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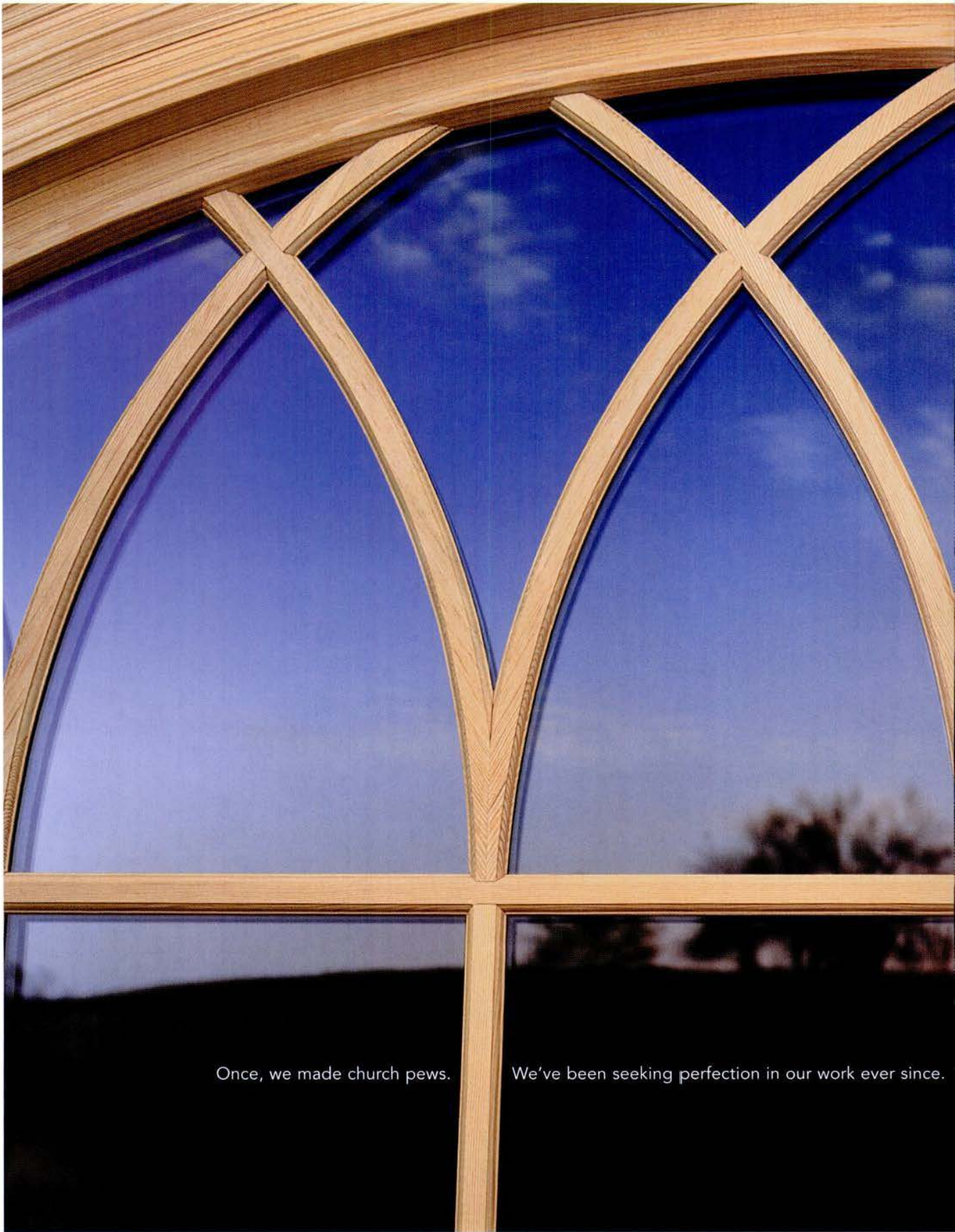
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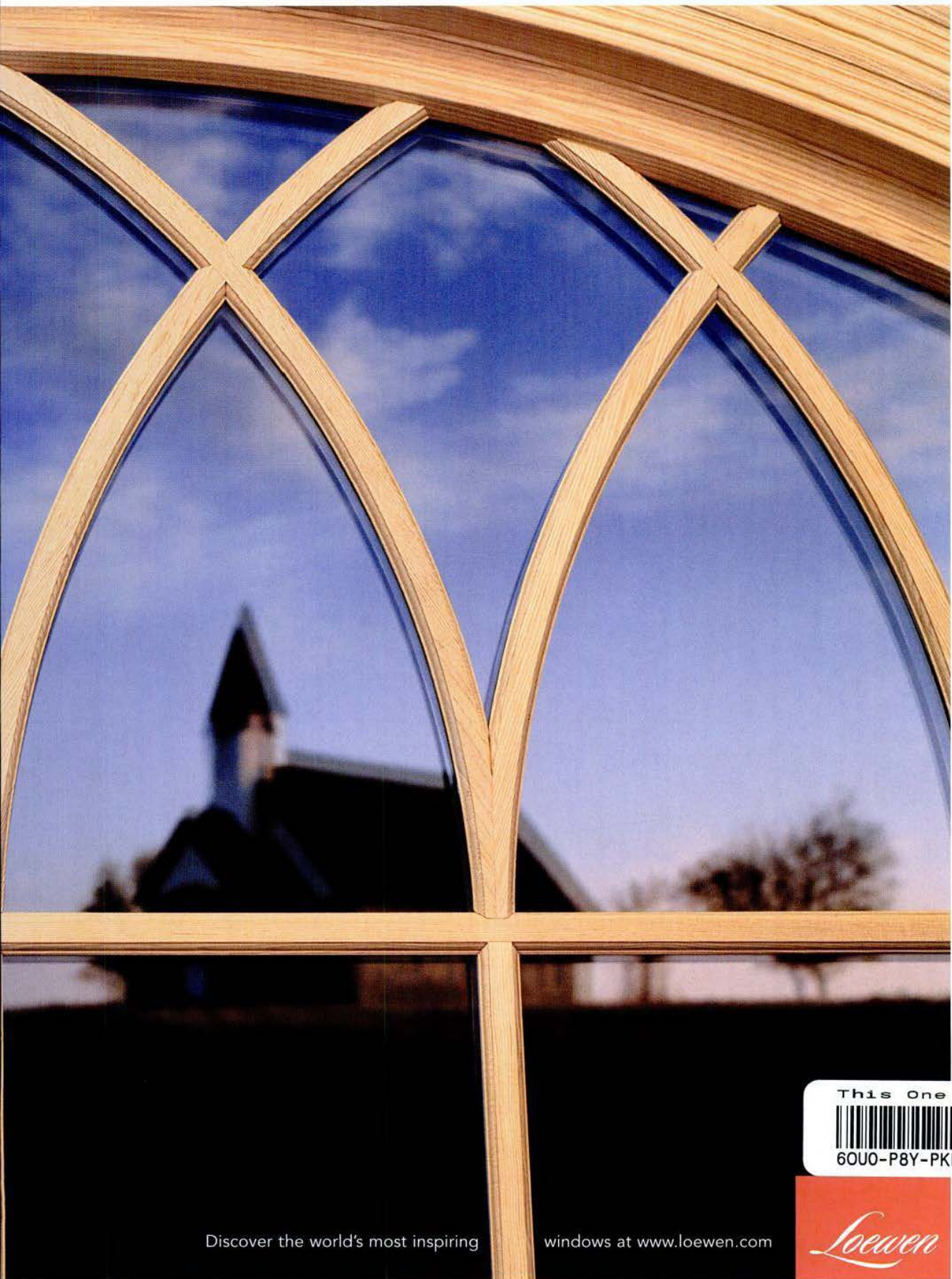


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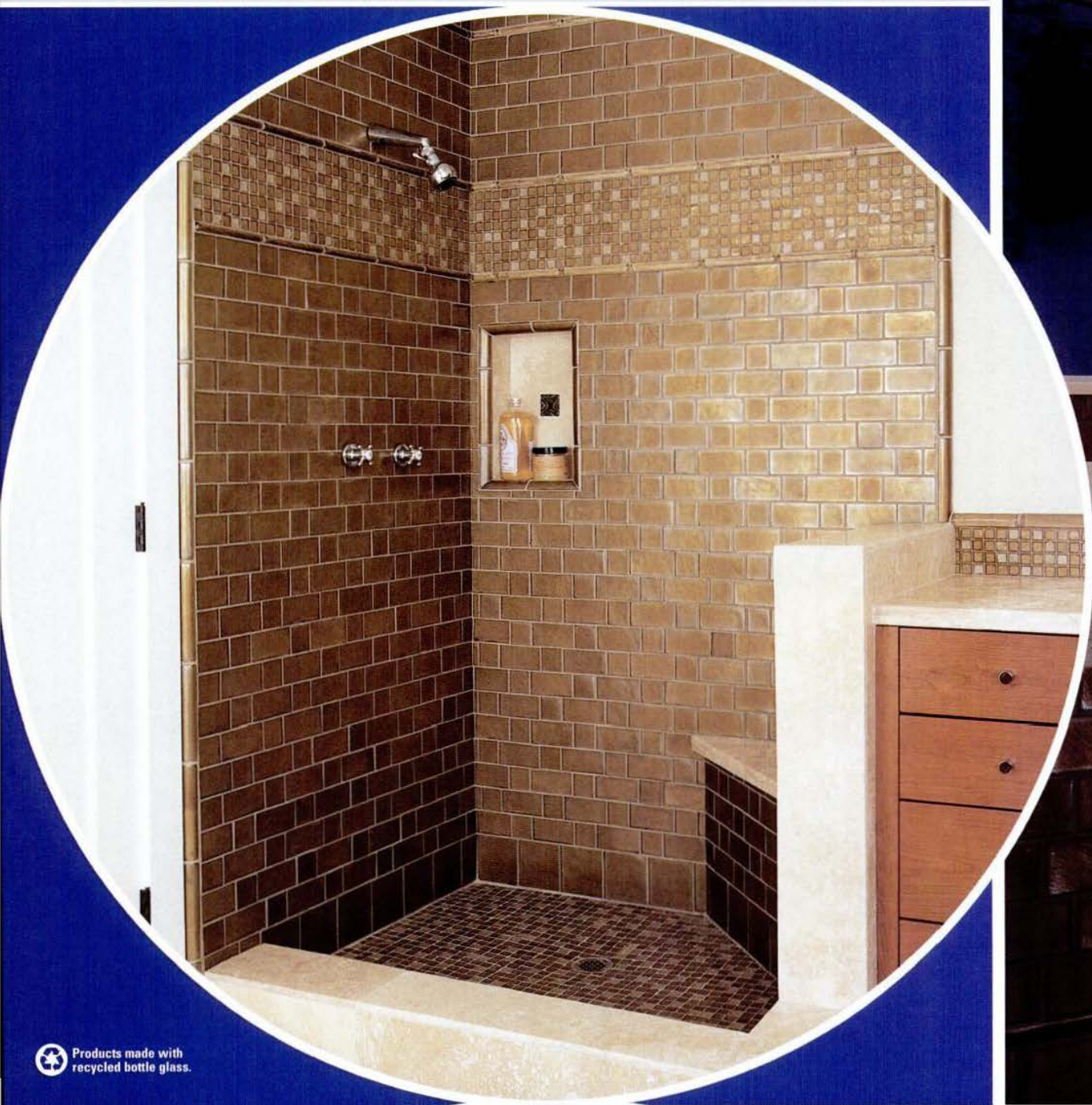





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Cover

In their cozy living room, Shaun Bornstein and her daughter Olivia enjoy the fruits of husband, dad, and architect Jesse Bornstein's labors. The Bornsteins' decision to neither hunker down and suffer nor raze and sell is proof that building smart can still be profitable.

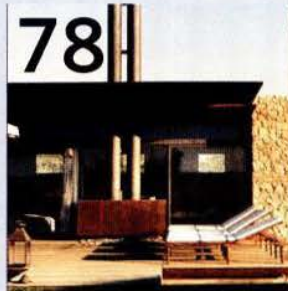
Photo by Catherine Ledner

22**Editor's Note**

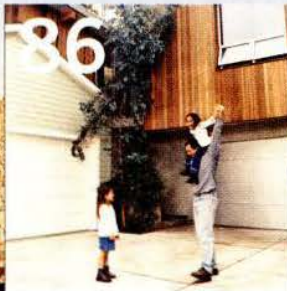
As construction wraps up at Dwell's now earthquake-safe offices, Allison Arieff wipes the dust from her hair, and reminisces about renovations past.

76**Creating a New Classic or Restoring an Old One**

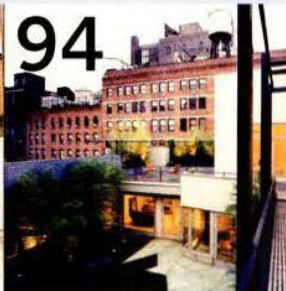
When Los Angeles-based Marmol Radziner and Associates aren't designing new buildings from the ground up, they're restoring homes by masters of California modernism.

Dwellings**Somewhere Under the Tuscan Sun**

From the Maremma region of Tuscany, **Paul Bennett** recounts how a typically austere Fascist-era cottage by Marcello Piacenti was transformed into a modern vacation retreat. **Photos by Jacob Langvad**

**Two Houses Are Better Than One**

In Santa Monica, a 1950s relic nuzzles nicely with a 2003 version of a California ranch house, proving that two houses are better than one—and that opposites do attract. **By David A. Greene / Photos by Catherine Ledner**

**Renovation Roundup**

What do a spacious loft with secluded garden in Manhattan, a tiny two-story loft in Omaha, and a cool live/work studio in Boston have in common? They all got gutted, and rebuilt for the better.

**The Eichler Dilemma**

Aren't modernists open-minded? Not necessarily, argues **Virginia Postrel**, in a case study of California's doggedly restored and lovingly remodeled Eichler homes.

January/February 2004 Contents: Make It New!

"Basically all we had left was the façade and a big gaping hole where the lawn would go." —**Charles Rose**, p. 94

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In the Modern World

Once you've finished your eggs Benedict and Bloody Mary, why not try our all-you-can-read buffet of the latest exhibitions, furniture, products, and books?

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My House

What does a \$9.99 bottle of screw-top wine have to do with a prefab house? Vetter Denk made the connections in an innovative getaway for an enterprising vintner.

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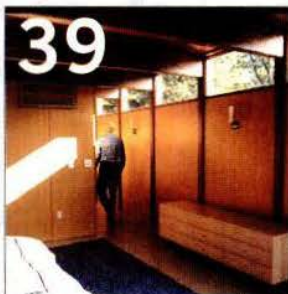
Off the Grid

In the Napa Valley, one sustainable residence elegantly demonstrates that hay is for horses—and straw is for houses.

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Dwell Reports

Kitchen counters see more mess in a day than the den sees all year. Our experts Norman Kornbleuth and Heather Lamster put six countertops to the test.



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Nice Modernist

Sometimes all the numbers don't add up, but at least they can look cool. Studio 5 takes graphic design into the classroom and the kids are better than all right.

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Elsewhere

In Tokyo, a project by Pritzker laureate Fumihiko Maki is injecting new life into the Daikanyama neighborhood, with nothing lost in translation.

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What We Saw

We're not talking 99.9%. Our London editor Iain Aitch shares his finds at 100% Design, while senior editor Andrew Wagner reports from Udine, Italy.

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Invention

DesignworksUSA's Adrian van Hooydonk discusses design concepts, from the ultimate driving machine to the ultimate office chair.

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On the Puget Sound, Olson Sundberg Kundig Allen Architects designed the perfect house for Sasquatch—and the Penfield family.

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Outside

Among the kitschy, gnome-loving chalets of Holland's community gardens, Krill Architects created an anomalously spare and highly adaptable Garden House.

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The Dwell Home

Is it coming in on budget? What will be installed at the factory? How long will the site work take? The answers to these and your other questions revealed.

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Lighting 101

Have you been living in the dark? Come out of your cave for a tour of the world of bright, and not so bright, lights and lighting options.

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Sourcing

Everywhere to get everything you want and everything you need.

