? The deep timeline mode of argumentation is surely challenging to historians of architecture, whose median time period of focus in their PhD dissertation is fifty-five years. [5] Can climate debates open up possibilities for rethinking the way architectural historians think about history? Should the climatologists' reconstructions of our climate history change the way we think about the human past? Perhaps the time is ripe to end "short-termism" in the field of design scholarship that still holds the anthropocentric of human body proportions and lifespan as a metric.

[5] Rein Schoemaker, "What Years Do Historians Write About?" *Design Quarterly*, May 2013, 188.

Earth so that we can understand and approach it responsibly. They ask, "How do we make sense of the Earth at the moment in which it is presented in crisis?" [1]

This question addresses a conundrum for designers today. In putting forward their own response, Ghosn and Jazairy communicate the gradual deterioration of the Earth with an eye-opening beauty that raises awareness of how urbanization and waste methods have done global damage to the environment. In their investigation of the relationships among archaeology, ecology, and urbanization across scales and times, their work explores the nature and agency of design as it engages its geographic conditions—exhibiting visionary revelations and infographics that oscillate between the utopic and the dystopic. In their exhibition, Ghosn and Jazairy present four "geostories": *After Oil* (2016), *Oil and Ice* (2017), *Pacific Aquarium* (2016), and *Trash Peaks* (2017). The viewer is invited into these stories by a set of images pasted on the gallery wall that depict events unfolding over time. Read sequentially they evoke a graphic story, though the attractive complexities of the drawings offer much more than a singular narrative, as each image has additional stories hidden within. These wall-mounted drawings are accompanied by a video projection that montages them together, along with snippets of text, and sets them to iconic pieces of music that evoke a previous generation's science fiction, giving the viewer a sense that the geostories belong to a dream gone by. The Russian composer Eduard Artyemey's soundtrack for Andrei Tarkovsky's space station film *Solaris* (1972) and Kraftwerk's "Spacelab" from *The Man Machine* (1978) provide an eerie mood, setting the stories within the optimistic futurism of the near past—a move that feels somewhat uneasy given the depiction of the environmental crisis.

The geostory in the *After Oil* series is set in the Persian Gulf and moves geographically from oil extraction in Das Island to transit logistics through the Strait of Hormuz, ending with sea-level rise in the flat and low-lying Kuwaiti Bubiya Island. At the same time, the drawings move historically from the naive optimism of natural resource exploration of the nineteenth century, through the territorial politics of the Hormuz Strait, to a dystopian reflection on the end of the petroleum era with climate change.

Most interestingly, their *After Oil* story is set in geological terms. It is worth recalling that designers and scholars in the natural sciences often think very differently about time, given the short-term-ism of architectural design processes. When geologists investigate time, they are often reaching back millions of years. When they write about current events, I usually refers to the Holocene epoch of the last twelve thousand years. In an article by the atmospheric scientist Paul Crutzen that brought the term "anthropocene" to the forefront of climate change debates, he pointed to greenhouse gas emissions that began with the industrial revolution and increased after the Second World War, which led to dramatic climatic consequences by the turn of the millennium—locating our present moment in a larger historical sweep. [2] Geologists and climatologists typically discuss such descriptions in the context of the climates of earlier medieval, ancient, and prehistoric times. Indeed, the timeline can stretch even further back, invoking biological or geological timescales all the way back to the very origin of humankind and beyond.

Ghosn and Jazairy have embraced this anthropocene turn in their



Installation view of Trash Peaks in Geostories: Another Architecture for the Environment, 2017. Courtesy of The New York City Center School of Architecture. Photograph by Lee Barbach.

The design community has been slow to enter the climate debate, in part because scientists and architects tend to speak different languages and operate under foreign academic standards. The report from the Intergovernmental Panel on Climate Change addressing climate adaptation, for example, represented only the voices of scientists. It was based on the insights of natural scientists, with additional contributions from social scientists, mostly economists. [6] Out of 831 IPCC experts involved in writing the report, there were no designers.

Ghosn and Jazairy's geostories belong to a larger attempt by designers to take part in the IPCC conversation. They seek to bring the structures they depict to life through the use of textures and views that privilege abstract, and simultaneously visceral, representations of how one may experience a designed space. The drawings describe visionary solutions to environmental design problems, reflexively understood by concerns about physics or mechanics, depending on our imagination and priming us to the possibilities of future architecture and design. The series of utopic creative design remedies, including buildings that no longer exist or that cover an ecological agenda. Those who augment the relationship between humans and their environment.

In the midst of their playfulness and cleverness, one can also ponder how helpful their design approach really is. In the last decades we have witnessed a renewed popular faith in engineers to find solutions to our environmental crises. This tendency has been highly visible in the reaction to Elon Musk's Tesla rollout and the numerous TED Talk videos featuring star-struck audiences admiring the latest eco-gadgets that promise to solve the world's environmental problems. The success of these technologies, such as solar cells, wind turbines, geothermal systems, etc., are increasingly used in bread-and-butter architecture. It is in this techno-centric direction that the design world has been turning. The Engineer (with a capital E) is once again the hero of our times, as one has to go back to the 1960s or beyond to find a comparable mode of design thinking that still holds the anthropocentric of human body proportions and lifespan as a metric.

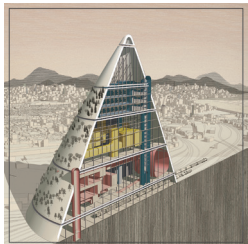
drawings. They depict humanity as a geological force dramatically extracting oil and gas from five thousand meters below Earth's surface, found in layers created during the Jurassic Period. Upon these images they invited the human timescale and history of iconic skyscrapers powered by oil. The right side of the drawing has a timeline with milestones of architectural achievements that they juxtapose with the deep time of geological layers on the left. This layering of human, architectural, and geological timescales suggests a mismatch reflecting our exploitive relationship with the Earth. The next image shows boats taking the crude away from these violent holes in the Earth toward a distant urban landscape. These drawings do not universalize the anthropocene into some grand master narrative of oil but complicate the picture with the minute details of their drawings. They represent stories within the larger story, such as in images of cruise ships, geographic explorers, a central bank, a clock tower, a whale, and so forth. As a result, the viewer cannot pinpoint the environmental problems to one source or agent but is instead forced to reflect on the multitude and complexity of the issue.

What follows next is perhaps the exhibition's highlight, namely a grand architectural chessboard grid juxtaposed on the Strait of Hormuz, suggesting a real estate game financed by petroleum. One is invited to imagine the past, present, and future of territorial politics in a contested geographic region: a new city, a port, a crossroads, a desert, a pyramid, a Masdar City, etc., as strategic pieces in a grand political game of Thrones between Iran, Oman, the United Arab Emirates, and their various political allies.

And the winter is not coming. Instead, the territorial game driven by global oil consumption is leading to oil spills and ultimately to climate change



"Strait of Hormuz Grand Chessboard Game" After Oil, 2016. In Geostories: Another Architecture for the Environment, 2017. Courtesy of Design Earth.



Trash Peaks, 2017. In Geostories: Another Architecture for the Environment, 2017. Courtesy of Design Earth.

Ghosn and Jazairy intentionally draw their post-modernist architectural icons and typologies in the style of nineteenth-century geographers and naturalists such as Alexander von Humboldt. They employ representational techniques reminiscent of nineteenth-century lithography to depict structures that hark back to the agendas of Charles Moore, Aldo Rossi, Robert Venturi, and Denise Scott Brown. While Rossi's buildings resonate with memory, Venturi and Scott Brown's buildings communicate, and Moore's architecture can speak to and be enjoyed by anyone. For Ghosn and Jazairy, postmodernist-style buildings drawn in the technique of early naturalist lithographs express their ideas for an inclusive architectural style that covers an ecological agenda. Those who thought postmodernism was a thing of the past in architectural debate may, of course, see their work as a holdout from a bygone era, or a part of a recent resurgence in imagining an architecture that "communicate"—or perhaps their pastiche of historical references and reflections gain their communicative strength precisely because they reflect on ecological and climatological issues?

There are larger philosophical subtleties at stake here with respect to the role of rationality in the struggle for power. In Continental debates, the social role of engineering and science have centered on academics such as Jürgen Habermas, Michel Foucault, and Bruno Latour, with the latter two being generally critical of the ways in which rationality tends to support the power of science and a social culture of engineering. And Ghosn and Jazairy's mode of design thinking has most likely benefited from these trends in French philosophy. Is it one thing to reflect critically upon the biopolitics (to use Foucault's term) of destructive petroleum prospecting and ocean mining but

and see rise that today is submerging Kuwaiti coastal islands. After Oil speculates on the future geography of the Persian Gulf, shedding light on the present embeddedness of the fossil fuel system and inviting a reconsideration of its abusive relationship with the earth. The fact that the series was originally made for the Kuwaiti Pavilion at the 2016 Venice Architecture Biennale indicates that Ghosn and Jazairy have mobilized a narrative of environmental concern that may resonate with this region of the world. That Kuwait benefits from selling oil is well known, but it is lesser commented upon that climatic change will cause problems for them as well, as in the case of sea-level rise.

