



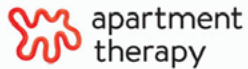
With a focus on sustainable design, architect, designer and writer Nina Edwards Anker is a founding member of New Lab at the Brooklyn Navy Yard.



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



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



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



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



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



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



This Southampton Home Plays With its Use of Lighting

Wallpaper*

Nea studio's Hamptons house investigates emerging environmental technologies

dwell

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



SURFACE

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

SURFACE

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



ARCHITECTURAL RECORD

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

ARCHITECT

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

de
zeen

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

designboom®

Cocoon cottage in the hamptons filters sun through colored skylights

House Beautiful

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

PURIST

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

CESSATO

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

contemporist

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

domus

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

ELLE DECOR

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

CASA
VOGUE

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

DECOESFERA

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

The logo for 'dezeen' features the word 'de' in a smaller font above 'zeen', both in a lowercase, sans-serif typeface.

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



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

The 'AD' logo consists of the letters 'A' and 'D' in a classic, serif font, positioned side-by-side.

Светильники из сушеных водорослей
от основательницы дизайн-бюро Nea Studio



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

The 'HOMECRUX' logo is the word 'HOMECRUX' in a bold, uppercase, sans-serif font.

Algae Lamps are beautifully molded sculptures with natural shades.



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

The logo for 'BUSINESS OF HOME' features the words 'BUSINESS OF HOME' in a bold, uppercase, sans-serif font. Below this, in a smaller, orange, uppercase font, are the words 'by EDITOR AT LARGE'.

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

The 'FurnitureToday' logo features the word 'Furniture' in a bold, red, serif font, followed by 'Today' in a bold, black, sans-serif font.

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



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



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



Honorable mention - Beanie Sofa / Nea Studio

SURFACE

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

domino

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



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



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



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



MARKET *seating*

1 Bridge bench in leather and Canaletto walnut by W. Woodley.

2 C Channel chairs in perforated, zinc-plated steel and leather made by XYZ Integrated Architecture.

3 Jive Ducrocq and Andreu Casulla's Marea lounge chair in Indio and waterproof Bolyflee Eder-polyester for Calma.

4 Gato Indio da Costa's chaise longue in Jequitiba and Imbuia by Gus German.

5 Fensholt Woodworking's Sling lounge chairs in leather and walnut or ash by Corlander Design.

6 Beamer sofa in wood, filled with organic latex and ferul beams by NDA Studio.

See page 92 for sources.
 © NDA Studio

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

A SPECIAL REPORT

Design

The New York Times

THURSDAY, OCTOBER 3, 2019 F1

Architecture on the Edge

How a house built for efficiency ends up looking like a cocoon.

BY PILAR VILADAS | PAGE 12



Nina Edwards Anker designed this cottage in Southampton, N.Y., for her family. She also created the sculptural chandelier and patio furniture.

Reviving a Brutalist thermal bath complex in Morocco.
 BY ALEXANDRA LANGE | PAGE 14

Finding sanctuary in unique tiny houses in low-income communities.
 BY EVE M. KAHN | PAGE 11

Touring old and new Charleston, S.C., with Witold Rybczynski.
 BY STEVEN KURTZ | PAGE 15

Control Your Shades with Your Voice.

PowerView® motorized shades work seamlessly with many smart home devices, including Amazon Echo. Use simple voice commands to activate your PowerView Shades, automatically setting your shades in motion. Now, the world's most stylish shades are the most intelligent.



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F12 NY

THE NEW YORK TIMES, THURSDAY, OCTOBER 3, 2019

THE HAMPTONS

Thrown for a Curve

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



By PILAR VILADAS
 When Nina Edwards Anker was growing up, her family spent summers and weekends in a shingled cottage in Southampton, N.Y.
 An expansion of a carriage house originally designed in 1880 by Stanford White, it belonged to a genre typical of the Hamptons. But the version that Ms. Anker — the 48-year-old founder of the Brooklyn design company Nona made — designed for herself, her husband, Peder Anker, a history of science professor at New York University, and their two sons is anything but common. Located on the same property as her childhood cottage (which her brother now occupies), Cocoon House is a LEED-certified example of sustainable design that strays from many of the local norms.
 For one thing, there's its size: at 1,730 square feet, Cocoon House, which is named for its rounded, sheltering cedar-shingled walls, is smaller than some Hamptons pool houses, and it has no second story, wrap-around porch or dormer windows, but small is beautiful when you're aiming for energy efficiency.
 In addition to running her studio, Ms. Anker is the design director of Terroform O&E, an eco-focused architectural think tank that designed an urban habitat for at-risk monarch butterflies now on display at the Cooper Hewitt Triennial. "I realized that we have no choice but to engage with the crisis happening around us," she said. Cocoon House proves that sustainable design doesn't preclude gracious proportions, generous daylight or elegant interiors.