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Houses We Love

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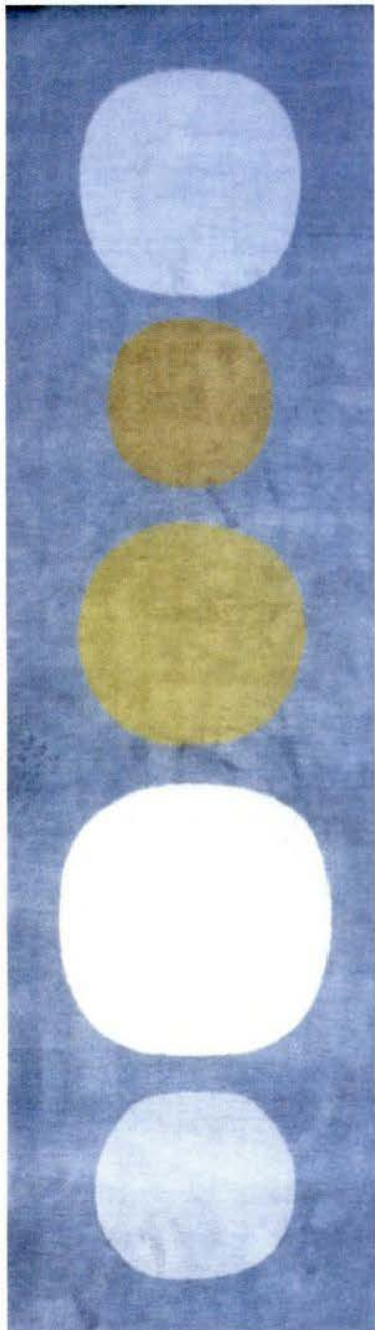
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Letters



We have loved your magazine since issue one. I guess our kids do, too. Here is a photo (above) of what the youngest, age five, did with his Lincoln Logs today. It is certainly the most modernist Lincoln Log construction we have seen. Thank you for the continued inspiration.

Guy and Ashley Shochat
Berkeley, California

You will be horrified to learn that there are low-brows like me who subscribe to your wonderful magazine, but Chesa Futura ("Tradition Tempts Technology," November/December 2003) by Foster and Partners looks, god help me, like an immense peanut!

Tad Bailey
Athens, Texas

In the October issue, you report on the search for a manufacturer for the Dwell Home in North Carolina, indicating that most prefab manufacturers are loathe to adapt their entrenched ways to new design challenges. Could you provide some more details on the search—in particular, what were those right questions to ask that the project architect says he learned in negotiating with manufacturers? We're curious because my husband (an architect) and I would like to build our new modern home with some prefab elements, and are facing similar challenges.

Kristina Mani
Oberlin, Ohio

I was very interested in seeing the results of your Dwell Home competition in the August 2003 issue. I was disappointed, however, to find that the article's vague descriptions lacked any specific information on how these modern prefab homes could be built for under \$200,000. For example, the winning entry by Resolution: 4 Architecture was described as being made of "prefabricated, factory-produced, easy-to-transport modular units" created and constructed by "merging conventional wood framing with advanced technologies." This description doesn't tell me what money-saving "technologies" were used

and how the use of these technologies and construction methods would cost less than traditional construction methods. Why are these modules easier to transport than unconstructed building materials or current prefab systems?

I am sure that the architects involved in this project put forth a lot of energy in figuring out the answers to these very questions, so why not share those answers with Dwell's readers?

Carissa Benedik
Palatine, Illinois

Editors' Note: As the process progresses, these and other issues will be addressed. Please keep reading the Dwell Home page (page 74) in this and future issues until the house is complete for more information.

Your fabulous magazine has been stirring my passion for design since I discovered your very first issue. Today, I received the gift of a subscription from my dearest friend. I immediately gravitated to "Winnipeg Whiteout" (October 2003). This young architect knows my soul! Keep going strong, you wondrous people of Dwell, and may your publication find its way to every modern/passionate thinker.

Lori Pas
Birmingham, Michigan

Your magazine is a breath of fresh air in the realm of titles like Wallpaper, etc., that, quite frankly, disappear up their own bottom. Keep it up and I'll keep buying.

James Seath
London, England

What terrible advice you gave Ms. Agner, who complained of a mind-reading ghost who makes her peanut butter and jelly sandwiches ("Architectural Maneuvers in the Dark," October 2003). I would kill for a ghost like that in my 76-year-old house. Ms. Agner needs to say thank you very nicely, and focus on how to get the helpful (and no doubt bored) ghost to pitch in with the cleaning and laundry. We should all be so cursed.

Heather L. White
Fort Worth, Texas

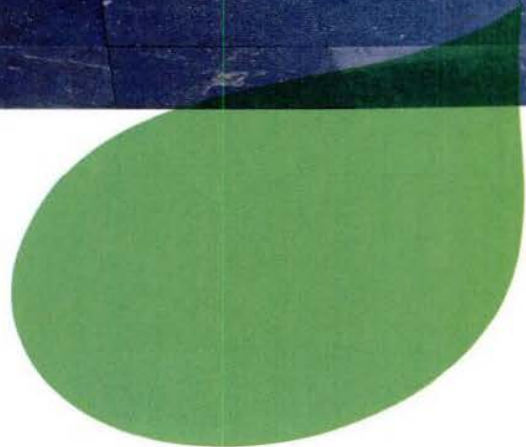
I was surprised that a magazine based in San Francisco could make such a glaring mistake about one of its neighbors. In your October 2003 issue, you cite 826 Valencia as the *McSweeney's* headquarters cum pirate store, but your description was way off target. 826 Valencia is first and foremost a nonprofit writing center for kids and teens. One click on their website could tell you that. It's hard to miss the fliers, posters, and teen-published writing that cover the walls ▶



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Contributors

Douglas Adesko ("N" Is for Nice," p. 52), a San Francisco-based freelance photographer, believes that home is a state of mind.

Rome correspondent **Paul Bennett** ("Somewhere Under the Tuscan Sun," p. 78) says, "The Italian countryside is such an odd mixture of high-tech and low-tech, urban and rural. You admire the cows with an espresso in one hand."

San Francisco contributing editor **Deborah Bishop** ("Lighting 101," p. 104) didn't know whether it was the harsh lighting in her living room or harsh reality that was making her resemble Anna Magnani in *Open City*, but after talking to the pros she felt buoyed to find fixtures that shed new light on the natural world.

At the tender age of five, **Michael Gillette** ("Lighting 101," p. 104) embarked upon an artistic career that has sustained a multitude of mediums. The British-born Gillette now lives in San Francisco and works primarily as a digital artist.

David A. Greene ("Two Houses Are Better Than One," p. 86) is Dwell's Los Angeles-based contributing editor, and a producer for *True Hollywood Story* on the E! television network.

Dean Kaufman ("Counter Attack," p. 48) spent eight years living in Europe and Japan before beginning a career in photography. Since 2002, he has contributed to such magazines as *Case Da Abitare*, *SOMA*, *Details*, *W*, *BlackBook*, and *Japanese Esquire*.

William Lamb ("Four Walls and a Screw-Top," p. 39) lives in St. Louis, where he toils as a staff writer for the *St. Louis Post-Dispatch*. After traveling to Milwaukee, Lamb reports that the Gateway City has the better brewery, but that the Brew City probably would win in a fight.

Jacob Langvad ("Somewhere Under the Tuscan Sun," p. 78), 26, is an artist in residence at Fabrica, Benetton's Communi-

cation Research Center. Recently he has done work for *Colors*, *Flair*, Benetton, and Icelandair.

A long-time Chicago resident, Swedish-born **Andreas Larsson's** ("Big Bang on a Budget," p. 96) Scandinavian aesthetic offers a refreshing departure from traditional photography.

Photographer **Catherine Ledner** ("Two Houses Are Better Than One," p. 86) lives in Los Angeles with her husband and her son, their two dogs, and seven rabbits. Her clients include Microsoft, Hewlett-Packard, Kodak, Adobe, American Express, the *New York Times Magazine*, and the *London Observer*.

Cultural critic and author **Virginia Postrel** ("The Eichler Dilemma," p. 100) is the author of *The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture, and Consciousness*, which was published by HarperCollins last fall.

of the "store." Coming from a magazine that beams about its own Nice Modernists, I was surprised that you neglected to showcase what 826 Valencia is really all about.

Lulu Thomas
San Francisco, California

Editors' Note: *Not only are we aware of 826 Valencia's fine work, our senior editor is a volunteer there. It is a wonderful organization that we admire greatly. We apologize for not making that apparent.*

Quite a few years ago, when architects' exams were marked by hand instead of computer, I was in Colorado Springs at the Broadmoor, a fancy hotel, marking NCARB exams. Three of us drove to Aspen for a few days of skiing and I bought a few beers from the minibar to drink on the way. (I know, this is what I get for having a beer in a car.) Someone pulled a #4—switch the contents ("Hotels 101," October 2003), and I do not think

it was water. I threw up out the car window. Not good advice—someone else gets it in the end!

Lloyd Alter
Toronto, Canada

As a charter subscriber to your magazine, I have been an enthusiastic supporter of your approach to architecture and design. Consequently, I was disheartened to find two items seemingly condoning thievery ("Hotels 101," October 2003). The more casual of the two was Daisann McLane's blithe confession of having made off with a yukata from a Japanese hotel. More serious was the "comic" treatment of how to cheat hotels out of minibar charges.

Although Dwell appended a note to the latter, the very inclusion of the article represents a tacit endorsement of dishonesty. It's hard for me to believe that I'm your only reader offended by this lapse of editorial judgment.

Elizabeth Crews
Berkeley, California ▶

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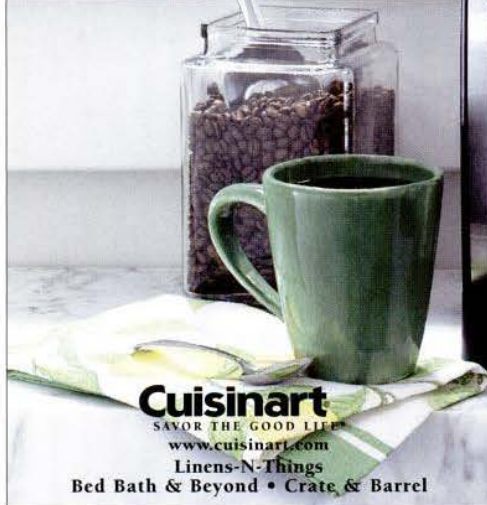
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Editors' Note: We did, in fact, get quite a few letters concerning this article. To clarify, it was intended in a light-hearted manner and we in no way condone thievery or dishonesty. We do, however, fully condone a sense of humor.

I have been overjoyed by Dwell magazine's and the Dwell Home's attempts to make some changes in the American landscape. We as a country have gotten ourselves into the doldrums and we don't seem to know how to get out.

I am an architect in the Houston area and we are just now making some headway in the built environment. This is a developer's heaven because we have no zoning, so buildings just go up without any thought. Even architects are comfortable with the way things are, so I am glad that you are pushing the envelope to change the prefab industry. My high school class and I are going to use your building as a project house

instead of using the ranch style in the textbooks. I want to expose them to something different. If we just do what's given to us, the kids will grow up thinking that is the only way to live. Hopefully, this will make a small change.

Ashely Anderson
Houston, Texas

I am a pack rat and cannot seem to throw anything out, so my solution of late has been to stop stockpiling stuff. Magazine subscriptions are high on that list. Over the years, I've added enough new ones that I'm now up to about 18. So, as a New Year's resolution, I committed to cut as many out as possible. To date, Dwell is the only one I have renewed. I love your magazine. You do great work.

Robert Beatty
Hermosa Beach, California

Letters

Like many of your readers, I am a born-again modernist. I had little exposure to modernism in both design and architecture until I stumbled across your magazine a couple of years ago. I long to pay tribute to the pioneers of prefab modernism when I retire to coastal Maine. Until then I must be content to add modernist touches to my home (built in 1800) in historic Philadelphia. Feel free to send the Dwell design team chez moi!

David Rosen
Philadelphia, Pennsylvania

Thanks for your magazine and all the real design articles. "The Fruit Bowl Manifesto" (September 2000) is still alive and keeps me going. I am currently living in Petawawa, Ontario (where modern never arrived). High style here is faux-wood paneling, flower-motif tub surrounds, frilly blinds, and base-board used for crown molding. I look forward to the day when I'll leave the army and its remote postings. I thought of building a house here but the folks wouldn't appreciate it (trucks rule). At this time I must make do with my terrazzo coffee table, my Lou Reed oil, and Dwell. Hopefully, an Arne Jacobsen Egg chair is coming my way soon. That and a Mini Cooper will satiate my dreams for the time being. Keep those fruit bowls coming.

Jeff R. Forgrave
Petawawa, Ontario

My husband and I moved to San Francisco from Los Angeles (where I worked for Frank Gehry for five years) and decided to build a sustainable, low-cost modern house. Thanks to the amazing energy you have created seemingly single-handedly, there has been much interest in the project. I am now in the final stages of working out details with a manufacturer who will make the Glidehouse (the name of the house). We will be announcing the launch of sales of the house in all states in the U.S. and in Canada in the next few weeks; the manufacturer is planning to offer full-service turn-key construction for \$110 per square foot, including everything except for the solar or geothermal (depending on location). This would not be happening without you. Many thanks.

Michelle Kaufmann
San Francisco, California

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One Door at a Time

Renovation can help you keep up with the Joneses or bring about personal transformation. At the Dwell offices (shown here during a recent seismic retrofit), we're just hoping it will keep the building from crumbling during the Big One.

At some point during my teenage years, my absent-minded professor of a father became fashionable. He donated the unnervingly loud plaid sport coats that had been a staple of his wardrobe to the local Goodwill. He began to buy contemporary art from local collectors and furniture from European design showrooms. And he decided to have our entire house renovated.

Of this experience, this is what I remember: A 15-year-old's righteous indignation upon hearing the price quoted by the interior designer for a towel rack (I don't remember the amount, but I must have thought how much better that money could have been spent at the nearby Benetton); my utter frustration with the contractors for removing all three of the house's bathroom doors on the same day; and the unfortunate coincidence that on the afternoon I returned from getting all four of my wisdom teeth pulled (at which point I was a dead ringer

for Polly Purebred from *Underdog*), those same wily contractors had finished installing sliding mirrored doors (I know, but it was the '80s!) on the closet in my bedroom.

I wasn't involved in the real agonizing details of this renovation—work delays, budget overruns, and the like—so my stresses were relatively trivial. And in the end, we were all quite happy to have done away with the rather icky wall-to-wall carpeting.

As you may have noticed, we are a culture consumed with renovating. I won't bother running through the list of pervasive examples that attest to this ever-growing obsession, but now that *South Park* has lampooned *Queer Eye for the Straight Guy*, it's safe to assume that the makeover bug has hit all segments of the national demographic, from top executives at NBC to scatalogically obsessed 14-year-olds.

Renovating taps into our innate desire to change ourselves and that's just fine. It's only when it gets out of hand—the litigation-inducing bedroom redos on *Trading Spaces*, for example—that I start to worry. Though there is no question as to the risks involved in a renovation, running the gamut from displeasure to divorce, we all soldier on, paintbrushes and power sanders in hand.

The projects we've chosen for this issue illustrate not only the myriad benefits of renovation but also the rewards that come from a little creative problem solving. An architect in Santa Monica interprets city codes in a way that allows him to design—and afford to build—a fantastic house for his family. A family in Italy transforms a cluster of farm buildings associated with the darkest period of their country's history into an idyllic seaside getaway. And a Manhattanite preserves the urban character of his street in a way that would make Jane Jacobs proud while simultaneously creating a private grassy garden behind the brick façade.

