



BOOK

VOL.
03

PARSONS AAS
INTERIOR DESIGN

WORK 2019
VOLUME 3

WORK BOOK

PARSONS AAS INTERIOR DESIGN | VOLUME 3

WORK

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NOTE FROM THE DEAN

WILLIAM MORRISH

As the new Dean of the School of Constructed Environments, I invite you to explore the diverse range of creative work produced by the AAS Interior Design Students. This reflects our School's new perspective on how interior design should underpin the making and operation of sustainable urban environments.

Our School began as an interior design program in 1906, focusing on the creation of social, living and workspaces reflecting urban avant-garde artistic and society lifestyles flourishing in both New York and Paris. This hybrid design style is known as the "Parsons Look." The "look" rooms were spare elegant living environments – respites from gritty and noisy city streets, displaying a distinctly modern American taste and employing advanced technologies in the name of comfort. The homes, restaurants, stores

and workspaces we designed became settings through which a growing upper middle class was reshaping the public image facing American city.

We should not overlook the critical role that interior design has historically played in shaping the form, function, operation and regeneration of a city's urban landscape. As we move forward, interior design education needs to focus more directly on the challenges of the global society, seeking ways to design and build living and workspaces in the context of growing urban slum populations, radical climate change, diverse cultural identities, varied living and work patterns, and the challenges of sustainable urbanization. To do that I believe that interior design needs to see the creation of rooms and environments as integral components in a larger system

INTERIOR DESIGN EDUCATION NEEDS TO FOCUS MORE DIRECTLY ON THE CHALLENGES OF THE GLOBAL SOCIETY

of “cultural patches and/or social gardens” that add up into a productive and supportive quotidian urban landscape.

The term urban landscape is typically used to reference a city’s formal skyline, block, street and open space patterns. There is another interpretation of the term that is based on reframing our understanding of the word “landscape”.

To answer this, I offer the words of American historian and cultural geographer, Jonathan Brinkerhoff Jackson, in his seminal essay, “The Word Itself”.

“..... Landscape: a composition of man-made or man modified spaces to serve as infrastructure or back ground to our common existence;.....”

Interiors make city’s habitable. As settings of self-expression they are

important private environments. But they cannot thrive unless we understand how they are part of a larger urban system, designed to be what Assistant Professor Laura Briggs describes as places of positive social, cultural, and ecological energy building, that contribute to sustaining our cities and society.

This is the new “Parsons Look”.

NOTE FROM THE EDITOR

JOHANNE WOODCOCK

How can an interior encourage a positive attitude, reduce the stress of medical treatments, facilitate a patient's access to fresh air, or inspire patients to move?

These are a few questions that surfaced in this past year's focus on the design of medical clinics, presented here in WORK 2009, the annual publication of the Parsons Associate Degree program in Interior Design.

HEALTH

Section one of this issue of WORK presents a portion of the work done by students during the course of the previous year exploring the design of medical clinics. Design proposals include one that merges the boundaries between waiting and meditating and another that looks at decoration as integral to the process of healing. Yet another explores the creation of spaces that prioritize control over one's privacy, while at the

same time offering opportunities to benefit from community.

MATERIAL

In the past year AAS students were awarded first prize in two national design competitions and a third first prize in a competition that included all New York City design schools: Sarah Roberts won the first prize of the International Interior Design Association's (IIDA) Design of the Decade Award; Hye Yeun Lee won first prize for the Illuminating Engineering Society of New York's (IESNY) Audible Light Competition; and six AAS students took first prize (Erika Everett, Evelyn Lee, Stephanie Luk, Mila Ducheve, Tanya Beuyukian and Shelly Lynch-Sparks) in the United States Green Building Council (USGBC)/American Society of Interior Designers' (ASID) first Sustainable Suite Design Competition in the Student and Young Professional Category. Section two presents their winning projects. In addition this

section contains the AAS student project submitted to the annual Dining By Design Benefit, and two student abstracts.

FEATURED FACULTY

This year's Featured Faculty looks at a selection of projects by Antonio Di Oronzo, who is the founding principal of BLUARCH. This past year, Antonio won an IIDA Design Award for the first LEED certified nightclub 'Greenhouse'.

FEATURED ALUM

The Featured Alum this year spotlights the work of Alejandro Barrios who, after completing the AAS program in 2000, has completed over 30 restaurants in Venezuela where he has his own practice.

SELECTED PROJECTS

The final section becomes increasingly difficult each year, given the quantity of excellent work produced by students in the program that are worthy of being

published. I was constrained to limit the presentation to six provocative projects resolving three separate set of problems.

The goal of this publication is to encourage the students, faculty and alumni to share their design work with each other and with professionals and interior design enthusiasts outside the program.

I want to thank the faculty of the AAS Interior Design Program, a faculty formed largely of design professionals who take precious time from their practice to focus on the growth of the next generation of professionals. Their work is truly inspiring.



A person's face is visible through a dense, intricate network of white, fiber-optic-like strands that crisscross the entire frame. The strands are thin and flexible, creating a complex web that partially obscures the person's features. The person's eyes are looking upwards, and their mouth is slightly open. The background is a light, neutral color.

HEALTH

FUNCTIONAL RESTORATION: A PHYSICAL MEDICINE & REHABILITATION CENTER

GEORGINA QUINONES / LIEN-CHENG CHIU / JEFFREY MULVANEY /
CATHARINA RISBERG / KIM MITCHELL / JULIA SALERNI / TRISH IRELAND

CHEMOTHERAPY CLINICS

INGRID GIL KEIL / LAURA MALPERO / TIFFANY WILLSON / CAITLIN KRAUSE

FUNCTIONAL RESTORATION: A PHYSICAL MEDICINE & REHABILITATION CENTER IN MCCARREN BATHHOUSE, BROOKLYN

FACULTY ASLIHAN DEMIRTAS

"Architecture can be observed both from a distance and internally (close-up); we can become internally ingested by it, become part of its interior. Instead of just being an outside observer or an outside spectator, we can become part of its very interior organism. We become physical-organic participators; we become enclosed. Architecture is the only art form that affords us the opportunity of being voyeurs who watch the outside from the outside, the outside form the inside, and the inside form the inside. It is all made up of a series of outside fragments and inside fragments."

(from "The Flatness of Depth" by John Hejduk for Five Architects by Judith Turner)

PROJECT DESCRIPTION:

Our studio engaged in the investigation of the relationship of the human body to the space that 'encloses' it. Specifically, this space was a medical space: a physical medicine and rehabilitation center. Physical medicine and rehabilitation or physiatry is a branch of medicine dealing with functional restoration of a person affected by physical disability. The major concern of the field is the ability of the person to function optimally within the limitations placed upon them by a disease process for which there is no known cure.

The design process and the program were informed by the conditions the human body exists in space (mobile, immobile, on wheels, on foot, laying down, etc.) as well as the systems within the human body with which it functions or not. When the human body cannot function at its full capacity such as in the case of injury or old age, the body often becomes confined to interior spaces, which assume a greater importance in the life of someone seeking rehabilitation and treatment. This project challenged the students to design spaces of rehabilitation and healing while resolving a flawless layout.

PROCESS:

The students conducted two design experiments before being asked to design a patient's room and eventually the healthcare center. The first experiment was to document themselves with photography for a five minute interval and to translate their body movements in space into two dimensional graphic representations. The next assignment involved making of a full scale 'spatial prosthesis'. Each student designed and built a full scale wearable prosthesis that transformed one's experience of space through texture, color, sound, vision, olfactory senses and any other spatial and material qualities. Via this exercise the studio transitioned to the design of a prototype of a patient's room acting as a spatial prosthesis by connecting the patient to the external world.

SITE & PROGRAM:

The program challenged the students in terms of designing spaces in different scales and levels of social interaction. As per the program, they were responsible for creating a conceptual and actual diagram in order

to plan the whole health facility while developing the patient's room to a level of excellence as well as the public and (semi)private spaces that immediately enveloped them. Students were required to investigate their design. Students were required to present their project by the end of the semester through 3D renderings, actual models, and images/collages and measured drawings.

The McCarren Bathhouse in Greenpoint, Brooklyn, built during 1930's, was chosen as the site for the project. With the generous help of the NYC Department of Parks and Recreations, and thanks to Stephanie Thayer, the Administrator for North Brooklyn Parks, students were able to visit the facility to the extent permitted. The building is currently undergoing renovations as a year-round recreation center with a pool for swimming with a restored historic bathhouse building and entry arch. The students were asked to develop a strategy, as interior designers, about how to transform this abandoned building that was built with "health" as a motive, into a Physical Rehabilitation Center. The question was: How could an interior designer design spaces that would heal the patients as well as a derelict building?

GEORGINA QUINONES

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PREVIOUS EXPERIENCE Ikon models Mc Donald Richards agency.

DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo



The idea of my prosthesis was to enhance the movement of an injured body and encourage a therapeutic healing movement. The goal was to make the therapeutic movement fun and playful. Playing with lights in the dark could be an inconspicuous way to get an injured person to concentrate on the lights and not on the pain.

The prosthesis project helped me develop my health care project, designing walls that will have light, and surfaces that will serve as reflectors to cast shadows on the translucent walls. This will take place outside of the patients' rooms to encourage movement and socializing.



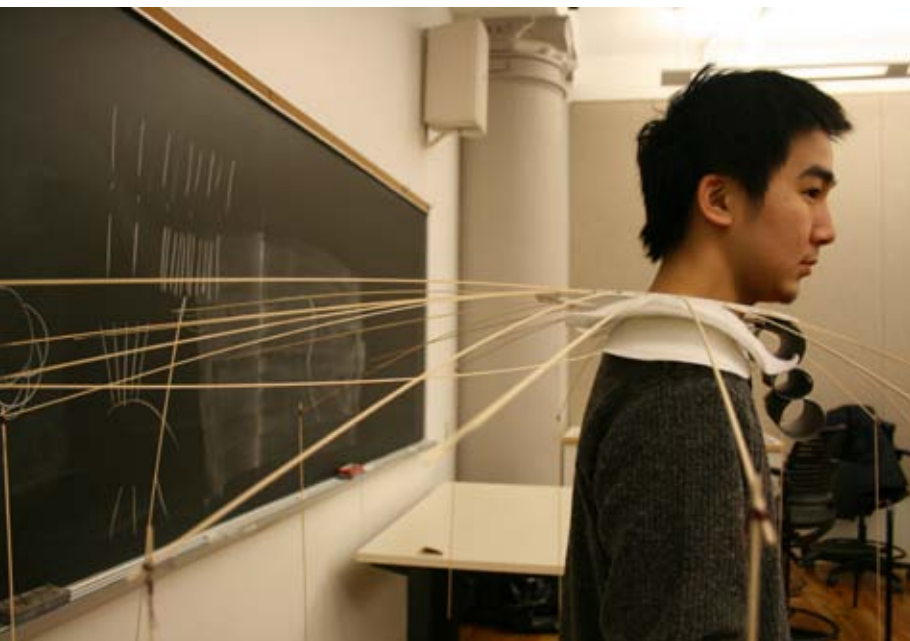


LIEN-CHENG CHIU

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DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo



The goal for my prosthesis is to provide a mental escape for the amputee patients. I was inspired by a picture of a man kneeling in front of a light. He looks recovered, relaxed and peaceful. My prosthesis enables a bed ridden patient, with minimal movement, to manipulate the light and shadows in the room, to know the space and benefit from these varied patterns. The patient has a peaceful therapy, as they recognize the patterns in their space, stimulating relaxation.



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DESIGN FACULTY Aslihan Demirtas DIGITAL FACULTY William Ngo



My prosthesis is a physical embodiment of an imaginary corporeal aura that surrounds our body. This embodiment was imagined to be like the carapace of a turtle or a crustacean. I took the interstices of the carapace and gave them a physical, hard line form, making the remainder of the shell into a void, giving it transparency. This created a free form net or webbing that covered the body.



This netting took on the representation of a pain threshold. On one end of the scale, when we are totally pain free, the carapace is completely transparent, and we do not even notice its existence. However, as pain becomes more noticeable to the point of being unbearable, the carapace is ever present, and our body is locked in a jail with impenetrable bars.

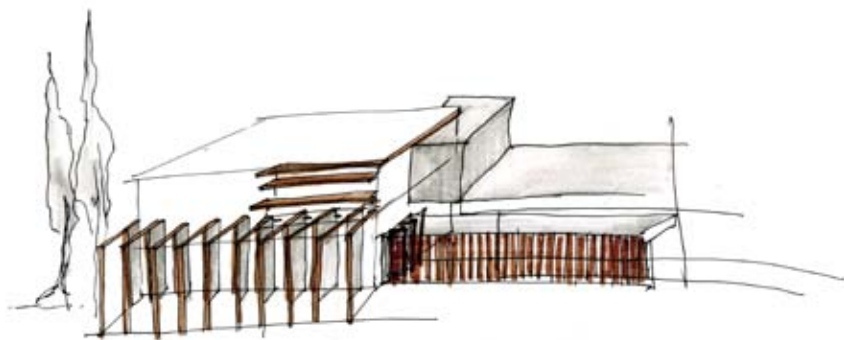
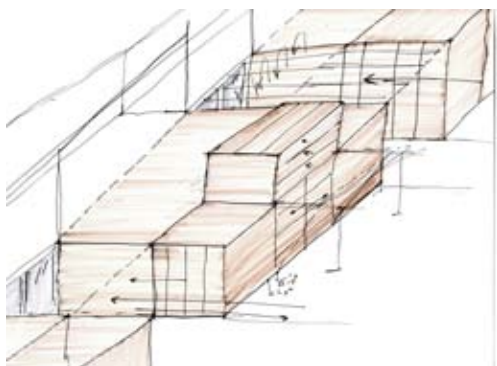


CATHARINA RISBERG

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PREVIOUS COLLEGE BA, Central Saint Martins, London, Graphic Design
DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo





↳ Detroit's context

Bringing outside → inside

↳ Why I'm designing this way

→ glass/wood

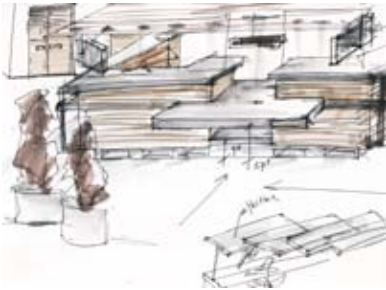
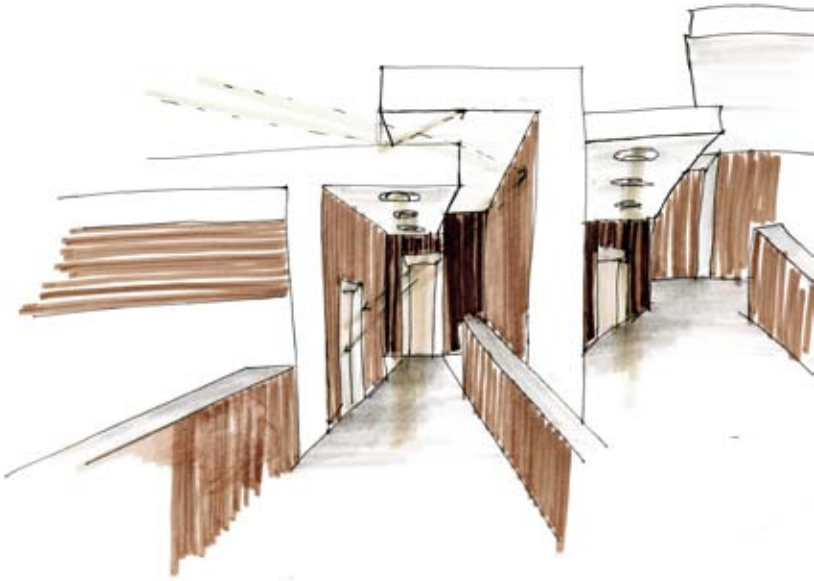
→ wood

open → close

closed → open

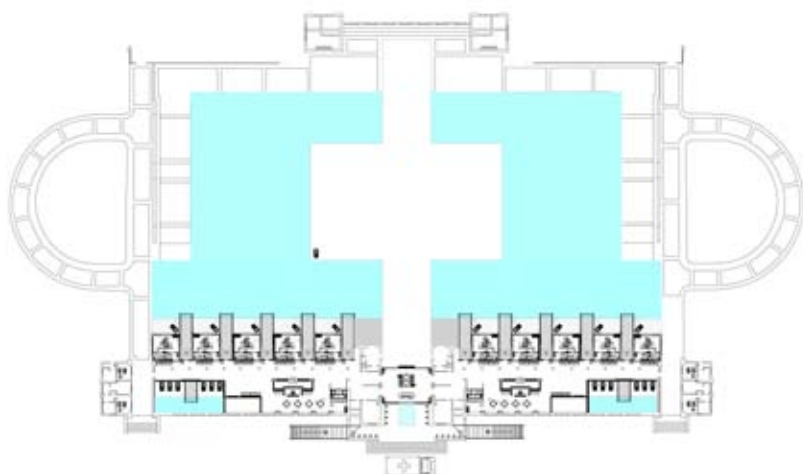
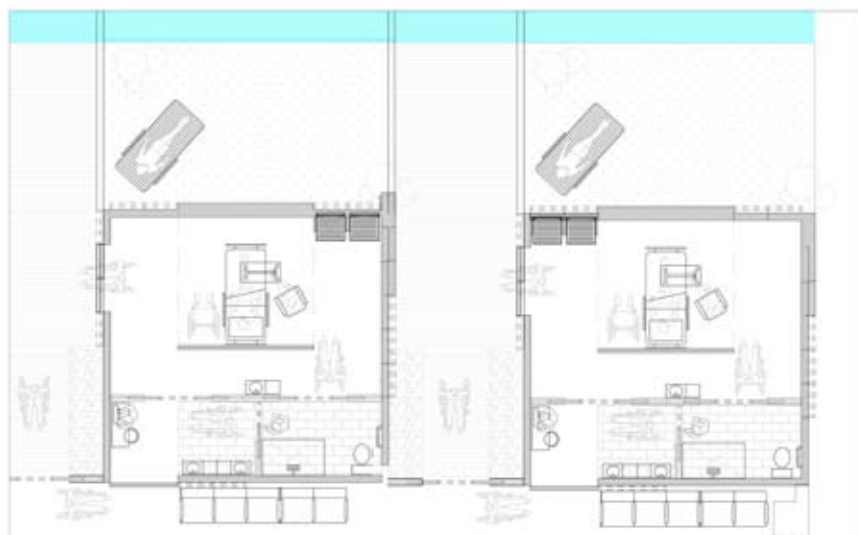


CATHARINA RISBERG



Amputee Care Rehab Center

Patient's rooms are pushed out of the building, connecting them to the outdoors and maximizing the natural light/air in the rooms. Reflective surfaces reduce the need for unnecessary movement and enhance the peripheral vision for the patients. The interior facilitates the patient's access to the outdoors, blurring the boundaries between outside and inside. The goal here is to find a balance between body and space. The flexible walls make it possible for the patient to adjust the room, depending on their mood and condition, to be closed off or opened up to the outdoors.



