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## Virtual families 2 best house design

Black Artists + Designers Guild Black Artist + Designers Guild (BADG) today announced the names of 23 architects, designers and artisans who will create individual spaces inside the long-awaited obsodel virtual concept house. Participants include ELLE Deco A-list designers Anishka Clark and Niya Bascombe, Iska Design's Niya Bascombe, and artists Cheryl R. Riley and BADG founder Melle Barnett. Opened in January, Obsidian aims to turn the classic idea of a designer showhouse into an ear. Designed in collaboration with the magazine of Hirst's luxury design collection (ELLE Deco, House Beauty, Veranda, Town and Country), Obsidian will work with BADG members from around the world, led by architects Nina Cook John and Lewis, to imagine and present an 11,000-square-foot virtual home online in Oakland, California. The goal is to envision a future home for multigenerational black families (2025, to be precise). Lewis says that when we dream of living, people tend to dream bigger than they can. This is the moment to show our people that that dream is out of reach. Below is a complete list of architects, designers and artisans who will bring obsodys to life. Leyden Lewis Nina Cook Johnscherif Umblesmalen BarnettKelly Finley Joy Street DesignSa Turner's Interior Obsession Kelly Finley Joy Street DesignOrra HodgesDaniel Pennoy's Renovated Interior Design Anishka Clark and Ishika DesignBOA's Isica DesignBOA Ol Studio Ol StudioSissa Cassagnas-Judd and General Design Linda Alleneveric Brown. McLean and Tirkuthinhsyletmari Burgoslyn Jones's Mitchell Blackkiyonda Powell Nikki N. Clupheni Francis and Casey St. Julian's Eclectic HomeVernadette Berlicheril R. Reilly Black Artists + Designers Guild This content is created, maintained by third parties and imported into this page for users to provide email addresses to. After the U.S. House of Representatives cut electricity bills by about \$2,000 a day thanks to virtualization and server consolidation efforts, piano.io find more information about this content and similar content. The project came as part of a House initiative to reduce the amount of power used by this Congress by 50 percent, said Jack Nichols, director of corporate operations at the U.S. House Chief Administration Officer's Office. He spoke at the Uptime Institute symposium in New York in 2010 about two years of efforts to consolidate the House's data centers. The House integration effort was one of the winners of the Uptime Institute's Green Enterprise IT Award (GEIT), which recognizes organizations that have used technology to significantly reduce power consumption. For its own operations, the IT team analyzed the underlying server load. Overall, we found that each server had cpu utilization of only about 5%. For two years, IT teams can use virtualization to consolidate servers to create virtual servers on some physical servers. It folded 85 Windows servers into eight physical servers and reduced 35 Unix servers to 12 physical servers. As a result of this consolidation, the House reduced the operating power consumption of IT equipment from an average of 500 kilowatt hours (kW) to 125 kW, saving about \$1,000 a day, Nichols reported. In addition, since the data center did not host many servers, the cooling system can also be reduced by a level. The Computer Room Air Conditioning (CRAC) unit used to suck up 750 kW and now consumes just about 350 kW, resulting in another savings for a day for congressional branch \$1,000. Nichols said moving from using all physical servers to using some virtual servers requires some training from a five-member IT staff. Roles had to be redefined as well. Virtualization performs the traditional roles of system administrators, network engineers, and security engineers in many respects and shrinks. The system administrator performs all of these roles. Nichols said. Security was another challenge that needed attention. Because questions remain about the ability of programs to communicate securely between hyper visores, communication between applications has been arranged to allow them to pass through physical networks. However, because the cost of the transition had spread over two years, additional capital expenditures that exceeded the overall operating budget were not required, Nichols said. With this new infrastructure, IT teams are now looking for ways to move to a data center, which is an individual server run by each House member. Joab Jackson Joab\_Jackson@idg.com reach @Joab\_Jackson or follow him via Twitter. Note: If you click a link in an article and then purchase an item, you'll earn a small commission. For more information, see the Affiliate Link Policy. The site is your country Lisa Romer two kids, a dog, and a creative couple all flooded with this light, yet can't find their place in a cozy, Utah home. Imagine a tree house in a sun-fringed pine and ash forest. When I first arrived at a hill construction site in Guadalajara, Mexico, when a young family was building an ery that seemed to float among the trees, it reminded me of the vision decorator Alejandra Lledo. The two-storey house was carefully built on a slope overlooking a shallow, lush valley. The two-storey house of Richard Power steel and glass has cladding of concrete, zinc and walnut. In collaboration with Mexico City architects Imanol Legoretta and Pablo Sebulveda, the