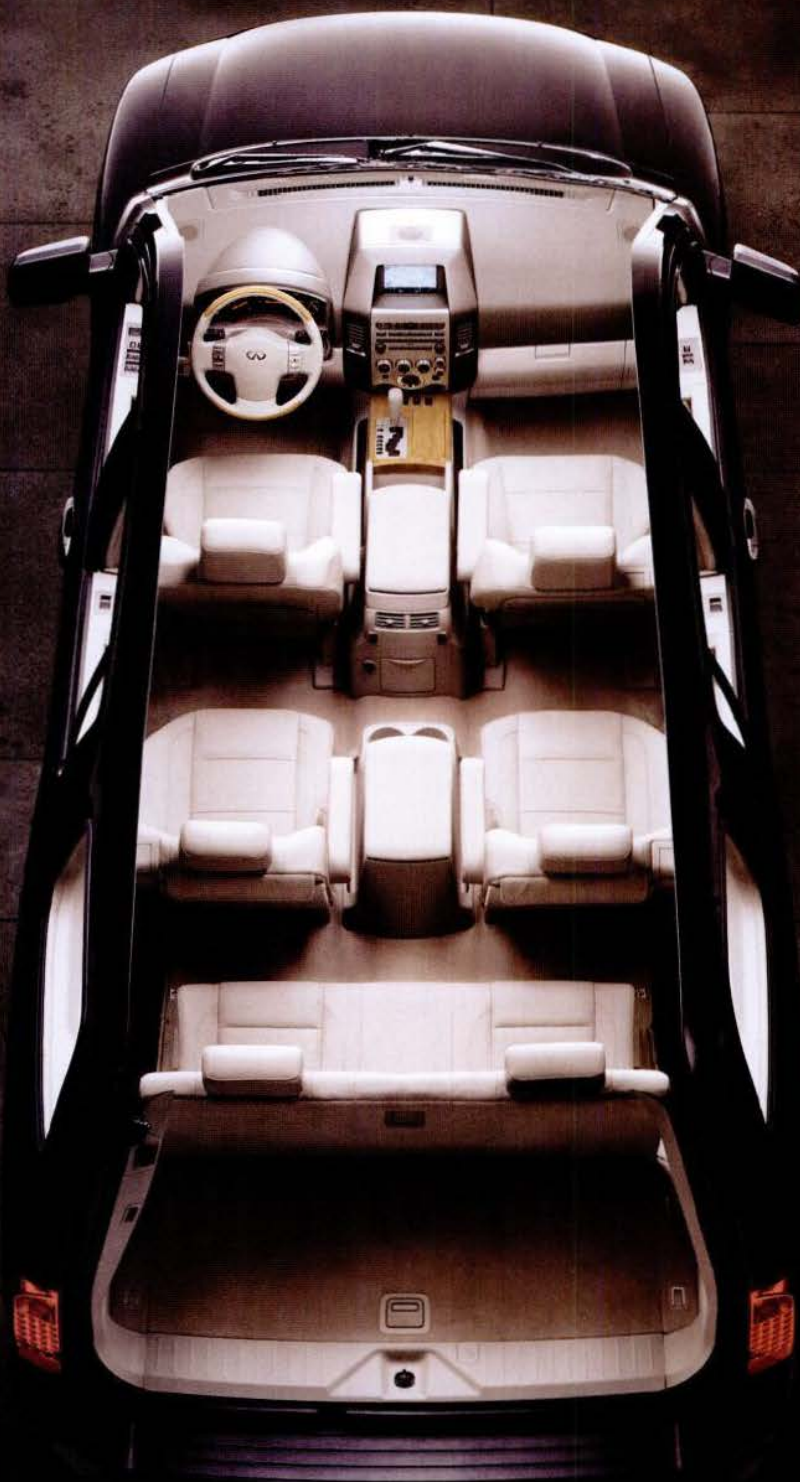
As we put this issue together, the Dwell offices happen to be under construction as well. We're in our final phase of a major seismic retrofit. The building won't look much different, but we hope it will hold itself up during our next trembler. We anticipated many of the problems that might occur doing this period—noise, dust, overcrowding, general malaise. I am, however, happy to report that while we've had plenty of the first three, we've had remarkably little of the latter. ■

ALLISON ARIEFF, EDITOR-IN-CHIEF
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Ant Farm 1968–1978 / 14 Jan–26 Apr / Berkeley Art Museum / Berkeley, CA / www.bampfa.berkeley.edu / If rock and roll had the Beatles, then architecture had Ant Farm. The two shared decade-long careers, producing startling works that would irrevocably impact their respective fields.

In 1968, Doug Michels and Chip Lord began working together creating what they called “underground architecture.” “Like an ant farm?” asked a friend. “Yes... a self-contained community, plastic architecture on the outside, free-form organic spaces on the inside.” Nowhere is this combination more literally apparent than with 1971’s *House of the Century* (right)—the house’s NASA-like exterior gives way to a meticulously hand-carved wooden interior. But Ant Farm were not simply architects: They also created videos, performance pieces, and public sculptures. 1975’s *Media Burn* (above) saw Michels (whose untimely death occurred last year) piloting a souped-up Cadillac into a wall of burning televisions. The BAM exhibit will present Ant Farm’s entire oeuvre through re-creations of original pieces, a multimedia timeline, and a related film series.



PHOTOS © JOHN F. TURNER (MEDIA BURN), RICHARD JOST, CHIP LORD, DOUG MICHELS (HOUSE OF THE CENTURY)

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Orca / By Mette Jensen and Morten Ernst for Erik Jørgensen / We'd hate to see this row of seats in a Marc Newson retro-space-age, überslick, international-terminal interior. Orca's best use might be to liven up more rakish public spaces—anonymous halls of bare concrete. We never thought we'd say this, but the teal is delightful. www.houseofcopenhagen.com



Deep White / By Neunzig Design for Boffi

Boffi, whose tubs can sometimes look serious enough for Padre Pio's baptisms, lets loose with this line of white-enameled ceramic bath accessories. Reaching for a bar of soap here, you'll surely be unworthy if your bathrobe isn't clean, and yet, a whimsical shape tempers the austerity—as the hovering mirror, like a miniature satellite dish, seems to hum with a life of its own. Numerous iterations are available, with any permutation of toothbrush containers, cotton ball compartments, and soap dishes. www.boffi.com

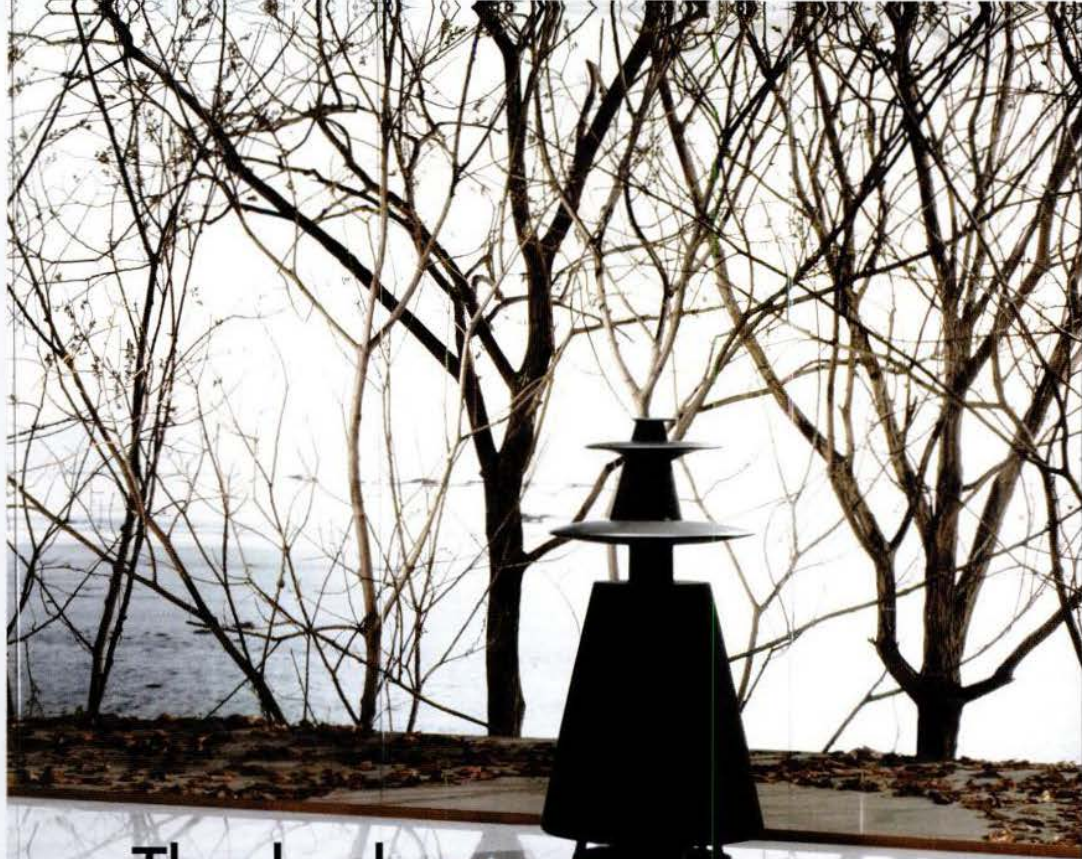


Maurizio Cattelan: Felix / 17 Nov–4 Apr / Museum of Contemporary Art Chicago / Chicago, IL

The *Tyrannosaurus rex* skeleton—innocently named Sue—at the Field Museum in Chicago is the largest T. rex in the world, looming over hordes of awestruck children with its 12-inch-long teeth. Intrigued by the stardom of this reconstructed pile of bones with a plaster-cast head, Italian artist Maurizio Cattelan has created his own super-sized skeleton: a house cat named Felix. Over 46 feet long, with a tail that waves 26 feet in the air, Cattelan's contemporary cat mimics the scale of its prehistoric cross-town rival. We're eager to see who will be the bigger box-office draw. www.mcchicago.org

Maggie's Exhibition / 29 Nov–8 Feb / The Lighthouse / Glasgow, Scotland

Architecture can become a monument in countless ways, but rarely so nobly as in Charles Jencks's memorial for his wife, Maggie Keswick Jencks, whom he lost to breast cancer in 1995. In cities throughout England and Scotland, the Maggie's Centres organization is building public care centers, with careful attention to design. Documented at the Lighthouse are monumentally lovely buildings by architects such as Frank Gehry (above), Richard Rogers, David Page, and Daniel Libeskind. We're happy to report that the architecture reflects the dignity and the heart of Maggie Jencks's mission. www.thelighthouse.co.uk



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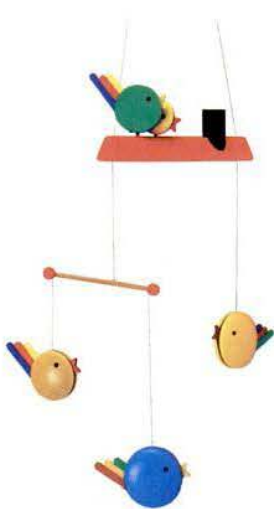


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In the Modern World

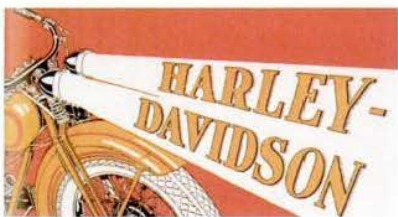
Decorative Sparrow Mobile / Zebra Hall

A welcome respite from the hyperactive, overly cutesy mobiles that seem to flood every nursery, these brightly colored, yo-yo-shaped sparrows will cheer up any child's room (and any fussy child, for that matter). The sleek and simple German design is made of solid wood and will help ease those sleepless nights with your baby as you imagine yourself perched up on the rooftop, enjoying a bird's-eye view. www.zebrahall.com



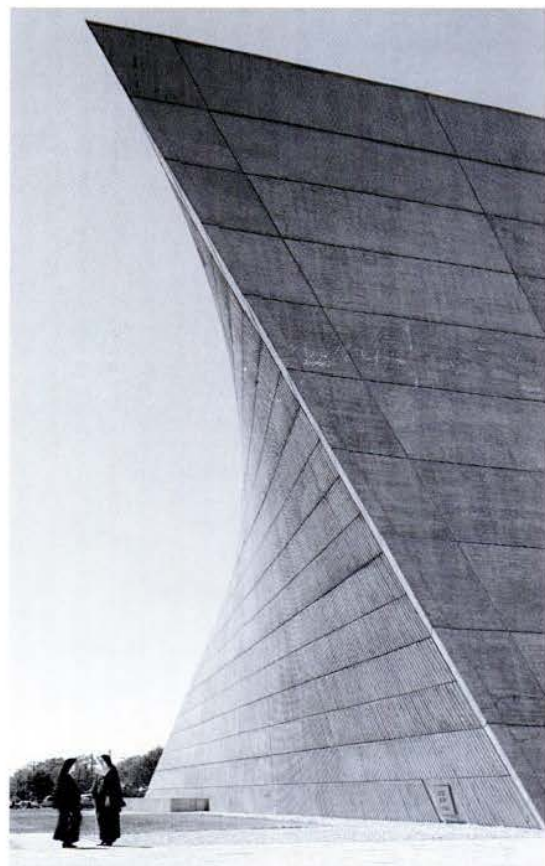
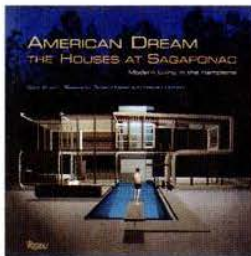
Good Grips Mandoline / By OXO

It's Saturday morning and you're feverishly following Jacques and Julia's directions as they cook another perfect meal together on PBS. Suddenly, the recipe calls for julienned carrots, and as you laboriously attempt to slice them correctly, the show moves on and leaves you in the dust. But with OXO's ergonomic mandoline, you can slice edible items with a flick of the wrist—and have plenty of time to follow the masters' next step. www.oxo.com



100 Years of Harley-Davidson Advertising / 22 Aug–4 Jan / Eisner Museum of Advertising and Design / Milwaukee, WI

Firmly entrenched in the American psyche is the image of a leather-clad rider rumbling down the road on a chrome-and-black Harley. Invented in 1903 by William S. Harley and Arthur Davidson, the mighty bike inspires a fanatical following and has spawned a passel of accessories, from handlebar covers to belt buckles and clocks. Featuring ads, bikes, and memorabilia, this exhibition documents a century of brand imaging for the Harley, from its humble beginnings as a racing bike to the cult icon of today. www.eisnermuseum.org



Marcel Breuer: Design and Architecture / 13 Sept–25 Apr / Vitra Design Museum / Weil am Rhein, Germany

In the clean living room of classic modernism, Breuer is such a household name that it's hard to think of him as underrated. But Vitra thinks differently, lamenting how his architectural work enjoys far less popularity than the steel-tube chairs he designed in his 20s at the Bauhaus school. When his brawny, sometimes exaggerated structures of stone and concrete proliferated in the 1950s and '60s, most people were already afraid of modernism—especially in the cold war-era West. Albeit sprinkled with Bauhaus chairs (Vitra doesn't suffer a shortage), the exhibit in Weil am Rhein reveals the forgotten sculptural mastery of Breuer's architecture. www.design-museum.de

American Dream: The Houses at Sagaponac / By Coco Brown / Rizzoli / \$65

With all the global visitors and New York sophisticates that clog the Long Island Expressway with their fancy cars every summer weekend, the Hamptons have done little in terms of new architecture to merit such devotion—until now. This book documents Brown's well-appointed experimental housing development. The unique roster of architects (from famous to wet-behind-the-ears) makes for good browsing, and easy fulfillment of domestic wishful thinking. www.rizzoliusa.com

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S36 Cantilever Chair / Designed by Hans Luckhardt and Reissued by Thonet

In 1931, the Maharajah of Indore took a fancy to the S36 Cantilever chair while visiting the German Bauhaus Exhibition in Berlin and promptly placed an order for 150 of them to put in his new palace ballroom and theater. Designed by the German architect Hans Luckhardt, the chair's tubular steel frame supports the ergonomic seat and backrest without need for rear legs. Now that it's been reintroduced in its original form (it was briefly reissued in an upholstered version in the late '80s), even us commoners can enjoy the seating deemed good enough for a royal backside. www.thonet.de



Assume a Round Chair: Eero Aarnio and the 60's / Edited by Harri Kalha / Kunsthalle Helsinki / \$35

Pictured on countless magazine covers and dropped onto the sets of dozens of films, Eero Aarnio's Ball chair is one of the most iconic designs of the 1960s. This book, compiled for an accompanying exhibition in Helsinki, chronicles the details of the Ball chair's origin (told with exceptional wit by Aarnio himself) and, through essays, reprints, promotional materials, and photographs, presents his entire catalog of designs in the broader context of 1960s Finland. www.taidehalli.fi

2004



How to Build? The Modernist Book / 9 Oct–2 Feb / Architekturzentrum Wien / Vienna, Austria

This exhibit hammers in a concept that's sophisticated. Sure, there are DWR modernists, IKEA modernists, MoMA modernists, Milan modernists, and (we concede our pride) Nice Modernists, but you can't be a hard-core modernist unless you're savvy about 20th-century design books. Over 500 will be on display in Vienna, separated into eight subject categories, from "isms" to housing development. www.azw.at



