

**INTELLIGENT PRODUCTS**

At 77 Conran shows no sign of slowing down. He divides his time between Barton Court, home to Benchmark his on-site furniture factory and London, where his office sits atop of Conran & Partners and from where he oversees the multidisciplinary architecture and design practice. It's here that I visited him, which in typical British style was on a mid-summer's day characterised by cold, grey and blustery weather – hardly conducive to discussing the joys of al-fresco living. Conran is charming and erudite. Sitting behind his desk dressed in his signature dark blue suit and royal blue shirt with cigar never far from his hand, his delivery is slow and thoughtful and his opinions forthright and honest. He is a great supporter of education in design having founded the Design Museum in 1989. As Provost of The Royal College of Art he is not reluctant to bemoan the lack of design manufacturing in the UK that forces students to move abroad to complete their training, nor is he afraid to criticise the 'design as art' or conceptual movements that he feels are per-

(which by the way are carbon criminals), parasols and awnings. The French were aware of the importance years ago and now we are changing with the times. I know positively that here, especially at Butlers Wharf [home to the Design Museum and four of Conran's restaurants] we practically double our turnover when the weather gets nice. I know that eating outside is immensely popular. Now more to the point, it's the only place you can go and smoke – and some of us still enjoy smoking (looks lovingly at his cigar).

**JH:** Why do you think there is an increase in outdoor rooms and living spaces? Could it be the property crisis means more people are finding it difficult to move so are renovating and expanding; or that the economic downturn and the threat of terrorism mean that less people are travelling and are now spending time and money on their own gardens. Or is it that people want to appear to be living a more, green, healthy and relaxed lifestyle - a demand for eco-emotional design.

**TC:** I think all those factors have a role to play especially the reality that people are travelling less and passing more time in their gardens, but I think it's mainly to do with the recognition of the need for a greener society, and getting outside and growing things. I think living a more sustainable life is always at the back of people's minds these days.

**JH:** What comments do you have on the blurring of indoor/outdoor design. There was a lot of it in Milan this year. Moroso showcased their outdoor products with Tord Boontje's Little Wild Garden of Love exhibition, there were examples by Patricia Urquiola, Stefan Dietz, Nendo, Tokujin Yoshioka, Xavier Lust to name but a few and Tom Dixon extended his



Tom Dixon extends his copper light series to include Blow, which can be used indoors or out.



Paola Navone's Ivy collection of outdoor furniture is manufactured by Ernu and was designed to harmonise with the surrounding landscape.

vading design education at the moment. It is not that Conran is immune to charm, wit and a lack of seriousness; but such developments seem to run instinctively against his belief that 'design is here to provide intelligent products that people can afford and use'.

**JH:** Do you agree that the demand for an outdoor lifestyle has become more evident over the last couple of years?

**TC:** I know from our restaurant business that the moment the temperature goes up sufficiently everyone wants to go outside. There is something built into our psyche which tells us to get into the fresh air. It's also the same domestically. I know from our furniture sales how important indoor/outdoor furniture is. The trend has always been there but it is only recently that it has been recognised and people have started to support it with equipment; with all the things like outdoor heaters

copper light series to include Blow, the first indoor/outdoor luminaire designed to accommodate a CFL [compact fluorescent lamp].

**TC:** Yes I definitely noticed the trend. In Milan I admired Mary Bloch's Beach Cabin manufactured by Bonacina and Paola Navone's charming metal mesh collection, Ivy. I also liked Dedon's architectural poolside furniture. I don't think that products should be so over-finished that they don't look outdoors anymore. I prefer a certain sort of roughness, a terracotta chimenea rather than a stainless steel kitchen for example. Outdoor furniture should be gentle. I don't want Tom's shiny balls hanging around outside (smiles knowingly).

**JH:** How would you describe the Conran style with reference to the outdoor space and its furnishings?

**TC:** Whilst we like modernity in all things we have always used traditional products as part



The Beach Cabin, designed by Mary Bloch for Bonacina Pierantonio, caught Conran's attention at this year's Milan Furniture Fair.



Rosmead House, John Pawson Architects. Pawson designed the kitchen units to extend out through the glazed facade into the outside courtyard, thus uniting interior and exterior.

of the mix, we like the 'counterpointalism' – it's part of the Conran style. This also applies in our outdoor range where we think aggressive modernism does not work well in an outdoor setting. We try to use natural materials that weather with grace. With a few rare exceptions, I hate plastic in the garden. I like charm, gentle humour, and comfort.