CATHARINA RISBERG





CATHARINA RISBERG





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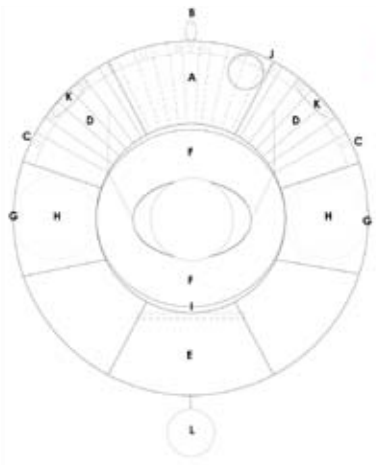
PREVIOUS COLLEGE BA, Boston University, English

DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo



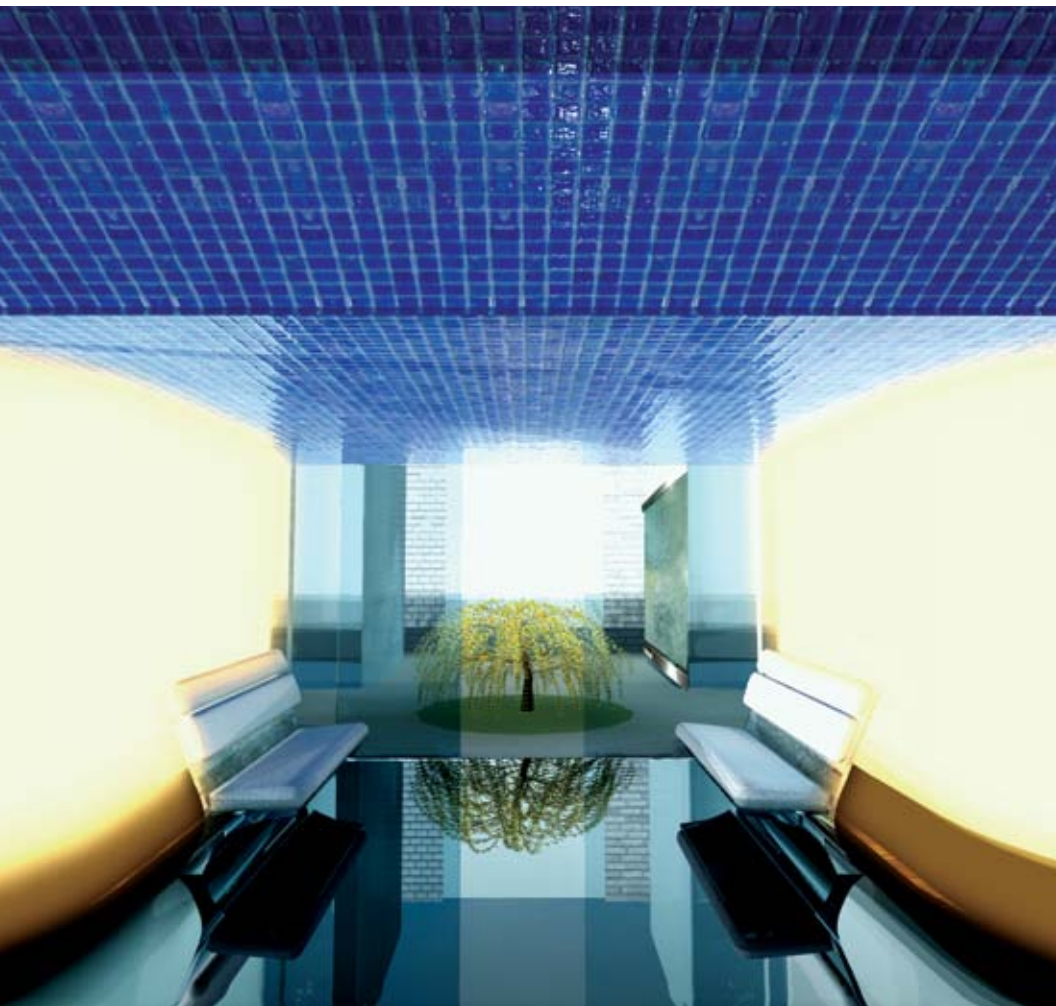
The Best Spot Around...is You.

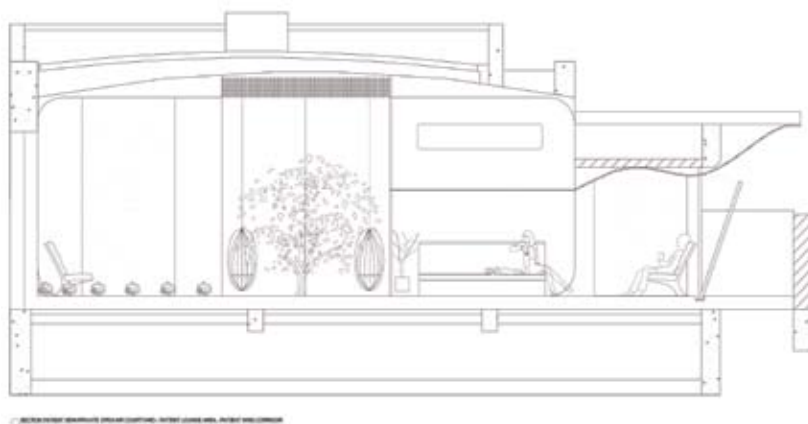
Protected, functional and flexible personal space creates “soft boundaries” providing safe movement and adjustable cushions for comfortable body position.



- A. Hardwork surface with gripping soft surface for editing, reading, writing
- B. Lights highlight work area and movement path in dark
- C. Lights signal “wide load”
- D. Straps work as holders
- E. Seat for sitting, stillness, relaxation
- F. Two adjustable, deflatable boundary cushions for safe movement & multiple positions like learning, sitting, sleeping while sitting
- G. Protective deflatable balls at key prone bumping areas and hips
- H. Gripping surface acts as carrying assistant
- I. Supplies carrying case connects to handle under seat
- J. Mirror provides rear viewing
- K. Movement accented by bell sounds.
- L. Scent follows movement & enhances relaxation position

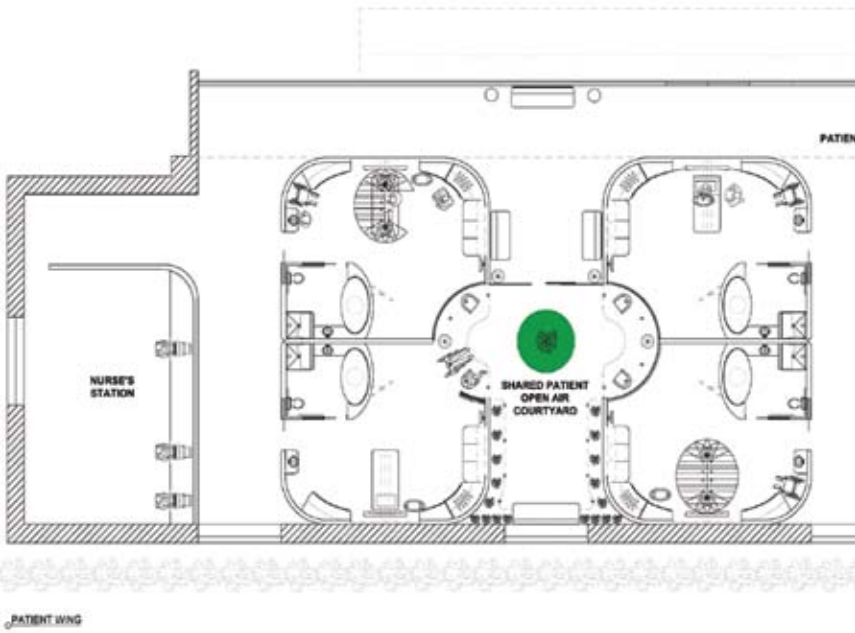


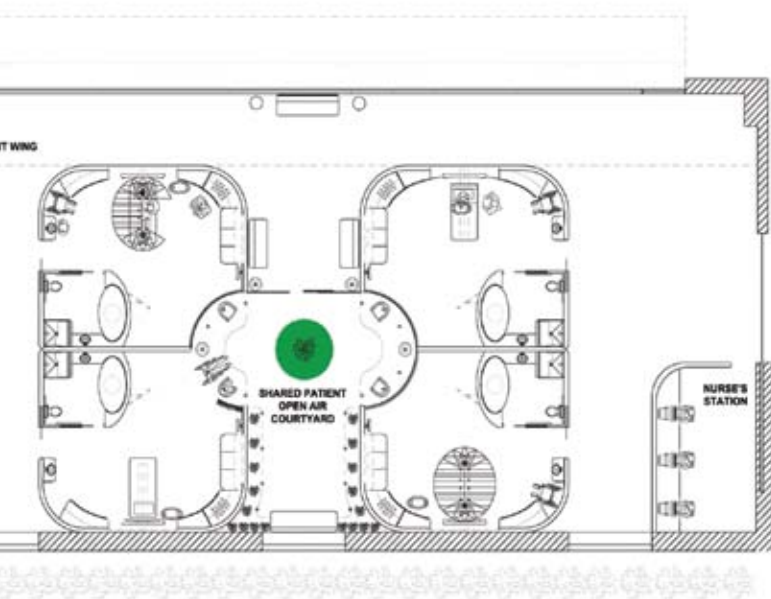
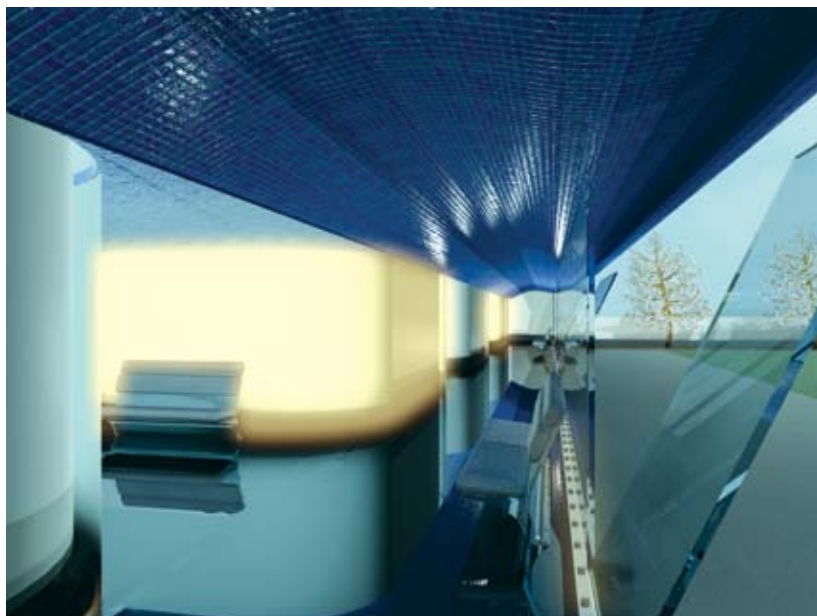




My healing design concept, signals that a metamorphosis is taking place. When the patient leaves his cocoon, he is invited to expand physically, mentally and emotionally through transforming, hopeful interiors that connect him to the outdoors: either a semi-private open-air courtyard or the patient corridor where the patient room walls glow and the undulating iridescent-tile ceiling dances with natural light from the operating hopper windows that view the center's expansive grounds.

KIM MITCHELL





JULIA SALERNI

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PREVIOUS COLLEGE BA, State University of New York (SUNY), Binghamton Italian
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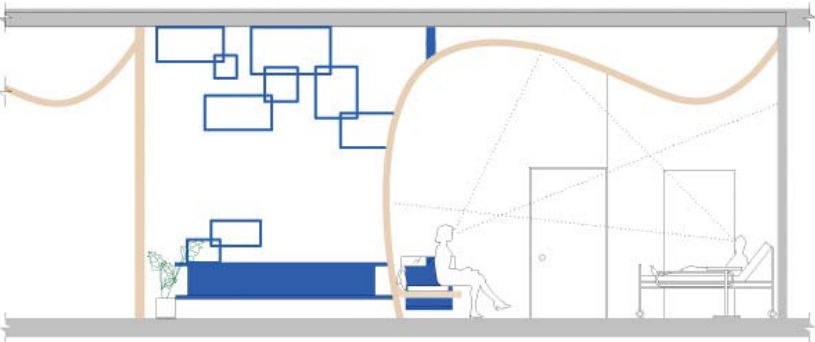
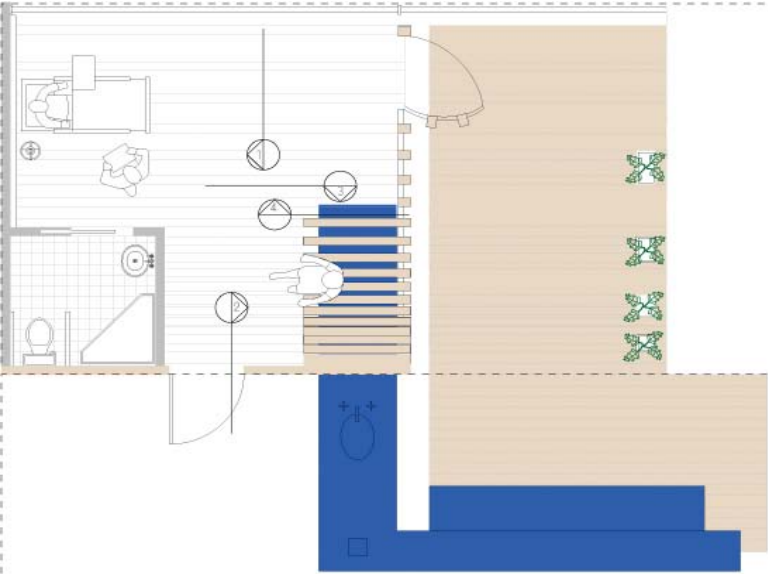
DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo



From personal experience, I often find it difficult to mentally remove myself from the confines of a hospital room since common recreational spaces are few and far between. My rehab center design creates a semi-public, semi-private recreational area easily accessible and viewable from each patient room. In these spaces, patients and their visitors have an opportunity to escape their isolated sterile hospital rooms and enter an area of social interaction and engagement.