owners were involved in every detail of the steel plan, and wooden structures. They knew exactly what they wanted and what they wanted, and they knew how they wanted it. Sefalveda says. The 6,500-square-foot home is designed to be open to Guadalajara's compassionate climate. The light we have is fantastic. Sepulveda can be difficult to control it, but it's fantastic. Pay attention to the amount of light you put into your project. At the entrance to Richard Powers, landscape designer Juan Montaño decorates the garden and steel-framed water lily pond. The husband and wife chose Lledo, an old family friend, to decorate Legoretta's proposed home. THEY VISITED HER HOME IN MEXICO CITY (ELLE DECOR, NOVEMBER 2013) AND WERE FASCINATED BY HER RIOTOUS SENSE OF COLOR AND PATTERN. So we thought of Alejandra because her house isn't modern. My wife says. We wanted to make the modern space feel cozy and warm. Richard Power kitchen cabinets, bent hoods, tables bopies, sink fittings by Dornbracht, range by wolves, ovens by Miele. But the sleek architecture of their homes demanded a less whimsical approach than Redo's. Your house will be very clean, she recalls saying to the couple. This house is all about design. You really need to think about each piece. When she arrived early in the project, Redo took the time to collect things before she knew where to put them. Her first purchase was a mid-century black-and-white table lamp by Arturo Pani, brother of Mexican moderni architect Mario Pani. She said she made the center of the living room and worked there. The two-storey house of steel and glass has cladding of concrete, zinc and walnut. Richard Powers, sofa, Ottoman and chairs in the living room are next to The Maksalto, while cocktail tables and circular tables are available for B&Bs and B Italy. The piano is by Blutner, the side table between the chairs is by Vitra; The ceiling is paneled with walnuts, the walls behind the sofa are covered in steel and the rugs are antique Persian. She chose a sofa in the living room and a muted color scheme that covered ottomans with dark gray velvets that looked almost like blueberries in the light. The two red velvet chairs add heat to the composition, reminiscent of the warm tones of antique Persian rugs. Lledo's love of Mexican fabrics is everywhere: shawls called levozos wear cushions made from furniture and local fabrics. When the children return from school on a weekday afternoon, the four families have a late Mexican lunch in the living room and adjoining dining room, facing the leafy forest. The rooms' Mexican walnut panels add warmth to the cool steel construction and marble surface. Richard Powers pine crosses the ceiling and floor of the entrance, which features a Louis XV-style console and works by Leslie Sardinias. The walls are painted on grava by comets, and the doors are parota trees. afforded like home, Lledo's whimsical Filter. Her fearless eyes are immediately on display in the entrance hall, where pine trees penetrate the ceiling and floor. She walked in a contemporary painting by Cuban artist Leslie Sardinias (who recently designed the New York City Ballet's American Rhapsody set) recreating the Louis XV console. For a guest bath, she commissioned a Venetian-style mirror to bring fanciful prosperity to the modern space. I'm not afraid to mix periods, colors, or designers, Redo says. I like all eclecticism. Richard Powers A guest bath has alafé's sink with Dornbracht fittings. The counter is Carrara marble, and the mirrors were custom. Family rooms are another case. Although it is fixed by a magnificent silk wall made from traditional men's gowns found in Bhutan, the mix also includes bold geometric cotton rugs designed by Redo and made in India. In the same space, vintage Arco floor lamps by Akhile and Pier Giacomo Castiglioni surround modern sofas and wegner sohad shell chairs. Richard Powers family room sofa and Ottoman by Renew Roset, Saarinen side table by Knoll, chair by Hans Wegner. Arco lamps are by Flos, pillows and rugs are custom designed, and tapestries are made from traditional Bhutanese men's gowns. The family room opens on both sides and opens to a deck connected to the garden and kitchen at the top of the bedroom below. On weekends, adults barbecue back and forth from the kitchen to the deck, tequila glasses in their hands (the hallisco state of Guadalajara is home to the Agave spirit), and children dart across green spaces and open rooms. The bed, dresser and side table in the Richard Power master bedroom are Roche Bobois. The Aimes chair and Ottoman are by Herman Miller, the bedside lights are fontanaarte, and the walls are painted in Patagonia by Comex. The bedroom under the wooden staircase is simple and economical in detail, bathed in light. Indulge in color for kids, all pink for girls and blue and red compositions for boys. And she suggested an eccentric touch for this family of hunters. The red wallpaper in the boy's room is a copy of the classic design - a jumping zebra pursued by arrows - that once covered the walls of Ginos, an iconic Italian restaurant late on New York's Upper East Side. It's a playful touch that reflects the vibrant spirit brought to this serene home. If there's a good vibe about what to do, you're as excited as a little girl. This story was originally published in the September 2016 issue of Elle Decor. Decoration.

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