**JH:** Do you think then that the design of indoor/outdoor furniture and rooms has gone a shade too far? Do you think it is style over substance and exclusive to the majority of homeowners?

**TC:** ...it's a sort of haute-couture design that will have an influence on what is taken into the high street. At Barton Court I have a wonderful brick sofa that retains the heat of the sun into the evening, which Philippe Starck happened to see on one of his visits. It became the inspiration for his plastic sofas that are one practical and two, reasonably priced. I mean I think the enjoyment of the barbecue goes through every single class in society and probably rather more in suburban classes than the more affluent.

**JH:** What do you think is the most important aspect of designing an outdoor space? How important is it to maintain privacy in what is essentially a room without walls?

**TC:** The obvious is in the use of materials. You need finishes and products that won't deteriorate. I think the best examples are spaces where the indoors, especially the kitchen, pushes out into the garden because I think the best examples are spaces where the indoors, especially the kitchen, pushes out into the garden. People, particularly men, love cooking outdoors - it helps them fulfil their fantasy of being the macho hunter/gatherer. John Pawson designed a good kitchen for himself in his 1999 house where the units carried out through the window into the exterior courtyard creating a space that wasn't any less private than the kitchen itself.

**JH:** In *Outdoors*, Diarmuid Gavin mentions the current [British] Government's plan to build thousands of homes across the south-east and the impact this will have over the next 20 years on landscape designers. How much importance do you give to the outdoor

spaces in the architectural developments on your drawing board at present?

**TC:** Certainly on our architectural side, whenever we have a project we look at making a garden, balcony, terrace or rooftop area in recognition of peoples' desire to get outside and live an eco-friendly lifestyle. Our 22-home 'green-hamlet' in Norfolk will be built into clearings in preserved woodland, whilst a recent project for a housing association in Brighton has a big green roof. For Boundary Street hotel and restaurant in Shoreditch, a project I'm particularly excited about, we have gone to immense trouble and expense to build a roof-top terrace with a bar and grill, and an open fire for people to sit around and enjoy a relaxed atmosphere. It is after-all the Corbusian principle to build tall and release space on terracotta.

**JH:** I'm sorry?

**TC:** Oh I'm just thinking of the former [British] Deputy Prime Minister John Prescott, who was met by someone off a plane once and as he actually stepped down on terra firma said 'it's wonderful to be back on terracotta again' – dear man! <

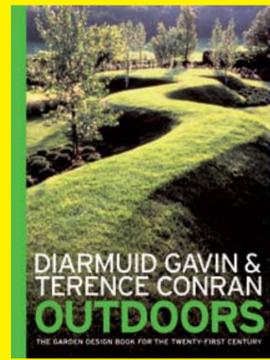
[www.conranandpartners.com](http://www.conranandpartners.com)



Photo: Andrew Montgomery

**Outdoors**

The Garden Design Book for the Twenty-First Century by Sir Terence Conran and Diarmuid Gavin is published by Conran Octopus. [www.conranoctopus.com](http://www.conranoctopus.com)



**Outdoor Visions**

**3 QUESTIONS - 10 MANUFACTURERS**

This year's edition of Decosit Brussels celebrates the ever expanding and increasingly innovative outdoor sector. Whether in a residential setting or in the contract market, current and future inspirational trends in diverse fields such as window and wall coverings, textiles and upholstery, new materials and applications are all present. Decosit Brussels' Green Zone translates the outdoor theme into products and so it made perfect sense to ask some of those intimately involved in the market for their opinions on the outdoor revolution. Three questions provoked distinct, sometimes contradictory responses, revealing that it's a big world outside.

Text by Amelia Valletta

**1** From leisure to entertainment, in terms of space projects outdoor living is a growing trend, but there are questions about its content. Is it a substantial translation of contemporary attitudes or nothing more than a passing fashion?

**2** In both aesthetic language and application what is exciting and challenging about today's outdoor materials? What will be the characteristic and significant materials for the future?

**3** Outdoor and indoor spaces can create fluid zones and points of confluence where the difference between the natural and artificial is unclear. How do you imagine the evolution of this subject and what do you think will be the prevailing influences?



Nest, outdoor furniture collection designed by Stefano Gallizioli for Coro

**WALTER SBALCHIERO**  
president, Coro

**1** The desire to enjoy the world outdoors has affected everyone and created new relationships between indoors and out. New materials and the influence of architecture have revolutionised the art of designing garden spaces, so the designers are increasingly turning their attention to the world of outdoor furnishings, consecrated as the new protagonist of our years and Coro is seeking to achieve this with its products.