JULIA SALERNI





JULIA SALERNI





TRISH IRELAND

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PREVIOUS COLLEGE BA, Southern Methodist University, Journalism, Minor: Studio Art and Spanish

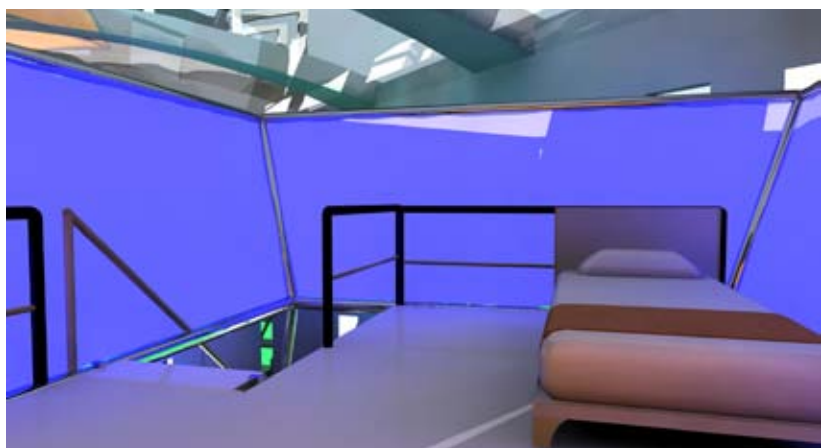
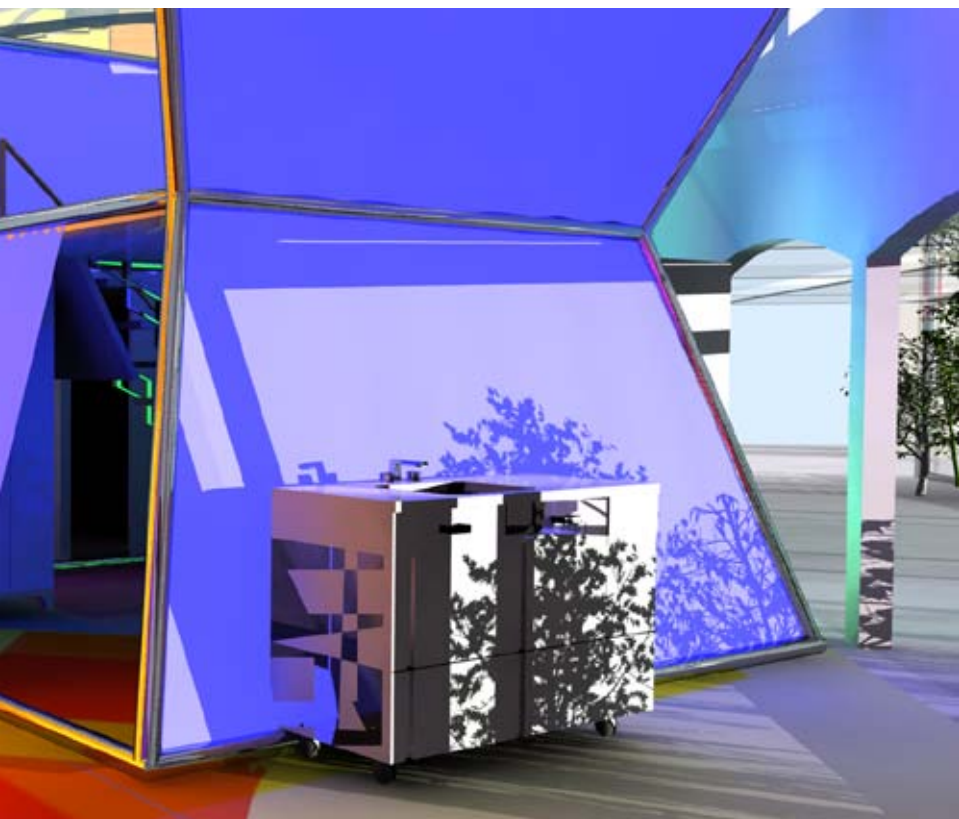
DESIGN FACULTY Aslihan Demirtas **DIGITAL FACULTY** William Ngo



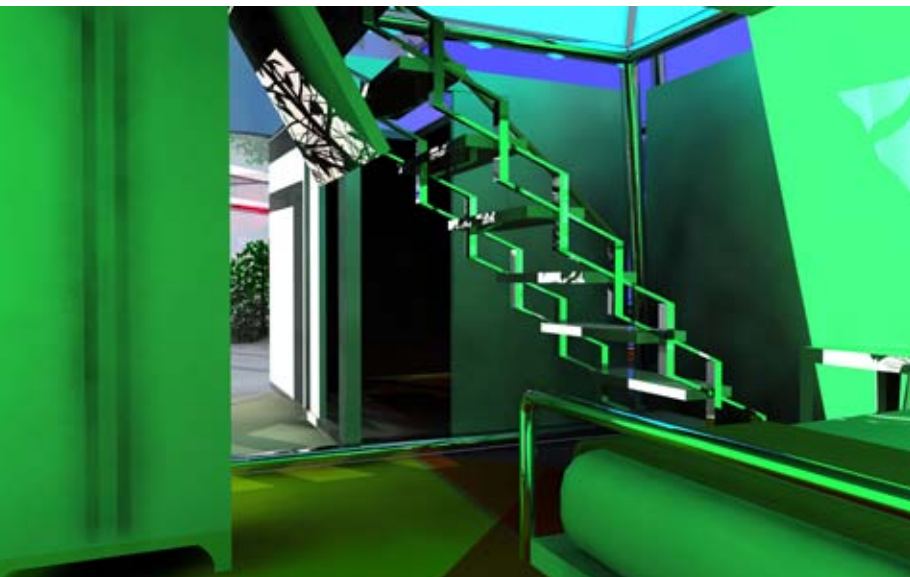


TRISH IRELAND

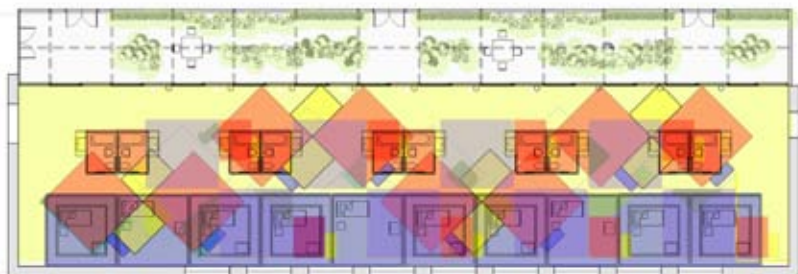




TRISH IRELAND



Children may have limited movement, but they're still kids and want to play, laugh, be delighted and awed. This hospital patient room meets a child's needs with the simple geometry of a cube. With the touch of a remote, the cube changes colors, patterns, or shapes to satisfy individual desires.



CHEMOTHERAPY CLINIC

FACULTY AKI ISHIDA

PROJECT DESCRIPTION:

To meet the growing demands for additional treatment and research spaces in New York city, hospitals are starting to build a network of outpatient centers and research facilities in the Tri-state region. The goal of this new model is to provide chemotherapy to patients closer to their homes in a more streamlined manner, reducing wait-time by separating ancillary services (blood work, x-rays, etc) from the chemotherapy delivery experience. Central to this plan is the design of a satellite chemotherapy delivery site. The studio will make design proposals that will alter the ways in which chemotherapy is experienced and perceived by the patients as well as the public. The facility will allow 12 patients to be treated concurrently at any given time. The size of the space allows for a very flexible interpretation of what occurs during a chemotherapy appointment. Integration of the equipment and furniture necessary for the treatments is also central to this program. The project challenges the roles that interior designers can play in a contemporary society. How can designers shape and impact the physical,

emotional and psychological experience of a patient in ways that empower them. In collaboration with a medical institution, how can we contribute to a transformation of the hospital typology to ultimately improve the quality of people's lives?

PROCESS:

1. Body Scale Project

In the first two weeks, as a preparation for designing a new model of chemotherapy experience, each of the 12 students was asked to research a space or objects that are designed to accommodate a human body. Selected spaces included confessional booths, virtual golf, bathroom stalls and elevator cabs. They examined ways in which physical psychological and emotional needs and preferences of a person were accommodated. They were asked to analyze control of visual and acoustic privacy, customization, adjustability, dimensional constraints and lighting. At the end of two weeks, four design interventions were made to the existing space to enhance the quality of experience.

2. Tour of Existing Facilities

The students were given tours of the existing chemotherapy spaces for both adults and children. A guest patient was also invited to talk about her experience of chemotherapy and to engage the students in discussions. These few hours of observation and interaction allowed the students to connect with their design personally and emotionally.

3. Experience Design

The premise of the studio is that innovation in this project occurs primarily through transformation of the chemotherapy experience. The students were asked to do a case-study analysis of an experience based on Nathan Shedroff's definition of the word, which reads 'Experience is the sensation of interaction with a product, service, or event, through all of our senses, over time, and on both physical and cognitive levels. The boundaries of an experience can be expansive and include the sensorial, the symbolic, the temporal, and the meaningful'. Also required were evidences of John Maeda's Laws of Simplicity from his book *The Laws of Simplicity* (Simplicity: Design, Technology, Business, Life).

Each student selected a designed experience (primarily commercial) to research and present to the class. They compiled images and stories that describe the designed experience, including the physical space, graphics, uniforms, signage, interactive media, sounds, scent, and others. Case studies included CLO wine bar, Vietnam Veterans Memorial in DC, and YELO nap salon.

4. Chemotherapy Experience Design

Finally, the students were asked to propose strategies that will alter the current experience of chemotherapy treatment. For the midterm, the focus is on the design of a prototypical experience of the treatment room at the scale of the human body. The final presentation will show how the prototype unfolds to create an experience specific to the Atlantic Avenue site. Their presentation must convey both the emotive, affective qualities of the experience as well as the measurable, scaled properties of the spaces and objects.

INGRID GIL KEIL

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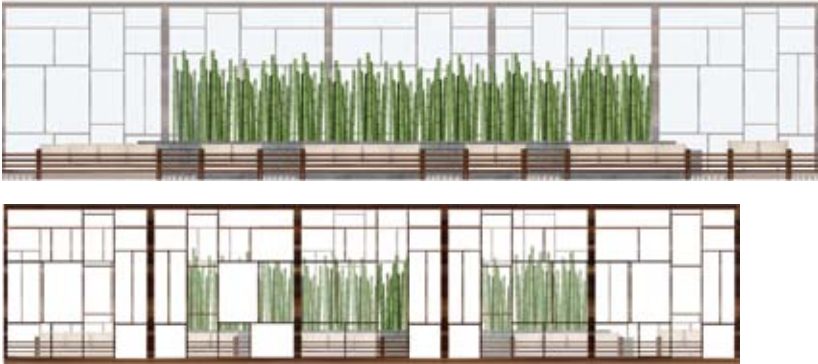
PREVIOUS COLLEGE BA, Universidad Iberoamericana Mexico City, Graphic Design**DESIGN FACULTY** Aki Ishida **DIGITAL FACULTY** William Ngo

My main concept for the chemotherapy center is to provide patients with a physical and psychological healing experience with the use of light and nature. I chose these two main subjects because nature and light have been proven to make patients heal faster, not only in the physical but also in the psychological aspect.

So in order to offer the patients a revitalizing experience, I decided to recreate an outside environment in an interior space. I am proposing an interior garden in the central area of the site. Inside this garden I will recreate natural light with the use of technology, this garden will be surrounded by the treatment rooms, that will have a direct view to the garden and will also be provided with color therapy. This kind of therapy has also proved to help patients to heal in a physical and psychological level. Each patient would be able to customize the light's color depending on what particular part of the body they need treatment for as well as for what mood they are feeling like that day.



INGRID GIL KEIL



Another important element of my concept is privacy and light control. I would like to provide patients with the ability of controlling the amount of privacy, light, and views to the interior garden that they each would like. In order to do so, I am proposing switchable privacy glass for the treatment rooms, a kind of glass that can turn from translucent to almost opaque by simply pushing of a button. This will provide the patients with the amount of privacy that they need and will also allow this recreated natural light inside the rooms, while at the same time they can create their own patterned view which can be changed every day to a different one.

My main focus throughout the development of this space is the patients' point of view, providing them with a calming atmosphere and continuity with the exterior.



LAURA MALPERO

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PREVIOUS COLLEGE BA, University of Missouri-Columbia, Communications

DESIGN FACULTY Aki Ishida **DIGITAL FACULTY** William Ngo



My design centered on creating a new way to incorporate nature into the space; giving it a twist. The space is relaxing, soothing and active using light emitting wallpaper.



TIFFANY WILLSON

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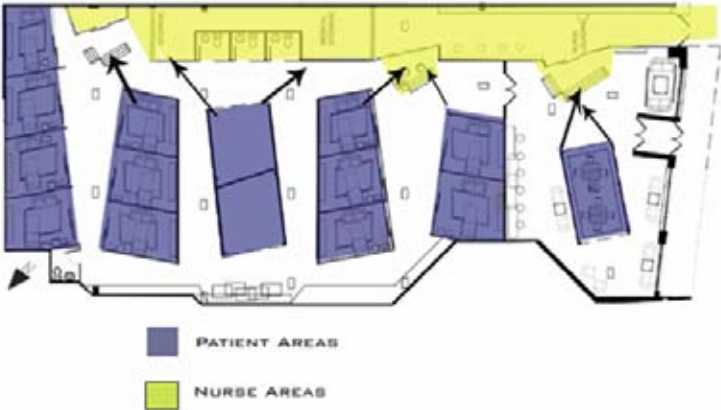
PREVIOUS COLLEGE BscH University of Queens, Canada, Biology

DESIGN FACULTY Thomas Morbitzer **DIGITAL FACULTY** Timothy Littleton





TIFFANY WILLSON





The concept for my project was Field of View. After careful analysis of the nurses and patients, I found there was a clear conflict of interest between the two subjects. The nurses needed to see the patients however the patients wanted their privacy. To solve this problem, I used an axial plan, in which the nurses could see the patients from the corner of their eye without the awareness of the patients.

CAITLIN KRAUSE

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PREVIOUS EDUCATION Massachusetts College of Pharmacy and Health Services

DESIGN FACULTY Thomas Morbitzer **DIGITAL FACULTY** Timothy Littleton





This outpatient chemotherapy treatment center was created to provide comfort and promote care. A fully equipped and customizable treatment chair was designed to best serve patients and staff, which then served as a microcosm informing the macro architecture and flow.

CAITLIN KRAUSE









MATERIAL

2010: DECADE OF DESIGN

SARAH ROBERTS

AUDIBLE LIGHT

HYE YEUN LEE

COLOR MAYHEM

MARY DAVIS / TING CHANG / TRUDIE CUNNINGHAM / SHELLY LYNCH-SPARKS

THE STARTER KITS

ERIKA EVERETT YEAMAN / EVELYN LEE / STEPHENIE LUK /
MILA DIMCHEVA DUCHEVA / TANYA BEUYUKIAN / SHELLY LYNCH-SPARKS

GREEN DESIGN

MARY DAVIS

A BRIEF HISTORY OF SHIPPING CONTAINER ARCHITECTURE

HOLLY MCWHORTER

2010: THE DECADE OF DESIGN

SARAH ROBERTS sarah.merten.roberts@gmail.com

SPONSOR International Interior Design Association (IIDA)

I've always wondered if you can feel history in the making. At any point marching alongside Martin Luther King Jr. did someone briefly hesitate to freeze that moment in time? Or give himself a quick pinch during Jimi Hendrix's 'Star Spangled' ballad at Woodstock? Call it a passive twenty five years, but in my lifetime I could probably count on one hand the events that warrant recounting in our grandchildren's history classes. Up until now.

In the past year we have seen a female and minority candidate in the final showdown for the presidency, a total housing meltdown, a rapid push to environmental sustainability, and the most enveloping and pervasive economic turmoil in most of our lives. It has been a whirlwind of progression, surprise and humility. Our long lived comfortable and privileged norm is being turned on its head. It eerily feels a little like history in the making.

In times of economic and political change of this magnitude, cultural shifts invariably follow, spilling big implications into the world of design. With our First Lady famously donning the ultra attainable clothing of Ann Taylor, and dual environmental and economic forces

driving us to renew old resources, 2010 and the decade to follow will need to answer to new demands of practicality.

The role of interior designer must shift accordingly, moving from a luxurious entity to a necessity. With shrinking corporate budgets and a nearly stalling housing market, the temptation to push off design is undeniable. It seems an obvious second to basic infrastructural necessities. But it's a dangerous game to ignore design.

I've always thought the power of design is best summed up by New York City's notorious tactic used to clean up the crime ridden subways of the 1980's.

Passengers commuted in dismal graffiti covered subway cars among pick pocketers and drug dealers. Tourists stayed away. The subways were generally feared and avoided. For decades, the New York City police sought in vain to stop the criminals who had acquired de facto control over the subways.

Eventually, the impetus to restore order in the subways drove the city to a new and totally unfounded approach: to tackle crime from the design up. The city laid out a simple but firm mandate:

WE MUST DUTIFULLY ADVOCATE THE NEED TO PUSH FORWARD WITH PROGRESSIVE DESIGN

each and every subway car must be kept clean of graffiti. It was a simple move, but one that effectively tackled the slippery slope of perception – one where graffiti equaled rebels, rebels equaled chaos, chaos equaled crime, and crime kept passengers away. By taking out the graffiti, the far removed but connected act of crime was taken out too. In short time the stations were almost completely free of crime. A tactic as simple as cleaning up the stations had proved its ability to change a perception strong enough to cement change.

In the current global atmosphere, the role of designer exponentially grows in importance. We must dutifully advocate the need to push forward with progressive design. We are the ones who must convey the need for work places to remain stimulating, residences comfortable, and public places commanding and orderly. For all intent and purposes, we will need to become the protectors of design.

But with every challenge, of course lies opportunity. Just as the change in the social tide will call for greater efforts to procure design progression, it presents an equal opportunity for innovation. It was, after all, the decade of civil

rights and JFK that moved us away from neutral wood interiors to bright bold colors and the iconic furniture of Verner Panton. It was the air of rebellion against Vietnam and Nixon that paralleled the introduction of the ball chair, shag carpeting and all things transcendental.

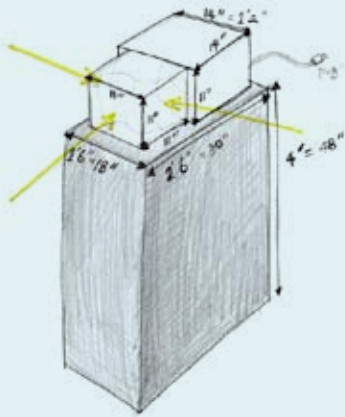
Society and design are deeply intermingled units thriving in osmosis. Just as the world of design reaps the benefit of stimulating societal change, society reaps the benefit of stimulating design. History is most definitely in the making for the design world in the decade to come.