You enter on the shingled north side, into a living-dining-kitchen space with curved white walls and ceilings that facilitate air circulation and soften sound. (The 16-foot-high interiors give even the smallest rooms, like the sons' bedrooms, a lofty feeling.) The furnishings are a mixture of cedar and Ms. Anker's own creations — including an organic-like wicker settee and matching chairs, and a sofa whose cushions is filled with dried lentils.
 In the living and dining areas, chandeliers designed by Ms. Anker combine small photovoltaic panels with discs or squares of seashell, and turn on automatically at dusk. She also created the chandelier in the master bedroom with molded-edge shades. The house is actually L-shaped. On the north and west sides, its rounded, thick and heavily insulated walls retain heat and provide privacy, while on the south and east

Cutting corners, literally, helped save on cost.



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PROFILES



NINA EDWARDS ANKER

The neo studio designer's Cocoon summer eco-home.

By Taylor Rose

The architect and designer Nina Edwards Anker knows that to get people to care about sustainability, all of the services must be engaged. Through her firm neo studio, she has developed a sofa filled with bamboo, lamps made of algae, a breakfast table made of wood, and a house in Southampton, New York, that uses no gas at all.

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

Edwards spoke with Anker about how she sees beauty to come into her clients to care about eco-design, and what it's like to come home at night to a glowing home without having to flip a switch.

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

NINA EDWARDS ANKER: It goes way back to where I earned my PhD dissertation at the Ohio School of Architecture and Design.

I discovered that there were ways of using the glass in design that could enhance your experience of the space. That's where it started. The entire house is powered on solar energy, there is no gas or oil in the house.

The skylights were one of the starting points. I had this idea to use passive house eco-energy principles with design. You have the glass facade facing south, and an angled, thick, cast-in-place wall facing north.

A sort of double by double tradition of building and technology, which is about small spaces and big nature. It's really about enjoying the landscape and getting better to the facade that circulate through the house.

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

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

shapes. One of the other points of the house sort of being driven by the site is that it's using local energy. And one of the traditional ways of building is to use local materials, and they're known to use local materials like the local to contrast with whatever global technologies are also integrated.

The second lamp was a way of signaling the beach house. And the sofa, chaise longue, and stools, which are translucent just like the seaweed, but they're organic and contrast with the volume modules that light up automatically at dusk. They also function as light fixtures, so when you open the entry screen, it's a structural ornamentation.

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

WH: Did your experiment with any new materials for Cocoon?

NEA: All the lighting products are a combination of my dissertation research which is in solar architecture and design.

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

WH: It's interesting that your material started with the chaise longue and the curved wall. Do you see that kind of form something that you're interested in some of those that you're working with?

NEA: The whole point of the design is to get the multifunctional—on just the visual, but the tactile and the auditory and as many senses mouth of as possible. The more senses you involve, the more you appreciate what's around us.

WH: I know that sustainability in design especially has been a conversation for a long time. How have you kind of seen an uptick in interest in some of those that you're working with?

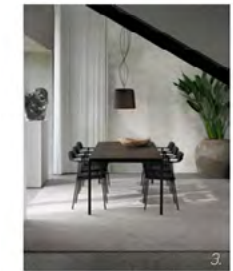
NEA: Yes, I mean, everyone that I work with wants to be on the waiting list for the Tesla car.

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

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

WH: Did you have this example with Cocoon, that is beautiful. How can you create something beautiful that's sustainable with the environment?

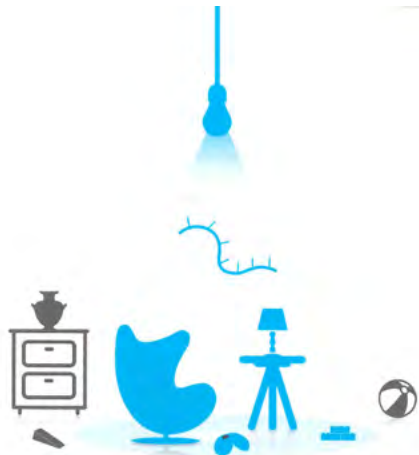
NEA: Yeah, that's the point. You can't convince the world to be responsible for economic, economic alone. You really have to make them love it and be emotionally drawn to it.



NATURAL DETAILS

1. "West Legation, Architecture" opens at Cooper-Hewitt National Gallery in New York on September 18.
2. This summer the luxury carpet house De Ping launches a collaboration with the interior designer Neil Durrant for Lawrence.
3. For the first time in its 80-year history, the Danish design brand Hjem creates seating in powder-coated aluminum—the Viggo chair.
4. NEA Studio debuts the Beams Sofa, made entirely of organic materials and LEED certified.
5. How fast you can read (source: research) for the Anthropologie Classics series, photo by Peter Scriver.
6. Peire Gallery opens its New York flagship location at 450 West 23rd Street the September with exhibitions of Alexander Calder, Lee Krasner, David Laundy, and Fred Wilson.
7. Design in Paris: Culture: The Fall Spectrum World of Carlos Motta debuts this fall, published by Vendôme Press.