**3** My outdoor world is made up of tactile and visual sensations. Naturally I live enfolded by the landscape, but artificially a spatial dimension in which the dwelling space is the ideal continuation of the domestic interior welcomes me. It's a world of relaxation: chairs, tables and a barbecue for cooking on, chaise longues or sofas for chilling out.

**2** The quality of the materials will be the added value for every business. They will be technologically advanced to resist weathering and refined to satisfy the tastes of the most demanding clients. Unique and exclusive to guarantee the standard of every brand; innovative as a way to explore the worlds they have as their interlocutors in other sectors. I believe that Coro's success has always been due partly to use of these resources.



Nest, linear sofa



Sun Ra, design by Michael Youngfor Accupunto



**LEONARD THEOSABRATA**  
art director, Accupunto



Virofiber, high-density polyethylene (HDPE) makes the mass-coloured Viro fibreboard a top-quality material for furniture and partitions for use outdoors as it has a natural-looking appearance

**1** It's a combination of both. The move towards outdoors is part conscience and part trend, but the boom of the trend is definitely being pushed by the growth of a genuine consciousness by people to start caring for and appreciating nature. We are starting to see results and I believe the trend will continue in the future, but morphing more into experience than products.

**2** The growth of synthetic fibres as the material of choice is a good example of people's appreciation concerning natural development; the fact that it is part handmade brings closeness to nature and real life. However, in the future there will be an increasing evolution towards natural materials, used with newfound technologies and better properties so they can remain outdoors. Oil-based materials such as plastic will be less favourable.

**3** Like I mentioned before, the preference will be for the natural, but of course the synthetic will push itself to be more environmentally friendly and responsible, and ultimately the two will blend and complement each other.



RJT, design by Michael Youngfor Accupunto



Nest, circular sofa



Chubby and Chubby, SLIDE



Bacchus, SLIDE

## GIO' COLONNA ROMANO CEO, SLIDE

1 Design, which is increasingly appreciated and has become widespread over the last years, has extended first from the residential to the leisure (including outdoor), then to the entertainment sectors. That is indeed a trend that will continue and develop because of families' increased incomes and the natural tendency to spend money on spare time and well-being. People want more and more to have fun and enjoy their life. This is not just the result of a fashion, but on the contrary it's a need to search for a better life quality. This trend is even more obvious if you look at the event sector, where SLIDE is one of the most renowned design producers. We introduced the concept of lighting furniture, which is perfect to entertain and to create atmosphere.

2 As far as materials are concerned, SLIDE likes to invent and create constantly. Rotational moulding, the unique technology utilised by SLIDE, allows the development of an infinite number of shapes, a lot more than wood or aluminium, which previously were the considered outdoor materials. Plastic greatly facilitates the creation of the latest shapes and has a remarkable resistance to atmospheric agents. With plastic materials designers can give free play to their inspiration, as they can realise the most complicated forms by conveying project mathematics to the machine tools that execute models and moulds.



Mv Flower Green and Cubic YO, SLIDE

3 Certainly the search for plastic materials that can be used in moulding to enable products today to camouflage themselves with the natural environment and lead to a diminishing difference between outdoor and indoor furnishings, creating a flow of forms and colours. In SLIDE's collection you can find tables, chairs, vases and a lot of illumination devices that can be used both outdoors and in. <

## WOLFGANG PICHLER Partner & CDO, Viteo Outdoors

1 We think that the outdoor living space will stay an important part of contemporary living. It is quite fashionable now, but in fact these spaces have long been important. Think Frank Lloyd-Wright's Fallingwater house or the architects associated with famous architectural movements such as Bauhaus – the outdoor space was always a big deal. Today's translation is largely due to new technical possibilities (outdoor music, -light, special sunshades, etc.) but in general it is the same thought process as it always was, although available to a wider market, and this is something like a trend now.



Viteo Sun Shades by Structure Lab



Lylo, design by Danny Venlet for Viteo

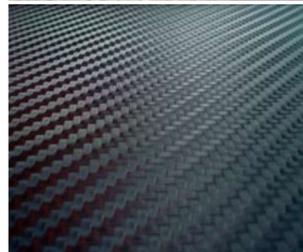
2 Over the last few years there has been a trend to follow artificial materials, but what we see is that in these times people are coming back to natural surfaces. The only thing is that nobody likes to maintain the furniture. We think that the key will be to find 'natural no maintenance' materials. Everybody is working on that topic now, so it will be quite interesting to see who will find the golden nugget first...