FIRST PRIZE
DECADE
OF DESIGN
AWARDED BY
THE IIDA

AUDIBLE LIGHT

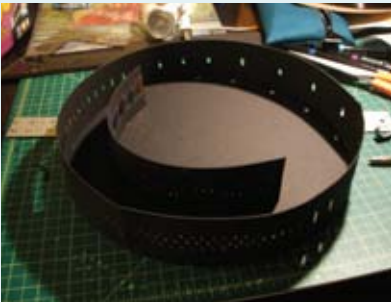
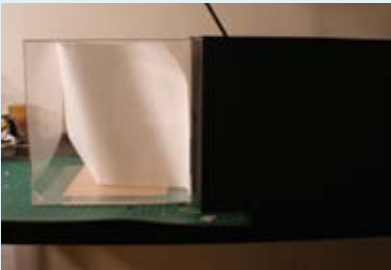
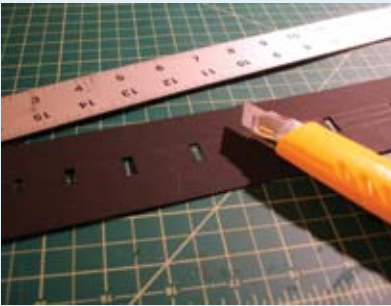
HYE YEUN LEE lhy8201@gmail.com

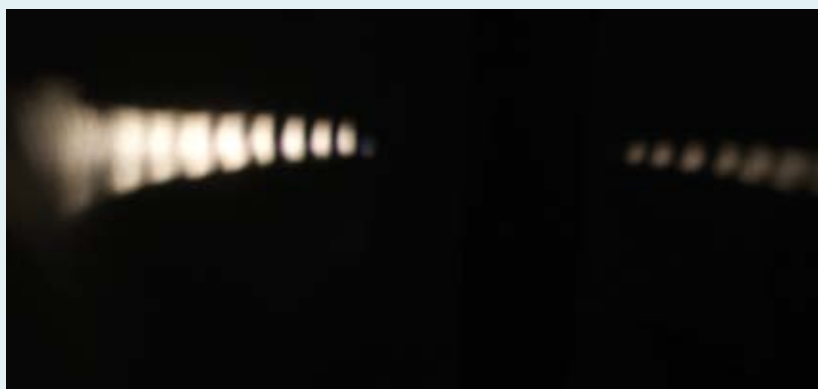
FACULTY ADVISOR Randy Sabedra



This year's competition, "Audible Light," sponsored by Illuminating Engineering Society of New York City (IESNYC) challenged students of lighting, architecture, interior design, art, product design, photography, and electrical engineering to create three-dimensional works that conceptually convey a sensory perception of a sound.

Lee's submission, "Subway Sounds," was inspired by Lee's favorite distraction on her daily subway ride—watching the subway lights. Her project captures the spatial, kinetic, and visual experience of speeding through a train tunnel, evoking the sound of a screeching subway.





COLOR MAYHEM

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Design Industries Foundation Fighting AIDS' annual (DIFFA) DINNING by DESIGN (DBD) brought together some of the most talented and celebrated individuals in the worlds of fashion, interior design, art and architecture to create spectacular, over-the-top dining environments.

This dining room was inspired by the idea of Benjamin Moore paint coming to life. We envisioned creatures emerging from the paint when the painter leaves the room and quickly wreaking mischief in what was previously an all-white dining room. Everything the creatures touch turns to color - whether it's the lanterns, the candies in the centerpiece, or a table leg. Color activates the space in a fun, lighthearted manner.

WHAT WOULD HAPPEN IF PAINT COLORS CAME TO LIFE?



PHOTOGRAPHY: David Wanderman

SPONSORS: Diffa.com & Benjamin Moore DESIGN MENTOR Vincente Wolf

THE STARTER KITS

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RE:GENERATING ACROSS THE WORLD



The Starter Kits began unbeknownst to the founders in April 2009, while most of the members were in their final semester at Parsons. With only two months of school remaining, Erika Everett, Evelyn Lee, Mila Duchevea, Tanya Beuyukian and Stephanie Luk decided to join forces and enter a design competition. Little did they know that this endeavor, Urban Re:Vision's Dallas project, would be the first ripple in what has evolved into an award-winning, non-profit organization and design firm.

The objective, to sustainably design an entire city block in downtown Dallas, was a formidable challenge for a team

of five interior design students. While the group did not take first place, the experience of collaborating struck them as an exciting opportunity and by June 2009, joined by fellow Parsons alum Shelly Lynch-Sparks and computer scientist, Charles Logan, the group of seven established themselves as The Starter Kits. Their official mission is to "re-think" existing concepts and structures and to connect people with new resources and ideas geared toward bettering their physical environment and general lifestyle.

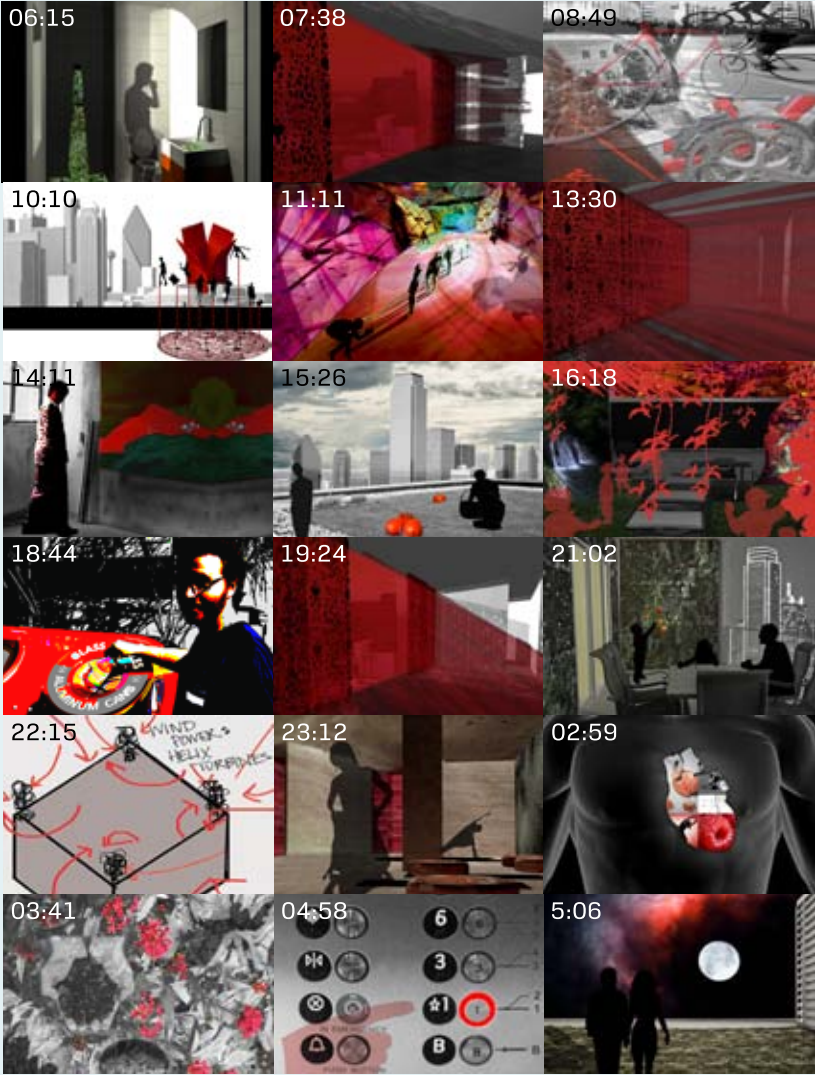
With the advice and support of Johanne Woodcock, Dr. Mitchell Joachim and

Phillipe Bauman, The Starter Kits decided to continue to enter competitions as well as to develop a flagship product, a neatly boxed package of every day domestic products that are the most environmentally responsible items on the market - and some created by the group to fill a void in the market, meant to replace the environmentally damaging items that currently line cupboards worldwide. By focusing initially on young professionals in metropolitan areas, The Starter Kits seek to decipher and disseminate information about more efficient ways to live sustainably.

On October 21st, 2009, just six months from their initial competition discussion, The U.S. Green Building Council (USGBC), in concert with the American Society of Interior Designers (ASID), named The Starter Kits the winner of the first Sustainable Suite Design Competition in the Student and Young Professional category. Their winning design, Front Street Hotel in Brooklyn, NY, retrofits an existing building into a sleek, yet ecologically sensitive hotel.



The Starter Kit is a neatly boxed package of every day domestic products that are the most environmentally responsible items on the market - and some created by the group to fill a void in the market, meant to replace the environmentally damaging items that currently line cupboards worldwide.



I HEART DALLAS

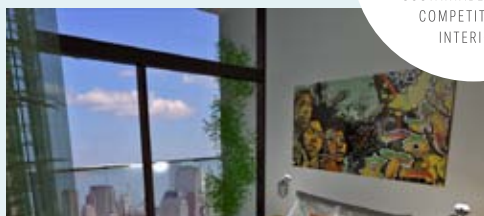
At the core, our concept creates a dialogue with the people. Perceived boundaries of space transform into a nesting ground of thought and wellness. Rather than separation, exchange and connection multiply while awareness builds. Awareness is vital. Without awareness, there is no dialogue, no interest and thus no involvement. Even the ecological aspects- energetic autonomy, minimal ecological footprint, re-circulated grey water and re-applied compost- serve not only to protect the future, but also to provide jobs and build awareness of impact.



FIRST PRIZE
WINNER OF THE
USGBC ASID
SUSTAINABLE DESIGN
COMPETITION IN
INTERIORS



0 5 10 15



SUSTAINABLE SUITE

Located in Brooklyn NY, Front Street Hotel embodies an aesthetic of gritty elegance that pays homage to the neighborhood's industrial past. Situated in a converted warehouse, the sustainable suite allows guests to enjoy the stunning views of the New York skyline on a private outdoor terrace or a communal roof garden and also features two living walls. Upon checking in, each guest is given a starter kit which includes walking activities and a pre-loaded/refillable Metrocard to encourage use of mass transportation. An interactive channel on the television completes the experience by giving guests knowledge of sustainable features and ideas that will stay with them far longer than the vacation.

GREEN DESIGN

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FACULTY Emily Abruzzo

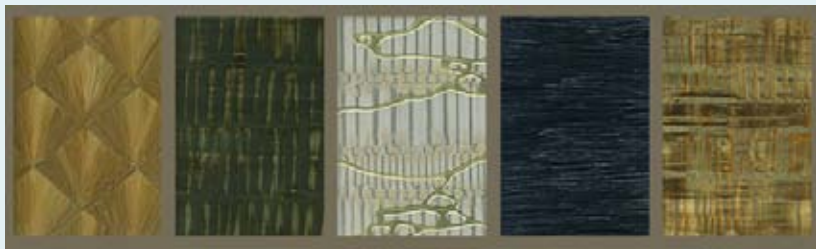
Over the last 2 years in the AAS program, I've learned several computer programs like Adobe Photoshop, Autodesk 3dsMax and AutoCAD, and have utilized the laser cutter to create renderings and prototypes of my designs. I've also learned about many other computer programs and processes that designers use to create objects, such as the CNC Router, 3d scanner, and parametric modeling techniques which allow impossible shapes to be made with highly engineered materials. And though these are intriguing, important, and revolutionary developments; there is also a high demand by our Earth and by many people to utilize more sustainable practices as we design and build. To conserve what we have; to create fewer toxic and synthetic materials which are over consumed and dumped in short cycle.

In this paper, I have investigated what designers are doing to enhance or create a greener, more sustainable cycle; and have found that many designers look back to old techniques, some hundreds of years old, as precedent, to create new innovative objects with natural materials. Many were intrigued and motivated to research techniques and apply their artistic spin to them.

Most were not motivated solely by the practice of sustainability.

Even more intriguing to me is how these designs do not look "old fashioned" or "hand-crafted" at all. They look contemporary, modern, and are inspiring a new generation of design proving that what we dream up can be produced in a highly technological fashion; so can be true when natural materials, and older techniques are employed. Because of this, the designs are competitive with short cycle design, and can help replace a percentage of more toxic materials in current usage, helping lighten our collective footprint on the planet.

Several things are necessary for green design. First, items must take up a smaller portion of the materials economy and be produced in smaller production cycles. With the industrial revolution, large production facilities produced large quantities as a way of providing consumers with products. It soon came to be seen also as a vehicle for creating jobs and sustaining economic growth. The more goods produced and discarded, the reasoning went, the more jobs there would be. But, as it's been seen in the last 60 years, this is not environmentally or even fiscally sustainable.



With the move away from the throw-away economy, people must Reduce, Reuse and Recycle.

One way to reduce is to produce less, or to produce things in smaller batches rather than the mass-production schemes. Each of the studios I've chosen to investigate does this. Their work is highly customizable, and they take commissions to make exactly what is needed. From here they are able to mass customize, meaning they tailor a product they initially designed differently, and fabricate just the amount necessary for each specific project. This reduces waste by requiring fewer raw goods to be used at a time, and prevents having extra artifacts from the production cycle that exist without immediate necessity to be used. It's also good because the products generally have superior quality over mass produced items, because the batches are smaller and easier to supervise during the production cycle. The ability to use sustainable materials is also much greater, because sustainable materials are generally available in smaller quantities.

A common aspect of the studios I've looked at, is that they use older tech-

niques in very new innovative ways. Using these techniques, are also quite green. This is because of the choice of materials, or means of production employed; even though it may not have been the aim of the studio to do this.

Some of the most beautiful work I surveyed comes from Callidus Guild, a design studio founded by Yoland Milan Batteau in Ft. Greene, Brooklyn. Callidus Guild designs and specializes in creating surfaces, what Ms. Batteau calls "art for architecture". Many of her techniques combine the use of natural materials like resin, marble powder, plaster, micaceous powder and precious metals like gold and silver leafs. She combines these ingredients with "processes of adding and taking away, tooling, burnishing" several proprietary techniques invented over the last five years. Ms. Batteau says she was inspired by Richard Serra to use "familiar materials, using new processes", and does this to create luminescent, luxurious effects for wallpaper, murals, painted glass, and artwork.

One very old technique she employs is encaustic painting, also known as hot wax painting, a technique that dates back to the 100s in Egypt, where they

WITH THE MOVE AWAY FROM THE THROW-AWAY ECONOMY, PEOPLE MUST REDUCE, REUSE AND RECYCLE.

were used to create the Fayam mummy portraits. Encaustic painting was also used widely in the Samar region of the Philippines from the 1600s with other techniques to create art. With encaustics, pigments are mixed with beeswax and applied to a prepared wooden surface in the traditional method, or in more modern applications: canvas. Metal tools are then used to manipulate the wax on a surface as it cools, or heated metal tools can be used once the wax has cooled. Because wax is malleable with heat, the mixture can be further manipulated not just for its color and the pigment in the mixture, but for its shape or texture. Additional objects and materials can be applied to make a collage. For instance, Ms. Batteau has layered encaustics with gold leaf, mica powder and marble dust to create the panels she installed in the Chanel Flagship Jewelry stores throughout Europe and Asia.

Callidus Guild also uses their finishing techniques in new combination of materials, like shagreen (sting ray skin), with plaster to create unique custom work when called upon. Recently, the Guild has developed a series of wallcoverings which were available for a short time through Stark at the D+D Building. There are now 5 patterns available in custom colors, made on a unique commission basis. From her website, "Ribbon is a soft, undulating horizontal polished plaster, Boucle's texture

is reminiscent of Coco's distinctive fabric, The Plains reflects an abstracted Giverny painting, Daub is a matte lustrous plaster with the quality of a sparkling watery surface and Seeded is a smooth plaster delicately overlaid with tiny flecks of interest".

Callidus Guild takes the route of artisans through the ages, by hand mixing their paints to create the exact colors and consistencies they need. Historically, paints have traditionally been made by combining a pigment for color, such as mica, silica or talc with a binder of linseed oil, starch or casein (a milk protein). Then add a filler such as ground rocks, or clay for bulk, and a solvent like water, turpentine or citrus oil to help the paint mixture dry. The end result is a stunning, luminous dreamy landscape for wall surfaces.

Another studio specializing in site specific design is Moss and Lam, a custom design studio that creates sculptural and painted feature walls using paint, plaster, ceramics, glass and textiles as materials. Plaster is a natural material that is very sensitive to the touch of the hand. It is versatile and can be cast, or poured into a mold and dried for shape; modeled into sculpture by hand; incised or cut into; colored with paint or pigment while wet; stenciled and stamped with shapes. Decoration in plaster can be done at the very small scale, for a piece of jewelry, or for a large scale area to cover a ceiling—as was done for

the Sistine Chapel, which Michelangelo painted on a thin layer of wet lime plaster. Moss and Lam's designs are especially intriguing because of their interpretation of pattern. Their creative innovation comes through their creating abstractions of traditional natural forms, like: flowers, vines, swirls of water. They expand the medium of ornament and decoration by taking interpretive plays on pointillism and the freely scribbled, calligraphic-style art of Cy Twombly. With each of their designs created for site specific installation, there is very little waste as only the amount needed is created and used. Given the use of natural materials, Moss and Lam's work is greener than say purchasing highly engineered materials from a manufacturer or vendor who may make and stock more than will ever sell.



Daniel Moyer is a designer-fabricator whose studio Brooklyn produces fine furniture in locally harvested hardwoods. To do this, he buys an entire tree, from people who are looking to chop a tree on their private property.

One of his suppliers is a Long Island walnut farmer, who will chop down a tree to plant another. Walnut trees produce for only about 25 years (after 12 years to mature) and farmers generally clear a non-producing tree in order to plant a new one. Mr. Moyer will buy an entire tree, cut it into 3" slabs of wood, then air dry it in storage. In contrast to faster, mass producing mills, this is quite slow. It takes 3 to 4 years for each slab to air dry. His Workshop has trays of trees that he has to nurture into drying by turning over, turning around, checking on it, and repeating for years. During this process, he gets to know his trees well, and over time, slabs "speak to him" about how they might best be used. Some suggest table top, legs, chair as they age and continue to mature in their aging process.

This is light years longer than an industrial mill, which may turn out hundreds of low quality, small diameter trees in the same amount of time. This long of production cycle epitomizes the burgeoning Slow Design movement, an offshoot of the Slow Food movement. This philosophical design approach "encourages a long view" by not rushing to design and produce for immediate consumption and in turn, disposal.

He uses ancient Chinese mortise-and-tenon and frame and panel joinery techniques in his designs. This means that he uses no glue, or metal like screws or nails to hold his pieces together. They are cut and joined in a way to fit into each other and hold together for strength.

These techniques date back to the late Ming and early Qing dynasties (1368-1644 and 1644 to 1912 respectively),



when the import of dense tropical hardwoods allowed for extremely intricate joints to be developed. During this period the combination of joints used in furniture making was almost infinite, with a particular joint being selected based on its suitability to cope with the stresses and strains that would be put on it.