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Working in many different areas of what they call "lifestyle industries," MEDIUM conceives, designs, and manufactures all their products in sunny Santa Barbara, California. They strive to give their designers creative authority, promoting the idea of a design collective "where as much importance is placed on individual creativity and style as it is on the notion of shared vision." Eric Meyer's striking shoe designs are the company's first foray into footwear. www.mediumfootwear.com



Isamu Noguchi and Modern Japanese Ceramics / 9 Oct–11 Jan / Japan Society Gallery / New York, NY

Tired of the iconic glass coffee table supported by an organically curvy V-shaped piece of carved walnut? For those who suffer Noguchi table boredom, we recommend a visit to this show. Integrating Japanese influences—Zen Buddhism, haiku, and ikebana, to name a few—with postwar modernism, Noguchi's unique artistic voice is most visible in his sculptures. Similarly striking works by nine of his contemporaries accompany Noguchi's forms in this exhibition. www.japansociety.org

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Oscar Niemeyer / 27 Sept–11 Jan / Arken Museum for Moderne Kunst / Ishøj, Denmark

In 1988, Oscar Niemeyer wrote in his Pritzker acceptance speech: "Reinforced concrete . . . gives our imagination flight with its soaring spans and uncommon cantilevers. Concrete, to which architecture is integrated, through which it is able to discard the foregone conclusions of rationalism, with its monotony and repetitious solutions." Though Niemeyer's vociferous voracity for concrete later came under criticism, it's time to look back and marvel over, say, Brasília's delirious austerity at this first-ever Niemeyer exhibit in Denmark. www.arken.dk



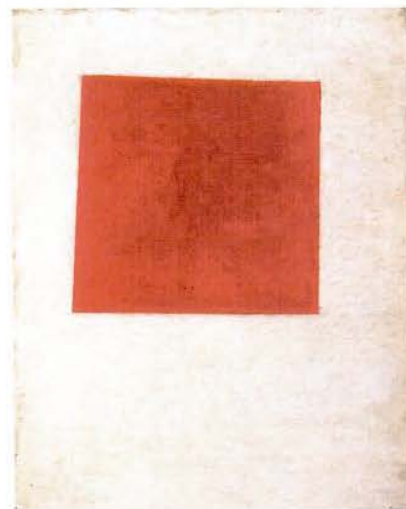
Rope 04 Chaise / By Paola Lenti

Anyone who has tried rock climbing knows how expensive it is—if not because of inflated dot-com-era climbing-gym prices, then because of the required equipment. But anyone who has bought such equipment, in particular that flat rope called webbing, knows the satisfaction of staring at its indestructibly bright colors. Paola Lenti, who introduced Milan to felt a few years ago, makes this durable synthetic her own with the Rope 04 series of outdoor chaises—whose contours are as lastingly crisp as their hues. www.paolalenti.com



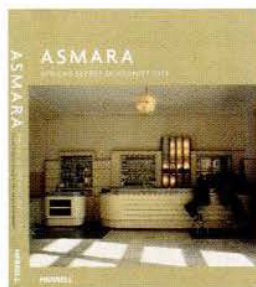
Seatable / By Canan Tolon

Last fall, this rectilinear assemblage of cold-rolled steel sheets was among some impressive pieces on display at Blue Room, a gallery in San Francisco's Mission district. Somewhere between art and architecture, with an aura that's both rustic and austere, Tolon's table becomes a chair when the top is lifted, creating a leaning surface. She imagines Seatable as a useful telephone table that "will accommodate lingering conversations." www.blueroomgallery.org



Kazimir Malevich: Suprematism / 3 Oct–11 Jan / The Menil Collection / Houston, TX

While its predecessor, Cubism, sought to reinterpret the shape of the real world, Malevich's Suprematism asked that the viewer look no further than the shapes on the canvas itself. Eschewing literal forms and stripping down color, he strove "to free art from the burden of the object" through pure, geometric composition. Revolutionary in their simplicity, his works are meant to evoke higher states of consciousness. For a truly transcendent afternoon, follow up this exhibit with a trip to the nearby Rothko Chapel. www.menil.org



Asmara: Africa's Secret Modernist City / By Edward Denison, Guang Yu Ren, and Naigzy Gebremedhin / Merrell Publishers / \$65

Asmara, the capital of Eritrea, sits high in the mountains of the African Rift Valley. The city was constructed between 1936 and 1941 by Italian colonizers, in a frenzy of modernist zeal and experimentalism. From apartments and shops to hotels and government buildings, Asmara's architecture is still remarkably preserved, resulting in a design buff's dream. www.merrellpublishers.com

LONGCHAMP BY ANDRÉE PUTMAN



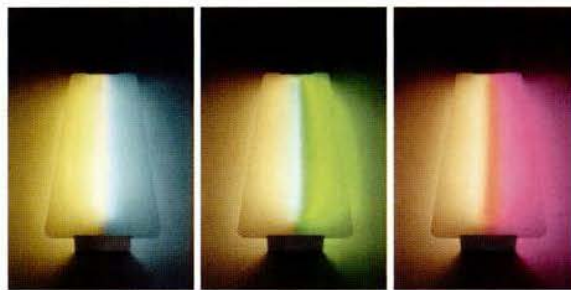
Lori Nix: Some Other Place / 23 Sept–11 Jan / UCR California Museum of Photography / Riverside, CA

Dioramas conjure up memories of fourth-grade shoebox creations filled with cotton ball clouds and little clay creatures. For artist Lori Nix, however, dioramas offer untold opportunities to present surreal landscape views and to capture the moments after imagined natural disasters. From the aftermath of a flood to bikes abandoned near empty forests to a tent hit by lightning, Nix's small-scale tableaux are eerily beautiful and devoid of people—except for the occasional disaster victim. This exhibition features two series of photographs of her miniature worlds. www.cmp.ucr.edu



Nesting Tables / By Poesis

Most visitors to the small town of Norfolk, Connecticut (population: 1,660), are there on a hunt for the perfect porcelain teacup or other quality antiques among quaint shops along tree-lined streets. So the design studio and store Poesis comes as a welcome modern surprise in this epitome of Ye Olde New England. In the former tractor shed that serves as their workshop, the husband-and-wife team of Robert Bristow and Pilar Proffitt painstakingly hone and handcraft all of their creations, using materials such as wood, metal, and recycled newspaper to construct their sculptural pieces, including these tables. www.poesisdesign.com



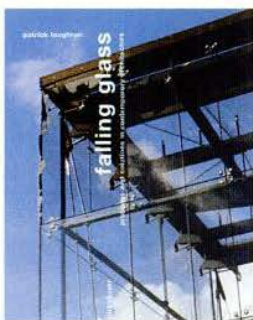
Flare / By André Keilani for Snowlab

The long nights and dreary days of winter are enough to make even ordinarily perky people morose. To put an end to seasonal sadness, André Keilani created the Flare lamp, a softly glowing panel of varied warm hues. Available in square or rectangular versions, the lamp's luminescence is covered with a matte acrylic screen whose colors can be changed with the flick of a switch. www.snowlabdesign.com



Student Housing / By Claus en Kaan Architecten

Most university apartments are an exercise in cheap institutional style: fluorescent lighting, gray linoleum, and cheerless white walls enclosed in soulless, squat concrete blocks. Understanding the strain that such ugliness puts on eager young minds, the Dutch firm Claus en Kaan Architecten has created a space that even nonstudents will clamor to inhabit. The apartment block in Amsterdam was created in collaboration with several other firms to redesign the street—and is an understated update of traditional Dutch architecture. www.clausenkaan.com



Falling Glass: Problems and Solutions in Contemporary Architecture / By Patrick Loughran / Birkhäuser / \$65

The title of this book serves as a warning: Architecture gone wrong, watch out below. Inspired by his visit to a giant barometer in London where shards of glass were raining on hapless passersby due to errors in design, architect and engineer Patrick Loughran wrote this book as an informative and interesting guide to monumental mistakes made in building with glass. From leakage to corrosion to energy loss, a wide spectrum of problems—and their solutions—is discussed. www.birkhauser.ch

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Four Walls and a Screw-Top

On the shores of Moose Lake, Wisconsin, the inspiration for Roger Scommegna's Aperture House came from the \$9.99 bottles of wine produced at his Signal Ridge Vineyard.

Ask Roger Scommegna about the inspiration for the Aperture House, the eye-catching weekend retreat that he built on the sloping, grassy banks of Moose Lake, Wisconsin, and he cites an improbable source. The idea, he explains with a straight face, came from a squat, screw-top jug of inexpensive red wine.

In 2001, Scommegna cashed in his earnings from Realtor.com, an online compendium of real estate listings that he helped launch during the dot-com boom, and invested in a pair of vineyards in Mendocino County, California. A year later, Scommegna's fledgling Signal Ridge Vineyard scored an unlikely hit with Three Thieves, a screw-top zinfandel with a bright red label and a retail price of \$9.99.

The surprising success of Three Thieves gave the 42-year-old Scommegna an idea. If a good wine could be

mass-marketed in an unassuming package at an affordable price, he reasoned, perhaps the same could be done with architecture. A narrow, 50-foot-wide lot that Scommegna purchased at Moose Lake, about 25 miles west of Milwaukee, would serve as the proving ground.

Scommegna pitched the idea to Vetter Denk Architects, the forward-thinking Milwaukee firm he had hired in 1995 to design his primary residence in Brookfield, an upscale Milwaukee suburb. "I said, 'I want to build a home like this wine,'" Scommegna recounts. "Simple packaging, and nothing fancy, because this is a screw-top jug. But I want good design, and I want it to be a surprise when someone opens up the wine or comes in the house.' I just kind of wanted it to be quiet on the outside, big surprise on the inside. And then I left them with this bottle of wine." ▶



My House

With Three Thieves, Scommegna set out to debunk the conventional wisdom that wine can only be good if it's corked in an expensive bottle. The challenge that architects John Vetter and Kelly Denk set for themselves was to prove that a house could be quickly constructed from prefabricated parts and still be tasteful and architecturally daring.

Ten days later, Scommegna returned to Vetter Denk's downtown Milwaukee office and was shown a cardboard model that, he says, "looked like three shoeboxes stacked on top of each other. As always," he continues, "I needed to process it for a minute."

It didn't take long for the architects to sell Scommegna on the idea. Vetter and Denk planned the house along a regimented, four-by-four-foot grid that helped keep construction simple while allowing for limitless variations that could be adapted to any site. They hired a local carpenter to create the 8-by-20-foot exterior wall panels from prefinished cedar plywood. The exterior panels, flooring components, and Parallam support beams (not unlike a plywood I beam) were all manufactured offsite and hauled to Moose Lake on flatbed trucks in March 2002. The building's shell was assembled in less than 48 hours.

"The concept was to use prefabricated technology that for the most part has been used only to achieve low cost," Vetter says. "Prefab has a negative connotation, a stigma. This is an opportunity to shift the paradigm and use the same technology to do these nice little pieces of architecture. That's what the Aperture House is all about."

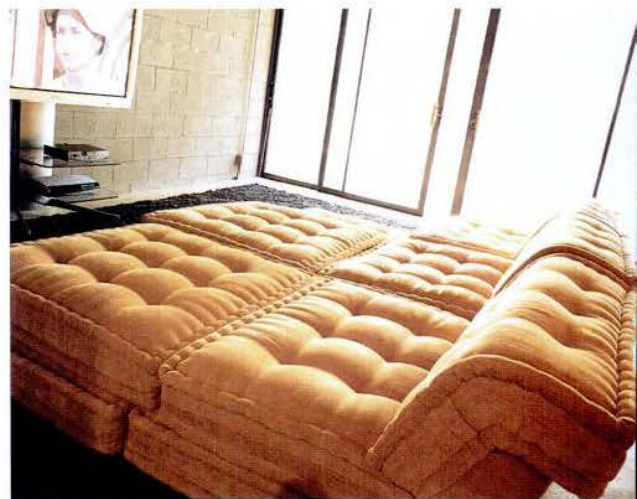
The filmic designation of "Aperture House" came from the patio doors framing panoramic views of the lake. ▶



Above: The Aperture House, facing Moose Lake. Left: Backless picnic-style benches stand in for chairs at the refinished Milwaukee Public Library table where the family eats their meals.

The sofa and armchair are from Luminaire. Below: A comfy set of nine interlocking orange throw pillows from Roche Bobois fills the downstairs television room.

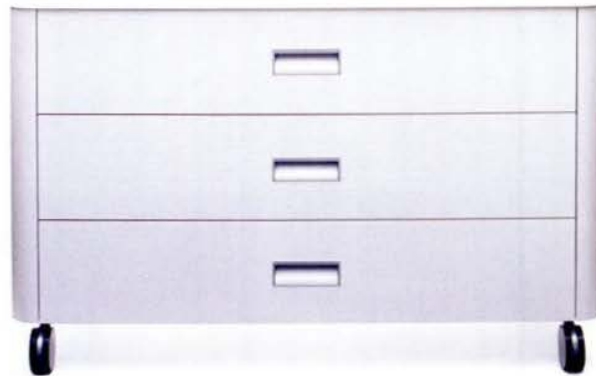
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Vetter, Denk, and Scommegna worked hard to keep the house free of clutter and not to interfere with those views.

Bathrooms were relegated to the basement and upstairs. There is a full-size refrigerator, but it's hidden in the basement utility room. A mini-fridge and matching freezer sit unobtrusively beneath a kitchen counter, and food and drinks are carried up from the basement as they are needed. "The whole concept was to be able to walk in the front door and see through the entire house to the lake," Scommegna says.

Because the Aperture House was conceived, in part, as a dry run for a national effort to bring affordable, high-end architecture to the mass market, Vetter and Denk had to find innovative ways to keep costs down without sacrificing taste.

The interior walls, doors, and cabinets, for example, were made from finished medium-density fiberboard, a material that typically is hidden beneath drywall. Instead of having large, floor-to-ceiling windows custom-made at great expense, the architects framed the views of Moose Lake in conventional sliding patio doors.

Similarly, the floors were done in utilitarian concrete, covered here and there with shag rugs. Using a process called "integral color," the concrete company added colored powder to the mix, infusing it with a sandy tint that complements the house's earthy decor.

Scommegna says that, too, was part of the concept. "I'm hoping that when you are sitting here you get the feeling of simple, that you don't get the feeling of fussy," says Scommegna, who spends most weekends at the Aperture House with his wife, Pamela, 42, and daughters Nicole, 17, and Krissy, 14. "We don't want to be fussy here. We want the kids to walk in with their Aqua Socks, drip water on the floor, and sit right at the picnic table here, and I sincerely mean that. It's literally designed not to be fussy."

Last May, the Aperture House earned Vetter Denk an honor award from the Wisconsin chapter of the American Institute of Architects. Since then, the firm has forged a partnership with a leading manufacturer of modular homes, and they are in the early stages of an ambitious plan to bring the Aperture House concept to the suburban mass market.

The Aperture House itself, which cost more than \$300,000 to design and build, is more "tweaked out" than its progeny is likely to be, Vetter says. The idea is to get the list price near \$199,900. Scommegna calls that price the "sweet spot," a term he also uses for the \$9.99 price tag of his wine.

"We still have to fit in people's heads," Scommegna says. "I don't think this home fits in people's heads for mass production. But the concept is there and our partner is going to be there, and the design will be there."

Vetter is confident that the concept will translate easily to suburbia. "It's a little house," he says. "It does everything you need it to do. It does it humbly, with nature, and it's fun. You don't need anything else. It's perfect." ■

Make My House Your House



The house's interior walls are medium-density fiberboard, the sort of material that more typically is covered with dry-wall. Instead, the fiberboard was coated with a linseed oil to accent its natural, rich tan and finished with a catalyzed varnish to make it water-resistant. The effect is an interior wall surface that complements the earth tones that dominate the house's decor and never needs to be painted.



Each of the house's three sliding patio doors was positioned to frame panoramic views of Moose Lake, so it was important that the furniture wouldn't get in the way. The pieces chosen were just right: A low-lying couch and armchair, both by Luminaire, hug the living room floor. A square coffee table, also by Luminaire, sits less than a foot off a blue shag rug. www.luminaire.com



The kitchen cabinets where the Scommegnas store their dishes are open, creating what Vetter calls a "nonfussy, more direct approach to the storage of your daily items." Scommegna allows that a pair of doors easily could have been added without much trouble. "But then you've got to open it every time you need something," he says. "It's just dumb. What are you hiding? They're just plates."