3 The fluid zones I talked about in the first question, this is not a trend, or maybe it is, because now everybody wants to have such spaces (and I think at this point it becomes a trend); these situations are quite normal in architecture. Those areas will be more and more mixed: artificial materials will go outdoors; nature will come inside, so the border between inside and out is moving. As for prevailing influences, well that goes back to my point about 'natural no maintenance' materials, which also help to move the borders. <

## MAURO PORCINI international design center manager, 3M

1 Today, we see our society living in a moment of general lack of trust... The home garden or the terrace are becoming the perfect spaces to cultivate 'intimate pleasures', a way to regenerate yourself and meanwhile reconnect with other individuals, those being your family members or a network of friends or just business peers. The outdoor living beyond the home, in an urban setting, is perceived as a further occasion to rebuild the net of friendships and relations, to enjoy a new form of shared hedonism, to celebrate a social activity in what is a social space, with less physical boundaries, closer to the authenticity of nature.

2 One of the most exciting aspects of today's society is the coexistence and overlapping of multiple, eventually opposite, trends... In the future I see two interesting directions of development: firstly the technology will be increasingly important as a process to enable architects and designers to create new languages through the unexpected use or elaboration of existing natural materials or by the development and application of new artificial ones; and secondly is the use of new technologies coming from the world of the electronics. Technology will be more and more embedded in a natural way into the overall environment... at 3M we have and continue to



Di-NOC technology by 3M

develop several technologies that I envisage could eventually benefit the outdoor living of the future: from nanotechnologies to fuel cells, all the way to multimedia projection, lighting and touch screens.

3 ...In terms of design language, considering the overall space, it is my opinion that outdoor nature will still prevail, using the artificial as a touch of unexpected charm (emotional) and as intuitive evidence from the values of the indoor translates to the outdoor (emotional and functional)... In terms of materials, artificial and natural will coexist, eventually exchanging identities and without necessarily one prevailing over the other. Dedon garden furniture... shows how a natural material can assume a high-tech, almost artificial look by its unexpected application. 3M Di-NOC technology, a film that can reproduce tri-dimensionally the aesthetic of any material, from wood to marble, from carbon fibres to metal, does the opposite by generating a natural look on surfaces that could have never afforded, for different pragmatic reasons, to have that kind of aesthetic. I think the challenge for the future is the identification of materials that can continue to reinvent the category, creating first of all a semantic identity, conveying the idea of luxury and comfort, and then guaranteeing durability and performance... My vision is that products that will populate our outdoor spaces of the future will be the smart catalysts of sustainable energy; the natural energy of the environment, the energy generated to give power and smartness to themselves as interactive objects; the emotional energy of people gathering together. <



3M

## DIRK WYNANTS founder & chief designer, Extremis

1 These days, the sole constant in life is the increasingly rapid change in all that surrounds us. We are expected to be on the alert at all times... Just think back to the days before mobile phones and the Internet, and it's instantly clear that our lives have changed radically in a very short time. We cannot possibly cope with this without some kind of compensation, something that can bring it all back into balance. Compensation drives us to find a counterpoint to what is burdening us, that's where things like nature, the seasons, freedom, friendship, and relaxing in good conversation with friends, come in... Since I anticipate that the pressure on our lives is only going to continue to increase,



Bronco color range, Extremis



Top: Tipi and Piramide; above: Merendera; Gandia Blasco



Photos; top left: Bronco; top right: Behive; above left: Qrater; above right: Bronco Totem; Extremis

I see the need for this type of compensation growing too - it's not just a passing trend, in other words. I am also a strong believer in the automatic effect of opposing forces: never has there been so much luxury and comfort available, and never has there been such a market for (uncomfortable) adventure travel. The interior has never been so removed from seasonal influences, so we seek contact with the seasons by spending time outdoors.

2 Over the years, the combination of durability, comfort, ecology and ease of care in interior materials has continued to improve to the extent that we have become quite spoiled there, but contrary to our expectations, these qualities remain difficult to reconcile when it comes to outdoor furniture. Some people wash their cars every week, but balk at the notion that their outdoor furniture needs

any upkeep. There is a similar contradiction between the amount people are willing to spend and the production costs for outdoor materials that have to be a lot more weatherproof than indoor materials. So there is plenty of room for further development of these aspects.

