



**Dorian Lucas**

# GREEN DESIGN

**VOLUME 1**



**BRAUN**

Dorian Lucas

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## 6 Preface

## 8 Energy

- 10 Handheld Fuel Cell Power Supply
- 12 Wattson Silverlining
- 14 KinetiCompost
- 16 USBcell

## 18 Fashion

- 20 Woven Food Wrappers
- 22 Upcycled M&M's Candy Wrapper Dress
- 24 A Sustainable Marriage
- 26 Dandelion
- 28 The Favela Necklace
- 30 Monacca-bags
- 32 Stan
- 34 Emobi Swimwear
- 36 Untitled Necklaces
- 38 GasCase
- 40 Banknote Jewelry
- 42 UM bags
- 44 Salty Philip 2010
- 46 WITHiNTENT
- 48 Pact Underwear
- 50 CoolCorC
- 52 Organic by John Patrick

## 54 Home

- 56 Untied\_Bottle
- 58 Ofurò
- 60 Chair I: Rococo Chair Retrofit
- 62 4treehouse
- 64 Piezo Shower
- 66 Oxygen of Green Indoor Air  
Purification Table
- 68 Eco-recliner
- 70 Terra
- 72 Shoreditch Shelf and Hackney Shelf
- 74 Isabella and Enzo
- 76 Bilge Lounge
- 78 Rubber Rug
- 80 Tribute to Mexico
- 82 Deckstool
- 84 Wooden Radio

## 86 Toys for the Soul

- 88 Aquatina
- 89 Recycocool - the Black Saloon
- 90 X Days Project
- 92 The Transformer
- 94 Ball Chair
- 96 Paper Fringes
- 98 Unmade 07

100 Made in-, Handle with Care-  
and Delicacies-Collection

- 102 Nox Furniture Collection
- 104 Tupa Stools
- 106 Sustainable Vases and Vessels
- 108 schubLaden
- 110 sawadee Furniture
- 112 4mula Barbox
- 114 Bucchero
- 116 Leaf House
- 118 Rubbish
- 120 Higher Market Studio Furniture
- 122 Rockit Table-Bench
- 124 X Chair
- 126 Hanno
- 128 Circuitry Artwork
- 130 Nananu
- 132 Outdoor Bench
- 134 Jelloware
- 136 Mua/Lovers in the Air
- 138 Miton Cucine Isola Marosi
- 140 Ekokook
- 142 Domus Kits
- 144 Sustainable Curves
- 146 Andrea
- 148 Ruth Rocker

## 150 Light

- 152 Trask Lamp
- 154 Shroom Light
- 155 Latro: Algae Powered Lamp
- 156 Living Pixels
- 158 Solar Tree
- 160 Spoke
- 162 Hollow
- 164 SunCubes
- 165 Lampshade, o-Re-gami Collection
- 166 Cloud Softlight
- 168 Coral and Kina
- 170 Sun Jar

171 Circuitry Light Sculpture  
172 Firewinder - The Original Windlight  
174 Volivik - Bic Biro Lamp Family  
176 Stealth

## 178 Public

180 T20  
182 YikeBike  
184 Photosynthesis Car  
186 Rollergen Power Rack Assembly  
188 Scoot  
190 Motive Kestrel  
192 Eco//07  
194 Inner City Bike  
196 Prosolve370e  
198 B20  
200 Outdoor Table  
201 Arigato  
202 Copenhagen Wheel  
204 CityEL

## 206 Work

208 Timeless Garden  
210 Saver Clip  
212 Once Upon a Year  
214 Cardboard Office  
216 LG GD510 Pop  
217 Eco Staple Free Stapler Cubed  
218 Cellulose  
220 DesKoffiSet  
222 softwall + softblock Modular System  
224 CoolCorC Czarf  
225 San Millan Eraser Chair  
226 Whale Tail Desk and Kidney Shaped Desk  
228 Espresso E and P 0-Watt  
  
230 Designers' Index  
232 Imprint



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- 24 A Sustainable Marriage
- 26 Dandelion
- 28 The Favela Necklace
- 30 Monacca-bags
- 32 Stan
- 34 Emobi Swimwear
- 36 Untitled Necklaces
- 38 GasCase
- 40 Banknote Jewelry
- 42 UM bags
- 44 Salty Philip 2010
- 46 WITHiNTENT
- 48 Pact Underwear
- 50 CoolCorC
- 52 Organic by John Patrick