The anthropocene analysis by Ghosn and Jazairy of our current architectural condition continues in *Oil and Ice*, made for the 2017 Sharjah Biennial in the United Arab Emirates. The series of drawings depicts a business idea that Prince Al Faisal proposed in 1976, namely that of towing icebergs from Antarctica to the Persian Gulf to provide fresh water. *Oil and Ice* renders visible the melting glaciers in Antarctica and the energy-intensive desalination industries of a water-thirsty Gulf. The geological meets the human timescale in the proposal of taking fifteen-thousand-year-old icebergs and repurposing their inevitable, oil-fueled melting for human consumption. The icebergs are more than an allusion to climatic change. Most of their imagery is derived from architectural debates of the 1970s, starting with a Buckminster Fuller *Dymaxion* map put together so that it's centering the Antarctic, followed by icebergs wrapped in a Christo and dragged through the ocean, and ending with Superstudio-inspired images of icebergs being used to build walls and dams in the Arabian desert. It's all subversive, ironic, and playful. Through the exploratory nature of their drawings, Ghosn and Jazairy invite us to ponder the dark story of ecology and culture gone wrong. They allow us to perceive the Earth in a new way, rendering ice blocks reminiscent of the blocks in Peter Eisenman's Holocaust Memorial in Berlin and placing the Pentagon school of underwater in a graphic gesture that signals Enlightenment turned on its head.

The Pacific Aquarium in Ghosn and Jazairy's third series on display at the Cooper Union, originally made for the Oslo Architecture Triennial in 2016. It takes "aim at the abyssal distance between the selfish economic worries and the great scales of the Earth," they explain. Their point of departure is unfamiliar but telling: the Closter-Clipperton Zone in the Pacific Ocean. This is an underwater basin in the midst of the ocean in which there has been a rush to deep-sea mineral mining. What if the International Seabed Authority, they ask, used their regulatory capacities to mandate a conservation area—a sort of Pacific Aquarium to protect the seabed's flora and fauna? In the drawings that follow, Ghosn and Jazairy play with what such an absurd underwater aquarium could look like. They depict the iconic skyline of New York, with the Chrysler and Empire State Buildings floating upside down as aquariums. They also turn the Russian Constructivist Shukhov Tower upside down. Its tip planted in the seabed to be used as a refuge for fish and plants. The scale of these buildings, which at their time were considered extra large, becomes small in the ocean, and the idea of them being a refuge becomes a joke. Indeed, Ghosn and Jazairy have elsewhere argued for the importance of maintaining tragicomic perspective in climate debate when addressing these issues. [7] They allow humor in depicting the mindless destruction of oceanic life. The play with scale is also a play on time. The buildings they depict were once icons of

[7] Rein Ghosn and El Hadi Jazairy, "Oslo Global Climate Change: A Tragicomic Perspective," *Architecture and the Plethora Imagines*, ed. James Graham, Corbin Wessels, Alexia Andriani, Jordan Ghosn, and Jacob Moore (New York and Zurich: Columbia Books on Architecture and the City and Lars Müller Publishers, 2016), 92–95.

another to apply the same critical perspective to the emerging solar or wind power industries?

The exhibition shows that environmental transformations are hard to grasp because they occur slowly over time. They affect our surroundings and in turn our cultural environments, experiences, and perceptions. Graphic renderings merged with hand drawings present a "manifesto on the environmental imagination," Ghosn and Jazairy argue, of spaces on earth that are not always taken into account, where industrial practices run over environmental awareness. Civic design systems are broken down into fragments of attempts to understand the interwoven nature of urban cities and landscape. The exhibition reflects upon the "environmental imagination," as discussed by Dean Hawkes and Lawrence Buell, two authors who proclaim the need to seek new ways of understanding humanity's relation to nature. [7]

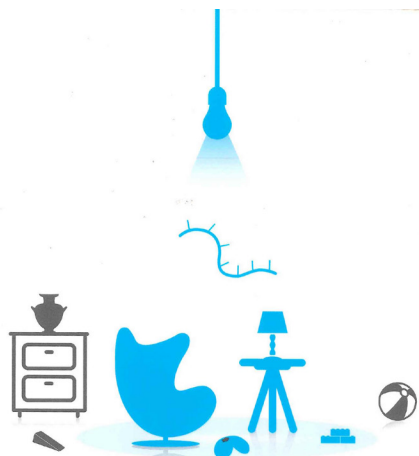
The systems illustrated in their strong graphics, such as the proposed transport of arctic icebergs across the Persian Gulf to be exploited for industrial processes, are not commonly known. Narrating these geostories through architectural drawing explores a renewed design for the public good and care for our environment. The projects expose hidden aspects of global environmental issues and landscape logistics in drawings that act as infographics. How we think and draw climatic time matters when it comes to how we conceptualize climate adaptation, as locating the origin of a problem can be the first step toward solving it. If climate change is seen within a deeper historical framework of human adaptation to changing environmental conditions, then our current challenges may be phrased as a continuation of this trajectory. [8] Ghosn and Jazairy take the timeline of the climatologists as a point of departure in an attempt to answer the question of how humans responded to the changing climate of the past. But unlike the historical climatologists whose chief agenda is to determine past climate, Ghosn and Jazairy focus on how the past can help us imagine the future. Humans have used climate change to shape their belief systems, initiate political and social processes, and reshape and rethink the human condition economically, socially, and environmentally. [9] Human climate adaptation is intrinsically linked to social, political, and historical circumstances. Ghosn and Jazairy seek to untangle the various ways in which humans have responded to adaptation in the past and how they can help us imagine the future.

The work of Ghosn and Jazairy reminds us that societies can change dramatically due to climate change but also that the human ability to adapt to these changes is of paramount importance for social and environmental well-being. They illustrate the multifaceted ways in which designers can engage with climate change to create possibilities for transforming our environments. Their Geostories are not just another but truly *Another Architecture for the Environment*.

[7] Dean Hawkes, *The Environmental Imagination: Landscapes and Politics of the Architectural Environment* (London and New York: Routledge and Taylor & Francis Group, 2003); Lawrence Buell, *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Cultural Criticism* (Mass and London, MA: The Belknap Press of Harvard University Press, 1992).

[8] Michael Schottenheimer and Ted Nodine, eds., *From Post-Modernism to Postmodernism and the Architecture of the Future* (Cambridge, MA: Blackwell Publishers, 2011).

[9] Willelmo Hoesli, *Why We Change: About Climate Change, Understanding Contemporary Practices, and Opportunities for Change* (Cambridge, MA: Cambridge University Press, 2005).



5th Edition
DESIGN
FOR 2016

Vanity Table

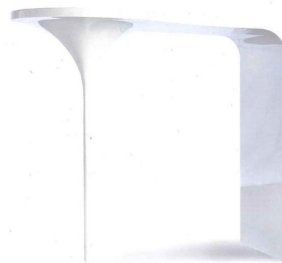
NEA Studio / Nina Edwards Anker

Ispirato alla neve e ai ghiacciai, questo tavolino ha una superficie brillante che ospita una cavità per cosmetici. Vanity Table si adatta perfettamente agli angoli delle camere da letto ma può anche fungere da tavolino per vasi di fiori o all'ingresso di casa.

Inspired by melting snow and icicles, this small vanity table easily fits into the corner of most bedrooms. The shiny table surface incorporates a bowl for holding cosmetics. It can also function as an entry table holding water for flowers, keys etc...

Console, Console

195



Arctic Line - Crystallized Table

NEA Studio / Nina Edwards Anker

Tavolo esagonale per esterni ed interni dalla superficie curva a 120 gradi. Contiene tre pannelli removibili ed è realizzabile in due misure: piccola come un tavolo da cocktail o più grosso. In qualsiasi caso, sarà un elemento d'arredo minimal ed elegante.

Hexagonal indoor/outdoor table whose surfaces are bent at 120 degree angles. This table contains three removable serving trays and comes in two sizes: smaller cocktail table and larger dining table. Either way, it will be a minimal and elegant piece of furniture.

Tavolo, Table

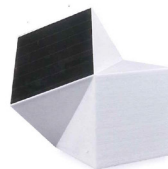
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DESIGN
FOR 2017

FURNITURE / LIGHTING

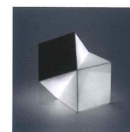
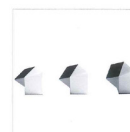


Latitude Light è una lampada a energia solare che può essere stampata in 3D in molte varianti a seconda dello spazio a disposizione dell'utente. La geometria è aggiornata su un file digitale così che l'inclinazione del pannello solare possa variare in base alla latitudine.

