

## Buildings as Sanctuaries of Nature

The key to successful indoor/outdoor spaces is to weave the building into the landscape.



It is fitting that this summer's cover story, and the tree scene to the right, both celebrate the great outdoors.

As much as I love to discuss a well-designed building, and the materials and finishes inside of it, the fact is that our brains are hard-wired to be outside, and we are as nomadic as the 500,000 generations of humans were before the discovery of organized agriculture.

The magnitude of evolutionary biology, biomimicry and biophilic knowledge imparted on the design world may have thrown architects for a loop, but frequently the most beloved buildings, healing spaces

### Humans thrive on biophilia and the harmonious existence with nature.

and work environments are dynamic, biophilic programs reflective of the urge for wanderlust.

The cover feature suggests that one key to creating successful indoor/outdoor spaces is to weave the building into the landscape. Landscapes are expert biophilic environments, rife with soft edges, random patterns, clear vantage points, winding paths, perches and niches—design elements that ease the human brain to comfortably enter and move through a space.

Should harmony with nature be expressed as a product, it might look something like the formula for Kohler's WasteLab (right), which was inspired by a biomimicry workshop and natural metabolic processes in which nothing is wasted. Kohler's zero-waste process creates luxury products, but modern sustainability is not reserved for the rich, emphasizes this month's Architectural Leader, Dan Wiens. In fact, he claims sustainable design can fight poverty, and his organization, Journeyman International, provides architectural services for humanitarian facilities using passive or renewable technologies, native design vernacular and local materials. Humans thrive on biophilia, biomimicry and harmonious existence with nature, and buildings guided by these principles provide much more than shelter; they become human sanctuaries.

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### REIMAGINING INDUSTRIAL WASTE: FROM TRASH TO TILE

Industrial waste can be kept out of landfills and transformed into something of value, and in honor of Earth Day, Kohler revisited its industrial Waste Lab, and how it went from trash to finished tile products sold as the Ann Saks Brand. Inspired by a 2005 biomimicry seminar in Costa Rica, product development associate Theresa Millard created Waste Lab; she thought about waste products as a resource, and suggested the company should consider making tiles out of waste products from the company's operations. Together with colleague Jim Neiman, a technical designer and artist, they made the first product from waste successfully in 2014. "If companies can start to see waste streams as something different, they can lead the way from a brand probability, engagement point of view," says Millard. The team heads out to dumpsters that are headed to a landfill, and digs through them, searching for what's interesting that they can use. One recent example of this is slag, or cast-iron impurities from the foundry, which, mixed with glazes, makes beautiful red, brown and yellow glass tiles. After a material success like that, the WasteLab analyses how consistent and abundant is the raw material and if it can feasibly be ramped up to commercial production. **Circle 419**