## 54 Home

- 56 Untied\_Bottle
- 58 Ofurò
- 60 Chair I: Rococo Chair Retrofit
- 62 4treehouse
- 64 Piezo Shower
- 66 Oxygen of Green Indoor Air  
Purification Table
- 68 Eco-recliner
- 70 Terra
- 72 Shoreditch Shelf and Hackney Shelf
- 74 Isabella and Enzo
- 76 Bilge Lounge
- 78 Rubber Rug
- 80 Tribute to Mexico
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- 94 Ball Chair
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- 148 Ruth Rocker

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- 152 Trask Lamp
- 154 Shroom Light
- 155 Latro: Algae Powered Lamp
- 156 Living Pixels
- 158 Solar Tree
- 160 Spoke
- 162 Hollow
- 164 SunCubes
- 165 Lampshade, o-Re-gami Collection
- 166 Cloud Softlight
- 168 Coral and Kina
- 170 Sun Jar

171 Circuitry Light Sculpture  
172 Firewinder - The Original Windlight  
174 Volivik - Bic Biro Lamp Family  
176 Stealth

## 178 Public

180 T20  
182 YikeBike  
184 Photosynthesis Car  
186 Rollergen Power Rack Assembly  
188 Scoot  
190 Motive Kestrel  
192 Eco//07  
194 Inner City Bike  
196 Prosolve370e  
198 B20  
200 Outdoor Table  
201 Arigato  
202 Copenhagen Wheel  
204 CityEL

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208 Timeless Garden  
210 Saver Clip  
212 Once Upon a Year  
214 Cardboard Office  
216 LG GD510 Pop  
217 Eco Staple Free Stapler Cubed  
218 Cellulose  
220 DesKoffiSet  
222 softwall + softblock Modular System  
224 CoolCorC Czarf  
225 San Millan Eraser Chair  
226 Whale Tail Desk and Kidney Shaped Desk  
228 Espresso E and P 0-Watt  
  
230 Designers' Index  
232 Imprint

# Preface

by Dorian Lucas

Green Design is in. This applies to both parts of the phrase, green as well as design. Green began the quest for success in the 1970s, but involved everything except design. Design, however, as product design is a much older concept and, in the form of arts and crafts, can be traced back through generations.

It wasn't until the 1990s that green and design - in a similar way to eco and high-tech architecture - formed a connection and went on to dominate the 2000s.

In the 1980s, either ecological and alternative or stylish and (post)modern were combined together. Only in some areas was it considered chic to be environmentally friendly: with the real-fur jacket being the epitome of incorrectness. In the 1990s being environmentally friendly became much more fashionable, but it was only after the millennium that being stylish as well as green came to the fore as basic prerequisites for any new design.

Today it would be possible, just from an evening spent watching TV advertisements, to put together a book featuring cars that are clearly greener and better designed than earlier models. However, such a book would not only have a very short shelf life, it would also be boring. For such products the technology used is similar across the board and new models merely demonstrate improvements in existing technology. Although the cars are labeled as new, newer, newest, the progression towards the superlative is always the result of a further development or technological development that

only affects a part of the product, so novation as opposed to innovation.

A fundamental idea, an innovation that is grounded in "green" thought, remains an exception. Though creating such exceptions is not impossible, and therefore, a few cars, bicycles and scooters can be found within the pages of this book. These are examples where green concepts and innovative potential are clearly visible: natural material and the use of alternatives go hand in hand with strikingly new design ideas.

The demand for material is one of the central issues of this book. Countless products are produced from raw materials, which were earlier not available or simply not considered. These can be natural and renewable materials, as well as recycled material. In the case of recycled material, one can differentiate between those who give a single substance a new use and therefore remove it (temporarily) from the endless circulation of recycled material and those who recycle an entire product, using the material of the whole product and thus avoiding the labor - and energy - intensive recycling process. The products resulting from both of the above groups owe much of their charm to the recycled materials from which they are created. The new objects use the previous item as a visual incentive, either knowingly or unknowingly: a ring, whose charm lies in its random and abstract patterns of the foil ladybirds from which it is made, a chest whose patterns are determined by the circuit boards of old computers. In the case of these products, the recycled material no longer stands in the fore-

ground, unlike the designs of the 1980s and 1990s where this was almost always the case. These new designs are green, without needing to scream out how politically correct they are, and it is exactly this that has become typical of the green designs of today.

There are innovations that are supported by a fundamental ecological awareness, they are not simply a vacuum cleaner that does not have a 50 or 500 Watt suction power or a washing machine, that uses quarter of a liter less water. Such developments as these are simply marketing strategies and are purely technical in nature, although in a few exceptional cases the ideas were so innovative that they were included in this book.

Often, it only takes a small idea to fundamentally change a product so that it is clearly distinguishable from the masses: must a PC that is switched off still use electricity? And why cannot a mobile phone that is often used on holiday not also be charged by use of solar panels? Why does not every car have a solar paneled roof, even if only to operate the lights, radio or heating without the use of the engine, or to charge a laptop, mobile or MP3 player.