The mortise-and-tenon is one of the most basic joints in Chinese furniture making. A tenon is a protrusion at the end of one piece of wood, which fits into a slot, or the mortise – a corresponding cut out section in the piece to be attached. There are many types of mortise-and-tenon joint, and to describe in the simplest manner, the ends of both pieces of wood to be joined are squared.

There is also the frame and panel system, used in cabinet panels, doors, table tops and chair seats. The frame is constructed using angled (mitred) mortise-and-tenon joints. A groove is cut around the inside of the frame and the panel is constructed with a corresponding 'tongue', allowing it to slot into the frame. This 'tongue and groove' system secures the panel without using nails and allows for some movement in the furniture due to changes in humid-

ity, when wood expands. It also has the advantage of concealing the end grains of the panel within the groove of the frame, so that only the most attractive wood grain can be seen.

With the scrap pieces of wood leftover from furniture production, Mr. Moyer produces "Funk in Function Longboards", an old-school, solid-wood, stringer-style skateboards. Through his very complete production of various lines, he leaves very little wood to waste furthering the sustainability effort.

Another way designers can help reduce consumption is to design objects with multiple purposes. Transformable furniture is a growing area of design many are investigating. This presents a paradigm shift for people to choose to utilize their space in the most efficient capacity, by making the objects within it multifunctional. Sofa-beds are just one example of an object that has been mass produced for many years to fulfilling multiple functions in a finite space. Some designers are pushing the boundaries of design by expanding the repertoire of multi-purpose furniture.

Total Metal Resources is a design shop in Brooklyn, which "focuses on design-

ANOTHER WAY DESIGNERS CAN HELP REDUCE CONSUMPTION IS TO DESIGN OBJECTS WITH MULTIPLE PURPOSES

ing, engineering and prototyping high-edge, furniture, lighting, objects, and environments". They provide detailed and hand-crafted solutions to everyday design issues, custom mixed-media fabrication, and UL listing services to designers, architects and contractors with their commercial and residential applications in mind. Some of the techniques they use for design are welding, fabrication, engineering, machining, laser cutting, water-jet cutting, mold making, lighting, underwriters Laboratory listing, patinas and special finishes. They are able to do custom metal work for all types of fabrications utilize a combination of new, traditional and forgotten metalworking techniques like blacksmithing. They work in conjunction with glass blowers, glass casters, jewelers, moldmakers and woodworkers to make whatever can be dreamed up.

A new double product they make is nicknamed "Pluggy", aka The Side Wired Desk. This desk organizes all the visual madness of cords, power bricks, wires and accessories that come with our technological lifestyles. With every laptop, monitors, hard drives and speaker there is a cast of characters like the power strip, and cables. Pluggy was born from the constant needing we have

to plug our various tools for charge, and TMR's designers did an extensive search to find that no product like it was available. Pluggy also has a hidden cable management system and power source which helps it aesthetically, while making it fast and easy to get at the cable ends to rearrange them when the need arises. From their website: "One of the solutions was to make the wire grommets a part of the design. The other solution was to make a hinged tray to manage the cables that can also hold hard drives and any other corded object that clutters the desktop".

Trudy Miller is a Brooklyn based architect whose design practice emphasizes modular and customized design to reduce the waste and glut that is brought through mass production. One of her prototypes is "Live Work Play", a sofa that turns into a desk and bench seat with storage. With dimensions measuring just 5' x 4', it would easily fit in the tiniest of NY apartments, and creating a space that is truly able to transform to the needs of its inhabitant.

She is among the small percentage of architects who have branched out to fashion to more deeply explore her design specialization. Most recently,

projects are the Kimono Dragon, a dress that can be worn 10 to 12 different ways. Theoretically, this means you can have fewer pieces of clothing in your closet because her dress is the equivalent of 12, which very prominently fulfills the “reduce” portion of “Reduce-Reuse-Recycle”. It is sold in her Atlantic Avenue storefront in Carroll Gardens Brooklyn, with other multipurpose products by various designers.

“Safe Bedside Table” by James McAdam, a London industrial, furniture and product designer who created a table that converts to a self defense system, of a bat and shield. He writes that over 50% of people worry about intruders in the night, and this table is created for them, who would like accessible defense as they sleep. Aesthetically, this simple design does not hide its use. It looks just like a bat and plywood shield, and though the bat may be positioned at an angle, its double use isn’t enough to convince me I need it. Especially since in order to use it, I’ll need to clear off the books and other detritus that usually covers my bedside table.

“Bibliochoise” created by Nobody & Co, contains 15 feet of books in one chair. Bibliochoise acts as a remarkably effi-



cient storage system, and stop gap measure for any book lover by limiting the number of books that can be contained in it. It has a seat with removable cotton covers for easy maintenance and acts a sculptural piece for your home.

The most sophisticated lines are found on the “Mogga”, a chair that turns into a table remarkably easy to use given it’s range of being.

UM Project is a Brooklyn design architecture, interior and product design studio that makes the “Three Ring Table”, which acts as a coffee table, bench or play table for kids. It’s simple design can configure into several different ways shapes to accommodate the use and mood of it’s user.

“Casulo” is a furniture system prototype was created as the dissertation project of Marcel Krings and Sebastian

WE CAN BUILD UPON CURRENT EFFORTS TO PUSH PAST DESIGN THAT “LOOKS GREEN”, AND INNOVATE AESTHETICALLY AS WELL AS IN OUR TECHNICAL USE OF MATERIAL.

Mühlhäuser at the Köln International School of Design in Cologne, Germany in 2007 for those whose needs are need of highly mobile living. In a 3' by 4' box, a bookshelf, bed, desk with stool, 2 storage boxes/chairs, closet with storage drawers. “Considering the fact that society is becoming more and more mobile as a result of a fluctuating job markets, one must ask what the necessities are for people on the move and how their furniture should be designed. Flexibility and mobility have become key concepts of today's working world and yet we continue to create our own barriers to our success and mobility”. To help reduce the accumulation of things, they chose to develop a living system to fit the needs of increased mobility. At first glance the system looks extremely utilitarian, even restrictive and uncomfortable. It does however answer the call to reduce the strain of living with “freedom and flexibility”.

The concept of the Casulo employs the preexisting transportation system and is ideal for short term, spontaneous changes of residence. Casulo does away with the problem of temporary furniture rentals and offers a winning solution to all the problems moving involves. The long term development of this prototype

includes materials that ensure the longevity and quality, as well as an easy system to get replacement parts should they break or become worn out. This flies in the face of “planned obsolescence”, which was highly utilized in the 1940s by industrial designers to ensure they would always have something to design and sell, because older items would wear out, break or fall out of style and need to be replaced. Casulo has yet to secure funding to produce and appear on the open market and remains a prototype.

Our generation of designers is uniquely challenged by the opportunity to design for a greener cycle. We can build upon current efforts to push past design that “looks green”, and innovate aesthetically as well as in our technical use of material.

A BRIEF HISTORY OF SHIPPING CONTAINER ARCHITECTURE

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FACULTY Emily Abruzzo

Shipping containers of one kind or another have been in use since human beings first began to transport goods in bulk from one place to another. Any strong container would do, from a steamer trunk to a random wooden crate, until the three primary modes of long-distance transport—railroads, trucks and oil tankers—came about, each developing its own type of standardized container. Transferring goods from one type of transport vehicle to another, however, was cumbersome, with items having to be unpacked from railroad cars before they could be loaded onto a ship, for example, and similarly unloaded piece by piece from a ship before being loaded into a truck. And containers for the trains, trucks and boats of each different country had different standard dimensions, making international trade that much more cumbersome.¹

In the mid 1950s, however, a truck driver from North Carolina named

Malcolm McLean came up with the idea of a single type of metal container that would fit onto a truck trailer, train or oil tanker, unopened, with equal ease.² He hired an engineer to devise a set of standard dimensions and markings to be used on all shipping containers internationally, then proposed the idea to the International Standards Organization. They approved it in 1968, along with structural features that would allow the containers to fit together like Legos in tall stacks, and large-scale global trade was able to begin.³

A standard ISO shipping container can come with any number of special features for specific uses, but the two standard sizes are 8'x20' and 8'x40'. Most are 8'6" high, but 9'6" ones are not uncommon. Many have built-in insulation for transporting refrigerated goods, and most have marine-grade plywood floors.

⁴ China manufactures and exports more goods than any other country,⁵ and everything they export travels in shipping

containers. This means that all the other countries in the global trade system, the U.S. included, import more than they export—thus ending up with large surpluses of empty shipping containers.⁶ But even if that trade deficit didn't exist, since a container can only go back and forth a set number of times before it is no longer considered structurally stable enough for shipping, containers would still begin piling up at their various final destinations eventually.

But a container that is too unstable for shipping is, for all other purposes, rock-solid. And since it is cheaper to buy a new container from China when ordering a shipment from there than it is to send a used container back to be refilled, many containers go out of service after only being used once, and thus retail all of their original structural integrity.

A container's frame is made of welded-together steel beams that are similar to the I-beams used in standard building construction worldwide, and its sides are either corrugated or smooth sheet steel with its own rigidity. And with vertical steel pins at each bottom corner that fit perfectly into the holes at each top corner of every other container in the world, they can be stacked up to 9 high, without any external support, without wobbling. This structural rigidity, combined with their human-scale dimensions, frequently present built-in insulation and sides that are rigid enough to withstand large openings being cut out of them without buckling, makes shipping containers perfect building blocks for architecture.

Their built-in wood floors appear at first glance to be another benefit, but it turns out that in order to conform to



Australian import standards, the floors of all containers worldwide are treated with highly toxic insecticides—and therefore must be replaced for before human inhabitation.⁷ But this is not a large expense, as either new or used plywood is fairly inexpensive, if not free, in most places. And in response to the issue as a health concern outside the realm of housing (apparently the insecticides leach from the floor through cloth sacks containing flour and grain products), a big push has recently begun to start making containers with sustainably farmed bamboo floors, with at least one of the major manufacturers having already gotten on board.⁸

The upshot of all this is that either with replaced or bamboo floors, shipping containers stand to be a major element of the movement to create sustainable, affordable housing, and other kinds of buildings, worldwide. There are two primary reasons for this: Since they have already been used for shipping at



least once, they are recycled materials that need little alteration for building use; and because they can be so easily altered for habitation in a factory and extremely easily transported intact to a building site, they are the ultimate unit for prefab construction—which on the whole is more sustainable than traditional on-site construction methods.

Though ISO containers made their debut in the late 1950s, it wasn't until the late '70s and early '80s that global trade really took off and unused containers began to accumulate. Since then, however, poor people have been using them, more or less intact, as rudimentary shelter all over the world—mostly in third-world countries, but in the U.S. as well, especially on Indian reservations. A door is either cut into a side or the existing doors at one end are used, and a family or individual moves right in. A lack of ventilation or light, however, makes this form of housing far less than ideal.

Minimally modified containers are used as temporary worker housing in various countries in Northern Europe, however, and throughout West Africa, raw containers are commonly used as storefronts. Entire marketplaces that in previous decades would have consisted

of open-air tables or wooden stalls similar to American newsstands are now colonies of shipping container stores and micro-factories. A type of urban art form has even sprung up in the form of business signage and advertising painted on the doors of the containers. Eastern Europe also has a number of outdoor container markets, most notably Ukraine's 7th-Kilometer Bazaar (named for its distance from central Odessa), which is currently the largest outdoor market in the world.

Also in Africa and to a lesser extent in India and the West Indies, in recent years, people have begun to alter the containers for use as schoolrooms and hospital clinics and wards.⁹ An interesting aspect of this is the way the containers are altered is often in line with the vernacular architecture of the region. Some of these projects are carried out by locals, but most are spearheaded and funded by global nonprofit organizations. Global Peace Containers is one of the oldest of these organizations, creating simple schools and community centers out of containers in Jamaica and Haiti over the last 12 years. Containers are a particularly appropriate building block in hurricane- and flood-prone locations like the Caribbean because unless they are severely

damaged, they are watertight. Part of the reason these projects are more likely to be initiated by people outside the Caribbean is that the containers are considered ugly, and partly because islands in the Caribbean that tend to export a large amount of produce don't have quite as many abandoned containers as places that don't export very much at all—so the containers have some (though not much) monetary value, and are not always affordable to poor and working-class people.

The ugliness presumption, which is hardly limited to the third world, is one that will be addressed by the simple passage of time and by the growing body of attractive container buildings being designed, primarily by young, eco-conscious architects in U.S. and Europe, for use everywhere. As more and more attractive container buildings are built and seen by the general public, the assumption that a container building will necessarily be ugly will gradually fade away.

In the meantime, containers are being used for both mundane and ever-more-innovative purposes. A solar-powered emergency shelter called Future Shack, by Australian architect Sean Godsell, made the rounds of design fairs a few years ago, and an army veteran (whose name I couldn't find on his site) has proposed to the U.S. military a container-based bulletproof housing unit for soldiers living in live-combat zones, and a host of single-container portable houses for vacation and permanent use are on the market, ready to be loaded onto a truck and sent your way whole. Multi-container houses in styles ranging from plain to fancy are being both built and sold as build-it-yourself prefab kits, gigantic student-housing container com-

plexes are popping up in Europe, and a complex of stacked live-work studio apartments has been flourishing in East London for several years now. A design group in Canada has even designed small container sauna, and single-container pop-up shops are being used as marketing tools by big-name retailers worldwide.¹⁰

On the whole, prefab building of all types is greener than traditional on-site construction techniques. Some kinds of prefab are, of course, greener than others—the materials used, the degree of insulation, the distance the components or finished building is to be transported, the type of water management and power options being offered, the price, accessibility, final location, and the degree to which the building type encourages or discourages social interaction are all factors, among others, that determine how green a prefab (or any other) building is or isn't. But in general, the greenest aspects of prefab building are that: 1) Making the components of a building in a controlled factory environment allows a greater degree of precision when it comes to material planning and use; 2) If the house is being mass-produced for individual orders, pollution generated from transporting raw materials from manufacturers to the builder is reduced because they can be ordered and delivered for several buildings at once; 3) Delivering a small number of completed components to the site instead of countless loads of raw materials reduced more transportation-derived pollution; and 4) The natural features of the site itself are saved from destruction caused by long-term staging and storage of building materials.

FANTASTIC EXAMPLE OF HOW QUICKLY AND INEXPENSIVELY LARGE-SCALE HOUSING CAN BE CREATED IN AN URBAN ENVIRONMENT

Using a shipping container as the primary prefab building block for a building carries the project beyond even these substantial green aspects in that not only is the entire unit recycled, but the bulk of the energy that went into its construction is being recycled as well. With their frames already built and needing no external reinforcement, most containers need minimal alteration (compared to ground-up construction processes) to make them ready to have windows, doors and interior finishes added. And beyond that, each container is removed from a place where it was likely a blight on the landscape.

Because container building is quickly growing in popularity, there are far too many container buildings and designs for a comprehensive rundown of them all in this paper. But I have chosen a few projects that I find particularly appealing in that they are all either particularly green, particularly needed in their intended context, or simply very cool.

CASTOR CANADENSIS DESIGN: SAUNABOX

Created by a Canadian design team consisting of a metalsmith Kelvin Goddard, photographer Ryan Taylor and stonecarver Brian Richter, the SaunaBox is an equally eclectically outfitted container creation. The exterior is

simply half of a 20' container, overset with sheets of Cor-Ten steel to make it resistant to the salt often found in the kind of snowy climate where saunas are popular. Each sauna is built entirely at the team's workshop and then shipped complete to its new owner containing custom wood and metalwork and interior furnishings like a handcarved stone sink and stool and (recently added) a fur-lined iPod holder. The fact that each sauna is made to order means that no materials are wasted on features the buyer doesn't actually want, and the designers can source renewable or recycled materials to make one-off special-ordered components. And as the heat is generated by a woodburning stove and the unit is lit and powered by rooftop solar panels, little or no site preparation is needed for installation, preserving the natural environment. Castordesign.ca

URBAN SPACE MANAGEMENT: CONTAINER CITY

As one of the very first large-scale container builders in the world, way back in 2001 London-based Urban Space Management kicked off the trend with its Container City, on London's Trinity Buoy Wharf. This colorful assembly of containers contains office space, artists' studios, soundproof rehearsal rooms, classrooms, retail space, and live/work spaces, and since its arrival the firm has



been contracted to build countless other container complexes for other uses around the city—schools, farmer's market stalls, a nursery, youth centers and more. (A mixed commercial/residential building for the corner of Lafayette and Great Jones streets in Manhattan was scheduled for late 2006, but the deal fell through.) Meanwhile, the modular nature of container building has allowed them to continually expand the original complex mostly upward and only minimally outward as demand increases, which is of course far greener than having to clear enough land for whole new buildings. Urbanspace.com

LOT-EK: 87 LAFAYETTE

LOT-EK, a firm headed by architects Ada Tolla and Giuseppe Lignano, has long been known for its experiments with shipping containers. A prototype that has received a great deal of press is their Mobile Dwelling Unit (MDU), a portable single-container house whose floor plan is expanded via seating and sleeping areas that slide out like drawers from the sides into the surrounding space. They also have a couple of simple, two-story container-house plans available for purchase, but their most recent work may be their most intriguing: A 19-story leaning tower of stacked containers being developed for the lot at 87 Lafayette Street in downtown

Manhattan. The tower of artists' studios, which will lean heavily toward the north (occupying a large amount of the air space over the next building there, for which the developer has negotiated) will have a one-story commercial base whose façade will be of glazed terracotta, and the upper stories will be clad in stainless steel. The staircases will reside in the north and south ends of the building, providing an interesting (if vertigo-inducing) view for someone climbing the northern one. The roof will be covered with solar panels, and generous glazing all over the facade will allow for plentiful daylighting, both features that will greatly reduce the building's fossil-fueled energy drain. It will be New York City's very first shipping-container skyscraper. Lot-ek.com