Latitude Light is a solar-powered lamp that can be 3D printed in many variants according to the customer's location. The geometry is updated in a digital file so that the tilt of the solar panel changes according to latitude.

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LATITUDE LIGHT NEA Studio



BIRD BED NEA Studio



FURNITURE / LOUNGER



Questo lettino in metallo può accogliere due persone. Il letto si piega confortevolmente sotto il peso del corpo ed è accompagnato da un cuscino tondo removibile resistente all'acqua. Il suo profilo astratto ricorda le ali di un uccello.

This aluminum daybed holds two people on a single narrow spine or foot. The bed flexes comfortably under body weight and is accompanied with a removable water proof round head pillow. Its abstracted bird profile carries connotations of flight.

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ADAPTABLE VERTEXES

Nina Edwards Anker
with Barbara Martin | NYC winter 2010

1. Initial diagramming according to solar data

1.1. Structural logic

Using the structural logic of light-trapping pyramidally shaped surfaces (see paper model and illustrations), this design experiment integrates photovoltaic panels with triangulated framing construction for 6 cubes (2m x 2m) in 6 different geographic locations around the world: Manhattan, Tjeme (Norway), Val D'Aran (Spain), Dubai, London and Shanghai.

1.2. Optimal solar orientation

The cube's roof geometry is drawn according to optimal solar orientation of the PV panels. This geometry is then repeated on the other four faces of the cubes, maintaining equal heights of the apexes. Diagrams of the yearly optimal solar orientation of the PV panels in these 6 locations (see illustration) show a range of vertex point heights. Translucent PVs allow shading and the passage of light while providing DC power to the cubes.

2. Site adaptation

The cube is placed in two of the sites, one with a southern climate, Dubai, and one with a northern climate, Tjeme.

2.1. Human Comfort: shading and heating

- Shading: The vertexes of the cube placed in Dubai are stretched in order to create overhangs which protect from the sun, providing cooling spots to stand in.
- Heating: The vertexes of the cube at Tjeme are moved to form a cave shape which will be heated and shelter from the cold wind and rain.

By parametrically attenuating the vertexes around five surfaces while maintaining a strictly orthogonal structure, the skin creates differentiated light conditions without disturbing the structural clarity of the construction.

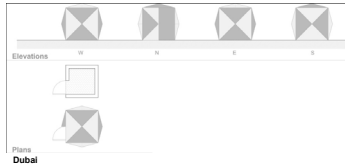
2.2. Visual Perception: expansion and contraction

Additional vertexes are placed around the cube in such a way as to offer a visual dimension which underlines the feeling of coolness and warmth of the Dubai and Tjeme cubes, respectively.

Dubai : boardwalk at the meeting point of boats, greenery and the urban skyline

Multiple fragmented views of the urban environment visually expand the cube. The original pyramidal cube is adapted in the following ways:

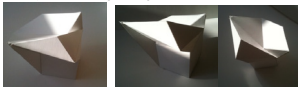
- Translucent glass South façade with photovoltaic cells for lighting at night provides shading while allowing in light and views
- Overhangs above the doorways create shaded areas – South-facing overhang most prominent
- Reflective faceted glass multiplies and fragments views of the urban setting



2. Site adaptation

2.1.

Dubai: boardwalk at the meeting point of boats, greenery and the urban skyline
Shelter provides shading and fragmented views of the urban environment



Tjeme : windy cliff-top by the fjord

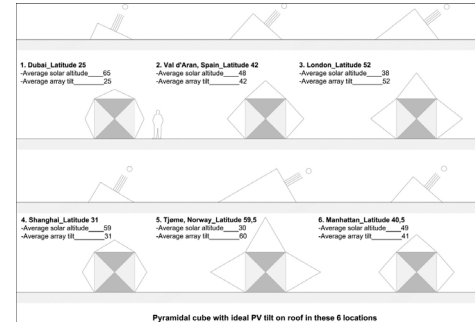
An enclosed space with one framed view of a protruding rock provides respite from the endless view to the horizon. The cube is modified in response to the site:

- Opaque PV panels facing South maximize power production for heating while blocking out light and views
- Thick timber dark grey walls retain solar heat gain
- A single framed view of a natural element creates an impression of contraction, in contrast with the expansive seascape

1.1 Structural logic of pyramidal cube based on refractive glass pyramid

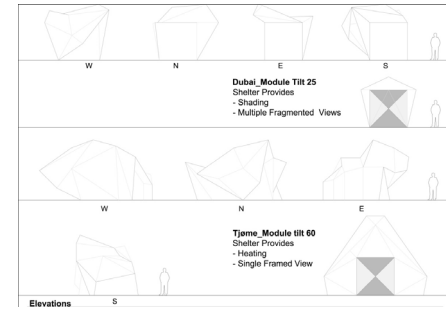


1.2 Cube's roof geometry tested diagrammatically for optimal solar orientation of the PV panels



2.2

Tjeme, Norway: windy cliff-top by the fjord. An enclosed and heated space with one small framed view shelters from the wind



Stephen Barrett & John McElgunn

on Richard Rogers' plans and RSHP's cultural work

A DEEP SLEEP

The rocky road from disused quarry to luxury hotel

Elizabeth de Portzamparc
Designing to counter loneliness

OLGA POLIZZI
The playful perfectionist

KENGO KUMA

{ Unveils his timber-inspired museum in Turkey }

Hand-crafted algae lamps showcase potential of seaweed in design, says Nina Edwards Anker



Nina Edwards Anker, a Brooklyn-based designer and founder of architecture and design practice nea studio, has created a new collection of hanging pendant lamps made from dried sheets of algae.

Inspired by Edwards Anker's ethos of incorporating local and organic materials in her designs to give them a sense of place, the lights were designed to highlight the potential of seaweed and algae as a raw material.

Designed to be used with LED bulbs, the pendant shades are hand-crafted from chlorophyta, a type of marine green algae, that has been treated to create a flexible yet firm translucent material. The treated algae sheets are then moulded around objects, before being left to dry. Topping each shade is a circular metal frame to attach a lightbulb to, that, when switched on, glows

through the translucent shade. Due to the organic quality of the material each shade is completely unique, boasting its own sculptural structure and colour.

"We allow the raw nature of each individual sheet of seaweed to form its own sculptural piece," says Edwards-Anker.

"The material retains its original organic nature, translucency and colour, so that each shade becomes a unique piece," she adds.

The lights are also customisable, with buyers able to choose from a number of options and finishes, including brushed brass, bronze and polished chrome.

The company is looking to expand the range with sconces and table lamps.

More on CLAD-kit.net

Keyword: NEA STUDIO



• The shades are crafted from marine algae that is moulded and left to dry



We allow the raw nature of each individual sheet of seaweed to form its own sculptural piece
Nina Edwards Anker

Coastal Star Tide Pools to change the future of our coastlines, says Dr Shimrit Perkol-Finkel

ECONcrete, a company specialising in environmentally-sensitive concrete solutions, has developed the Coastal Star Tide Pool, a shoreline stabilising tool that is designed to replace riprap and other materials traditionally used to armour shorelines.

Made from a low carbon, environmentally-friendly concrete mixture, the Coastal Star Tide Pools feature a star-like appearance and are designed to mimic natural rock pools to create local ecosystems as well as provide ecological armoring to protect and stabilise the shoreline. They can be tailored to suit the environment they are installed in.

Recently, the company announced a partnership with the Port of San Diego's Conservation Department, which oversees the protection, conservation

and enhancement of San Diego Bay. The three year long project will consist of 72 tide pools placed across three sites along the Harbor Island shoreline to protect the bay's marine life.

Dr Shimrit Perkol-Finkel,

CEO and co-founder of ECONcrete, says: "ECONcrete is proud to lead the efforts of ecological enhancement together with the Port of San Diego and to bring sustainable, blue technology to the state of California. We are eager to help protect the city's coastlines while increasing resilience and rejuvenating the marine ecosystem of the area. The newly developed Coastal Star Tide Pool will help change the way our future coastlines look and function."

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Keyword: ECONCRETE



• The new product will be placed along the Harbor Island shoreline



We are eager to help protect the city's coastlines
Dr Shimrit Perkol-Finkel

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Planlegging med mange stemmer

Det er ikke nok å spørre folk hva de vil ha. For hvordan vet de egentlig det? Hos Rodeo Arkitekter samarbeider planleggere, arkitekter og sosiologer for å finne svar. De utfordrer og forstyrrer hverandre gjennom hele prosjektet, ofte med overraskende konsekvenser.



A COCOON OF ONE'S OWN

Nina Edwards Anker, founder of nea studio, has created a circular oasis in Southampton with nature-attuned aesthetics and state-of-the art sustainable features.

BY CRISTINA CUOMO

CRISTINA CUOMO: How did Cocoon's design process evolve?