Such "cross-genre" green functions, providing green energy for other purposes aside from just the obvious, shows an awareness of green principals without the designer ever resorting to the jute and hand-knitted wool of the early eco-period.

Everything is possible - recycling, composting, exotic materials are used

with environmentally-friendly technology and made, when possible, within the local area. The production processes and techniques are, in themselves, green features. Fair trade and social responsibility as well as decent working conditions cannot be seen in the finished product itself, but can be demanded by the consumer out of a sense of historical and contemporary consciousness. In the end, a look into every culture's own history can teach of the consequences of possible abuses.

The environmental destruction left behind by deforestation in the supposedly romantic landscapes of Tuscany and the Heathlands, caused by early industrial production, still has far-reaching consequences today.

The most important changes in the last decade relate not to the distributors but to the consumers. The buyer is very aware of the impact of purchasing decisions, at least since the abolition of the fur coat, and the buyer's opinion can have a huge impact on the supply.

The buyer questions where the material comes from, how it was processed, whether a product saves energy or is especially durable and whether it can be easily recycled. When it comes to purchasing a product, these criteria are of as much importance as the design itself. This has resulted in green products being given a competitive edge in the consumer market.



# Energy

The demand for energy is of course one of the core issues of this book. Not just because the availability of energy is part of the foundation of civilization, but because to a 'green civilization' energy use and demand is a question of morality: how much energy do we really need to use and where does waste begin? Nearly every one of the 100 products featured in this book are concerned, in one way or another, with energy demand: the energy used in the production process, in the transportation, in the recycling processes or, most significantly, the amount of energy needed for the product itself to function. This introductory chapter focuses on products that have been created to produce energy in different ways and forms: energy producers such as solar panels, energy storing and energy measuring devices, which allow energy use to become a visible entity, educating the consumer with visible measurements. Each area of energy production - it might be better to say energy con-



# ENERGY



version - can be found in the other chapters, where the reader will come across energy sources such as algae or plants, wind and sun. The use of sun, wind or water power is still in the early stages but is rapidly becoming commonplace. The technology in this area is developing at an astonishing rate, what is today considered 'avant-garde' will soon become part of the everyday. However, these developments are mostly of a technical nature, and have little to do with product design. The aim of this book is not simply to show the newest and most efficient solar panels, but to display new designs and inventions. Some designers have developed products that allow alternative energy sources to be used for everyday tasks. The storage units for renewable energy sources are becoming smaller and therefore more user-friendly and transportable. The chargeable battery, in the form of a conventional battery, has been provided with a novel new function, where it can access alternative sources

of energy - by plugging into a computer, the rechargeable battery can store this energy for use in loading other devices. The energy can thus - according to physical definition - exist independent of medium and form, its use fluid and changeable. As everyone once learnt in school, energy cannot be destroyed, only converted. This raises the question; out of which converted state will engineers and designers be able to transfer future energy into useful forms? ...whether it may also be possible in the future to directly recycle used or wasted energy.



# BRGY



# Handheld Fuel Cell Power Supply

The MiniPak is an off-grid, handheld power supply designed to replenish various handheld electronic devices including cellphones, smartphones, MP3 players and USB powered devices. The MiniPak device integrates a futuristic technology. The main unit is comprised of a small hydrogen fuel cell and energy is stored in a refillable metal hydride cartridge, where hydrogen is stored in a solid form

within a metal alloy. The disruptive technology in this small device offers a non-toxic, easily recycled alternative to batteries, and is the start of a wider societal transition towards using "zero carbon" fuels. The same technology is evolving towards powering a great variety of electric powered devices, including electric vehicles.



Design: Stone Chen







## Design: Taras Wankewycz

DESIGNERS: Taras Wankewycz, Stone Chen

DISTRIBUTOR: Horizon Fuel Cell Technologies Pte. Ltd.

YEAR OF DEVELOPMENT: 2010

MAIN MATERIALS: nickel metal alloy, plastic

MAIN GREEN STRATEGIES: use of hydrogen, non-toxic



# Wattson Silverlining

The new Wattson Silverlining is the result of collaboration between DIY Koyoto and cult design brand Mathmos. This small device measures the amount of energy used by the appliances in the home, allowing you to keep track of just how much power you are using. It shows how much money is being spent and encourages you to switch off appliances when they are not being used.

This device offers a simple, stylish way for you to do your bit for the environment, while saving yourself anywhere from 5% to 25% on your electricity bills, the biggest average saving of any energy monitor currently on the market. The ultimate energy monitor, Silverlining is a chic new reflective version of the original wattson01, complete with brand new clock feature and the latest Holmes software.