5th Edition
DESIGN
FOR
2016

Vanity Table

NEA Studio / Nina Edwards Anker

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

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

Console, Console

195



Arctic Line - Crystallized Table

NEA Studio / Nina Edwards Anker

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

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

Tavolo, Table

194

USA - 009205480 - nea@neastudio.com - www.neastudio.com



FURNITURE / LIGHTING

LATITUDE LIGHT
NEA Studio

BIRD BED
NEA Studio

FURNITURE / LOUNGER



DESIGN
FOR
2017



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

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

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135



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

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

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ADAPTABLE VERTEXES

Nina Edwards Anker
with Barbara Martin | NYC winter 2010

1. Initial diagramming according to solar data

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

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

2. Site adaptation

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

2.1. Human Comfort: shading and heating

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

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

2.2. Visual Perception: expansion and contraction

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

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

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

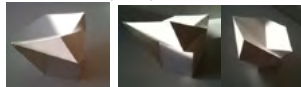
- Translucent glass South façade with photovoltaic cells for lighting at night provides shading while allowing in light and views
- Overhangs above the doorways create shaded areas – South-facing overhang most prominent
- Reflective faceted glass multiplies and fragments views of the urban setting



2. Site adaptation

2.1.

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

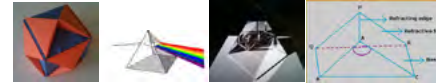


Tjeme : windy cliff-top by the fjord

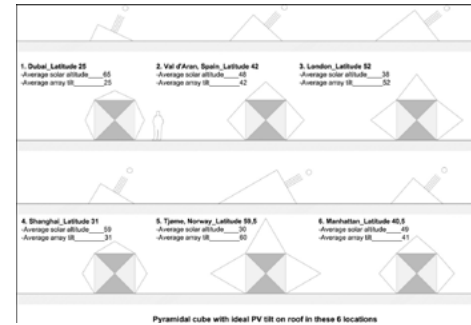
An enclosed space with one framed view of a protruding rock provides respite from the endless view to the horizon. The cube is modified in response to the site:

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

1.1 Structural logic of pyramidal cube based on refractive glass pyramid

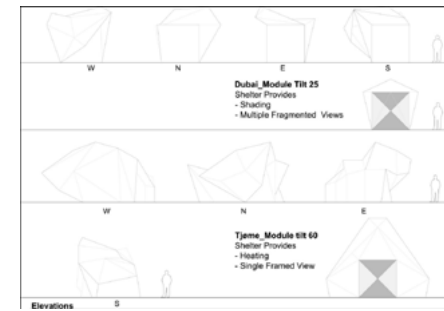


1.2 Cube's roof geometry tested diagrammatically for optimal solar orientation of the PV panels



2.2

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



Arkitektur N

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Planlegging med mange stemmer

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



A COCOON OF ONE'S OWN

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

BY KRISTINA CUOMO

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

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

CC: Was it determined by the site in Southampton?

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

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

CC: Why did you decide to build on family property?

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

©NINA EDWARDS ANKER

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PUREST

Mediating Sunlight: Sensing Solar Cells

DOKTORARBEIDSLINJE, ÅRS 2016

Hva kan solcelleteknologi tilbyne utværing av prosjekter, møbler og arkitektur? Dagens utværing til dette spørsmålet har ført og fremre fokusert på teknologiske og økonomiske løsninger. Med utgangspunkt i en kontekstuell tradisjon for arkitektur og filosofi, utforsker denne avhandlingen solcelleteknologi og potensielle sosiale og økonomiske utfordringer. Anvænt til å bygge ut et av de beste midlene å finne løsninger på miljømessige utfordringer inneholder avhandlingen på et å kombinerer perspektiver fra filosofi eller ingeniørfag. I avhandlingen har jeg studert og utforsket utfordringer med solceller i lys av den sosiale og økonomiske tradisjonen, med referanse til tanker som Kantens Hermetikk, Immanuel Kants Hermetikk, Proust. Det var nødvendig å utvikle nye forbindelseslinjer fra ulike fagområder, som arkitektur, design, elektroteknologi, filosofi, vitenskap, samt arkitektur og designhistorie og teori.