STEVEN FLUM: AFFORDABLE CONDOS FOR DETROIT

Exceptional Green Living on Rosa Parks is a 17-unit, green, affordable condo building (with a very cumbersome name) planned for downtown Detroit. Made of 85 containers stacked four high, it will be the city's first large-scale container building—and a fantastic example of how quickly and inexpensively large-scale housing can be created in an urban environment, which is crucial for cities like cash-strapped and blighted Detroit. The low price of construction

will allow the units to be sold at prices between \$100,000 to \$190,000 for anywhere from about 1000 to 2000 square feet, meaning middle-income singles and families will have the opportunity to return to the largely empty center of the city. And incorporating various power-saving techniques, the building will be energy-efficient enough to save residents an average of 60% on electric bills. The Power of Green Housing, the nonprofit that came up with and developed the concept for the building, is duplicating the building in a warehouse for other builders, developers and government agencies to check out. Hopefully they'll be inspired. thepowergreenhousing.com

TEMPO HOUSING: KEETWONEN

Amsterdam, like many cities with several universities, has long had a huge shortage of affordable student housing. So in 2006, the city contracted Tempo Housing, a shipping-container builder, to create more. They ended up making one of the biggest student housing complexes in the world, called Keetwonen. Most of the units are for one student each, taking advantage of the affordability of each container to allow the students the one thing dorm residents crave most: private bathrooms. But the buildings do include units big enough for couples and small families, as well. And each block of units, of which there are currently 12 in a row on the site, has its own gigantic enclosed area for bike storage, with bikes being the most popular means of transportation for most of Amsterdam. The project has been so successful, with the units getting nothing but rave reviews from students, architecture critics and city planners alike, that another nearly identical complex has been built

in Diemen, a city close to Amsterdam that also has a large student population. Tempohousing.com

DWIGHT DOERKSEN: ECOPODS

Then, finally, we have the recent appearance on the market of a number of single-container houses meant to be purchased by people who might (but might not) be able to afford other, larger, less-green accommodations. These houses are typically marketed as vacation homes, but one in particular, the Ecopod, since it comes outfitted to be permanently off-grid, seems to be a viable and extremely affordable option as permanent housing as well. Each pod comes with an 80-watt solar panel, a 12-volt battery powerful enough to light the room, run a computer and a small fridge, and a composting toilet. The container has one whole side that's been removed and reattached on hinges and can be opened and closed via a remote-controlled hinge powered by the solar panel. When open, the side acts as a deck, and when closed, the container has all of its original structural integrity, so it's ready to be loaded onto trailer and moved at any time. Even the connecting pins have been left in place so the pods can be stacked for future home expansion. The only thing missing is running water, but if someone plans to live in one permanently, that can be hooked up without too much difficulty. A group of pod owners could even build a shared washhouse, a la RV campsites.... Nicely appointed with cedar paneling and rubber flooring made of recycled tires but costing just under \$43,000, an even simpler version could be produced to provide an even more affordable option for housing during an economic crunch like the current one. Ecopods.ca

ENDNOTES

- ¹ "Shipping Container Housing."
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- ² ISBU Association. "All About Shipping Containers."
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- ³ "Shipping Container Housing."
- ⁴ "Shipping Container Housing."
- ⁵ "Shipping Container Housing."
- ⁶ Rodrigue, Dr. John Paul. "The Repositioning of Empty Containers." The Geography of Transport Systems. <http://www.people.hofstra.edu/geotrans/eng/ch5en/appl5en/ch5a3en.html>
- ⁷ Hart, Kelly. "Building With Shipping Containers." Green Home Building and Sustainable Architecture. <<http://www.greenhomebuilding.com/weblog/2007/09/building-with-shipping-containers.htm>>
- ⁸ Alter, Lloyd. "Shipping Containers Get Bamboo Floors."
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- ¹⁰ Pinter, Dave. "Site Visit: Uniqlo Container."
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FEATURED



FACULTY

ANTONIO DI ORONZO

ALUMNUS

ALEJANDRO BARRIOS CARRERO

ANTONIO DI ORONZO

Antonio Di Oronzo came to New York from Rome (Italy) in 1997. He has a Doctor in Architecture from the University of Rome “La Sapienza”, and has a Master’s in Urban Planning from City College of New York. In 2004, Antonio founded the award-winning firm Bluarch.

FIRM’S PHILOSOPHY.

At Bluarch, architecture and interior design is an aesthetic and logical endeavor that offers shelter to layered human needs. As a narrative of complex systems, the design of interiors offers beauty and efficiency through tension and decoration. Decoration is always treated as inherent to architecture, not applied.

In 2009, Antonio Di Oronzo won Design Awards from the International Interior Design Association (IIDA) and Hospitality Magazine for the design of the first LEED certified nightclub “Greenhouse”,

RECENTLY COMPLETED INTERIOR DESIGN PROJECTS

Home, Guest House, Mr. West, Central Lounge, Highline, Hudson Eatery, Juliet [restaurant for Chef Todd English], Greenhouse, Right Gin/ Jack Daniel’s showroom, Carnegie Hill Parapharmacie, Pancyprian , Invited Installation for Interior Design Magazine [Atlanta]

Antonio Di Oronzo has been published in The New York Times; New York Magazine; Sugar; Boston Herald; People Magazine; Public Culture (cover); Perspective[Hong Kong]; Metropolis, I.D., BOB [South Korea]; DeZona [Bulgaria]; Shotenkenchiku [Japan, cover]; IQD [Italy], Interior Design, Hospitality Design [cover]; Boutique Design; Total Lighting [UK]; Eigen Huis & Interieur [Netherlands]; Edno [Bulgaria]; Andmag [Turkey]; Quintessentially [Turkey]; etc.

His work has been included in the following books: Demonstrating Digital Architecture (Yutung Liu; Publisher: Birkhauser, Switzerland); Interactive Design 1.0 (Andrea Rossi, Publisher: Yoll Net, Italy); Best of Club Design (Verbus Editrice, Italy), Echo (Hai Chi Publishing Co., China); Eco-lifestyle [Loft Publications, Spain], etc.

WINNER
OF THE
IIDA
2009 DESIGN
AWARD



ANTONIO DI ORONZO





GREENHOUSE

Greenhouse is a nightclub; lounge and event space built from recycled or recyclable materials, Greenhouse is the first nightclub in the nation to receive certification via LEED_C1 by the United States Green Buildings Council for its environmentally conscious construction and design.

I decided to stay away from recreating a greenhouse, and opted to transpose the notion of landscape to an interior space. The design concept was to convey the dynamic richness of nature as a living system. The walls connect to the ceiling via a series of laser-cut ribs creating a shelter within the space. The ribs are lined with a series of 6" round panels organized in a self-similar and recursive pattern generated through a fractal algorithm.

The bar is a scale model of a gently sloping landscape punctured with miniature trees and scale models of house I designed in the past. The model is seemingly a straight cut through the crust of the earth.

The main challenges in a LEED_C1 certification process for commercial interiors is retrofitting existing systems to meet strict efficiency requirements. I set out to achieve the same aesthetic freedom and quality while making the intervention ecologically acceptable.

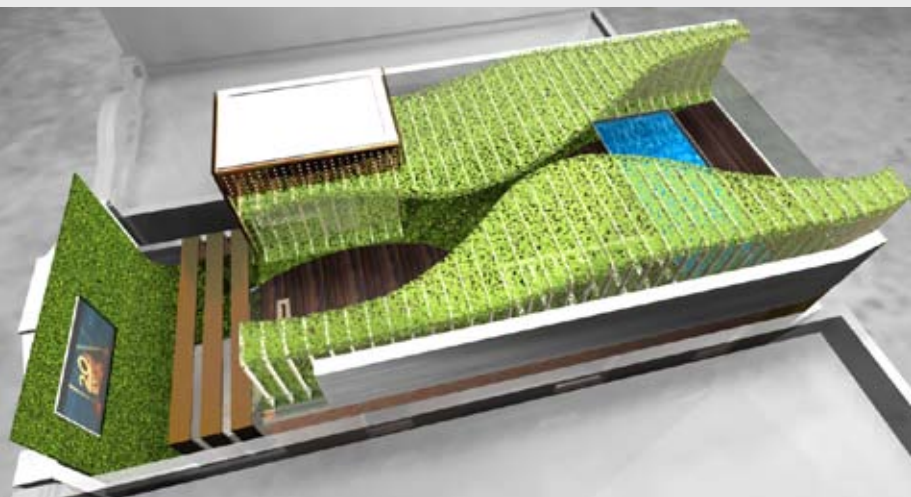
ANTONIO DI ORONZO



RESTAURANT FOR CHEF TODD ENGLISH

Juliet, a restaurant in New York for Chef Todd English has a middle-eastern menu, and was just completed. Scheherazade's fluid tales are told in a shifting laser-cut narrative. The mirrored laser-cut ceiling, and the gold mirrored tiles give the space fragile Boundaries.



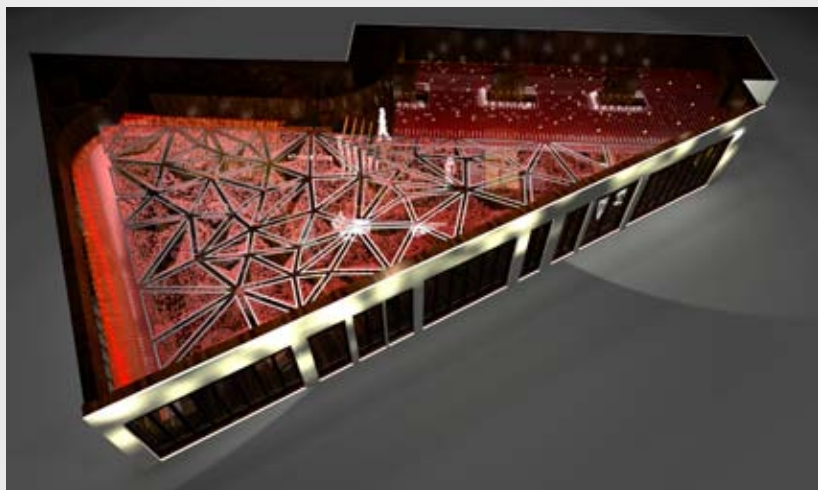




PRIVATE RESIDENCE

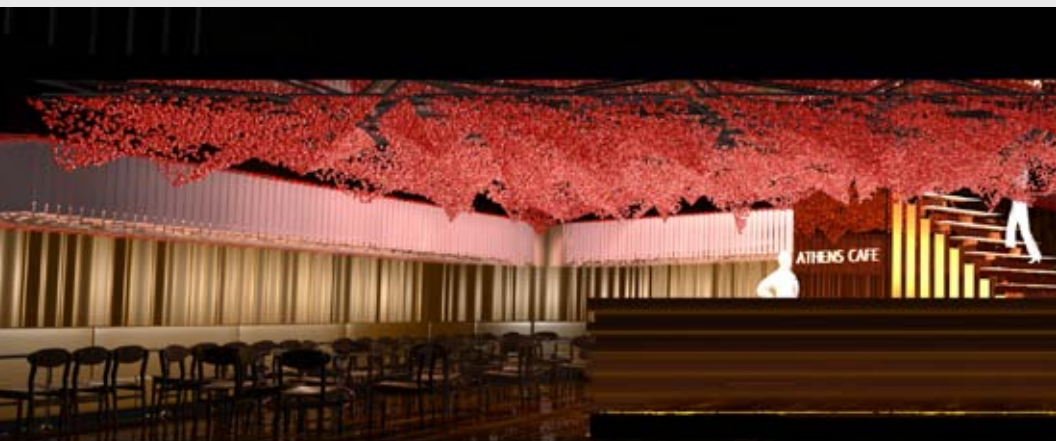
This is a triplex apartment in the heart of New York City. It has four bedrooms, designed as plush, decadent suites, a living room on each floor, and an extensive library. The roof is outfitted with a swimming pool and a sheltering garden... a fire pit lights up the entire New York City skyline.

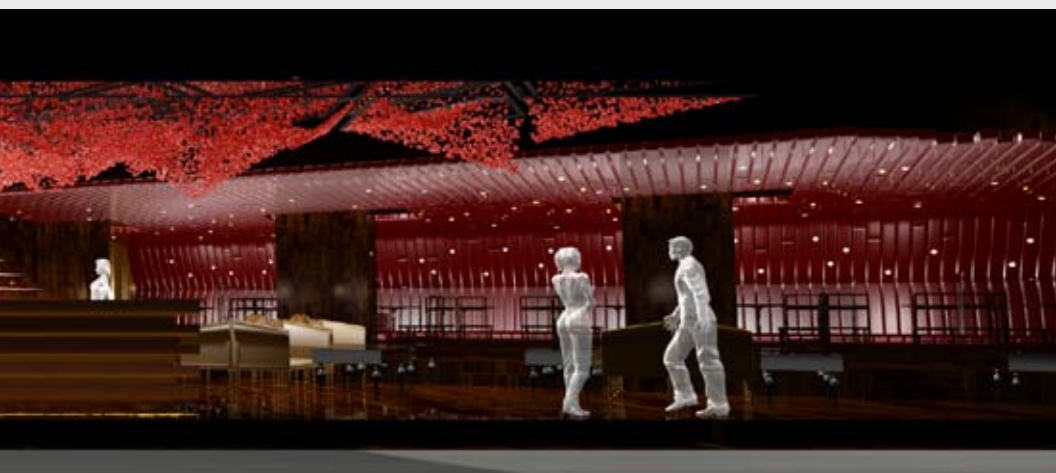
ANTONIO DI ORONZO



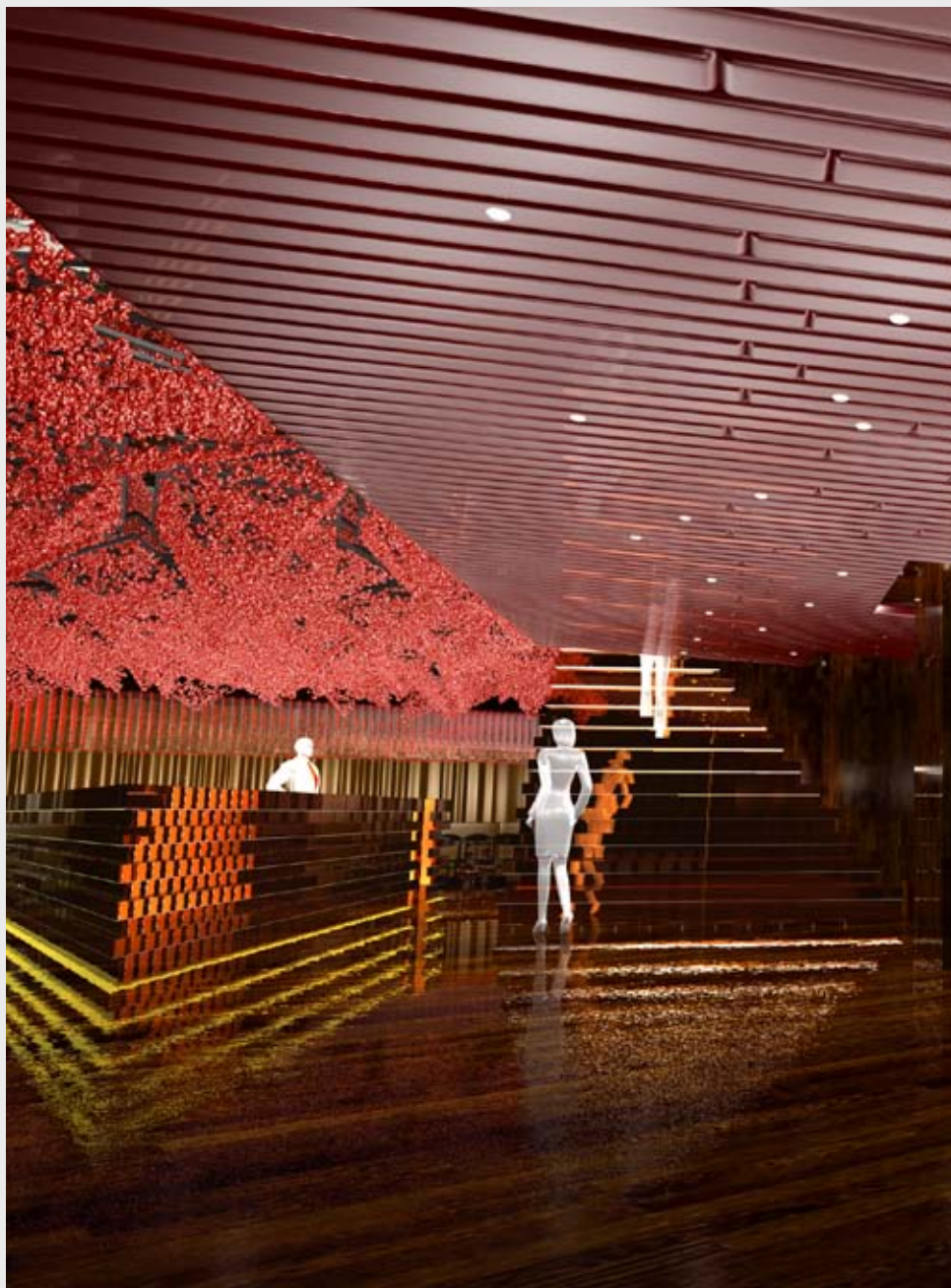
ATHENS CAFÉ

Triangular prismatic frames, fashioned after the shape of the building, are wrapped in red crystal strands. The north side of the dining room is structured around a banquette that rises onto the wall and then bends onto the ceiling... almost as succulent souvlaki. The bar connects the inside and the outdoor area, as it is positioned in front of a glass façade which folds entirely onto itself.