To help keep the house free of clutter, the full-size refrigerator was hidden in a basement utility room. An unobtrusive three-foot-tall fridge and matching freezer—made by Sub-Zero—were tucked beneath a kitchen countertop. "There are so many more options with refrigeration, and under-the-counter is really great," says Vetter. "You free up space and don't have this big, clunky thing sitting there." www.subzero.com



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Hay Is for Horses, Straw Is for Houses



Ever aware of context, architect Henry Siegel says of his house, "A lot of architects' buildings look better on a pedestal than in context. Our design would look out of place on a pedestal—we placed it so it really fits its specific site."

There's something about the California wine country that brings out the faux Italianate in architecture. Ornate villas sprawl across the landscape, greeting passersby with cornices, columns, and terra cotta. Embossed motifs of grapes and twisted vines are everywhere, from deli napkins to bedspreads at Best Westerns. "Even the planning codes push you toward earth tones," architect Henry Siegel, of Bay Area firm Siegel & Strain Architects, explains. "The whole Tuscan color scheme of yellow and russet has gone all the way down to the low-rent shopping centers."

Not looking to replicate this bottled-and-corked theme in his family's Dry Creek Valley weekend home, Siegel instead turned to his Tennessee roots for inspiration. "The whole reason I got interested in architecture was because I always liked farm buildings and very simple linear structures," he says. His inclination toward clean lines, combined with a passion for sustainable design, resulted in the long and lean 1,200-square-foot house that sits on a two-and-half-acre plot just a short drive from Healdsburg, one of Sonoma County's wine meccas.

Firmly believing that buildings should provide little disruption to their surroundings, Siegel sited the house into the contours of the hillside and, in the course of construction, only uprooted one tree from the many oaks, firs, and bays that dot the property. Setting the house as he did also preserved the east-facing meadow that rolls out beneath the house and provides panoramic views of the valley below.

With temperatures exceeding 100 degrees in the summer, energy-efficient climate control was central to the design. Passive solar construction was impractical, since the hills blocked the sun from the west and the south, so an imaginative combination of elements keeps the house comfortable most of the year. "Once you eliminate passive solar on this site," Siegel states, "then the most important thing—because air-conditioning is more expensive and more damaging to the environment than heating—is heat avoidance."

All the double-glazed windows in the house are therefore well shaded, and straw bale insulation (see sidebar for details) also helps keep the house cool, as do the ►

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Living bathrooms | www.duravit.com

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concrete floors (mixed with fly ash) and stucco walls. The dogtrot under the gabled roof that separates the living and sleeping areas provides excellent ventilation—as well as a nice place to read.

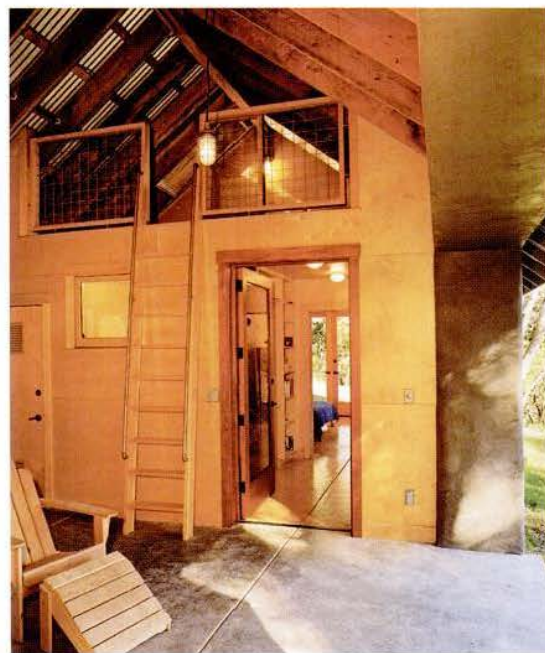
But with two young children (ages six and ten), sometimes gentle breezes and valley views aren't enough to mitigate the heat. On those days, the private outdoor shower in the back of the house becomes a modern-day Slip 'n Slide. "On hot days, the kids get naked and turn on the shower and just dance around the back patio," Siegel's wife, attorney Kyra Subbotin, says with a laugh. "We don't have a pool, and when it gets really hot, water is much appreciated."

In the winter, radiant heating keeps the house cozy while reducing the costs and the pollutants associated

with traditional forced air. The family dog, Louie, can attest to its efficacy, as Subbotin explains: "You can always tell where the warmest pieces of the pipe are because our dog will be lying on it." In order to conserve additional water and energy, the same water heater used for household bathing and chores doubles as the heater for the radiant floors.

A little over an hour from their primary residence in Berkeley, this quiet gray house has become the perfect weekend getaway for the Siegel/Subbotin family—and a place to escape the endless meetings and obligations that accompany life in an urban area. "We don't have a TV. We play a lot of board games, and we read and take hikes—all the simple pleasures," says Subbotin. "We use the house as often as we can." ■

The blurring of boundaries between outside and inside encourages the Siegel/Subbotin family to enjoy the temperate climate year-round. "My favorite thing to do at the house is to sit in the dogtrot and read," Kyra Subbotin says.



Baled Out

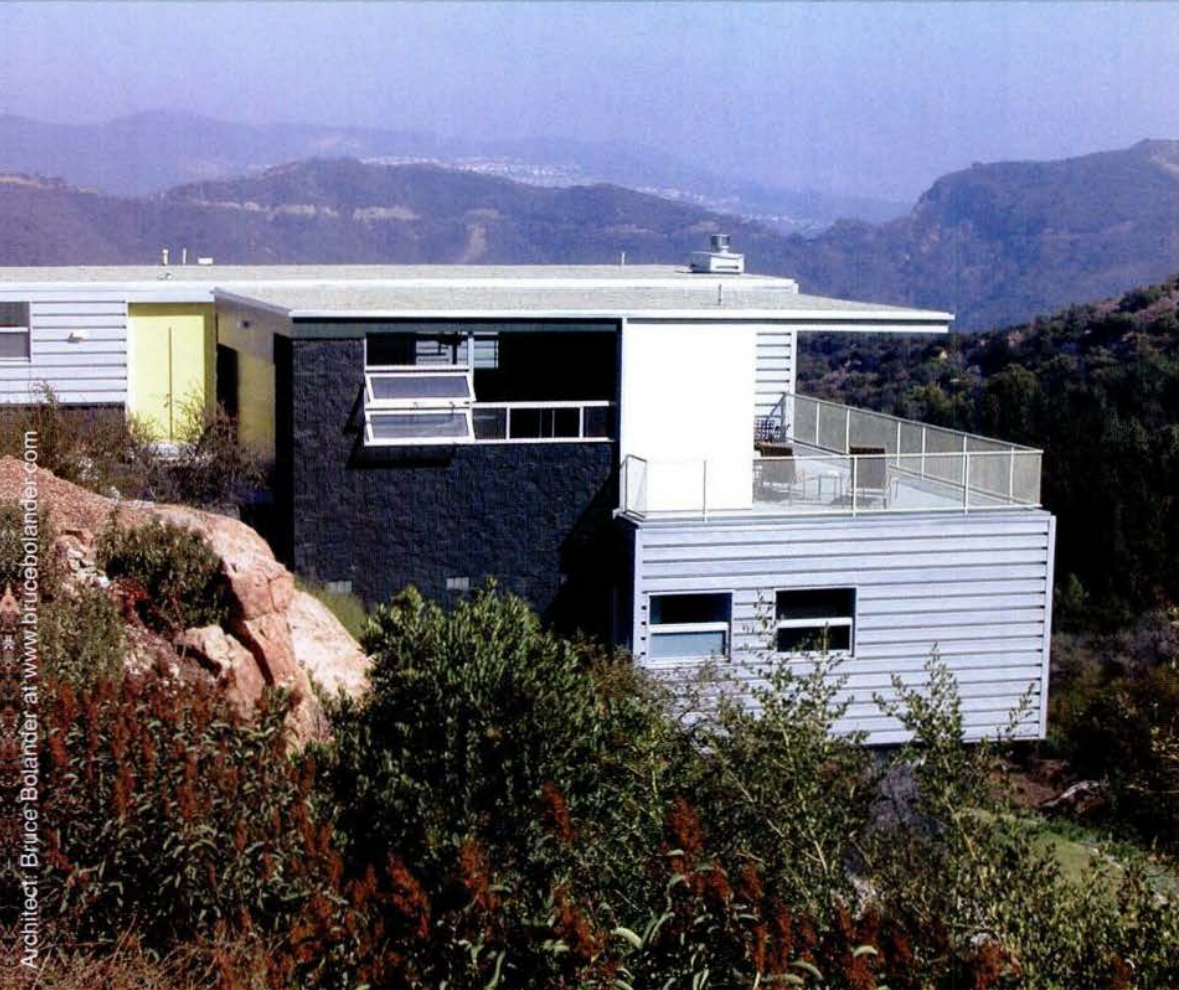
Though visible elements of green design are found throughout the residence—from the recycled-glass and concrete countertops to the energy-efficient appliances—the straw bale that's cleverly packed to make two-foot-thick walls is perhaps Siegel's favored sustainable solution.

A waste product that's typically burned in the fields after the harvest, straw both acts as an excellent insulator and reduces the amount of wood used in construction. For Siegel and Subbotin, the act of packing the

straw into the walls was the perfect excuse for a party. "After the house was framed, it came time to put the straw bales between the framing," Subbotin says. "So we invited a bunch of friends (at left), brought food and coffee, and everyone got to work and did it."

Over 90 percent of the baling (described by Siegel as "the modern-day experience of a barn raising") was done in that one day. Easily inserted into the post-and-beam frame, the bales were cut to size, tied, and literally stacked within the walls of the house. —A.H.

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A Note on Our Experts: Since its opening in 1976, Norman Kornbleuth's retail store, Broadway Panhandler, located in Manhattan's SoHo, has been providing customers with an enormous selection of the finest cookware, cutlery, bakeware, electronics, kitchen tools, cookbooks, and tabletop items. Kornbleuth's youngest daughter, Heather Lamster, is the store's director of marketing. They emphatically note that at Broadway Panhandler there are no bread baking machines, George Foreman grills, or electric can openers in stock—ever.

Even in a world of takeaway fast food and restaurant delivery services, the kitchen remains the symbolic heart of every home. But what is the symbolic heart of the kitchen? Some may argue for the oven, which makes our food hot and ready to eat. Another might suggest the refrigerator, as it efficiently chills our perishable food items and knowingly speaks to us through the hushed tones of ice-making. Others still may debate that the heart of the kitchen is its inhabitants, without whom none of this would be possible anyway. Allow me to put it to you that the heart of the kitchen is in fact the humble counter.

Dare to imagine a kitchen without counters. You might as well just throw all your appliances in the garage and call it a day (and order a pizza). Now imagine a proper kitchen, counters in place, with everything from the Cuisinart to the cookie jar stowed away effectively.

Moreover, counters have it harder than the rest. We constantly make a mess of them—by spilling our drinks, chopping our vegetables, carving our turkeys, or even engaging in non-food-related incidents such as little Jimmy's science-fair project gone wrong.

So when Dwell decided to review counters, we assembled a range of surface materials that would offer differing aesthetic and practical benefits to test how they would stand up to our abuse. Joining in on the fun were Norman Kornbleuth and his daughter Heather Lamster, the proprietors of one of New York's most renowned kitchen-supply retailers, Broadway Panhandler. They performed a series of tests on the samples with potential spoilers, including an egg ("because it can damage the paint on a car," Lamster notes), oil, a bleach-based cleaner, and ketchup, and gauged the effects of heat by setting a hot pot of water on the surface.

Counter Attack!

Spill the wine, carve that bird, and smear that gravy. With help from two kitchen-savvy Manhattanites, Dwell puts six counters to the smashing, grinding, dribbling, chopping test.



System 25 Stainless Steel / By Bulthaup

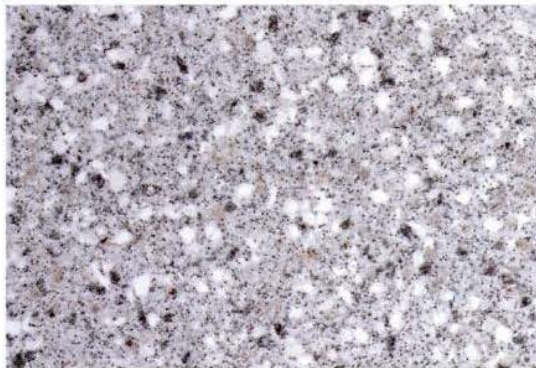
Based on a simple planning grid of 25 by 25 by 25 millimeters, Bulthaup's System 25 "kitchen architecture" offers a design package including everything from counters to cabinets to sinks to drawers. Their stainless steel counters are available in three-and-a-half-meter lengths without seams or joins.

Expert Opinion:

This was our favorite. As the name implies, it's certainly easy to clean—stainless. It held up to all of our tests—though it might dent quite easily (we didn't try to drop anything on it). Still, it's

impervious to most foods. Maybe a little industrial-looking for some—but you can warm it up with accessories.

What We Think: There's a reason stainless steel is used in almost every professional restaurant kitchen—chefs really know how to accessorize (one episode of *The Restaurant* should be proof aplenty). Actually, stainless cleans up so very, very easily, we wouldn't hesitate to throw down raw game hens one minute and, after a little spray and wipe, julienned vegetables the next.



Earthstone / By Wilsonart

Its name might sound geological, but Earthstone isn't stone at all. The renewable, repairable, and bacteria-resistant surface is composed of acrylic resins, fire-retardant fillers, and proprietary coloring agents. Available in eight "stone-like colors," Earthstone is easily molded and coordinates seamlessly with Wilsonart sinks and bowls.

Expert Opinion:

Visually, we like the flakes and flicks. It has a marble or granite look to it, but because it's a solid surface it is warmer to the touch. We certainly don't recommend

using your knives on any of these surfaces because it will dull the knives and harm the counter, but if you happen to smack your cleaver down and miss the cutting board, Earthstone—being easily repairable—is very helpful.

What We Think: We would hate to have to redo our whole kitchen due to one cleaver mishap. We would also hate to lose any digits in another. Seeing as our corkscrew easily scratched Earthstone's "beyond granite" surface, we'll be extra-careful the next time we butcher a rib roast. ▶



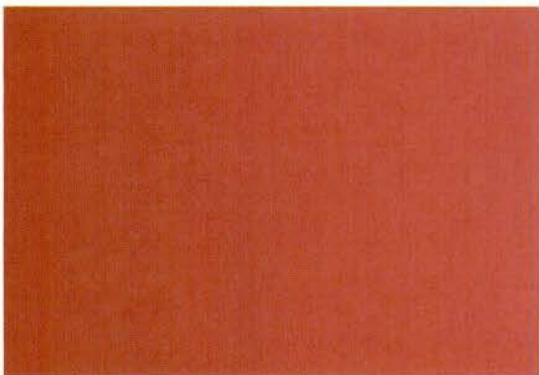
Geocrete / By Cheng Design

The idea for a concrete counter first occurred to Fu-Tung Cheng in 1985, in a project with a tight budget. Over the years his counters, available in eight earthy colors, have evolved into what Cheng says is “an ideal medium to express relationships between art and craft, between architecture and contracting.”

Expert Opinion: Coming into this, we thought concrete would be really cool, but after our tests we're not so sure. It stained. The egg left some type of watermark—a sort of dark spot—and the bleach cleaner left

a lighter spot. The other thing is that it's very heavy—even this small sample. It's beautiful, but its bulk isn't practical.

What We Think: Apparently Cheng's first countertop was a single piece containing 11 cubic feet of concrete and weighing nearly 1,500 pounds. Contemplating this in our own home, we're not so sure how well it would fly with our landlord once the kitchen landed in the downstairs foyer. Still, we appreciate the artisan touch Cheng Design brings to each piece they manufacture.



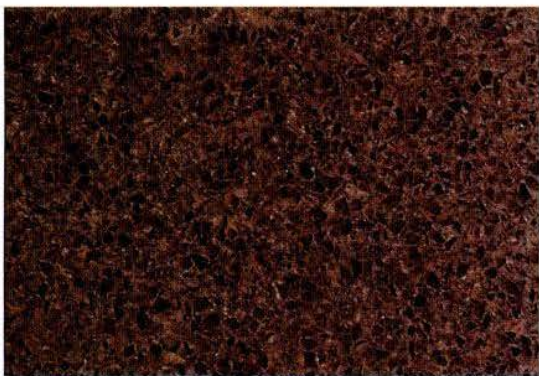
Corian / By DuPont

DuPont introduced Corian at the 1971 Home Builder's Show as a commercial bath product. Originally available in four then-popular colors (Cameo White, Olive Mist, Dawn Beige, and Autumn Gold), the nonporous blend of natural materials and acrylic polymer is now available in over 100 shades.