De fleste forskere er enklere å forstå enn de som er. Avhandlingen består av seks kapitler med 11 av mine egne artikler i tillegg til en veiledning av andre. Disse forskere omfatter både produsenter, møbler, arkitekter

"I det persepsjonsøyeblikket som kalles 'det affektuelle møtet', kan arbeider som benytter solcelleteknologi knytte mennesker til deres naturlige omgivelser gjennom kropp og sinn."

og landskapsarkitekter. Det var også et perspektiv på demokratisk. I det perspektivet ble det som kalles "det affektuelle



"Hva? Langt flere, her har jeg prøvd å bygge ut et av de beste midlene å finne løsninger på miljømessige utfordringer inneholder avhandlingen på et å kombinerer perspektiver fra filosofi eller ingeniørfag. I avhandlingen har jeg studert og utforsket utfordringer med solceller i lys av den sosiale og økonomiske tradisjonen, med referanse til tanker som Kantens Hermetikk, Immanuel Kants Hermetikk, Proust. Det var nødvendig å utvikle nye forbindelseslinjer fra ulike fagområder, som arkitektur, design, elektroteknologi, filosofi, vitenskap, samt arkitektur og designhistorie og teori."



metet", kan arbeider som benytter solcelleteknologi knytte mennesker til deres naturlige omgivelser

og persepsjon. Enda viktigere er det at arkitektur og designere kan bygges i integrere solcelleteknologi i forhold til hvilken sosiale og økonomiske utfordringer de har sett i lys av den daglige miljøet representert av denne teknologien en samlet rom, som gir designere store muligheter for å gjøre en forskjell.

Nina Edwards Anker

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

arkitektur nr. 2-2017 99



CC: What was the idea behind the shape?

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

CC: Why did you decide to do a LEED-Certified home?

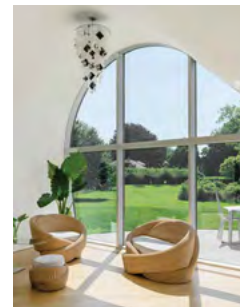
NEA: Since we're running out of time fast, in my opinion, we wanted to make a dent as responsible architects.

CC: Explain what defines LEED.

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

CC: What is the storage copacopy in this home?

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

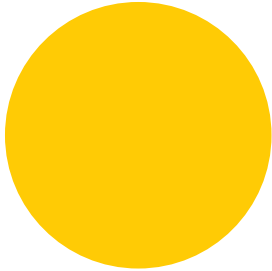


Anker walks shoeless around the calm, simple interior to follow LEED standards. Also, LEED-compliant is the living room's Beane Sofa (top), made of lentil beans, wood structure and organic latex.

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PUREST

Sensing Solar Cells

Nina Edwards Anker



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Sensing Solar Cells

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

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

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

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

A plus forte raison l'image mentale, la voyance qui nous rend présent ce qui est absent, n'est elle-même comme une pensée vaine, le Coeur de l'Être: c'est encore une pensée appuyée sur des indices corporels, cette fois insuffisants, auxquels elle fait dire plus qu'ils ne signifient. Il se crée ainsi du monde ontique de l'angoisse.

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

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

Merleau-Ponty explains how this added layer of awareness is created in the process of perception: Cet équilibre instable, cette formule charnelle de leur présence que les choses suscitent en nous, pourquoi à leur tour ne suscitent-elles pas un trace, visible encore, ou tout autre regard retrouvera les motifs qui constituaient son impression du monde? Mais parait-on visible à la dernière présence, comme charnelle ou sonore du premier. Ce n'est pas un double affaibli, un trompe l'œil, une autre chose.⁶

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

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

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

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

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

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

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

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

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

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

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

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Nina Edwards Anker

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

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

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

can mediate the processes and relationships of nature and technology in a way that both transcends and reveals the physical realm. In doing so, solar cells have the potential to function as perceptual devices which allow us to both feel the presence and understand the concept of sunlight in the context of 'green' architecture in new ways.

Notes

1. Lisa Heschong, *Thermal Delight in Architecture* (Cambridge, MA: MIT Press, 1979), 24.
2. Robert Rietveld, as referenced in John Pallman, *The Eye of the Day* (London: Architectural Press, 1976), 64.
3. Heschong, *Thermal Delight in Architecture*, 24.
4. In *Architecture of Perception: The Eye of the Day*, 64.
5. Maurice Merleau-Ponty, *L'œil et l'esprit* (Paris: Librairie L'Arche, 1964), 45.
6. Merleau-Ponty, *L'œil et l'esprit*, 22.
7. Michael Benedikt, *An Architecture for Reality* (New York, NY: Norton Books, 1962), 61.

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THE ARCHITECTS ISSUE



THE COCOON: A VACATION HOME IDEAL FOR REBIRTH

Sustainable, Biomorphic and Passive House principles come together to create a home for maximum well-being.

Story by Ross Robinson | Photography by Caylon Hackwith



In honor of the energy-efficient fireplace sits Nina's Beanie Sofa, a bean bag design composed of natural materials.

A cocoon combines many traits we look for in good architecture. It protects us from the elements to create a comfortable home, while adding privacy in a graceful and appealing design. It keeps the good in and the bad out, and does it beautifully.

A Long Island, NY, vacation cottage aptly named "The Cocoon" does all of this and more. The organically shaped structure sits within a naturally landscaped property and brings all the comforts of home. Rounded walls exude and provide visual and physical warmth, while glass opens the home to the beauty, breezes and scents of the surrounding nature.