3 You used to have the indoors, divided up into specific activity zones (sleeping, eating, washing, cooking...), and then the outdoors. Now the outdoors has become a fully fledged living space and this boundary is being treated much like those between other activity zones. Sometimes the boundaries are blurred, like between kitchen and living area, and sometimes they are sharpened: we have observed this type of push and pull in various directions in the past and these evolutions will continue... <

Dutch to English translation by Catherine Grady

## JOSÉ A. GANDIA president, Gandia Blasco

1 'Habitat World' is in permanent change and design concepts are facing an unstoppable growth. The way people live their life and consider their home has completely changed, something reflected in the demands that are made – every home space is considered fundamental these days. Over the last decade not only outdoor living but also the manner in which this is done has become increasingly significant, and for us this is no passing trend.

2 Today design materials are also used to express new concepts and new ways to consider the role of furniture. Over the last few years, synthetic materials have enabled the designer's imagination to have more room for creativity. Synthetic materials have the ability to meet current design challenges and will continue to be used in the future.

3 These days the notion of what constitutes outdoors and indoors is evolving to present a unique vision of the way to live in the home. Increasingly outdoor living is in harmony, not to say merged, with that of indoor living. Our collections, made for outdoor spaces, are often used as indoor complements and so both natural and artificial elements can coexist with no problem. <



Cubos, Gandia Blasco

## DR. FRANK SCHNEIDER research & development director, OKALUX GmbH

1 Such colourful facades are very popular at the moment, but that product is basically a design issue and one we believe will be out of fashion in a few years. Most of our developments follow the latest trends. The wooden grid inside the glass (OKAWOOD) is currently the more fashionable solution, this is a little different for our OKACOLOR digital printing technology, which allows an individual photorealistic design on glass.

2 Glass is a perfect material for outdoor use. By combining it with other materials like wood, metal, plastic or stone, new functions and applications will be found in the future. The future will also bring new compounds with the advantages of the single material, increasing the resulting strength, durability and physical properties.



Okawood in the Jugendstilbad, Darmstadt

3 Traditionally glass is used for the building envelope. The interior is protected from the environment. Nevertheless, the transparent material brings the light into the room and enables the user to look to the outside. Therefore glass creates a relationship between the inside and the outside and the borders blur between the room in the building and the surrounding environment. Using translucent materials, phase change materials or semi-transparent metal meshes create a new tension in this field and weakens the static barrier. We always try to use light as our medium to change the appearance of the buildings skin and connect the interior and the surrounding. <



OKA-X Alufoam and Coffeebeans



OKA-X applied in the White Angel Bar

## NICOLA RAPETTI design & product development director, Dedon

1 The contemporary lifestyle is very often hemmed in, with more and more indoor spaces extremely closed and claustrophobic. However, the possibility to spend time outdoors interacting with the quiet rhythm of nature is incredibly important for the psychological serenity of the individual, and fortunately its significance is being rediscovered and recovered. With this in mind it's obvious that attitudes towards outdoor living will grow. When Dedon started with its vision of an outdoor living room it simply identified a demand, a niche, which nobody had covered before. 'Being outdoors' is one thing, 'living outdoors' is much different. We wanted to create a really cosy atmosphere with solid built, weather-resistant furniture that took excellent design as its focus – we wanted to make your terrace or garden another living space. Meanwhile our furniture is perceived as so 'chic' that an increasing number of people are using them for the inside of their homes as well – and they are right to do so, because beautiful furniture is beautiful furniture, no matter whether it's inside or out.

2 As the instruments for the perfect interface between nature and human beings, new materials will have to respect and support the environment. This was the initial point for developing the Dedon fibre, a highly durable synthetic fibre that is produced at the company's north German headquarters in Lüneburg. Developed over 17 years ago, this unique synthetic fibre is still considered 'the original' in the industry. The 'made by Dedon' label represents the highest standard in quality and design: the Dedon fibre is washable, extremely easy to maintain, resists saltwater, sunlight and high and low temperatures, and additionally is biodegradable.