NINA EDWARDS ANKER: The cottage is called Cocoon because its round walls form a cocoon shape toward the northern and western neighbors. This rounded enclosed half of the house provides shelter and privacy. The other, glass, side of the house, facing south, takes in ocean breezes and open views. The large, unbroken sliding doors allow connection with the smells, feel and sounds of the garden and ocean in the distance. The sliding doors open to catch prevailing southern breezes from the Atlantic Ocean that temper the heat in the warmer months. In the winter, the glass façade collects heat from the southern sun, and in summer, interior shades cut solar heat gain. The sensual experience of the sun in a structure that is half-opaque and half-exposed guides the framework of the design.

NEA: Almost entirely, yes. The 16-foot-high Long Island cottage is split in two, cocooned into a soft opaque shape that provides privacy, and transparent and crystalline to all

low for views onto an undisturbed landscape. Its L-shaped, 1,730-square-foot structure is due to a legal requirement to build at a 150-foot radius from the wetlands, and to keep a 35-foot distance from the adjacent properties. Luckily, the view of the greenery toward the ocean faces south, so that the southern glass façade provides both views and passive heating gain. With the help of environmental technologies such as photovoltaic panels, the architectural design serves both the environment and well-being.

CC: Why did you decide to build on family property?
NEA: There are many reasons, including the open views of the compound property, its existing ancient linden trees, and the carriage house designed by Stanford White. We are an environmentally conscious one-car family, so the convenient location, with most popular destinations within biking distance, was an important factor. Also, our parents bought the property when we were toddlers; my brother and I take care of the property as a way of honoring them. We have children of similar ages, five in total, who play together often, which is probably the best part.

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PURIST

Mediating Sunlight: Sensing Solar Cells

Hva kan sociologietilrette tilføje udforskningen af produkter, møbler og arkitektur? Dagens tilnærning til dette spørgsmål har først og fremst fokuseret på teknologiske økonomiske forhold. Med udgangspunkt i en kontinental tradition for arkitektteori og filosofi, udforsker vi her muligheden for at opbygge potentielle samsættelser med tyding. Årsaken til at jeg har valgt en Research by Design-metode er at jeg mener at den består i at finde løsninger på miljøproblemer problemet indenfor arkitekturen på et af kombineret perspektiver fra flere ulike fagområder. I avhandlingen har jeg benyttet megasystemet og designet med søkkelier i by av den fenomenologiske filosofiske tradisjonen, med referanse til tekster som Karen Barthes, Judith Butler, Jan Patocka og Maurice Merleau-Ponty. Det var nødvendig å trekke inn forskningsmetoder fra ulike fagområder, som arkitektur, design, elektronikk, filosofi, vitenskap, kunst, arkitektur og vitenskap, for å kunne diskutere.



"Hytte", Long Island, New York. Bygningen har integrert i arkitekturen, i omgivelsene og i omgivelsens historie.

"I det persepsjonsøyeblikket som kalles "det affektuelle møtet", kan arbeider som benytter solcelleteknologi knytte menneske til deres naturlige omgivelser

og landskapsinstallasjoner. Det sentrale temaet er persepsjonens dynamikk. I det persepsjonøye-blikket som kalles "det affektuelle

møtet*, kan arbeider som benytter solcelleteknologi knytte menneske til deres naturlige omgivelser

gjennom kropp og sinn. Å utforske lagene av våre sanser i solcelle-design kan hjelpe oss med å forstå forholdet mellom natur, teknologi

og persepsjon. Enda viktigere er det at arkitekter og designere kan begynne å integrere fotovoltaiske paneler i forhold til hvilken sansemessig effekt de har. Sett i lys av den dagens miljøkrise representerer denne teknologien en utnyttet ressurs, som gir designere store muligheter for å gjøre en forskjell.

Nina Edwards Anker

Nina Edwards Anker er arkitekt, designer og forsker ved New Lab i New York.

arkitektur ■ nr. 2/2017 1

CC: What was the idea behind the shape

NEA: The curved walls provide efficient circulation of sea breezes entering through the south-facing sliding doors: the inside air rises to the ceiling and is then pushed down to the floor by the cold skylights in a repeating circular motion. The round walls also soften interior sounds, improving acoustics, while unwanted outside noises bounce off the exterior round walls.

CC: Why did you decide to do a LEED-Certified home?
NEA: Since we're running out of time fast, in my opinion, we wanted to make a dent as responsible architects.

CC: Explain what defines LEED

NEA: LEED standards and rules continue to evolve, but they always abide by an agreed-upon standard of building that is officially recognized as being environmentally friendly. For example, all materials must be derived from less than 500 miles away, the air quality and draftiness are tested by a series of blower-door tests, all appliances and fixtures must be Energy Star-rated, and the construction debris must be disposed of responsibly.

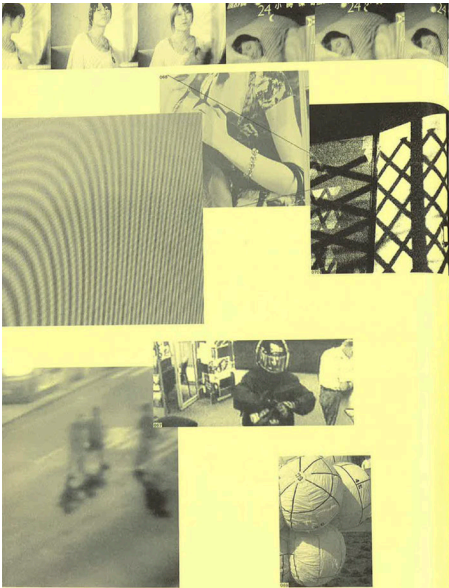
CC: What is the storage capacity in this home?

NEA: In terms of power, the house is run entirely on electricity stored in the grid, collected from a photovoltaic array. In terms of storage of stuff, the bedrooms have relatively ample closet space, as does the kitchen pantry and entry area. The entry closet by the kitchen, which is the home's most heavily trafficked point of entry, contains storage



Anker walks shoeless around the calm, simple interior to follow LEED standards. Also LEED-compliant is the living room's Beanie Sofa (top) made of lentil beans, wood structure and organic latex.

51
PURIS'



Exterior view of a building facade.
Interior view of a building facade.
Exterior view of a building facade.
Exterior view of a building facade.

corresponds partly to the amount of shade needed in a particular place and time. The building's representation is an outcome of this logical process, not its initial conception."

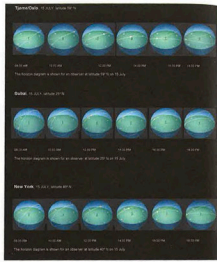
To the Olgyis, "architectural expression" had to be "organic" in order to behave "in a manner somewhat similar to the great coordinator, nature." The shading devices they describe were designed according to their belief that architecture was subjugated to natural forces. The consistency of the sun contrasts with the variety of outcomes. "The motifs vary, but are subordinate to the sun," whose strength and angles, according to orientation and location, prescribe the regional patterns. They encouraged a type of breathing structure that contrasts with sealed, controlled environments.

Fry, Drew, and the Olgyis' prison building with its subtle mediation of external forces find their opposite in the enclosed structures found in many ecological designs. They encouraged the passage of sun and air, and they used the wind to cool their buildings. Their geographic approach to design prefigured the works of architect Linda Paltka: "Architecture is conceived not as object but as device that can transform our landscape just at the same time it is not in complete control of the relationships between its constituent elements."¹⁹ Architectural design thus conceived as an open as possible to local geographic circumstances.

In Victor Olgyis's classic design with Climate (1983), he developed a design program in which local weather and climate were the main determinants in the sheltering of humans. Detailed analyses of a place with respect to directions of wind and sun, as well as seasonal fluctuations of temperature, were the basis of design suggestions and served as key tools in the design of effective environmental structures and devices on a global scale. We believe the solar-control principles, diagrams, and climatic charts outlined by the Olgyis in 1959 in their Solar Control and Shading Devices are as relevant today as in our efforts to address global warming as they were then.²⁰ Today, as the view of architectural problems approaches a global scale and as our buildings become more vulnerable to heat exchange, a rediscovery of solar control principles seems and the pursuit of solutions become an important matter.²¹ Olgyis sought to develop a language of shadows based on shading devices and forms adjusted to varying climatic conditions.²² The great variety of screens they presented, categorized into vertical, horizontal, and egg-crate types, were fine-tuned to respond to the subtleties of individual climates and local conditions. A shaded belief in bringing the full human being in proximity with global environmental means of engaging light and climate and climatic conditions through systematic design methods brings together the work of Fry, Fry, and the Olgyis. Fry and Drew, for example, were so concerned about not creating enclosed spaces that they were reluctant to use screened screens in the tropics. "If the night is cool, the stars are brilliant" without them, they noted in their plans for proximity between the human and the universe.²³

With the help of a type of architecture that provides tactile experience through passive heating and cooling methods, we may touch the presence of the things we see in a resonant way in the manner of Maurice Merleau-Ponty.