Expert Opinion: The Corian passed all of our tests with flying colors, and we like how it's room-temperature to the touch. The only issue we have is with these bright colors, which are fashionable right now. Most people

do their kitchen once every 25 years. For the long haul, you'd best dress up what's on your counter rather than the counter itself.

What We Think: We first encountered (pun intended) Corian in the kitchen of a design office. It was favored there for its clean functionality and evenly colored black surface—to match the employees' inky dress. Ever since, we've been enamored with Corian's silky touch and ever-widening range of applications. Our only concern is that if it scratches (accidents always happen), it must be sanded for repair.



Silestone / By Cosentino

Available in more than 35 colors, nonporous Silestone is composed of 93 percent quartz combined with resins (we're guessing 7 percent), and offers an alternative to both solid-surface and granite counters. Unlike natural stone, Silestone does not require sealing, waxing, or polishing, and offers greater heat, scratch, and stain resistance. It carries a ten-year warranty.

Expert Opinion: Silestone has the best qualities and look of actual stone—it's both stain and heat resistant and non-scratchable.

Needless to say, it passed all of our tests. We were interested by the fact that it doesn't require any sealing or polishing, which, to us, meant even less maintenance than with the other products.

What We Think: We also can fully appreciate as little maintenance as possible (if only our '87 Saab felt the same way). Silestone's resistance to stains and scratches was admirable, as was the fact that they included a bottle of red wine in their testing kit. If we ordered a whole counter, would they include a case?



Vetrazzo / By Counter Production

Manufactured in Berkeley, California, Vetrazzo shares the local eco-bug. Using glass from old traffic lights, window scraps, and curbside recycling, Vetrazzo is 80 to 90 percent recycled content, and has been specifically engineered to withstand the impact and heat of daily kitchen use.

Expert Opinion: We were concerned that its slight surface irregularities could be a problem in terms of harboring food and cleaning. But everyone in our store thought it looked beautiful, and appreciated that it

promotes recycling. It will appeal to a certain type of person. It also passed all of our tests.

What We Think: From a design perspective, Vetrazzo is more Gaudí than Case Study, but we figure it might complement our broken plates and glasses (accidents *always* happen). We were also impressed that, according to the company's website, Vetrazzo could smash those items 400 percent more effectively than concrete (it's that much “stronger”), even in 720-degree heat. A superhero of the countertop world. ■



ASHA CARPETS



“N” Is for Nice

Nearly a decade ago, graphic designer Patricia Bruning attended an American Institute of Graphic Arts (AIGA) conference on the lack of ethnic diversity in the design profession. “I remember reading a paper from the conference which cited that 98 percent of the design profession was white,” Bruning recalls. That article easily could have become more fodder for the recycling bin, but instead it became the germ of an idea.

Following the example of LEAP (Learning through an Expanded Arts Program), Bruning set out to create a similar educational arts effort that would focus on graphic design for public school students in San Francisco. The pilot program, introduced at César Chávez Elementary School, is geared to fifth-graders because, as Bruning explains, “at this age they’re still open to thinking conceptually and just being silly. After the fifth grade, their hormones are raging.”

Started in 1993 as a series of ongoing design exercises taught by Bruning and a few volunteers, the innovative

design program known as Studio 5 has expanded a little each year: The program now serves as many as 16 classrooms per semester throughout the city. Since its inception, Studio 5 has reached over 7,000 students.

Run day-to-day by AIGA SF chapter director Amos Klausner, Studio 5 recruits volunteers through the AIGA membership. Every semester, two-person design teams are assigned to a classroom, where they present weekly graphic design lessons that cover everything from logotypes to sans serif fonts. Students are taught about graphic design as a profession and are made aware of the importance of design to their daily lives. At a time when arts education has all but disappeared from public schools, the value of the program—not only to students but to their parents and teachers—is immeasurable.

“Studio 5 was an idea which turned into a grass-roots effort, caught fire, and really grew,” says Bruning. “We’ve reached thousands of students, and I really believe this program can change their lives.” ■

Designers and Studio 5 volunteers Mike Lenhart and Sandy Kitson with their class of fifth-graders at Sunnyside Elementary School in San Francisco. The lesson for the day was letterforms and type. By the end of class, the students had designed monograms of their initials for their own personal portfolios.



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Tokyo Designer's Block

Ten years ago, Midori Tsuboi and her husband, Yoshio, a general manager with the trading company JALUX, moved to Hillside Terrace in Tokyo's Daikanyama neighborhood. The low-slung urban development was built methodically and incrementally in seven phases over 30 years (the last in 1998) by Midori's father, Pritzker laureate Fumihiko Maki. Key-shaped and split lengthwise by a busy, tree-lined boulevard, the site has street-level shops, galleries, and restaurants, with residential units and offices set above and behind.

Though Maki's designs have changed over the years, reflecting an evolution in his approach and interests—orthodox modernism has given way to lighter, more independent outer skins—he has always tried to preserve the traditional nature of the site (a small hillock crowned with a sprawling, half-century-old oak tree holds a shrine and ancient burial mound) by using traditional Japanese planning. Working in a smaller scale, he combined voids and volumes, built forms and nature, offering a gently layered transition between the busy streetscape and the wooded slope the site backs onto. ▶



Architect Fumihiko Maki's Hillside Terrace in Tokyo (top) is home to his daughter, Midori and her family. Maki's granddaughter, Wakako,

demonstrates her skills on the unicycle out back. A plan of the mixed-use complex is shown on the next page.



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At left, a site plan of Fumihiko Maki's Hillside Terrace complex in Tokyo, Japan. Below, the entrance to the Tsubois' home.

For residents like the Tsubois, the intimate community, at-hand shops, pleasing pockets of green, and organized cultural activities (held in the outdoor plaza and subterranean multiuse space) create an almost traditional, township-style of living. (See plan at left.)

The impact of Hillside Terrace's design has been felt throughout the neighborhood, and has acted as progenitor and tone-setter for Daikanyama's transition from peaceful residential area into a fashionable, sophisticated place bristling with boutiques, galleries, and cafés.

On a recent Sunday I met up with Midori, Yoshio, their 11-year-old son, Koichi, and eight-year-old daughter, Wakako. The family had just returned from one of Koichi's baseball games. (His team, the Daikanyama Monkeys, won.)

What is your perception of Hillside Terrace?

Midori: I think it is like a big umbrella. Once we get inside, the residential part is very calm, not only physically but mentally. It has greenery, birds, and is very near to nature. There is culture here also—open-air exhibitions, concerts, fashion shows.

What do you like about living here?

Midori: I like its openness to the community. It can be reached by anybody. I like the interaction. On Sundays it is especially mixed with residents and visitors. Visitors come expecting to find something interesting—not only fashionable food or clothes but something else. However, the shops in Hillside Terrace are for indulgences and not for supporting daily life. We have to venture out of the complex to get things like vegetables, fish, and meat, while excellent croissants or imported prosciutto are available here.

Yoshio: And there is no big place to play baseball.

I read in the newspaper today that the average commute in Tokyo is 68 minutes and 12 seconds.

How long is yours?

Yoshio: About 30 minutes. For Tokyo it is quite short. I walk to the station and take the train. My office building is above the station. I get back home on average at 8 p.m. That is not late for Tokyo.

Do you eat dinner at home?

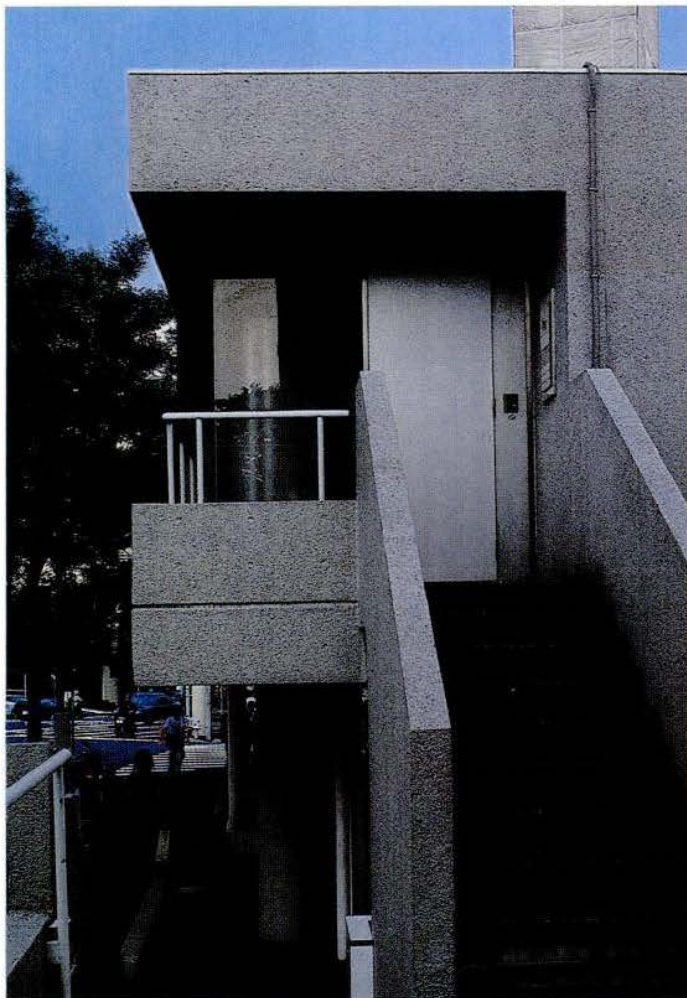
Yoshio: Maybe once or twice a week. I work for a large company and have the opportunity to go out with colleagues and clients about three times a week.

What do you like best about the flat? Least?

Midori: I like the views. We are on the second floor. There are trees and greenery out the windows. But I wish it would be the first floor so that my kids could make more noise. ▶

Hillside Terrace

- A / Phase 1, Buildings A, B
- B / Phase 2, Building C
- C / Phase 3, Buildings D, E
- D / Royal Danish Embassy
- E / Phase 6, Buildings F, G, N



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Where to Go: Tokyo

Tower House / 3-39 Jingumae / Shibuya-ku

The 1960s in Tokyo were economically buoyant years, a time of optimism and big thinking, with numerous large-scale, utopian projects offering radical ideas on rebuilding the city. But real estate prices were soaring and architects often had to work with very limited amounts of land. One extreme instance is Takamitsu Azuma's 1967 Tower House (also known as the Azuma Residence). Sitting on a tiny wedge just 20.5 square meters, the rough, exposed-cement home rises up six slim levels with a total floor area of just 65 square meters.

Cinema Rise / 13-17 Udagawa-cho / Shibuya-ku

The area around Shibuya is a hive of youth, especially on Saturday nights and Sunday afternoons, when thousands of students swarm in. The entertainment and shopping options clearly reflect this demographic: trendy clothing shops, music stores, fast-food places, video game parlors, cinemas. The most interesting of the latter is Atsushi Kitagawara's two-screen Cinema Rise (1986). The hump of a building is a work of sculpted brilliance, wrought with a mixture of materials and jutting pieces, and draped with a massive aluminum curtain.

Collezione / 6-1-3 Minami-Aoyama / Minato-ku

Tadao Ando is a master at coaxing beauty from minimalist compositions in cement.

His 1989 commercial complex Collezione, housing an assortment of shops, a hair salon, and large gym, is no exception. Based on a series of loosely connecting geometric shapes—two rectangular boxes, a cylinder, and a cube—the design creates something of a maze. But you don't mind being lost in the austere wells of light, with their gradually shifting patterns of shadows.

Maison Hermès / 4-1, Ginza 5-Chome / Chuo-ku

Tokyo is a pageantry of consumerism. Not only does shopping seem to drive the economy but luxury fashion houses seem to be giving out the juiciest architectural commissions. The finest of late is Renzo Piano's Hermès in Ginza. Matching the height and volume of Yoshinobu Ashihara's monolithic 1966 Sony Building beside it, Hermès feels like a new addition to the family—though not so much a sibling as the next generation. Swathed in more than 13,000 hand-poured glass blocks, the lithe, 50-meter-tall structure exudes a refined sexiness.

Prada / 5-2-6 Minami-Aoyama / Minato-ku

The latest monument to fashion is Herzog + de Meuron's Prada store, completed last year. The bold, confident six-story rhomboid is a lattice web of diamond-shaped glass panes (some of which bubble outward) with few internal walls. Sitting apart on its own mini-plaza, the transparent structure taunts, the luxuriousness of open space around it guaranteeing no distractions to its dazzling beauty. ■

The new must-see architectural sites in Tokyo are mostly in the realm of luxury commerce, and include buildings like (clockwise from upper left), the boldly

sculptural Cinema Rise, Collezione's poetic stairway, the glitzy and urbane Maison Hermès in Ginza, and a high-tech yet quilt-like Prada.



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...at 100% Design

From modest beginnings, 100% Design has grown over nine years to become the U.K.'s largest contemporary design show and now boasts over 400 exhibitors. This London showcase for British and European designers has a large range of satellite events, including

Designersblock, which gives exhibition space to new designers whose budgets may not stretch to a stand at the main show. Designs from both events are shown on these pages. March 2004 sees 100% Design move east, with its first overseas event in Moscow.

Mirror Ball / By Tom Dixon

Part Studio 54, part *Space Odyssey*, these ostentatious mirror balls come as standing, ceiling, or floor lamps. The floor lamp is highly recommended for those who want to watch themselves groove around their apartment to the beat of a scratched-up *Saturday Night Fever* LP. www.tomdixon.net



1. A home is only for show.
2. A home should never be cluttered. If shoes, socks, cups, newspapers, toys, jackets or family photos ever find their way into public view, remove them immediately or, better yet, just throw them away.
3. Never mix styles.
4. A modern, minimal approach to decorating is always best. The fewer pieces in a room the better. Remember, if you do not hear an echo the room has too many people and far too much furniture in it.
5. Avoid color in a home, particularly red. Grey and black are bright enough. If you must use color, use it in very, very small quantities, for instance, a vase.
6. Never use vases in a home for they will only clutter. (See rule 2.)
7. Do not over-use your furniture. In fact, try not to use your furniture at all. Sitting or lying on a piece will only make it look “comfortable” and “lived in” and that will never get your home featured in an interior design magazine.
8. Never allow children or pets in a home for they are messy and sometimes emit unwanted odors.
9. Never marry a man who has friends. Too many men in a room will ruin the look of your unused, perfect pieces.
10. Never marry a woman who likes to cook. Oh, by all means, purchase all the latest cookware, utensils and appliances, but never use them. Food is far too messy to be in one’s home.
11. A home reflects who you are, who you’ve been and who you will be in the future. Enjoy it.*



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Wallpaper-By-Numbers / By Jenny Wilkinson

The U.K. seems to be enjoying something of a wallpaper revival and there was a huge array of exciting new designs at the show. This fun hand-screened paper from recent college graduate Jenny Wilkinson works whether you paint a small section, the whole roll, or just leave it unpainted. info@paint-by-numbers.co.uk



Scrub Together / By Jason Taylor

Taylor's outsize scrubbing-brush sofas make you feel like you're in one of those films where you've been shrunk by some kind of ray from outer space. They sit on sturdy nylon bristles, so you could actually clean the kitchen floor while lounging. www.jasontaylor.co.uk

Spin Chair / By Francois Lefranc and Christopher Wright

For the modernist with a back porch, this steel-framed rocker could be just the incentive needed to throw out that reliable but ugly relic handed down from your grandmother. Comes in polyurethane or leather-upholstered finish. www.complice.co.uk



Donkey 3 / By Shin and Tomoko Azumi

This stylish little storage unit has a history that stretches back to 1939, when it was originally designed by Viennese architect Egon Riss in London after he fled the Nazis. This updated model was commissioned by the proprietor of Windmill Furniture (which owns the license to the original design) after working with the Azumis on a library project. It has space for books, DVDs, and CDs. www.isokonplus.com