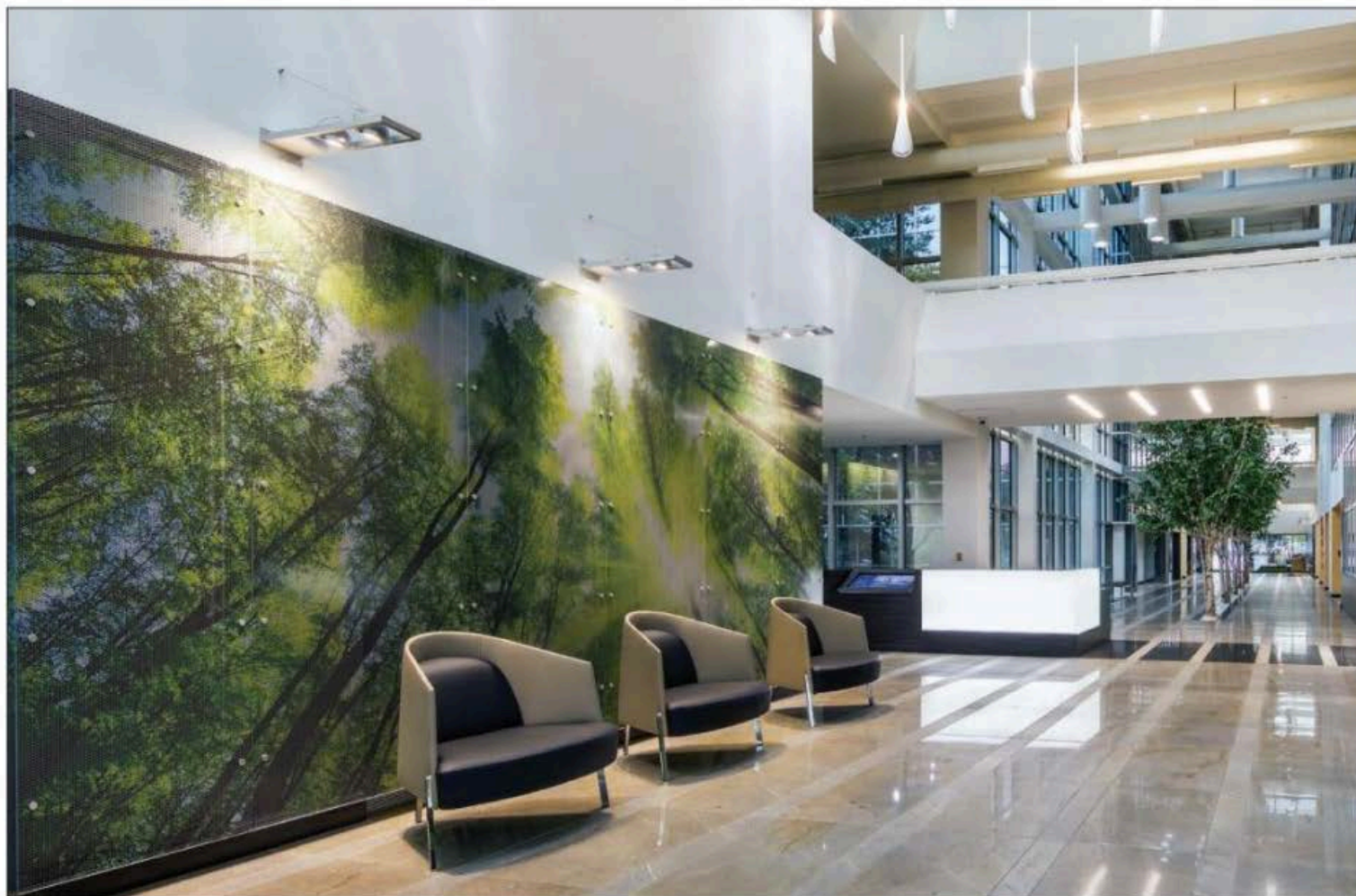


Another member of the Kohler Waste Lab, industrial designer Monty Stauffer asks, "What can it be? What can we do positive with this material?" He is looking at industrial waste by playing with the materials and seeing how they behave, what the colors will be, and thinks about the beauty of the tile they can create out of the waste.

The Waste Lab's sole purpose is to imagine and create new uses for clean manufacturing waste. Its most recent project is using pottery cull and leftover glaze and enamel powder to make kitchen and bathroom tiles.





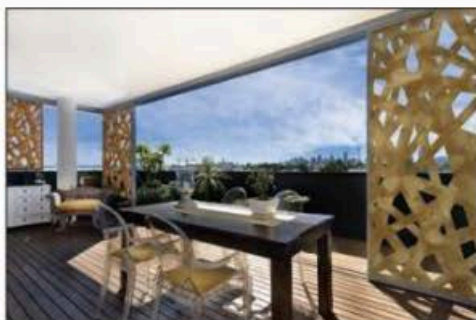
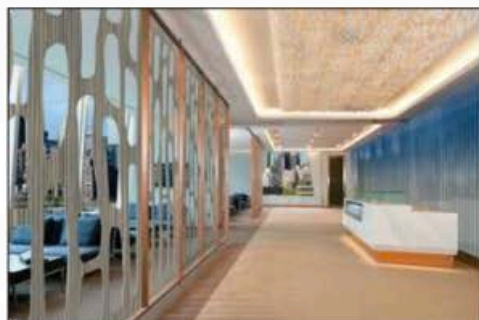


#### PERFORATED FOREST

Móz Designs Laser Cut Collection patterns strike the perfect balance of texture and transparency, providing a unique design solution for both interior and exterior applications. Shown here, MOZ perforated design at the Galleria Atrium project—combines perforated metal and digital imagery. It's a metal installation perfectly imitates forest foliage with a light, airy green design that allows dappled light and air to flow freely. **Circle 418**

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