The painter accepts as all diffuses the light of the windows of the world: one has to take that which vision teaches and use it freely through her to touch the sun. In the sun, we are at the same time everywhere, as close to the light as to things near, and the same or power to imagine ourselves elsewhere.²⁴



Solar Declination Axis, various latitudes, from the Sun Simulator

A View from Within a Shelter
An initial project from new studio may seem to offer an approach to design in which perception of the site's geographic conditions drive the outcome. In our proposal, we do not suggest a naive return to the wisdom of the designers discussed above but offer instead a reorientation of design to our time. Our point of departure has been to explore what type of design the view from within would generate. With the support of local institutions, we propose a shelter to be placed in New York's Red Hook, Brooklyn waterfront.²⁵ Shaped by the site's geographical work, it will shelter from extreme weather conditions, including winds, hot summer sun, storms, cold winter winds and perhaps even dramatic waves hammering a pier on which it could stand. At the same time, it will underline and intensify the presence of cyclical and unpredictable environmental rhythms, thereby stimulating perception through multisensory experience. By responding to the surrounding climatic and cultural conditions, we also aim to create an architectural space that embraces local notions of time and scale. We used the reasoning of the Olgyis to generate its shaped outcomes. The form is the result of a digital model based on their climatic statistical calculations for ideal shading conditions for the New York City region.²⁶ It is derived from an analysis of the maximization of shadows during the northwest winter, Fry, Drew, and the Olgyis' use of climatic charts that operate on a "global" scale helped us to design a subtle dialogue with nature. When the body senses temperature changes within the thermal comfort zones (for example), therefore the positioning of the sun sits and very soft-edged markers, as well as the shape, materials, and degree of openness of the structure's surfaces and shadows, which move across a

wind, sun and tidal force, modulate between human and global scale.

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PETER ANKER ASSOCIATE PROFESSOR AT THE GALLATIA SCHOOL OF INDIVIDUAL STUDY AND THE ENVIRONMENTAL STUDIES PROGRAM AT NEW YORK UNIVERSITY HIS WORKS INCLUDE IMPERIAL ECOLOGY ENVIRONMENTAL ORDER IN THE BRITISH EMPIRE, 1939-1945 AND FROM BAUHAUS TO ECO-HOUSE: A HISTORY OF ECOLOGICAL DESIGN.

VIEWING THE EARTH FROM WITHOUT OR FROM WITHIN

The View from Without
Viewing the Earth from above is a dominating trend in current understandings of geography and space. It allows an elevated and privileged perspective that, when informed by tools such as geographic information systems (GIS), reduces nature to an abstract spatial database. The growing use of environmental planning programs based on GIS allows its users to zoom in on particular places from above. Though such mapping programs may look innocent at first, it is worth contemplating what this view represents both historically and methodologically for the design. As we can argue, the view from without empowers a type of planning and design that is insensitive to local contexts and cultures and alienates humans from themselves. It mobilizes nature managerial rationales at the expense of a more widely defined human space.

The landscape designer Ian McHarg was among a valuable starting point in tracing the importance of the problematic Google Earth perspective. His Design with Nature (1969), which became a phenomenal success (more than 350,000 copies sold over thirty years), came to define the field for a generation of landscape designers. McHarg advised readers to adopt the perspective of an astronaut when trying to design with nature on the ground. "We can use the astronaut as our instructor," he argued, as he (they were all men at the time) saw the Earth from above, allowing a managerial overview of the landscape.²⁷

McHarg was inspired by the scientists that, since the late 1950s, were working toward sending humans into outer space. The chief method was to try to build spaceships in which water, air, and food would circulate within what was called "artificial ecological systems."²⁸ In the following decades ecologists, space enthusiasts, and NASA found considerable resources into researching how to build closed ecological systems in outer space. A NASA report from 1977, for example, was adorned with somewhat fantastic images

Global warming poses new challenges to the architectural community. The immediate response has been a turn toward a host of energy-saving technologies. What has rarely been addressed, however, is the problem of scale. How can the designer make sure that global solutions do not come at the expense of local traditions, cultures, and environments? There is a top-down and also a bottom-up answer to this question. The first takes a Google-Earth view from without and zooms in on the local, while the second begins within the human condition and zooms out toward the horizon. These two ways of viewing the Earth, we argue, represent two different modes of design in which the first reinforces a narrow objectifying rationality while the second embraces a richer understanding of human experience. The view from without has its own history, reaching back to the age of outspace explorations during which the Earth and its environmental problems were seen by astronauts from above. The view from within, on the other hand, can be found in some of the Maastricht designers of the Bauhaus heritage who placed human rational, emotional, technological, and social needs at the center in assessing global environmental concerns. In our discussion of these different historical trajectories, we propose a design in keeping with Edmund Husserl's "horizontal perspective": "The earth is a spherical body, certainly not perceivable in its wholeness at all once and by one person; rather it is perceived in a primordial synthesis as a unity of mutually connected single experiences."²⁹ Geography thus conceived is not about mapping and planning the landscape from without, but a "condition of being" in which the individual understands the surrounding world from within.

The View from Without
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Design by Don Davis from 1970. From Space Settlements, 1977. Courtesy of NASA.

of future landscapes inside a giant tunnel where, though creating artificial gravity in outer space, its enclosed ecosystem included lunar-made rivers, beaches, forests, and hills, with humans living in modular habitats.

McHarg found inspiration in these unwelcome scenarios for astronauts in outer space. He saw them as a model for how humans should live in harmony with nature on Earth. To him, the technology could constrain spaceships and settlements came to represent the rational, orderly, and wisely managed in contrast with the irrational, disorderly, and ill-managed environments on Earth. Technology, terminology, and methodology developed for outer space became his tools for designing with nature on the ground. In his subsequent writings, environmental ethics often became an issue of trying to live like astronauts by adopting space technologies such as bio-toiles, solar cells, recycling, and energy-saving designs along with a utilitarian philosophy.

McHarg was not the only environmental designer enthralled by the life of the astronaut and the managerial view from without. "We are all astronauts," Richard Buckminster Fuller realized in his famous 1961 *Operating Manual for Spaceship Earth* (1969), which basically posited using space ecological engineering means for astronauts to solve environmental problems on Earth.³⁰

The astronaut, it is worth noting, was a great source from public opinion at the time, inspiring the counterforce. The home

in outer space became a model for architects shaping the future of green buildings with the spaceship's water and air recycling technologies. The astronaut's photo of "Spaceship Earth" evident in elevated perspective that significantly influenced our conceptions of space.

This view from without was reinforced by technological knowledge from the space industry that enabled self-sufficient buildings. From the vertical perspective of the astronaut, they could be seen as closed objects that shied from the surrounding environment. With the slump in the space industry in the early 1970s, key movers of the technology began marketing know-how to the architectural community. The result was a surge in ecological remedies such as new water-pool systems prompted by space recirculation technology, a sewage system prompted by the astronaut's toilet, and an energy-efficient system for homes that became known as "autonomous" buildings.

Key "autonomous" designers include early British ecological architects such as Alexander Pines and John Frazer, and their students such as Kenneth Yeang and Brenda Vale. Similar projects came along under names such as "bio-homes" and "integral houses" in the United States by Sean Wilentz, Mimi and Jay Chalmers, the co-directors of the Solar Energy Laboratory at MIT, and at the Ry, Phil Havens, and perhaps most prominently, John and Nancy Todd and the so-called New Architects at Cape Cod.

These designers had in common the fact that the buildings they designed were detached from the environment they were meant to save. Paradoxically, they came to regard the surrounding social and natural environment as irrelevant. Just as a spaceship is detached from the surrounding environment in outer space, a building designed as a self-sustained microcosm was, at least in theory, detached from the Earth. As a consequence, some of today's ecological buildings tend to resemble spaceships by incorporating closed ecosystems and space technologies such as solar cells, and by often being isolated from the local landscape they are supposed to protect.

For all its good intentions, the problem with such ecological designs is an overemphasis on technology and a narrow understanding of rationality. Johan Palama points out a similar problem in the use of technology in architecture today: "The tendency of technological culture to standardize environmental conditions and make the environment entirely predictable is creating a serious sensory impoverishment. Our buildings have lost their opacity and depth, sensory invitation and discovery, mystery and shades."³¹ Current ecological design tends to suffer from the same tendency to neutralize architectural spaces. "Autonomous" ecosystems representing a microcosm of the global often distorts local realities, cultures, environments, and traditions. To avoid this loss of human in ecological architecture, we suggest turning to a different tradition in designing with nature as experienced from within.