Like many natural forms, the design of this residence has more to it than first appears. This LEED-certified home is designed to work closely with nature. It uses organic shapes, sustainable construction and a combination of Passive House principles and environmental technology to make the most of its surroundings while also giving back.

Architect Nina Edwards Asker designed the vacation cottage for herself and her family. She is the founding member of the nonprofit urban design company Terriform ONE, and has held teaching positions at schools

of Architecture and Design. Her 3D-printed solar Latitude Light won the 2017 A Design Award and the 2018 Made in NYC Award.

Nina and her studio experiment with forms, new ideas and manufacturing processes that support sustainable living. When it was time to design her home, she put all these practices into play.

The lounge is designed to fit the requirements of the lot. The L-shaped home and 1,710-square-foot footprint work with the land and its surroundings, maintaining a 150-foot clearance from the area's wetlands and a 15-foot clearance from neighboring properties. With close neighbors to the north and west, and views and cool ocean breezes to the south and east, the house is designed to bring privacy while taking full advantage of its natural conditions.

Biomorphic design is used throughout, evoking shapes and patterns found in nature and living organisms. This design principle is also shown in her furniture designs, such as her Beanie Sofa in the living room and her Algae Lamps above the dining table.

Nina worked with Liccardi Builders, engineering firm Lauféid and prefabrication company Udonam to bring her concept to life. The rounded walls bring privacy on the north and west, clad in cedar shingles that

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X2
 — Søren Ulrik Petersen
 This flexible table is made of oak wood and has a height of 68 cm, adjustable to a height of 81 cm or even 94 cm. Available in black or white.
 — SLIP design
 Denmark
 www.slip.dk

GARMENT STAND
 — Peter Petersen
 This stand is part of the Tank collection which includes a shelf and table - all designed by Peter Petersen. Garment Stand is produced with MDF wood and has a superb high-gloss finish. It provides a stylish and practical solution to the more "art of the shelf" garment racks found in most libraries. Standard solutions are available in black and white. Dimensions for A x B x H: 568 x 204 x 35 cm.
 — Signumelement
 Denmark
 info@signumelement.com
 www.signumelement.com

MEsrollo
 — Ulrik Vitas
 Using its "wrapping" principle, this product can be easily rolled up and stored away to save space. When designing MEsrollo, Ulrik Vitas made use of waste wood which is normally thrown away. This chair is made of solid cherry elements which are connected to each other by glue or hemp fabric.
 — Ulrik Vitas
 vito@vito.mobi.bg or yo

CRYSTALLIZED TABLE
 — Nina Edwards Asker
 This table consists of three removable serving trays - all of which are 3 mm thick. The aluminum tabletop is painted in gloss white, and all angles of the hexagonal table are bent or cut at 120 degrees. Crystallized Table is available in two sizes - a smaller cocktail or a larger dining table - and is suitable for both indoor and outdoor use.
 — Nina Studio
 Norway
 nina@ninastudio.com
 www.ninastudio.com

HALF C
 — John Barlin
 Though only 17 cm wide, Half C is a comfortable chair or stool. When not in use, it doubles quite nicely as a decorative wall hanging. It has two side hangers on one side, which easily hook onto a wall.
 Barlin
 Sweden
 john@barlin.se
 www.barlin.se

CFP Copenhagen

HOTBOOK

HOTdesign



CASA COCOON

NEA STUDIO

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HOTdesign



Bordeando la sección transparente de la casa se desarrolla un espejo de agua exterior que refleja los colores del cielo en las fachadas de vidrio y suaviza la separación entre el interior y el exterior de la casa. Además de recircular más del 90% del agua de lluvia y reciclarla para el sistema de riego, incrementa la luminosidad interior.

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

El diseño en capullo del frente nos trae en el estilo de las casas antiguas de la zona y provee privacidad y aliger. Además, es una figura comúnmente encontrada en la naturaleza, cuya eficiencia estructural y en el consumo de energía ha sido científicamente probada. Requiere de un 18% a un 20% menos de material para su construcción que la de un edificio rectangular y su forma curva promueve la circulación interna del aire, equilibra la humedad interior y tiene la singularidad de suavizar



los sonidos, haciendo de este un espacio ideal para el descanso o socializar y escuchar música. El uso de energía de la casa proviene de celdas fotovoltaicas y los materiales autóctonos fueron seleccionados para desmenujar el papel de capullo para puntos de energía. La casa es así autoficiente y producto de las teorías del diseño arquitectónico solar y nuevas tecnologías ambientales, estudiadas por la autora en la Osho School of Architecture and Design.