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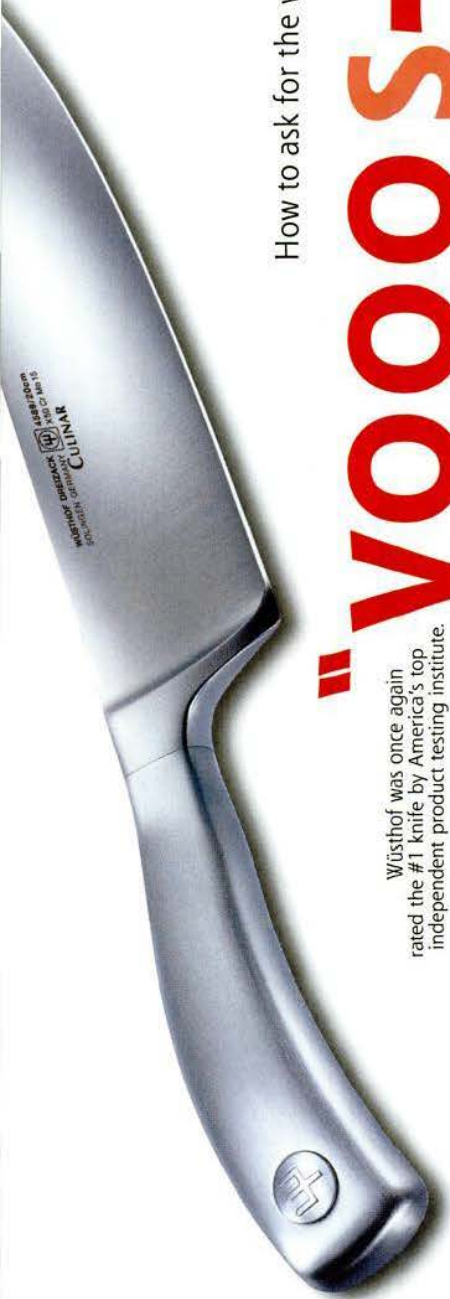
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What We Saw



Ping-Meets-Pong / By Walking-Chair

With its Chinese restaurant-style dinner spinner (a.k.a. lazy Susan), the Austrian-designed Ping-Meets-Pong can seat 12 for meals or meetings, and then magically transform into a platform for table tennis. www.walking-chair.com



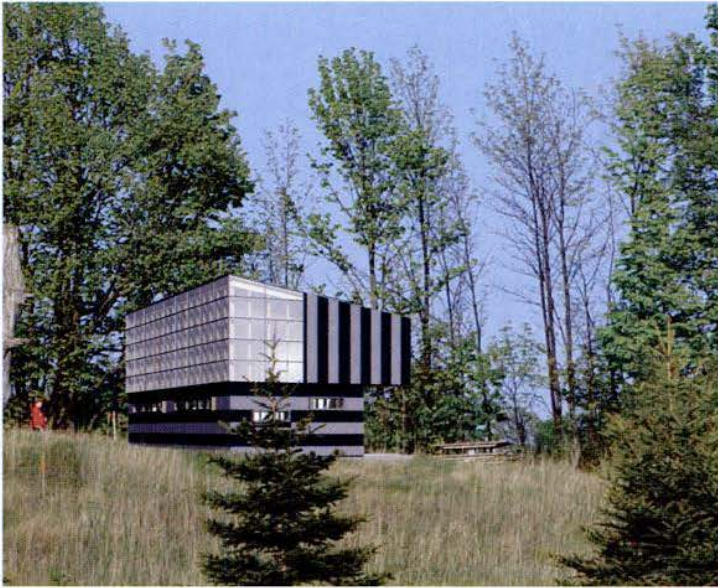
Shoe Wardrobe / By Morag Myerscough and Luke Morgan

Shoes are about the most difficult item to store well. You end up with stacks of boxes, ugly shoe trees, or just a mess of laces. These bright lacquered boxes magically float on a metal frame and have a neat bowling ball-style two-hole top, making them sleek enough for your Blahniks yet hip enough for your favorite pair of well-worn Chuck Taylors. www.herhouse.uk.com



No-Zac / By Ilsa Parry

Cast from drug blister packs, these asymmetrically cylindrical lamps act as a neat reminder for you to keep taking your medication. The playful red cross on/off cord is an inspired touch. And the phosphorescent coating means that even when switched off, the pill packs emit a friendly glow. www.ilsaparry.com



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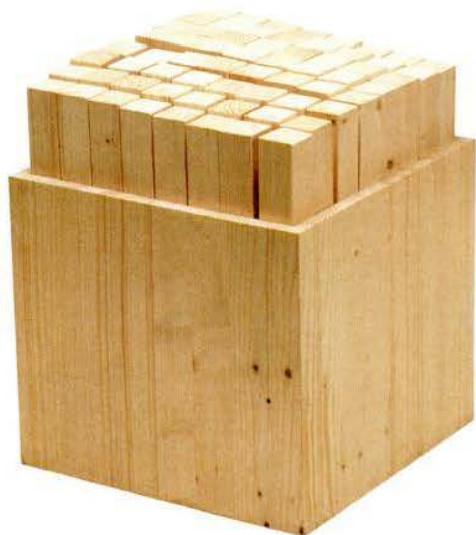


Clever Homes
www.cleverhomes.net

...at Promosedia

Considerably off the well-worn furniture fair path that leads to Cologne, Milan, London, and New York, the 27-year-old Promosedia, held in Udine, Italy, a small city about an hour and a half outside of Venice, did little this

year to inspire confidence in the contemporary chair industry. Still, there were some noteworthy products and exhibits hidden among the vast sea of sameness flowing through the halls of the Udine exhibition grounds.



The Caiazza Memorial Challenge in Cooperation with the Banca Popolare FriulAdria

The high point of Promosedia, this exhibit showcased ten experimental designs selected from over 500 entries from around the world. The competition brought to light a growing concern among Italian manufacturers, as the president of the competition's panel of judges, *Domus* editor Maria Cristina Tommasini, took particular care to call out the lack of inspiring entries from Italy. "All the designs which were awarded prizes or honorable mentions were submitted by foreign entries," she wrote in her statement.

"Perhaps the young foreign designers are less fearful of learning by doing; perhaps their schools supply the instruments to appreciate workshops, the manual work which leads to the understanding of materials and their characteristics."

Sure enough, the first prize went to the LTO chair, a simple rocking chair that moves with the natural motion of the human body, designed by two young Brits, Chris Jackson and Peter MacCann. Another standout was Dent (at left) by Claudia Pfleger from Vienna, which utilizes a soft foam "kernel" and 64 thin blocks of fir wood to, as the designer says, "reinterpret sitting."



Pop Chair / By Billiani Group

Of course, not all of Italian design is in the dumps. Billiani Group stood out from the masses with their low-slung Pop chair. Its simple molded-plywood seat and back are surprisingly comfortable and plenty pretty to look at, but for something really special, grab this rendition, covered in black cowhide. www.billiani.it

Chairs and Design in the Kitchen / Exhibition by Snaidero

Located in a separate exhibition hall, the Chairs and Design in the Kitchen show, curated by designer Werther Toffoloni, provided an intriguing look at the role of the chair in the kitchen since World War II. The Air chair by Jasper Morrison for Magis and the Cafe chair by Antonio Citterio, among others, mingled politely with Snaidero's newest kitchens like the Idea 2000 by Pininfarina (shown below) and Time by Lucci Orlandini Design. Coupled with a tasty champagne offering, this show was hard to pass up. www.snaidero.com





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The Ultimate _____ Machine

Over the past decade, museum retrospectives of designers like Henry Dreyfuss—who created Honeywell thermostats, trains, Polaroid cameras, and John Deere tractors—and Brooks Stevens—who designed cars, cutlery, steam irons, and the Oscar Mayer Wienermobile—have brought to life the merits of a multidisciplinary design focus. DesignworksUSA, an international design consultancy, sees the wisdom in this diversified approach and has followed suit. Acquired by the BMW Group in 1995 after creating such ultimate driving

machines as the BMW 325, DesignworksUSA focuses their practice on product development, transportation design, automotive design, and advanced communication, which means that apart from creating the next BMW, they are also hard at work on everything from snowboards to cell phones to office chairs.

Dwell recently spoke with Dutch designer Adrian van Hooydonk, the president of DesignworksUSA, about the new Mini, the designer's role in society, and the BMW that is considered the DNA for all future BMWs.



There is the most pristine cherry-red 3.0CSi that parks in front of the Dwell office. Invariably, half the creative team walks in breathless over it.

Well, your creative team has a good eye. The 3.0 is really thought of as the DNA for the design of all future BMWs.

That makes sense. It was such a great car. But when BMW wants a new car, do they come to you with a specific design directive or do you come to them with one?

Both. Of course, BMW has project planning that in so many years there needs to be, say, a new Z4. Those are projects where they ask us to deliver a design for that particular project. Beyond that, it is also our job to look around in the market, in the world, think about where society is going, and then decide for ourselves what we think BMW could use or what kind of features a BMW should have in the future.

How long does the process of creating a new car take?

Car design from start to finish takes a year. The auto industry works in longer cycles, as

the life cycle of the product is longer. In the '50s, every year there was a new model. Now, maybe it's every seven or eight years. What has changed a lot is the time it takes to put a new design on the market. That has come down from four or five years to around two.

Cars are complex products. You have to talk to many engineers before you accept and understand the design context. You can't just throw your design over the wall to the engineers and say, "Build it." You have to actually engage them, speak their language, and help solve their problems.

How does the process begin?

First we do a sketch, then a scale model, and then we can do it at full size. In the beginning, the clay doesn't look like anything, but little by little we can begin to sculpt, cut in some lines. It takes one sculptor and one designer to do this. As you walk around it, you define shapes more. You can be very precise, but it's still clay so it's a flexible material and you can change it.

In this digital age, why clay?

For something as sculptural as a car, design

really happens in 3-D. A sketch has to—and usually does—contain a lot of emotion, but to really know what you're doing you have to do it in three dimensions. You have to feel these surfaces to know if this is okay—or not.

How do you approach the design for a car with a lot of history like the new Mini or for Rolls-Royce?

For our designers, there's nothing more interesting than to work for a brand that hasn't launched a new product in a long time—like Mini—and see if we can relaunch it. Or work for a brand that has sort of gotten stuck in one part of the market and see if we can help take it somewhere else. That's the kind of design challenge we like. But that doesn't mean that what we do is look back, smooth something over, and say, "Here, you have it again." That doesn't go very far. Cars that are doing that have maybe an initial two good years in sales and then two years later, people say, "I've seen that now. What's next?"

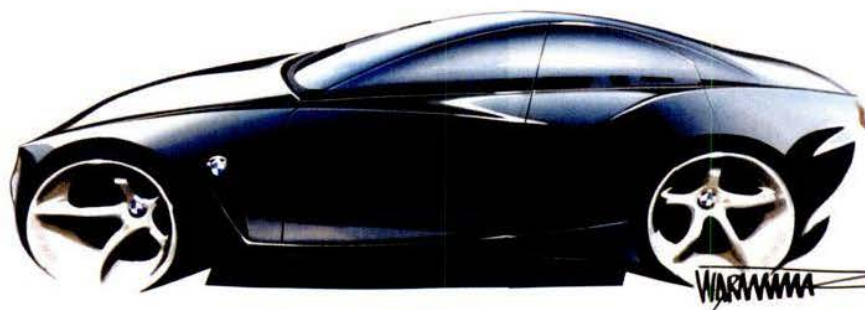
I designed the Mini ACV30, a concept car that influenced the new Mini. Compared to the original Mini, the concept car and the car that's now in production are bigger, offer

Acquired by BMW in 1995, the international design consultancy DesignworksUSA is committed to the creation of ultimate driving machines but keeps things inter-

esting by designing a wide array of products that run the gamut from ski goggles to airplane seats. Recent projects include (from far left) a personal

media player that demonstrates a newly developed technology from Intel; design concepts for the Mini, the Maxwell office chair for Izzy Design, which fea-

tures one-lever adjustment; and, as always, exciting new design concepts for BMW. **E p.122**



more technology, and are, above all, safer. I am proud that important design elements from the original were developed in a new and modern way—the roof as a visually separate element, for example. Above all, the Mini kept its original fun spirit and remains a cross-cultural, cross-gender, and ageless icon.

What other projects has DesignworksUSA been involved with recently?

We developed an office system called Jump Stuff for Haworth that is designed to keep your desktop free of paper. It is modular and would even allow for mounting a flat screen on the rail. We also designed and engineered the Maxwell office chair for Izzy Design that has a one-lever adjustment for both seat height and the angle of the backrest, solving one of the major frustrations with office chairs in an elegant way.

We've been working with Intel, who has developed new technology for a personal media player. This is going to be part of all our lives pretty soon. We built a few prototypes. [Van Hooydonk shows me a prototype that he has to turn on with a coffee stirrer

and laughs, "That's why it's a prototype!"] We want to do something that works ergonomically, the buttons are where you want them to be, but then it's more than that. We wanted to do something that's interesting to look at from all sides, somewhat sculptural, interesting surface changes—not overly complicated but something that is not just functional but emotional, something truly three-dimensional that transcends the sum total of its functions.

What do you see as the designer's role, not just in auto design, but with the stuff he or she designs in general?

People want to be optimistic. They want to know or think and hope that life is going to get better in the broad sense. So if we as designers are beginning to go in a circle and say, "It's never going to get better than it was in the '50s. That was the golden age and here you have it again and again and *again*," that would paint a really depressing picture. Designers have a responsibility to make sure that we show a way forward. Society is never going to be perfect and we can't make sure that it is, but we can inject little things so people think, Hmm, that's neat, I guess some

progress is being made.

I'm not against having some history, even some boundaries, but I do see it as my path to move that forward and make it meaningful in today's world. Because if you don't, you're only going to attract the buyers who remember the original product and want to have it again. "That's the car I drove back then, now I have [a new one] and it has airbags." Just doing that is not enough to say you've created a new product.

Design is never a completely free art. There will be regulations; there will be time constraints, financial constraints—what job doesn't have them? That's just part of what you have to solve as a designer. Beyond that, we need to create some kind of emotional attraction to the product. For people to part with their money, they want to know something works—and it should. But people should get a kick out of it as well and think, I want this thing and not the other one. And I'm going to enjoy it. Every time I pick it up, look at it, or use it, that's a nice moment of the day. It should be like that. Solve all the problems but also touch people—that's what we try to do. ■

From the start, the rooftop grassy knoll was a place for the Penfields and their then-teenage daughter to picnic and play (photo c. 1973). Though Olson's working drawings "showed a goat staked to the roof to keep the grass down," a more prosaic lawn mower takes care of grass-trimming needs.

Grass Roof Effort

"In the Pacific Northwest, Mt. Rainier is our icon, our monument," says architect Jim Olson of Olson Sundberg Kundig Allen Architects. "Everyone wants to have their window facing the mountain." Since location is everything in real estate, it is fortunate that the site of the Penfield family's Longbranch, Washington, home is on axis with this active volcano, providing a perfect vantage point to admire its snowy peak—or to glimpse any signs of imminent eruption.

Lush landscape and masses of evergreens surround the house—built in 1968 upon Jim Penfield's retirement from the foreign service—which sits on a steep bluff over Puget Sound. The abundance of greenery inspired Olson to create a sod roof, which is the first thing people see as they enter the house from above. "I had the idea of planting the roof so that you look down onto this lawn that grows out of the hillside," Olson explains. The design was a bold move for the then-twenty-something Olson, who had completed only one home prior to the Penfields': "In those days,

it was considered a bizarre thing to do, even though now sod roofs are very popular." After *Sunset* magazine featured the house on its cover in October 1973, however, the commissions began pouring in.

"It has a primeval quality to it," explains Olson of the house, which is partially buried in the hillside and partially cantilevered over the water. "I like the idea of the caveman analogy, where you go back into the cave and it's dark and you're one with the earth, then you go out to the edge and you look out over the landscape." Standing in the living room is like peering out over a cliff onto the waves directly below. To heighten this sense of the primordial, unfinished wood and raw concrete are used throughout the house.