The View from Within
There are "unmistakable signs that the climate of the North Atlantic region is growing warmer," Herbert Bayer pointed out in 1953 in a surprisingly early reference to what is now known as global warming.³² Bayer, also an architect and earth artist, was at the time a leading graphic designer and former head of the printing and advertising workshop at the Bauhaus. His statement came in his *Geo-Graphic Atlas*, published to attract readers to the environmental cause. On the frontispiece, he placed an image of a human being enclosed by related scientific fields, with carefully defined colors that recalled Goethe's chromatology. The Atlas was to mobilize a "human-centered view from within" in reading the spatial geography of a landscape. He tried to develop a visual language of communication that could create proximity between individual responsibility and global environmental crisis.

Yet unlike ecologists preoccupied with building closed ecosystems, Bayer believed that the best way to address the issue was to begin with the human condition and our ways of sensing the world. The site was to be a site of human alteration from the natural world, and this his friend and companion Richard Neutra, he fashioned his own role as architect and designer in the image of a Freudian therapist healing the unfortunate separation.³³

Bayer was not the only member of the Bauhaus faculty who became deeply concerned with environmental issues. At Harvard, for example, Walter Gropius would address suburban sprawl, telling his students, "and we love and respect the land almost religiously, its fatal deterioration will go on."³⁴ Similarly, Louis Moholy-Nagy in Chicago formulated his own "biological 'left of rights'" by incorporating the environment.³⁵ To simplify the Bauhaus program as design for the "machine age" where nature serves the role of ornamental background a misleadingly.

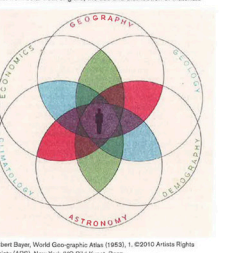
Bayer believed that graphic design would be functional if it form followed human behavior and substance relations to light and structure. He sought a simplified graphic that could better human being in a dramatically changing social and natural world. His tail for designing according to people's environmental, rational,

emotional, and social needs was, in effect, also a plea for proximity between the individual and the global.

Maxwell Fry and Jane Drew also serve as examples of designers who embraced the International Style while insisting on placing human conditions at the center of environmental and climatic experiences. For that reason they called incorporating air-conditioning systems and even electrical fans in their buildings for the tropics, as they believed that these devices created closed and claustrophobic environments. Instead, the human body should be shaded and in contact with the breezes created by climatic filters of the building threshold. "Tropical air conditioning should be done as much as possible using the building fabric itself," they argued in *Tropical Architecture* (1956). Air conditioning was "pleasant enough," but it had the unfortunate consequence of creating "a shock, both physical and psychological" when one left the building.³⁶ Thus the issue was not a matter of saving energy but of opening the building from within to the world outside.

The brothers Anker and Victor Olgyis also came to pursue architectural design with values in which human experience becomes the point of departure. Both graduates in architectural engineering, they developed a design program that prioritized a structure's environmental setting. When they came to New York in 1947, they immediately began to promote a design program that took the proximity of human being and earthly climate, forces into account, where bodily sensation of formal qualities were included in the conception and at phases of the design process.

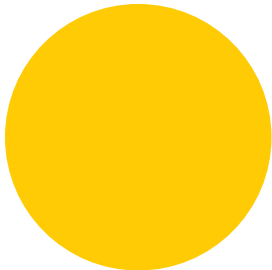
A similar line of reasoning can be found in Lisa Hesongchi's *Thermal Comfort in Architecture* of 1973. According to her, architects often neglect thermal pleasure and variation: "thermal conditions are commonly standardized with the use of modern mechanical systems that can be specified, installed, and left to function independently of the overall design concept." Because shadow can provide relief from solar heat or glare, the use and distribution of materials



Herbert Bayer, World Geo-Graphic Atlas (1953). © 2010 Art Rights Society (ARS), New York City. All Rights Reserved.

Sensing Solar Cells

Nina Edwards Anker



p⁹²

Sensing Solar Cells

solar panels in architecture, as in, for example, relief from heat and glare simultaneously, it is more complicated to conceptualize how we perceive sunlight mediated by pv-treated glass. How does the notion of sustainability enter into our perceptual apprehension of sunlight filtered through solar cells? In other words, what is the difference between our perceptions of sunlight passing through dark glass containing photovoltaic cells as opposed to regular dark glass?

We can begin to answer this question by looking at what Lisa Hescong calls the 'associated modes of perception'. In her book *Thermal Delight in Architecture*, Hescong looks at the mind-body connection in the human act of perception. She illustrates her point with Gaston Bachelard's description of sitting by a fire. Bachelard observes how the primal and mesmerizing experience of sitting around a fire stimulates the imagination: "Reverie before a burning fire is... the first and most truly human use of fire." By stimulating all the senses at once, all of their associated modes of perception, such as memory and an awareness of time, are also brought into play.

Kent Bloomer and Charles Moore, in their study *Body, Memory and Architecture* from 1977, also referenced by Hescong earlier in her book, point to the lack of presence of the senses and their associated modes of perception in architecture as an ongoing problem. They explain: "What is missing in our dwellings today are the potential transactions between body, imagination and environment... to at least some extent every place can be remembered, partly because it is unique, but partly because it has affected our bodies and generated enough associations to hold it in our personal worlds." Bloomer and Moore are among the first to write about how mind-body connections are reinforced by multi-sensory experiences in architecture.

In his book *L'œil et l'esprit*, Maurice Merleau-Ponty describes perception as an intermingling of things, eyes, hands and mind, where vision is a thought which decodes bodily signals:

A plus forte raison l'image mentale, la vision qui nous rend présent ce qui est absent, doit elle être conçue une pensée vers le Cœur de l'Être: c'est encore une pensée appuyée sur des indices corporels, cette fois insuffisants, auxquels elle fait dire plus qu'ils ne signifient. Il se crée ainsi du monde ontique de l'au-delà.

According to Merleau-Ponty, the mental image is a thought based on corporeal indices which it 'makes speak more than they signify.'

If we take Merleau-Ponty's statement to be true, our bodily experience of sunlight triggers a 'mental image' which makes its abstract aspects 'speak.' As a way of seeing, 'voynce,' by linking the cerebral and the corporal, makes present that which is absent. Standing in the cool dark shadow of an opaque solar panel, we are aware of the absence of sunlight and thus also of its absorption into the energy-rich solar glass. The added functionality of the glass provides the perceptual process with an extra layer of consciousness.

Merleau-Ponty explains how this added layer of awareness is created in the process of perception:

Cet équilibre intense, cette formule charnelle de leur présence que les choses suscitent en nous, pourquoi à leur tour ne susciteraient-ils pas un trace, visible encore, au tout autre regard retrouvera les motifs qui constituent son inscription du monde? Alors parole au visible à la destination présente, essence charnelle ou forme du premier. Ce objet pas un double affaibli, une trompe facile, une autre chose.⁶

Merleau-Ponty asks why this internalized visceral presence of things can not in turn provide a visceral essence or form of the first. "Visceral essence" can be defined as a combined and simultaneous bodily and conceptual understanding of the outside world.

In Merleau-Ponty's opinion, the perspective of an entire geographical and cultural heritage is instantly and inevitably brought to bear on to any moment of perception. Michael Benedikt explains

"Des choses aux yeux et des yeux à la vision il ne s'est point rien de plus que des choses aux mains de l'éveil et de ses mains à sa pensée. La vision n'est pas la métamorphose des choses mêmes en leur vision, la double appartenance des choses au grand monde et à un petit monde privé. C'est une pensée qui déchiffre strictement les signes donnés dans le corps."

Maurice Merleau-Ponty, *L'œil et l'esprit*, 1964

In current 'green' architectural design, solar energy tends to be discussed in technical terms. This paper holds that in order for photovoltaic panels to become fully accepted as a building material, they must be designed according to parameters that look beyond cost and energy efficiencies. Through the lens of phenomenological theory, we investigate solar cells as perceptual devices for mediating light into designed spaces.

By investigating the use of solar cells beyond their limited technical role, I will set out to show that the enhancement of a building's performance by techno-pragmatic criteria does not come at the expense of phenomenologically informed design. By implementing novel design methodologies, solar cells can add meaning to architectural spaces. James Carpenter Design's Austin Convention Center from 2000 and Martinez Lapeta-Torres' photovoltaic canopy in Barcelona from 2004 are two of the few built examples of solar installations which influence visitors' perceptions; both works are also integrated into their design concepts from inception. Torres' concrete sculptural solar collector at the end of the Barcelona Forum esplanade provides shading from the heat and sea views, serving as a destination point at the edge of the city. The canopy, tilted at 35 degrees for optimal solar collection, connects through its geometry to the networks of the esplanade paths. Seemingly co-extensive with the linear stepped urban passages, the tilted collector expands from urban

scale to global scale by linking the paths with the sun.