Gran parte del mobiliario y de las luminarias también son productos del genio creativo de Edwards Anker. El sofá Bernini, sus Algae Lamps, un Calendario Solar, los bustos Kawaii, elaborados en ratón de polietileno, y la anguila mesa Cantilver, entre otros diseños, dan cuenta de su orientación a una arquitectura de autor en la casa Cocoon.

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

CLAD mag 2019 ISSUE 3 CLADGLOBAL.COM @CLADGLOBAL FOR ARCHITECTS, DESIGNERS, INVESTORS & DEVELOPERS

Stephen Barrett & John McElgunn
on Richard Rogers' plans and RSPH's cultural work

A DEEP SLEEP
The rocky road from disused quarry to luxury hotel



KENGO KUMA
Unveils his timber-inspired museum in Turkey

Elizabeth de Portzamparc
Designing to counter loneliness

OLGA POLIZZI
The playful perfectionist



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

Nina Edwards Anker, a Brooklyn-based designer and founder of architecture and design practice nina studio, has created a new collection of hanging pendant lamps made from dried sheets of algae. Inspired by Edwards Anker's ethos of incorporating local and organic materials in her designs to give them a sense of place, the lights were designed to highlight the potential of seaweed and algae as a new material designed to be used with LED bulbs, the pendant shades are hand-crafted from chlorophyta, a type of marine green algae, that has been treated to create a flexible yet firm translucent material. The treated algae sheets are then moulded around objects, before being left to dry. Tapping each shade in a circular metal frame to attach a lightbulb to, that, when switched on, glows

through the translucent shade. Due to the organic quality of the material used shade is completely unique, bearing its own sculptural structure and colour. "We allow the raw nature of each individual sheet of seaweed to form its own sculptural piece," says Edwards Anker. "The material retains its original organic curves, transferring and adding so that each shade becomes a unique piece," she adds. The lights are also customizable, with buyers able to choose from a number of options and finishes, including treated linen, bronze and polished chrome. The company is looking to expand the range with vases and table lamps.

More on CLAD.com
Keywords: NEA STUDIO



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

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

ECOConcrete, a company specialising in environmentally sensitive concrete solutions, has developed the Coastal Star Tide Pool, a shoreline stabilising tool that is designed to replace riprap and other materials traditionally used to remove shorelines. Made from a low carbon, environmentally-friendly concrete mixture, the Coastal Star Tide Pools feature a star-like appearance and are designed to mimic natural rock pools to create local ecosystems as well as provide ecological armouring to protect and stabilise the shoreline. They can be tailored to suit the environment they are installed in.

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



and enhancement of San Diego Bay. The three-year project will consist of 12 test pilot projects across three sites along the Harbor Island shoreline to protect the bay's marine life, Dr Shimirit Perkol-Finkel, CEO and co-founder of ECOConcrete, says. "ECOConcrete is proud to lead the efforts of ecological enhancement together with the Port of San Diego, and to bring sustainable, low-carbon technology to the state of California. We are eager to help protect the city's coastline while increasing resilience and regenerating the marine ecosystem of the area. The newly developed Coastal Star Tide Pool will help change the way our future coastlines look and function."

More on CLAD.com
Keywords: ECOCONCRETE



We are eager to help protect the city's coastline.
Dr Shimirit Perkol-Finkel

Warrior Goddess

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vol.9 Nina Edwards Anker

Architect / Product Designer

アメリカの建築家/デザイナー「Nina Edwards Anker」のインタビュー。建築家であることとアーティストとしての両方の側面を掘り下げるインタビューを通じて彼女のライフスタイルと彼女のデザイン哲学を学ぶ。

Interview: Nina Edwards Anker. Photo: Heather Smith. Edit: Miki Nakano

Number 234



「Warrior Goddess」のインタビュー記事の本文。Nina Edwards Ankerの建築家としてのキャリア、彼女のデザイン哲学、そして彼女のライフスタイルについて詳しく説明されています。



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

DESIGNED BY NATURE

Oceanside New York home shaped by surroundings



VICKY SANDERSON AROUND THE HOUSE

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

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

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

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



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

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

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

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

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

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



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



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

from Italy, you can get it from Vermont, less than 500 miles away." Edwards Anker hoped that while the calm and beautiful house is a step forward in sustainable design, its primary aim is "to give a sense of well-being, a pleasing experience, one that creates moments of slowness. The LEED certification and all the other stuff simply serve that goal."

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

Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS

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

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

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

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PHD thesis 80

Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS



Nina Edwards Anker

MEDIATING SUNLIGHT: SENSING SOLAR CELLS

PHD 80
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AHO Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design

PHD thesis



9. SNURRA PÅ TRÅDEN

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



Manhattan rendered polyfoam in GLOBAL Design's traveling exhibit.