ANTONIO DI ORONZO





ALEJANDRO BARRIOS CARRERO



Alejandro Barrios has an Architecture degree from Universidad Central de Venezuela, 1994. After working for 6 years at the Venezuelan architecture firm O + B Arquitectura, the Venezuelan Government granted him a scholarship to pursue an AAS Degree in Interior Design at Parsons School of Design. In 2000, he was awarded the First Prize at the New York Decorators Club Competition. After graduating from Parsons he worked for Victoria Hagan Interiors. In 2002, he returned home to Venezuela and founded his own multidisciplinary design studio firm specializing in hospitality and residential design.

The firm's design philosophy is based in creating an unexpected balance between interior design, architecture and landscape. The firm has over 30 projects completed since 2002, here are a sample:

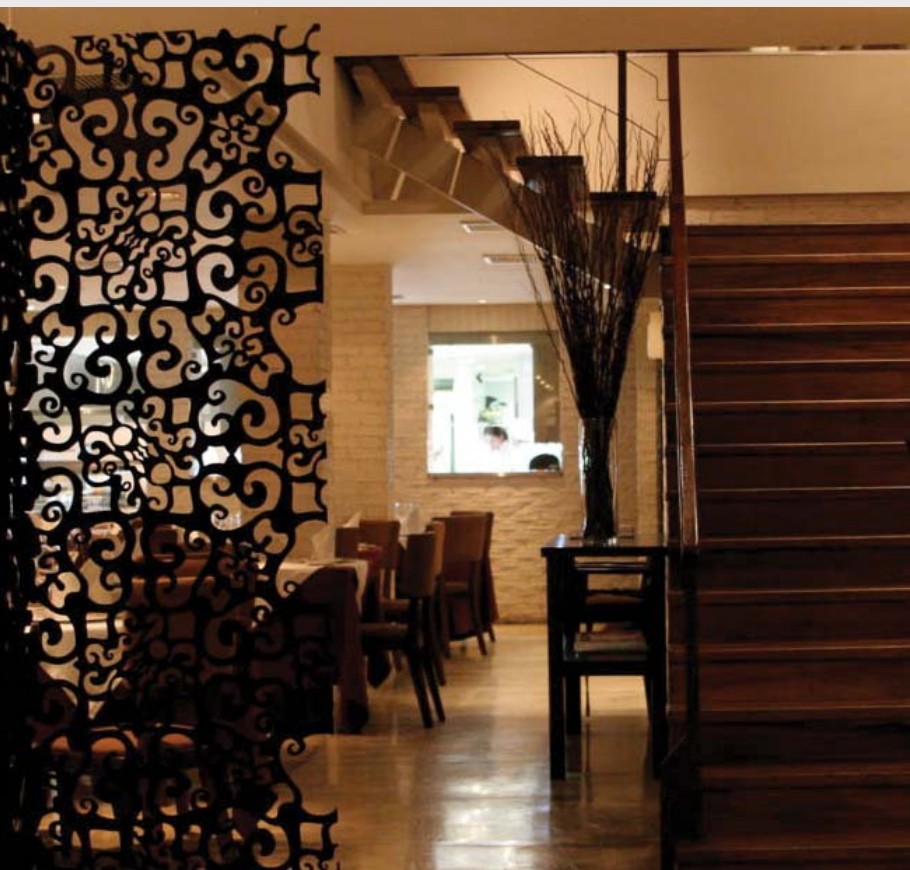


CAFE ATLANTIQUE

The Cafe Atlantique project won an design competition sponsord by BTI-CINO, an award given by the Architecture Association of Venezuela.

On the ground floor of a magnificent 1950's landmark office building with monolithic columns and hand painted ceramic tiled floors lies Café Atlantique. The strong visual impression of a floating block of water is created at the entrance with a custom-made bluish-green resin light table that welcomes guests by creating a theatrical entrance. The architect who designed the building said that the idea with the floor tiles was to simulate the waves of the ocean. Therefore rugs were placed only in the seating areas to create a contrast. Recessed light fixtures were placed in the floor defining the circulation path. The bar is lit from the floor just like the building's original concrete columns.

102 ALEJANDRO BARRIOS CARRERO



ASTRID Y GASTON

The concept was an Art Gallery, a big white box with white walls in which the art exhibited is the colorful Peruvian food and the screens resembling Peruvian drawings.





ANTILLANA

The concept is to transport the visitor to a beachhouse in the Caribbean Sea, an escape from the shopping mall where the restaurant is actually located.



104 **ALEJANDRO BARRIOS CARRERO**





ALTO

On the ground floor of a residential building located in a busy commercial/residential neighborhood in Caracas, lies ALTO, a 3,600 square feet boutique restaurant; aimed to be an oasis to eat, seat and relax in the midst of urban chaos. This so called oasis includes a 1,500 square feet indoor dining space, surrounded by a 2,000 square feet outdoor terrace with a water fountain, an amazing rubber tree and lounge seating. The name ALTO means high and was given due to the high measurement of the tree as well as to the high level of cuisine, service and décor that this place aspires to offer.



SELECTED PROJECTS

EXPERIENCE STORE

RYAN JAMES

SOCIAL CLUB

RACHNA CHADHA / RITIKA JAIN / AXELLE BLOCH

SHOWROOM AND OFFICES

ALISON SWIDLER AND KATHRYN VELOSO / INGRID GIL KEIL

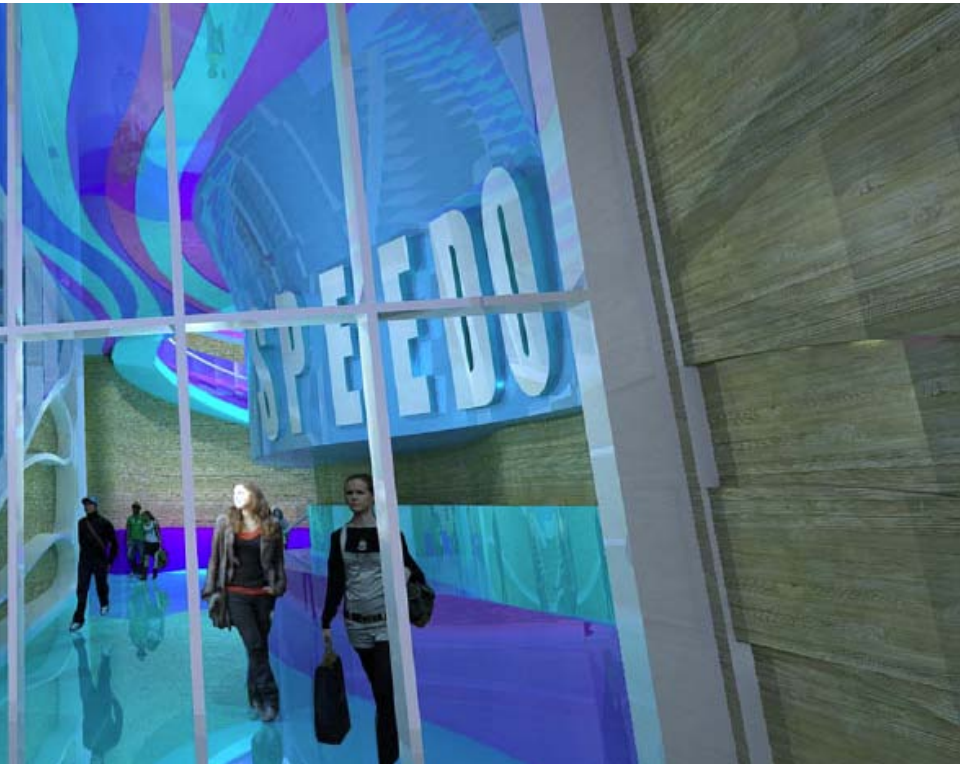
108 **RYAN JAMES**

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WORK EXPERIENCE Design To Live LLC, Principal

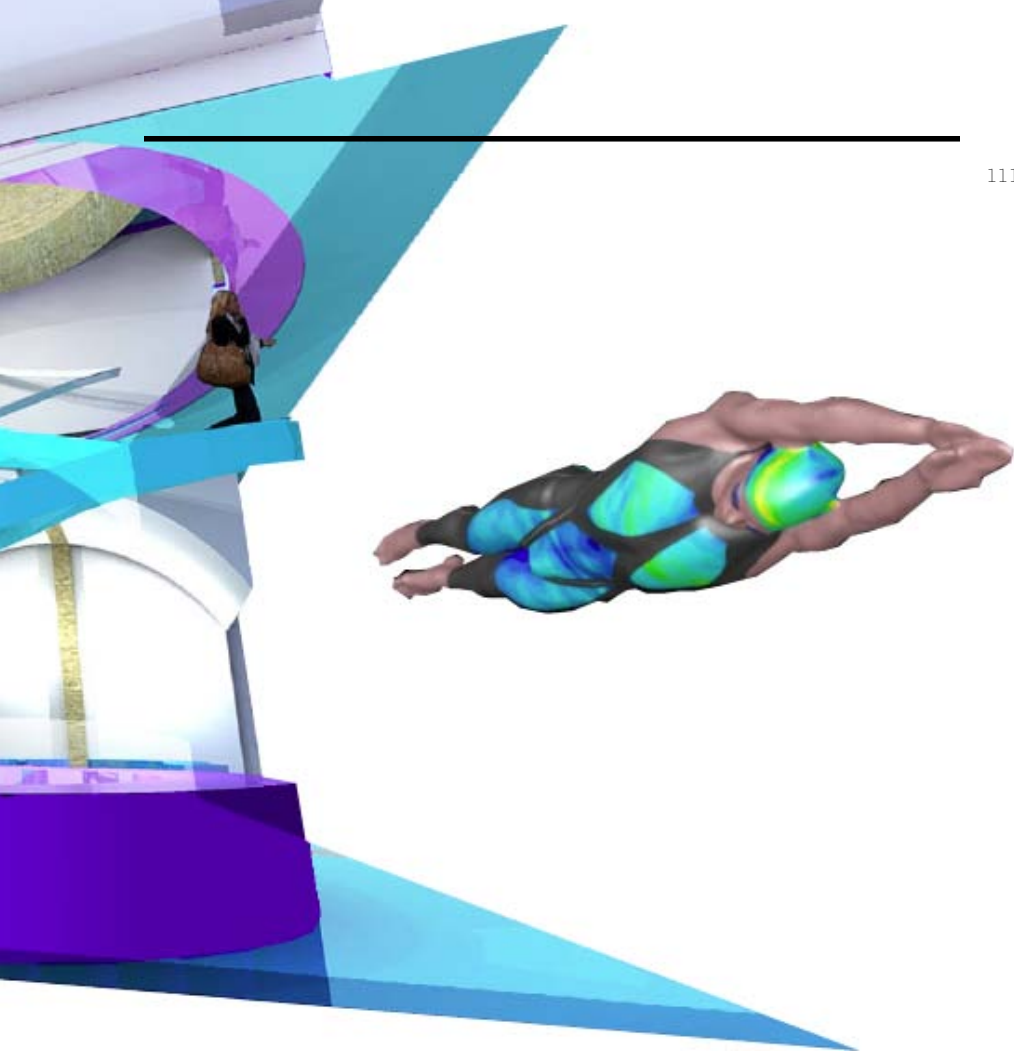
FACULTY Gail Amorvivant





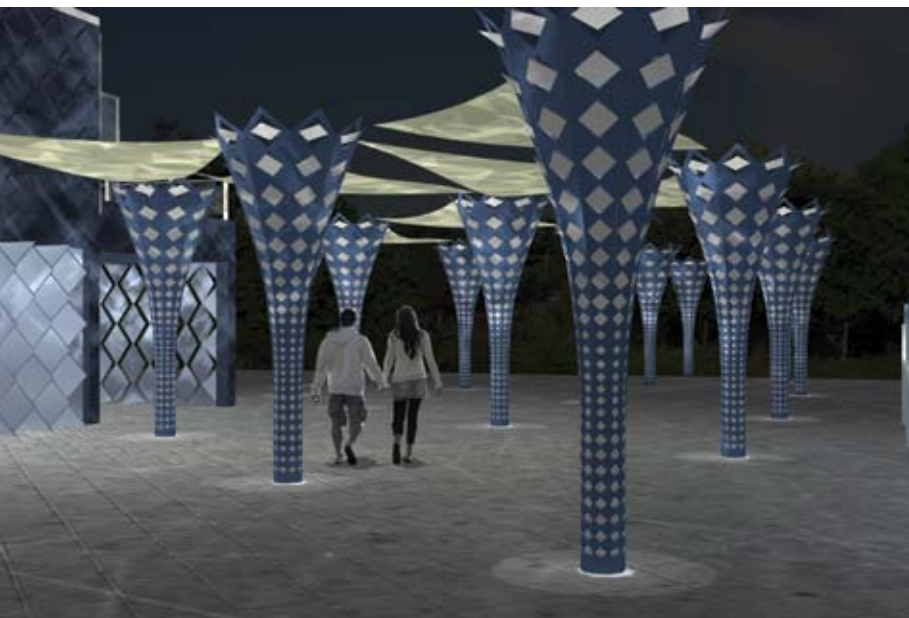
This is a design for a Speedo high profile store. The idea is to create a dynamic retail experience that is inviting and unique. Upon entering the store, customers see a pool, a fresh approach to a traditional storefront display. The pool and roof deck promote fun, sport and sexiness, all aspects of the Speedo brand image.



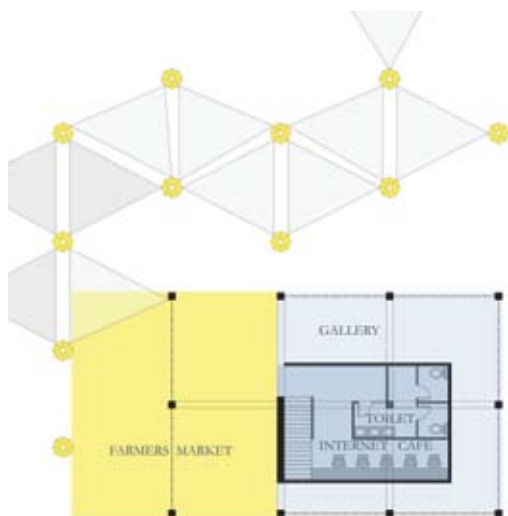


112 **RACHNA CHADHA**

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PREVIOUS COLLEGE BS, Motilal Nehro Institute of Technology, Allahabad, India, Civil Engineering**FACULTY** Sarah Strauss and Noah Biklen**TRES PALMAS, PUERTO RICO
SOCIAL HALL
AND ACTIVITY CENTER**

Located on the hill with a magnificent view of the Tres Palmas surf break in Rincon, the social hall is envisioned as having a fluttering, dynamic exterior and a solid core within. The wall has diamond shaped modules that rotate about a central rod to create dynamic fields of vision. The multiplicity and temporality of the program lead to the creation of spaces that can have multiple functions.





The ground floor is designed to accommodate an indoor-outdoor farmers market that is also used as an activity center. The intermediary space between the outer walls and the inner core is the art gallery while the internet cafe, info center and the rest rooms are within the core space. The social hall for community events is on the second floor.

It is the interplay between the viewer and the viewed. The ever changing exterior wall of the first floor and the perforations on the second floor that create exciting moments of light and shadow.

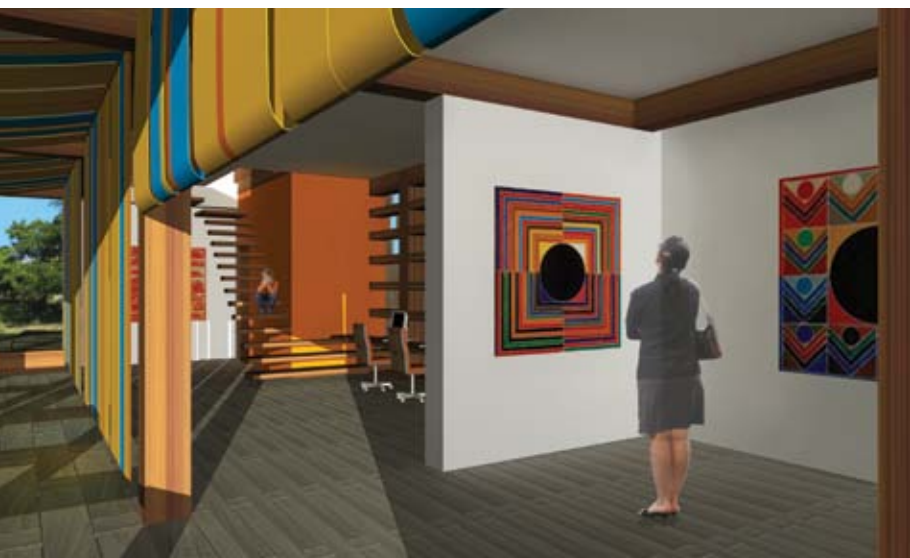
The solar panel light poles become canopies during the day by interconnected pieces of removable tarp creating a field condition. The first floor has a grid in the concrete slab that becomes sparser as we move away from the social hall and merges into the surrounding vegetation.