The Sculptural Light Screen on the west front of the atrium for the Austin Convention Center, made up of both photovoltaic and colored glass louvers, screens the western sun from the atrium. The light screen modulates the incoming sunlight that projects onto the translucent curtain wall behind it. From the shaded escalator inside, visitors view a mosaic like pattern on this projection screen/wall.

Solar cells can filter sunlight in ways that reinforce sensual impact. The continually expanding technology of commercially available solar cells is making the task of designing new devices for thermal and visual delight easier for the architect. Although specialized solar panels are still expensive, their prices have been coming down. Soon the availability of transparent, translucent, opaque, multi-colored, flexible, light-weight solar panels in all shapes and sizes will make them comparable to regular glass panels.

In her critique of ocular centrism, Lisa Hescong claims that engaging all of the senses for holistic experiences enhances the way we live in the world: "One of the magical things about our senses is that they do not function in isolation. Each sense contributes to the fuller comprehension of other sensory information. Indeed, one may not even be able to understand the information from one sense properly until it can be related to information from other senses."⁷ For example, hanging a photo of a waterfall or similar view in a hot and humid room can help to relieve the heat.⁸ In a similar manner, the thermal and visual sensations created by the dark cool shadow of a solar panel in a glass facade can be reinforced by the auditory sensation of wind blowing through a nearby tree.

While it is relatively simple to comprehend the sensual ramifications of sunlight filtered through

p⁹³

Nina Edwards Anker

in his book *An Architecture for Reality*: "The aluminum poles are cold, the cat warm, the plate clean. Really? Yes. These human facts reverberate with meanings that run deep into our personal yet common histories."⁷ Benedikt supports Merleau-Ponty's view that the act of perception through the senses is accompanied by 'meanings' embedded in personal history and the history of the surrounding context.

Mediation of sunlight through solar cells in a manner which underlines multi-sensory perception thus can potentially heighten our experience of architectural space in a physiological way and in a cerebral way simultaneously. This mind-body connection entails a shift in our perception of sunlight. When feeling and seeing the rhythms of light and shadow through the filter of solar cells, we are also conscious of sunlight and its wider implications as a powerful process of nature. Its manifestation as a source of electric power affects not only our perception of sunlight but also our perception of energy.

If solar panels can stimulate the senses through the modulation of thermal and light conditions, associated modes of perception such as memory and an awareness of time are also involved. They

Notes

1. Lisa Hescong, *Thermal Delight in Architecture* (Cambridge, MA: MIT Press, 1979), 24.
2. Robert Brenson, as referenced in John Pallmann, *The Age of the Glass* (London: Architectural Editions, 1978), 64.
3. Hescong, *Thermal Delight*, 24.
4. In *Architecture in Perception: The Age of the Glass*, 45.
5. Maurice Merleau-Ponty, *L'œil et l'esprit* (Paris: Librairie, 1964), 45.
6. Merleau-Ponty, *L'œil et l'esprit*, 22.
7. Michael Benedikt, *Architecture of Reality* (Hove, UK: NISL Lutterworth Books, 1987), 65.

p⁹⁴

p⁹⁵

FRAME

THE GREAT INDIAN

CLASH OF STYLES

CHF 30
\$24
WON 4

SE 212

X2 *

Design Søren Ulrik Petersen

— This trestle table is made of ash wood and has a height of 68 cm, adjustable to a height of 81 or even 94 cm. Available in black or white.

— SUP design
Denmark
sup@mail.dk
www.sup.dk

GARMENT STAND *

Design Peter Petersen

— This stand is part of the Tank collection which includes a shelf and table – all designed by Peter Petersen. Garment Stand is produced with MDF wood and has a superb high-gloss finish. It provides a striking and practical solution to the more 'run-of-the-mill' garment racks found in most lobbies. Standard solutions are available in black and white. Dimensions (w x h x d): 166 x 204 x 35 cm.

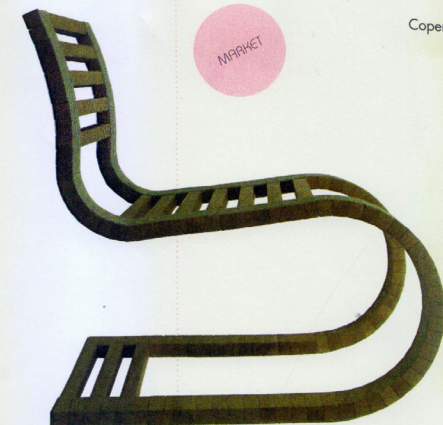
— Signalement
Denmark
info@signalement.com
www.signalement.com

HALF C *

Design Johan Berhin

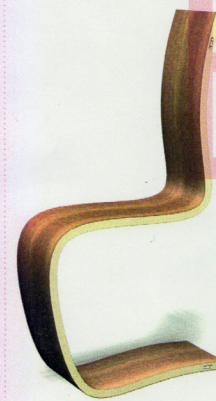
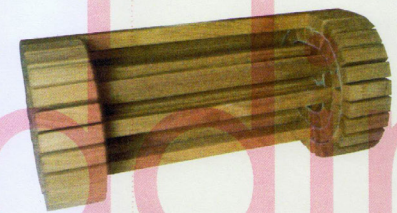
— Though only 17 cm wide, Half C is a comfortable chair or stool. When not in use, it doubles quite nicely as a decorative wall hanging. It has two hole hangers on one side, which easily hook onto a wall.

— Berhin
Sweden
johan@berhin.se
www.berhin.se



MARKET

CIF
Copenhagen

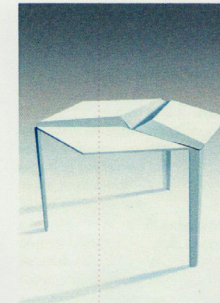


CRYSTALLIZED TABLE *

Design Nina Edwards Anker

— This table consists of three removable serving trays – all of which are 3 mm thick. The aluminium tabletop is painted in glossy white, and all angles of the hexagonal table are bent or cut at 120 degrees. Crystallized Table is available in two sizes – a smaller cocktail or a larger dining table – and is suitable for both indoor and outdoor use.

— Nea Studio
Norway
nina@neastudio.com
www.neastudio.com



MiEssrollo *

Design Uroš Vitas

— Using its 'wrapping' principle, this product can be easily rolled up and stowed away to save space. When designing MiEssrollo, Uroš Vitas made use of waste wood which is normally thrown away. This chair is made of solid cherry elements which are connected to each other by jute or hemp fabric.

— Uroš Vitas
Serbia
vitas@tesla.rcub.bg.ac.yu

Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS

What can solar cells do for design? The current approach has been dominated by answers in terms of effectiveness, technological and financial. With a point of departure in the continental tradition of architecture writings and philosophy, this thesis seeks to explore the potential affectiveness of solar design. It discusses the new technology in view of the phenomenological tradition, as in the writings of Karsten Harries and Judith Butler, and their predecessors, such as Jan Patocka, and especially Maurice Merleau-Ponty.

The designs are at the core of this dissertation, which consists in reflecting upon eleven of the author's works, made as an integral part of the PhD, and seven works by others. They range in scale from products, furniture, architecture, to urban/landscape installations. The central theme is that of the dynamics of perception. In the moment of perception named the affective encounter, solar designs can connect human beings in mind and body with their natural environments. Exploring the layers of affective fields in solar design can help us to understand the relations between nature, technology and perception. Most importantly, architects and designers can begin to integrate photovoltaic panels in terms of how they work affect-wise. Given the environmental crisis we are living in, this technology presents an untapped resource, offering designers fertile opportunities for engagement.

Nina Edwards Anker (1971) is an architect and designer. She received her Master's degree from the Harvard Graduate School of Design (2000) after having completed two years at the Architectural Association. Edwards Anker started NEA Studio, an experimental design collaborative that integrates environmental principles into design, in Oslo in 2006. In addition to practicing architecture, she has exhibited her solar lights and furniture widely, and she won the 2015 Chicago Athenaeum Museum of Architecture and Design Award for her Landscape Sofa. Her work is currently on display at New Lab in New York's Brooklyn Navy Yard, where she is a researcher, designer and architect.