TERESA ANDERSON

NYU'S GALLATIN LAUNCHES NEW PROGRAM ON VISIONARY ARCHITECTURE

GLOBAL REACH

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

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

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

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

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

JULIE V. IOVINE

the icon product yearbook 2010



NEA STUDIO

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



APPRO

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



DIEGO SFERRAZZA

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

SANCAL

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

Sancal
www.sancal.com



FEBRUARY 17, 2008 **R21**

The Hamptons
real estate,
home and
design weekly

Residence

The Southampton Press



A Scandanavian Hut ...

Inside a Southampton Cottage

With the prospect of an expanding family on her mind, Nina Edwards-Anker looked Southampton that she shares with her brother and husband, and set her sights on fixing up their underutilized cottage across the lanes. The traditional shingle cottage, about 560 square feet, was used only for the occasional summer guest and wasn't visited.
Ms. Edwards-Anker is an archi-

tect with an interest in Minimalist and Modern design. Since she was required to keep the cottage's exterior in its original style, one challenge was to fuse these ideas into the traditional structure. Another challenge was to make the most of a small space. Because of nearby wetlands, she could expand the footprint by only a 4-foot-by-17-foot area, bringing the total indoor space to approximately 720 square feet.

Edwards-Anker, who studied architecture at Harvard and has worked at the firm SMMV in Norway, with the architect Peter Marino in New York, and on her own projects. An influence in the work of the cottage was the Scandinavian hytte, or hut. "They are very small, but they have large windows placed strategically to certain views of the landscape, creating the impression of a larger indoor area. The bedrooms and bathrooms of a hytte are generally small with the beds of square space on the living area."

She wanted to say that the typical hytte has large windows placed strategically to certain views of the landscape, creating the impression of a larger indoor area. The bedrooms and bathrooms of a hytte are generally small with the beds of square space on the living area. Ms. Edwards-Anker hired local contractor Bill Calver to do the construction, which began with demolition of all interior walls and the back exterior wall for the addition. To minimize the cottage, a head space below, a fireplace and a heating system were installed. A 90-square-foot, wooden terrace was built off the combined kitchen and living area.

"Hyttes are small wooden weekend or vacation cabins with very steep pitched roofs for snow," said Ms. Edwards-Anker. "The hyttes heat up quickly and are not expensive due to their tiny size." She wanted to say that the typical hytte has large windows placed strategically to certain views of the landscape, creating the impression of a larger indoor area. The bedrooms and bathrooms of a hytte are generally small with the beds of square space on the living area. Ms. Edwards-Anker hired local contractor Bill Calver to do the construction, which began with demolition of all interior walls and the back exterior wall for the addition. To minimize the cottage, a head space below, a fireplace and a heating system were installed. A 90-square-foot, wooden terrace was built off the combined kitchen and living area.

Bringing in the View Outdoors In the spirit of Modernism and the hytte, Ms. Edwards-Anker opened up the back of the cottage with demolition of all interior walls and the back exterior wall for the addition. To minimize the cottage, a head space below, a fireplace and a heating system were installed. A 90-square-foot, wooden terrace was built off the combined kitchen and living area.

See HYTTE, Page 325

THE SOUTHAMPTON PRESS/FEBRUARY 17, 2008

R35

HYTTE: A Touch of Norway Comes to Southampton

FROM PAGE 325
with a soaring wall of picture windows. The view of the hills, trees and sky is visible and unobstructed from the front door and from the bedrooms. Upon entering the house, the eye is immediately drawn into the living area and out the picture windows, creating a feeling of openness and spaciousness.

The typical hytte has large windows spaced strategically to certain views of the landscape, creating the impression of a larger indoor area. The bedrooms and bathrooms of a hytte are generally small with the beds of square space on the living area. Ms. Edwards-Anker hired local contractor Bill Calver to do the construction, which began with demolition of all interior walls and the back exterior wall for the addition. To minimize the cottage, a head space below, a fireplace and a heating system were installed. A 90-square-foot, wooden terrace was built off the combined kitchen and living area.

With a meticulous eye for detail, Ms. Edwards-Anker made sure the cedar barboards of the outdoor terrace ran in the same direction as the interior floorboards. Because they are all the same width as well as oriented in the same direction, it creates a continuity between indoors and outdoors and opens the eye to the outdoors. Because the kitchen and living area are within an open floor plan, as opposed to the walled-off rooms typical of many traditional houses, there's no feeling of being walled-

in or boxed in. The view of the hills, trees and sky is visible and unobstructed from the front door and from the bedrooms. Upon entering the house, the eye is immediately drawn into the living area and out the picture windows, creating a feeling of openness and spaciousness.



The view out the window is reflected in the cabinets. LISA BRONKHORST



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

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ART + DESIGN CREATIVE LIFESTYLES

HARLEM NIGHTS
By David Leslie Anthony

SUPREME MODELS
Black Women in Fashion

CHAKA KHAN
By Christian Wilton
CHILLIN IN CHILE
Luxury hotel, world-class winery, UK has it all

ART OF GIVING

Objets d'accueil

PARISIAN
On our tour of Paris, we visited the Musée de la Ville de Paris, which has a collection of Parisian objects, including a chair designed by Jean Prouvé.