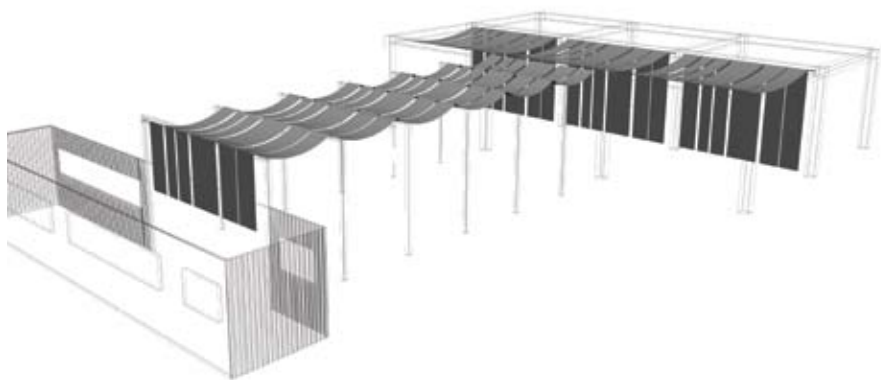
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FACULTY Sarah Strauss and Noah Biklen





Inspired by the cultural context of Puerto Rico and challenged by the multiplicity of programs, this project was designed to weave spaces and programs together with a single piece of fabric. Located on a hill in Rincon, Puerto Rico, the ground floor is planned to accommodate a bi-weekly farmers market, also used as an activity area. Drapes of vibrant colored fabrics divide this area from the internet cafe and

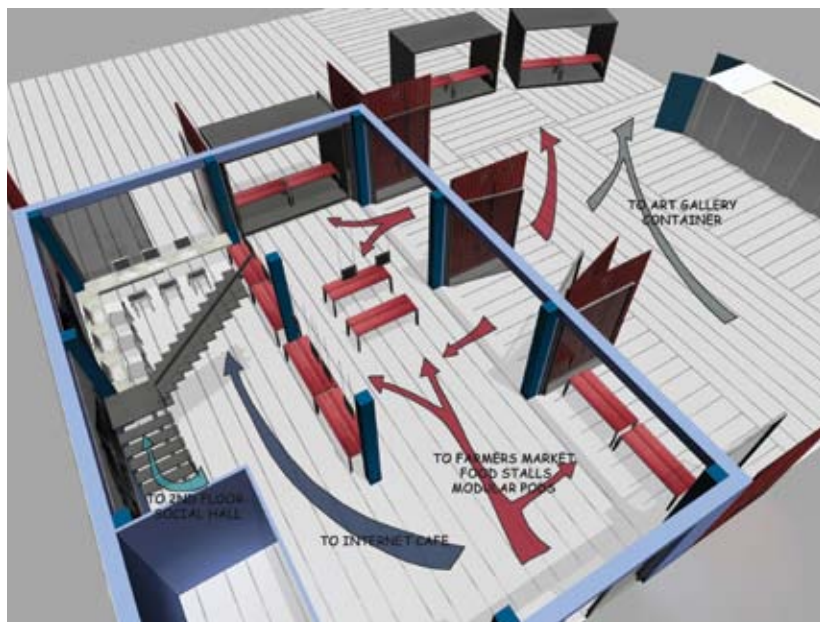
art gallery. The fabric turns to become the ceiling of the farmers market, an outdoor canopy and a menu board for food stalls in the shipping container. As the programs change, the scale in the floor pattern changes creating a field condition. The social hall occupies the first floor where scale and pattern have been further developed to create interesting moments.

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Masters in International Business & Trade, Sorbonne Law

DESIGN FACULTY Sarah Strauss and Noah Biklen





118 AXELLE BLOCH



This project consisted in the renovation of a concrete structure and an adjacent shipping container to host a community center in Rincon, Puerto Rico.

Working with two very different structures and a diverse range of programs I wanted to unify the spaces with each other and the locality. This led me to choose concrete and steel as my principal materials, the corrugated skin on the building reflecting the container and the pattern in the floor of the outside space connecting the two.

The movable pods, and the configurable nature of the main spaces created the flexibility demanded by the varied use.



120

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DESIGN FACULTY Antonio Di Oronzo





122 ALISON SWIDLER & KATHRYN VELOSO





A space designed within the conceptual framework of a "hacienda", transporting it's users to Patron's agave plantation in Jalisco, Mexico.

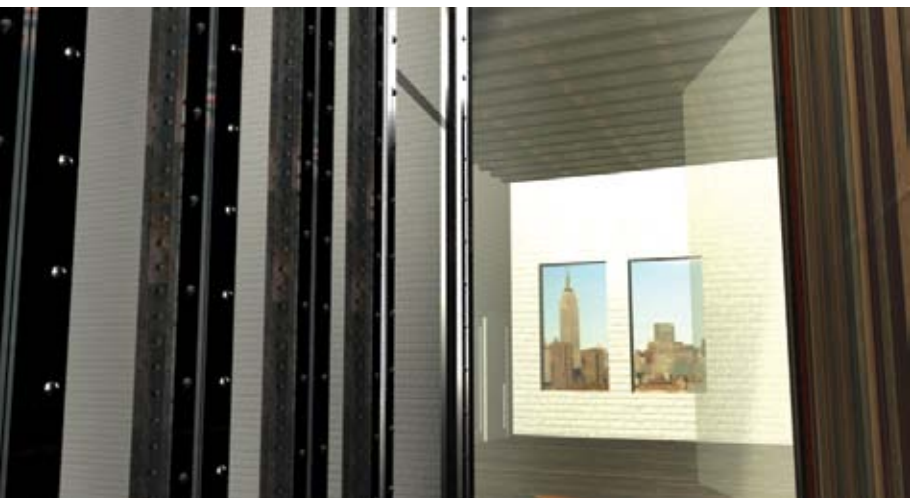
Space utilizes natural light, greenery, and local materials within a harmonious composition of warm colors and bold patterns.

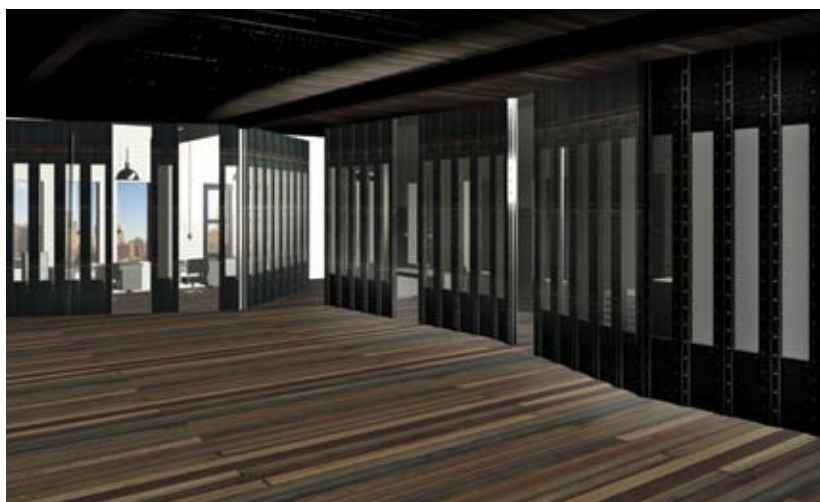
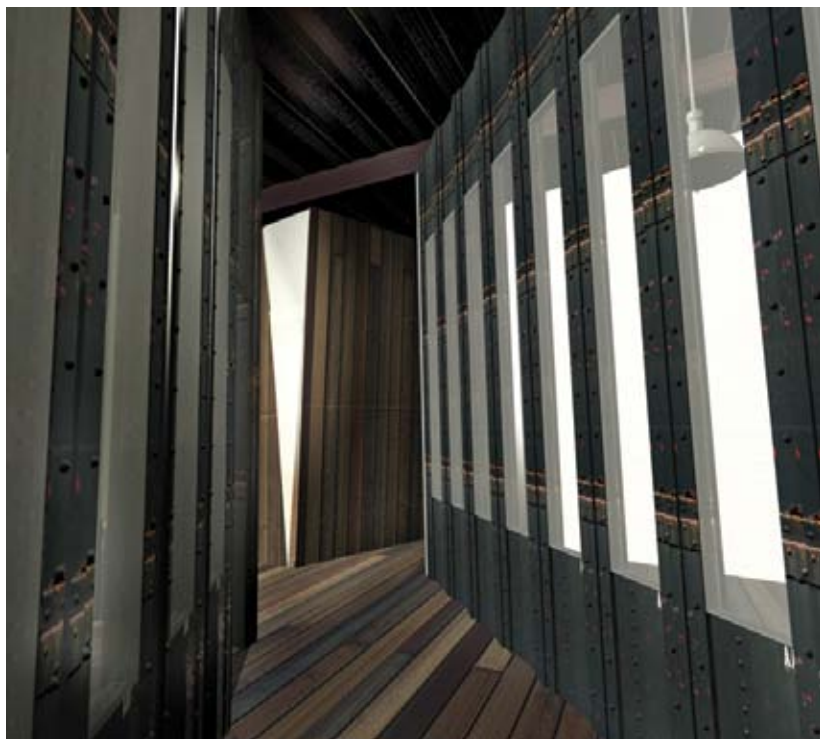
124 **INGRID GIL KEIL**

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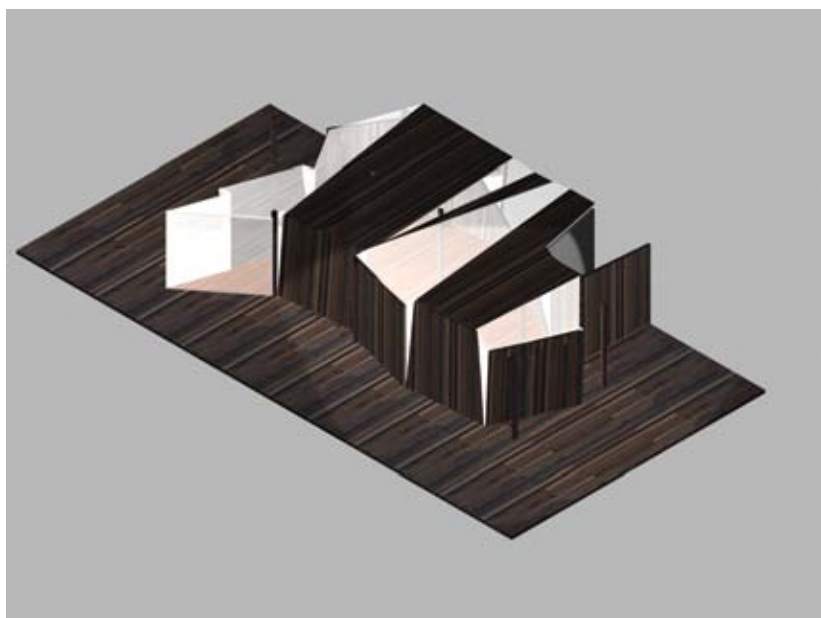
PREVIOUS COLLEGE BA, Universidad Iberoamericana Mexico City., Graphic Design

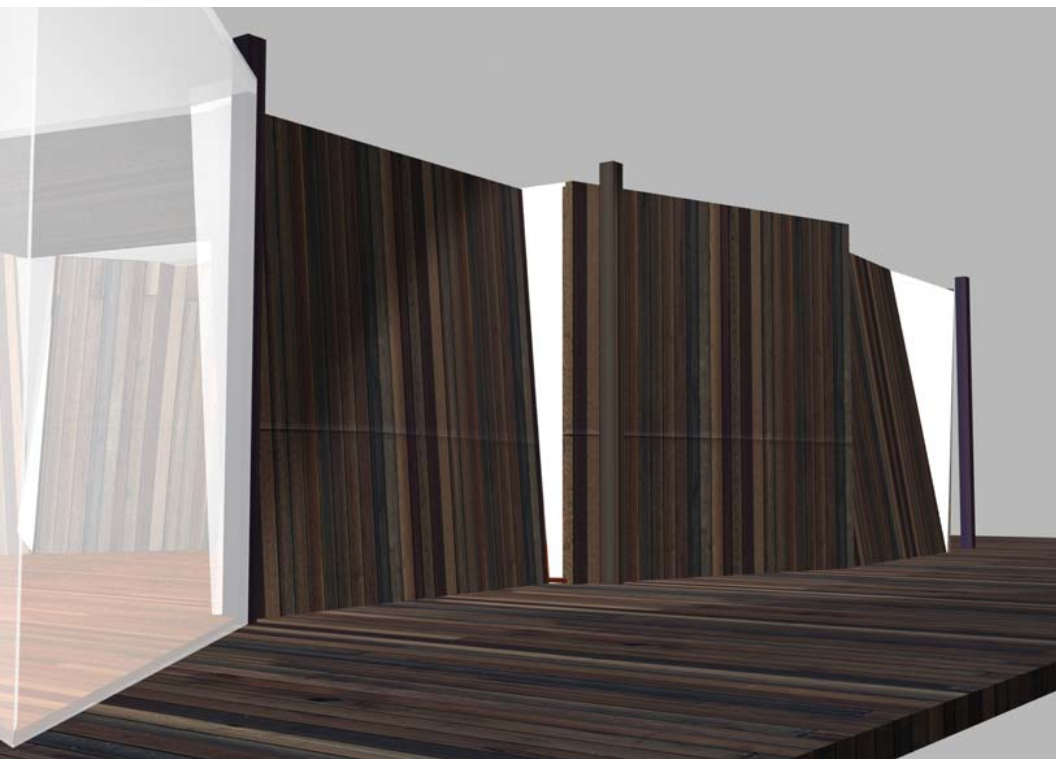
DESIGN FACULTY Antonio Di Oronzo





126 INGRID GIL KEIL





Founded in 1879, The Glenrothes Distillery is all about flavor and its effect on the senses. The color and material palette for this project was inspired in the interaction of the spirit and the wooden cask; which gives the liquor 60% of its flavor and its golden hue.

Each vintage has its own personality and unique flavor. The flavor is visually represented in “tasting notes”. A tasting note is the visual representation of the characteristic flavors that integrate the whisky. It is through this “1972 tasting note” that this project’s concept and floor plan was developed.

Bottled twice, first in 1996 and the second time in 2004, is the reason why the tasting note’s shape is repeated twice in the floor plan, recreating a three dimensional shape resembling a jewel. The lounge was placed in the center of the space to accentuate its importance as a homage to The Glenrothes distillery’s greatest achievement.



Different materials were used to define different areas; the office spaces symbolize the industrial aspect of the distillery, using metal beams, white brick walls and rough wood, while the showroom gives the visitor the sense of being inside the wooden barrel like the whiskey, using more elegant and refined wood, leather and other golden materials. The contrast also symbolizes the bottle of whisky where we have the industrial glass vs. the refined golden liquid.

The whole project represents a homage to the liquid inside the bottle. The Glenrothes' greatest achievement: "Vintage 1972".



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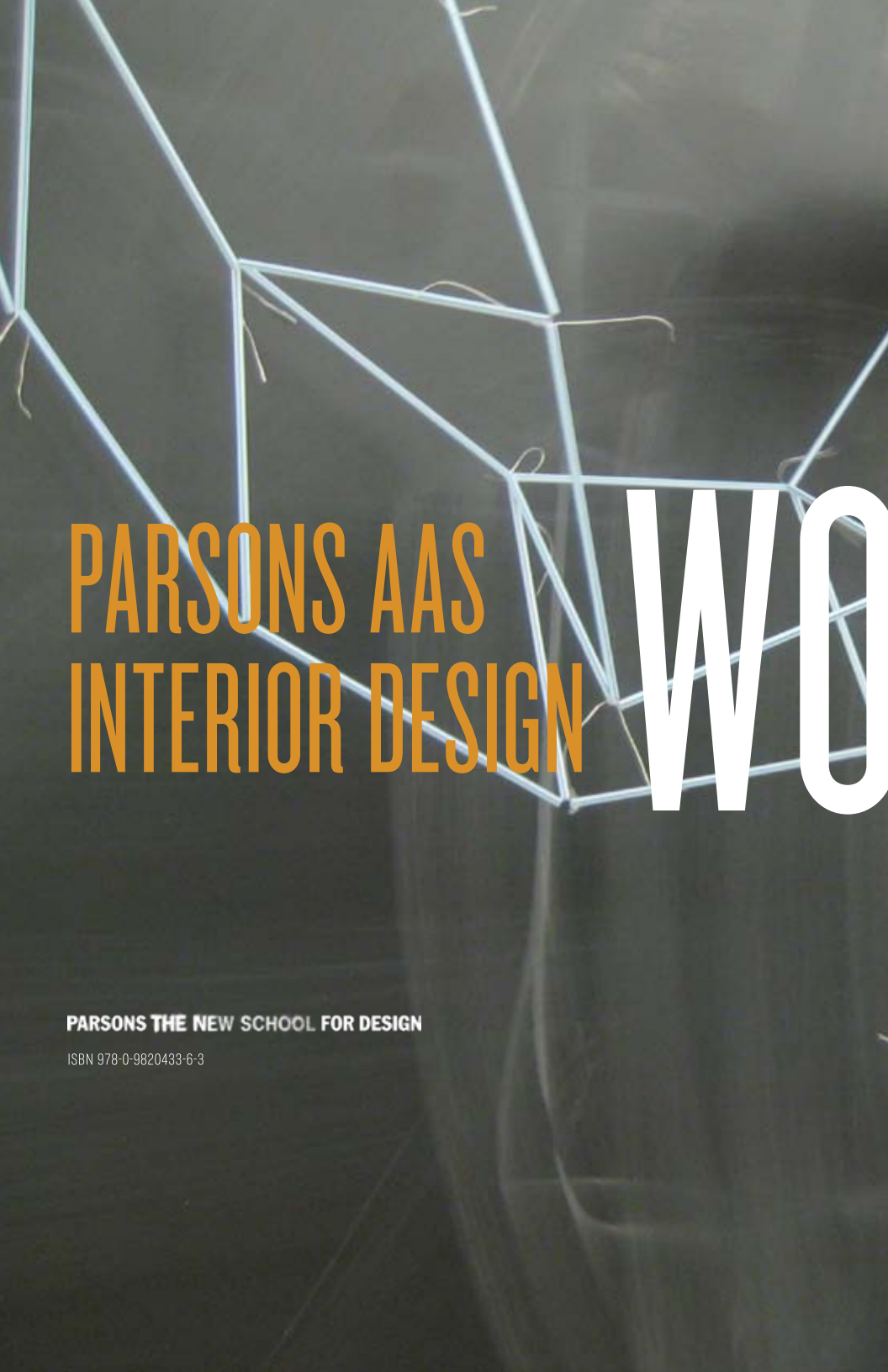
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