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Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS

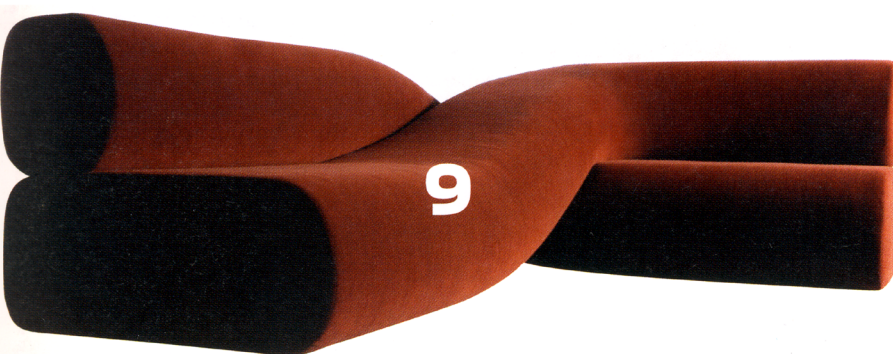


Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS

AHO Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design

PhD thesis



9. SNURRA PÅ TRÅDEN

Nina Edwards Anker är född och uppvuxen i New York. Efter en mellanlandning i London bor hon nu i Norge där hon arbetar som designer. Hennes L-formade Twisted sofa är både dagbädd och soffa, och som två läppar sluter sig rygg och sits om varandra. Ryggen ger ett mjukt stöd medan sitsen har fått en hårdare form. Tillverkas av Synthetix.



Manhattan rendered polyfoam in GLOBAL Design's traveling exhibit.

THERESA ANDERSON

NYU'S GALLATIN LAUNCHES NEW PROGRAM ON VISIONARY ARCHITECTURE

GLOBAL REACH

GLOBAL Design: Elsewhere Envisioned was a debut exhibition—it closed June 15 but will travel—for an ambitious effort sponsored by NYU's Gallatin School of Individualized Study that some hope might just morph into a new school of architecture.

The installation of some 20 models consisted of a pile of cleverly laser-cut white poly-foam pieces stacked in interlocking massifs shaped as Manhattan; the bio-paisley pieces can be unlocked and used as package peanuts when the models are shipped on to NYU satellites around the world.

The diverse display included BIG's 57th Street condo; Reiser Uemototo's 0-14 in Dubai; mercury-colored droplets by Evan Douglas; video demonstrations of Decker Yeadon's Homeostatic Facade System enabled by artificial muscles; WORKac's infrastructure-containing Plug-Out housing proposal, and Specht Harpman's prairieHouse, a proposal on adapting abandoned Texaco gas stations into hip, ecological dwellings.

A salvo aimed at students to not lose sight of the visionary, the show was variously referred to as a marvelous and

all-too-rare look at assorted contemporary efforts at thinking out of the box, or as the "friends-of-Mitch" collection—Mitch being Mitchell Joachim, co-founder of Planetary One who was appointed in the past year together with Louise Harpman of Specht Harpman in New York and Texas and Peder Anker, historian of ecology, to get "leading-edge architects, designers, and theorists to address design issues that affect global ecology and the environment." (More professorship appointments are expected.) Joachim contributed several pieces to the show, including a myco-model of the New Museum made from a mushroom grown in seven days under Plexiglas.

JULIE V. IOVINE

the icon product yearbook 2010




NEA STUDIO 

Twisted, the L-shaped sofa with integrated daybed by Nina Edwards-Anker has sloping soft surfaces, which adapt to the body and support a variety of lounging positions. Intimate social situations are encouraged through the sofa's geometry and comfortable surfaces. Part of Nea Studio's Arctic Line, is inspired by natural forms in arctic nature such as melting ice and intertwining tree trunks. Two types of foam, a wood and metal support structure comprise this piece, which is covered in a washable Kvadrat textile available in a range of colours.

Nea Studio
www.neastudio.com



APRRO 

British designer Alexander Purcell launched a limited-edition furniture line at ICF 2009 for his new design studio APRRO. Purcell's vision is to produce innovative design that pushes the boundaries of aesthetics, technology and material, re-defining the relationship between designer and manufacturer. The artwork on the Spiro chair (pictured) is based on the parametric equation of the hypotrochoid. The artwork can be customised to suit any environment.

APRRO
www.appro.com



DIEGO SFERRAZZA 

The Missy table by Daniel Sferrazza has three round trays of different sizes, ideal support for vases, magazines and books. With a height of 60cm, the three trays have 30cm, 40cm and 50cm diameters making Missy perfect for use as an occasional table. It is made from metal with a varnished powder-paint finish in white.

Diego Sferrazza
www.diegosferrazza.com



SANCAL 

Every aspect of the Lineal sofa's design, the height of its legs, the narrowness of its base, which is continued along the arm, enhances the sense of it blending into the horizon. The back cushion is integrated into the structure, which provides a wide seating space. The design has adjustable outer heights and a lumbar cushion that adds comfort to a low back. Designed by Rafa Garcia the Lineal sofa also has upholstered tables that can separate modules or be used as a corner piece.

Sancal
www.sancal.com

The Hamptons
real estate,
home and
design weekly

Residence

The Southampton Press

FEBRUARY 17, 2009 **R21**



A Scandanavian Hut ...

With the prospect of an expanding family on her mind, Nina Edwards-Anker looked out the window of the house in Southampton that she shares with her brother and husband, and set her sights on fixing up their underutilized cottage across the lawn. The traditional single cottage, about 560 square feet, was used only for the occasional summer guest and wasn't winterized.

Ms. Edwards-Anker is an archi-

tect with an interest in Minimalist and Modern design. Since she was required to keep the cottage's exterior in its original style, one challenge was to fuse these ideas into the traditional structure. Another challenge was to make the most of a small space. Because of nearby wetlands, she could expand the footprint by only a 9-foot-by-17-foot area, bringing the total indoor space to approximately 720 square feet. Into this she planned to squeeze two bedrooms, a full bathroom, a powder room, plus a kitchen and living/dining room area.

"In fact, the restrictions on square footage helped bring a logical solution to the space, where every square inch counted," said Ms.

One challenge—fuse modern and traditional styles. Another—make the most of a small space.

Edwards-Anker, who studied architecture at Harvard and has worked at the firm MMW in Norway, with the architect Peter Martin in New



Inside a Southampton Cottage

York, and on her own projects. An influence in the redo of the cottage was the Scandinavian hytte, or hut. "They are very small

and efficient," she said. She should know: her husband is Norwegian and they have lived, at times, in Norway.

"Hyttes are small wooden weekend or vacation cabins with very steep pitched roofs for snow," said Ms. Edwards-Anker. "The hyttes heat up quickly and are not expensive due to their tiny size."

She went on to say that the typical hytte has large windows placed strategically to certain views of the landscape, creating the impression of a larger indoor area. The bedrooms and bathrooms of a hytte are generally small with the bulk of space spent on the living area.

Ms. Edwards-Anker hired local contractor Bill Culver to do the

construction, which began with demolition of all interior walls and the back exterior wall for the addition. To winterize the cottage, a crawl space below, a fireplace and a heating system were installed. A 96-square-foot wooden terrace was built off the combined kitchen and living area.

Bringing In the Vast Outdoors In the spirit of Modernism and of the hytte, Ms. Edwards-Anker

opened up the back of the cottage

HYTTE: A Touch of Norway Comes to Southampton

FROM PAGE R21

ted where is either space. But to obscure the noise that might have been visible from the living room, Ms. Edwards-Anker designed an elevated surface above the concrete counter tops that actually doubles as a staging area for serving meals.

The kitchen cabinets are first appear to be a glossy white wall opposite the windows. In fact, they are made of a special laminated material used for cabinets in the end retail stores, including Chanel. Like so many elements of the cottage, the cabinets serve a dual purpose. "The idea of the cabinets was also that they would form a blank canvas reflecting the landscape," she said. And indeed they do—in the shiny white surface is the reflected sunlight, sunset, or moonlight as it pours in the windows.

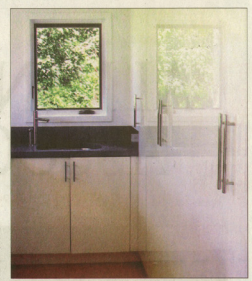
Blending Modernism with Traditional Other especially interesting fea-

ture include the elevated fireplace and the built-in bench, or table that doubles as a hearty—a design typical of the classic hytte. The Modernist/Minimalist influence rears itself in the precise and soothing composition of the built-in bench table, which is also concrete to match the countertops. It is also just a great use of space for additional seating.

"I was inspired by Minimalist and Modernist notions in terms of being able to create dramatic compositions on the canvas of the landscape, thereby creating a stillness for the eye," said Ms. Edwards-Anker. "I tried to create a composition of the wall containing the fireplace built with the fireplace horizontally leading the eye out toward the landscape at the corner window," she said. "At the corner, I created a built-in bench, or table that doubles as a hearty—a design typical of the classic hytte. The Modernist/Minimalist influence rears itself in the precise and soothing composition of the

An elevated surface above the counter tops hides the mess.

For all the different forces at play, Minimalism, Modernism, the hytte, and the need to keep the exterior looking traditional, the result is so simple and clean that it transcends a singular, holistic idea. The overall, unifying concept was to include the vastness of the outdoors into the economy of a small, elegant space.



The view out the window is reflected in the cabinets.

LESLIE BARNER PHOTOS



A wall of picture windows draws the eye to the outdoors.

See HYTTE, Page R25