3 The necessity to be in contact with nature will become increasingly compelling. People will search for their own little oasis, where they can shelter and recover themselves. Dedon is not only selling chairs and tables, we are offering a new outdoor lifestyle: for those little moments of joy and freedom; having your coffee in the morning on your terrace and dinner in the evening under the trees of your garden; a new luxury of turning life quality into personal pleasure moments! <



Zofa, Dedon



Material detail, Dedon



Obelisk, Dedon



Production of Orbit, Dedon



Eclipse Java sofa & armchair, Gloster

## CHARLES VERNON CEO, Gloster

1 This is a medium and long-term trend and is more of a reflection on the way people can now live their full lives and not just leisure time. Those who are engaged in professions have no more time than previously, even less, and the weather is no different. Work patterns are changing, and modes of communication both enable and force many to work more hours and in different environments. Furthermore, we see the baby boomers retiring and having substantially more time on their hands. As a result outdoor space can and is used more, something that is not a passing fashion.

2 The most exciting aspect is the breadth of materials available and the possibilities to produce furniture in many different styles and shapes to satisfy consumer taste. Technological developments have enabled fabrics, weaving fibres, metal frames and even the most noble of materials – teak wood – to be used in different and innovative ways that give real value to the consumer.

3 This is not new and the difference between natural and artificial will become less apparent in Europe in outdoor furnishings in the subsequent years, just as it has done in the US markets. High 'cold' design in artificial colours will decline as a trend for real natural materials such as teak and rattan, along with synthetic materials designed to look natural, returns. <



Eclipse Java red & white, Gloster



Scoop copper lounge chair & ottoman, Gloster



Photo: Santi Caleca

Photo: Siegrid Demyttenaere



House, Vicenza, 1999. A large greenhouse transformed into a residence providing a place to live and work at home with the family. Photos: Andres Otero

# Rhythm and Reason

## ALDO CIBIC: DESIGN FOR A SIMPLE LIFE

*The technological wonders of modern living do not have to conflict with respect and understanding of the environment, but according to designer Aldo Cibic there needs to be some serious shifting of agendas to resist the isolation that is often inbuilt into the ways we live, work and play today. Moving beyond material ecological concerns, Cibic's projects combine outstanding aesthetics, environmental dignity and a greater sensibility to consumption on a myriad of scales.*

Text by Virginio Briatore

How to improve quality of life without sacrificing a harmonious relationship with the environment has been a long-term reflection of Milan-based designer Aldo Cibic. Born in Vicenza 53 years ago, he finds the issue a source of constant reasoning, conscious that the point of balance between the planet and us needs to be continually identified and reset, because no one knows exactly where and what it is. The origins of his ideas are intimate, starting from the individual, from everyday behaviour, then scaled up to embrace businesses, villages, cities, populations and whole ways of life. It's an approach that sees the Italian drawing on personal reflections going back to 1980, when he was one of the founders of the Ettore Sottsass-led Memphis group, and which has been manifested in multiple forms including the Microrealities project for the Venice Architecture Biennial in 2004. His deliberations are stimulated and decanted on his incessant travels, at his simple ancient house in Galata (the Genoese district of Is-

tanbul) and in the research which he organises for the schools where he is summoned to hold courses, such as the IUAV in Venice-Treviso, the Domus Academy in Milan and Tongji University, Shanghai. Design for living is an expansive banner to wave, but it's one that Cibic passionately brandishes.

*Where are you now with your reflections on design for living?*

In the hands of the farmers! This has given me the strongest sense of fulfilment in recent years. I'll explain: my projects for embodying the relationship between 'homo technologicus' and nature in a new way of life were received with great enthusiasm by the Coldiretti, the principal Italian farmers union, which represents 568,000 farms and founded Terranostra, the agriturismo association engaged not only in promoting farm-based holidays but also in multiple aspects of the city-countryside relationship. The most enthusiastic are the young farmers, the ones who are investing in the



Photo: Santi Caleca, Milan

future. They see my projects [such as] The City and Allotments, A Simple Life, Reappropriating the Seasons and Agricultural Parks as a new approach to the countryside by city dwellers and at the same time a way of improving agriculture. So my project fulfils two urges: that of town dwellers who want to spend some of their time in a close rapport with nature by growing their own vegetables, and that of farmers who want to continue to have a reasonable income, while respecting the land, without following the stupid advice of those who want to turn over the fields to intensive monoculture by producing ethanol for road transport!

*For years you've been presenting small examples of different kinds of living. What does this mean?*

That I want to tell some 'warm' stories, because design today is cold. Today everyone is going after mega-development projects or monumental self-celebratory architecture, useless and inhuman, which fails to produce a better quality of life and merely perpetuates stereotyped lifestyles. We want to suggest new ways of doing business, with possible models of living for broad strata of the population. We self-finance our public-interest projects, build our own models and simulations, at a heavy cost to ourselves. But it's depressing to see that al-