INSTANT HOLIDAY
After a long day of work, a chair that can be folded down and tucked away is a handy solution for small spaces.

“Always give without remembering and always receive without forgetting.”
—House Tracy

MINIMALISM
A chair with a simple, clean design and a neutral color palette is a great choice for a minimalist interior.

PRIMA INTERIOR

УКРАЇНА
МОВОЮ
ДИЗАЙНУ

SPACE TWIST
поворот історії

20
ІНТЕР'ЄРІВ
будинки
квартири
ресторани
офіси

ЯПОНІЯ:
від мікрорайону
до Румбаї

Елегантний
MONOCHROM

ТЕАТР ДИЗАЙНУ
Шлях Ідеї
Формат. Неформат

Дизайн:
краса з нізівки

Світлана Коваленко, Лариса & Юлія

Крісло Світлана Коваленко, Лариса & Юлія

Крісло Світлана Коваленко, Лариса & Юлія

INSPIREDESIGN

“MY BIGGEST INSPIRATIONS ARE FROM ITALY, IN PARTICULAR... THE SCENIC AMALFI COAST...”

WINTER 2019

WHAT'S COOL

COOL
New & Noteworthy

Good lighting is key to good design. Add to the mix factors like aesthetic appeal, and light fixtures can truly transform a space, creating a focal point or finishing touch. Here are a couple of examples we thought might illuminate your senses. And, our third selection takes us back to the other shore. With the home away from home trend in hotels continuing to grow, this chair is right on par of a residential style.

MARINE LIFE
Lighting that is inspired by the ocean is a great choice for a coastal interior. This chair is a perfect example of a modern, nautical-inspired design.

LIGHT IT UP
A chair with a unique, geometric design is a great choice for a modern interior. This chair is a perfect example of a modern, geometric design.

SIT BACK AND RELAX
A chair with a simple, clean design and a neutral color palette is a great choice for a minimalist interior. This chair is a perfect example of a modern, minimalist design.

Home Furnishings Business

SEPTEMBER 2019
VOLUME 14 NUMBER 3

STRATEGY FOR THE FURNITURE INDUSTRY

THE INTERNET:
NOT A GIMMICK, BUT
A TOOL TO CONTROL

Style Directions:
Bar Nook

What Sells: Outdoor Furniture
Escape to the Great Outdoors

nea studio's Solar Lounger

OW, Lee's Monterra Swivel Rocker Club Chair

Essentials For Living's Loom Outdoor Arm Chair



This is the modern world

A century after Bauhaus was founded by Walter Gropius, the Modernist movement remains as inspiring as ever, says Miele ten Have

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Solar so good

Design that blends into a residence or office, modern, sleek and functional, solar-powered lighting is a design response for the modern world. Many designers are turning to the sleek, modern, and functional design of solar-powered lighting to create a modern, sleek and functional design. The sleek, modern, and functional design of solar-powered lighting is a design response for the modern world. Many designers are turning to the sleek, modern, and functional design of solar-powered lighting to create a modern, sleek and functional design.

Boston home

BEST OF BOSTON HOME 2020

35 AWARDS INSIDE

A SOUTH END TRANSFORMATION
OLD MEETS NEW
A BOLD LOOK FOR A BAY COMBO

Stockist

YOUR ONE-STOP HOME DESIGN RESOURCE GUIDE

| | | |
|-----------------------|------------------------------------|-----------------------|
| 100 ARCHITECTS | 100 FABRICS WALLPAPERS | 100 UTENSILS/PLATES |
| 100 BUILDERS | 100 FLOORING | 100 LANDSCAPE |
| 100 CONTRACTORS | 100 LIGHTING | 100 LIGHTING FIXTURES |
| 100 BUILDING SUPPLIES | 100 SEATING/BOUNCE | 100 BEDDING |
| 100 CLOSETS | 100 HOME ACCENTS | 100 SPECIALTY |
| 100 CUSTOM FURNISHING | 100 HOME ELECTRONICS/ENTERTAINMENT | 100 DRINKWARE |
| 100 DECORATION | | 100 VASES/GARDENS |

2020 Best of Boston Home award winners

New England HOME

INSIDE & OUT
Inspiring Interiors, Glorious Gardens

Here/There

FOCUSING ON NEUTRAL COLORS ALLOWS SCULPTURAL SHAPES TO SHINE. RESERVE BOLD HUES FOR ACCESSORIES AND ACCENTS.

Nod to Mod

Extend your contemporary interior into your backyard with these edgy furnishings and accessories.

PRODUCED BY ERIKA AYN FINCH

Hand-crafted algae lamps showcase potential of seaweed in design.

says **Nora Edwards Anker**

Coastal Star Tide Pods change the future of our coastline, says Dr Shireen Perkol-Finkel