Georgia and Jim Penfield—now 86 and 95 years old, respectively—spend half of each week at the house, where Jim swims in the lap pool and they both garden a little. Though they aren't as active as they once were, Georgia says, they still enjoy the "wonderful views out of every window." ■



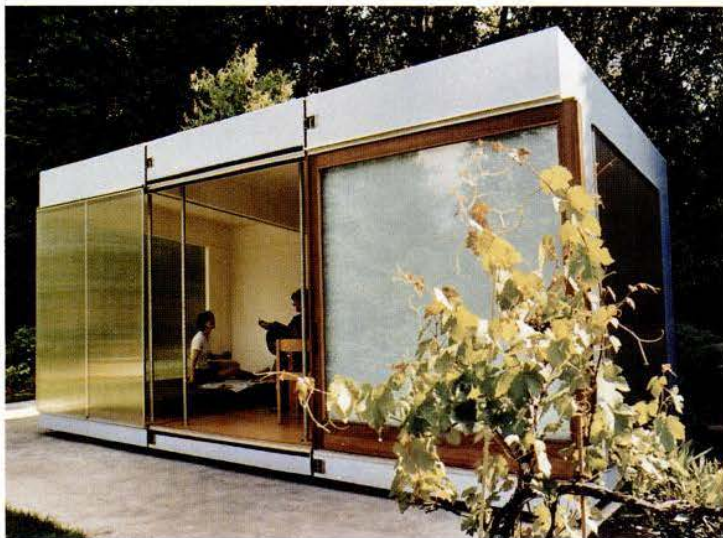
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Just a few of the possible configurations of Krill's Garden House are shown above. Medium-density fiberboard was used to mimic

molded plastic by rounding off sharp edges and painting it creamy white on the inside and light sky blue on the outside.

Outside In or Inside Out?

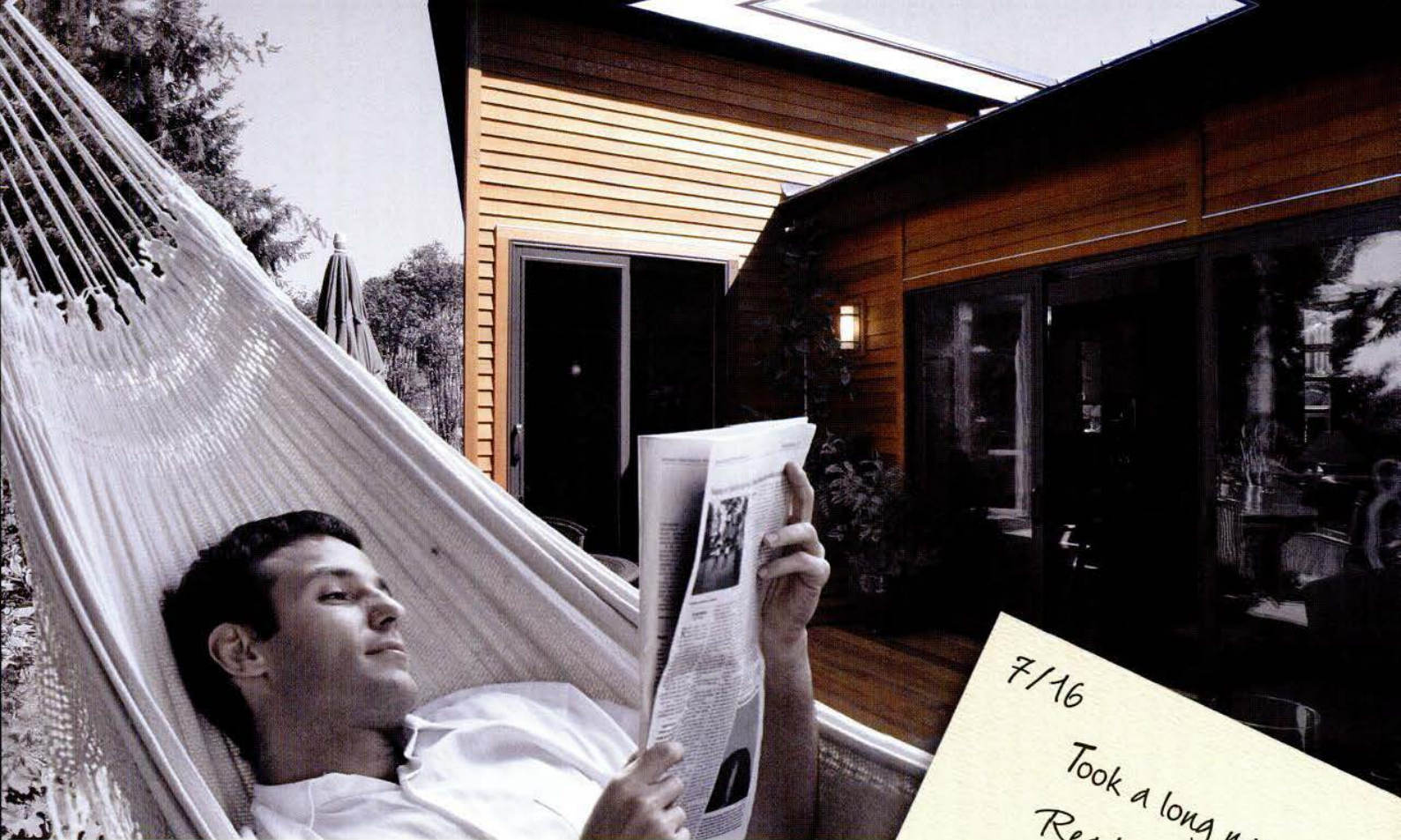
When you live in the Netherlands, one of the world's most densely populated countries, having your own backyard is a luxury. Some compensate for life in an urban apartment by renting one of the *volkstuinten* (people's gardens), little plots of land crammed together in suburban parks, each with its own *tuinhuus* (garden house). The *tuinhuus* is what you might call a popular architectural form—usually a chalet-style wooden shed colored mahogany or green and guarded, as often as not, by colorful gnomes and traditional trellises.

So, strolling through a collection of 130 such individual gardens on the outskirts of Rotterdam, the austere but playful Garden House comes as a very welcome surprise indeed. Designed by Krill architects Harmen van de Wal and Bart Goedbloed for van de Wal's girlfriend, Claudia Meister, and their four-year-old son, Yona, the house looks sleekly and self-referentially space age in the context of all that kitschy rusticity.

More than a style statement, Krill's Garden House is a solution to the problems of year-round outdoor living, all on a modest plot of around 1,900 square feet. "We wanted shelter in the winter and shade in the summer, but, above all, something that could just disappear when the weather is perfect," says van de Wal. The result is a structure in three equal parts (each 6'7" by 9'10"), with only one part fixed to the concrete foundation. The other two parts are on wheels, moving easily to attach to any number of anchor points using a simple clip and tension strap system. Twelve different house configurations are then possible, though the family mostly revisits four favorites.

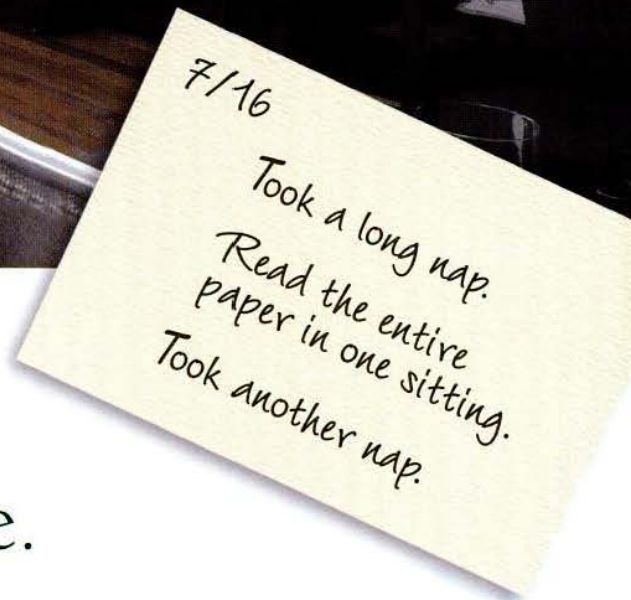
The fixed unit is the kitchen. The other two units can be opened up, by removing their semi-transparent plastic windows, to form U-shaped covered lounging areas, providing shade in bright sun, or docked together to form a square podium or a pavilion-like rectangular dining terrace capable of seating 18 or so. The latter is Meister's favorite: "It makes the house and garden look bigger, and opens up the view of the water and trees opposite." Van de Wal was inspired by his Indonesian childhood in the 1970s, and the experience of sheltering from tropical downpours in large concrete pipes: "You were inside, yet outside," he says.

The budget was just 18,000 euros (or about \$20,000). Roping in friends to assist helped keep costs low: Twelve people took an hour and a half to lay the 45-square-meter concrete foundation, motivated by a barbecue incentive. And the gnome-collecting neighbors? "Proud and thrilled," says van de Wal. "If a little stunned." ■



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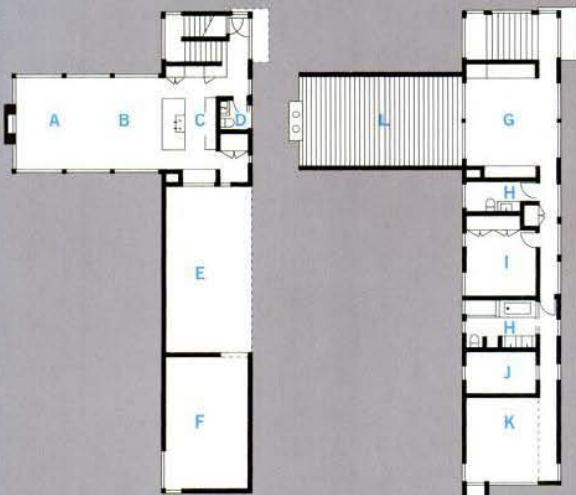


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Since our last update, the architects and clients selected a contractor, Steve Olson, and the manufacturer, Carolina Building Solutions, began work on the Dwell Home at their factory in Salisbury, North Carolina. Initial cost estimates for the home had come in at \$50,000 over budget, and so some design and construction elements needed to be revisited in order to keep the cost at \$200,000. The design that Resolution: 4 Architecture had originally submitted had exceeded the square-footage requirements in order to accommodate the clients' specific programming needs. A reduction in scale from 2,260 square feet to 2,040 square feet helped bring costs down. Some exterior decks were eliminated, as was a 250-square-foot studio/office. In another cost-saving measure, the house was re-sited, which meant removing the walk-out basement that had originally been proposed. Once these modifications were made and approved, the architects revised their working drawings for the home and received new break-out cost estimates from the contractor and updated pricing from the factory. At press time, when the manufacturing process had just begun, I spoke with architect Joseph Tanney about the progress of the Dwell Home. As you are reading this, the Dwell Home modules may very well be on their way to the home site in Pittsboro, North Carolina. . . .



1st Floor

A Living Room
B Dining Room
C Kitchen
D Powder Room
E Carport
F Storage Area

2nd Floor

G Office
H Bathroom
I Bedroom
J Walk-in Closet
K Master Bedroom
L Terrace

Modules on the Move

After five months of research, reflection, and revision, construction begins in earnest on the Dwell Home.

AA: So what will happen at the factory?

JT: The framing and the five wood modules will be constructed. The more that can be factory-installed, the better. CBS will install the Loewen anodized-aluminum windows and interior window trim, sheathing, Tyvek, the interior partitions, the insulation in the walls and ceilings, the plywood subfloor, all kitchen and bathroom cabinetry, the rough plumbing and electrical, 80 to 90 percent of the Sheetrock, and the conduit to prepare the house for Home Director's home networking system. Once this is completed over a period of 8 to 12 weeks, the five modules will be loaded onto five trucks and delivered to the site. The cost of factory work comes in at just under 50 percent of the total budget for the home.

AA: And onsite?

JT: Once the modules are delivered to the site, the contractor will supervise the installation of the roofing membrane, the exterior cladding (cedar and cement board), the bamboo floors and Marmoleum floors, all of the Kohler bathroom and kitchen fixtures (with the exception of the tub, which will be factory-installed), the bathroom and kitchen countertops, the Lennox HVAC air-conditioning system, two Neoporte doors, and the Kadan storage cabinets.

AA: What was the most difficult thing about finding the right factory?

JT: Each manufacturer has different levels of ability and willingness in terms of what they can and cannot build. One of the biggest challenges was that a modern home doesn't look like anything they've done before, so it's identified as a problem. There is a stigma of building ugly modern houses. A lot of these manufacturers don't want any part of it. So finding someone receptive is key.

AA: What did Carolina Building Solutions have to offer?

JT: Carolina Building Solutions was able to work out the roof issue quickly—that issue being that the roof was atypical from what they usually do. It's not that they can't do it but that it affects their assembly line and therefore their bottom line. The ingrained aesthetic has influenced what's done on the assembly line, which affects the cost of homes and the profit of manufacturing companies. Today, modular homes cost less because everyone is doing the same old, same old. Not until Dwell Home—like modern homes are being built at a substantial volume will the costs really come down.

CBS had never built a 16-foot-wide module before. We think that 16 feet is the most efficient module to use, but not all manufacturers can or are approved to build them. It typically has to do with transportation. Twelve and 14 feet are more typical. We were lucky that CBS could build the 16-foot module for us. We have more flexibility in terms of layouts. It's big enough to accommodate domestic life. It's a dimension that comes from doing a lot of lofts and apartments in New York City, where space is at a premium.

Ultimately, our design methodology needs to embody CBS's construction methodology. They have an assembly line and we need to understand that what we're asking them to do is a variation from what they do every day.

AA: What has been the biggest obstacle to the Dwell Home?

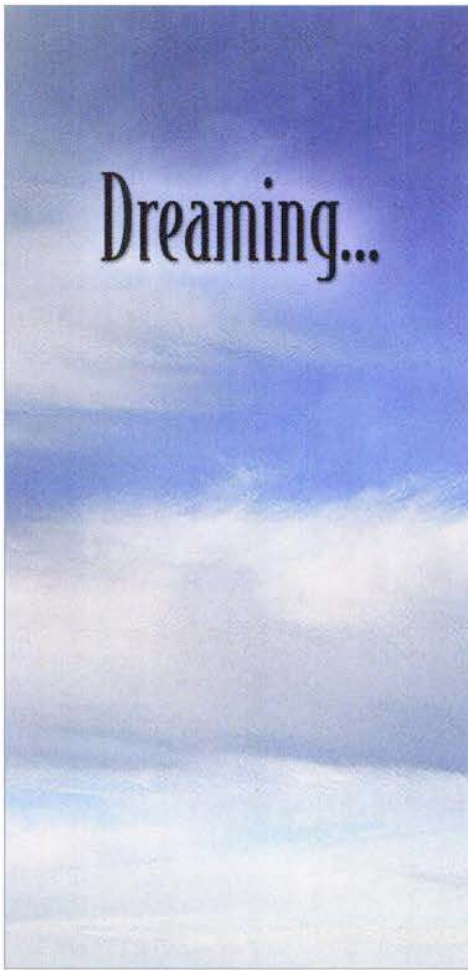
JT: Ask me in another couple months.

Seriously, we are going for it, but there are many hurdles. We can see the path, we just have to get through it. The good thing is that we are getting closer and closer to realizing this idea. And that's exhilarating. ■

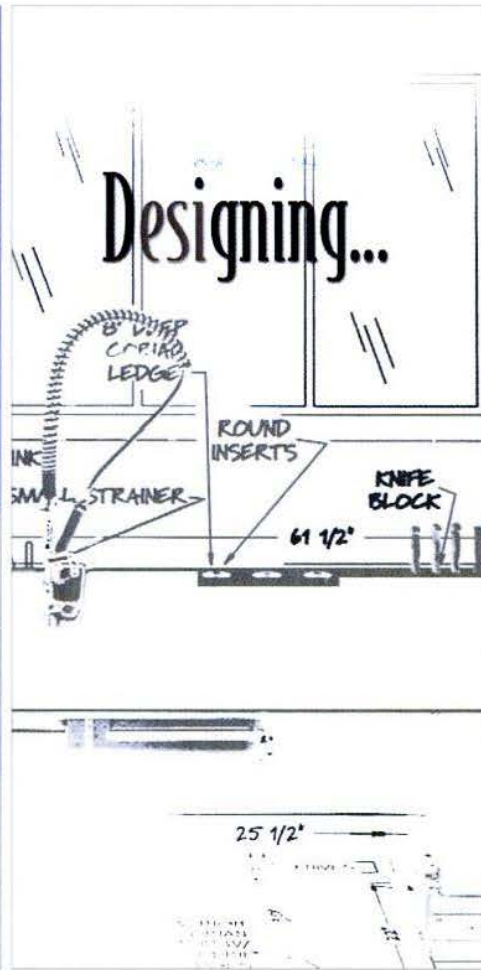
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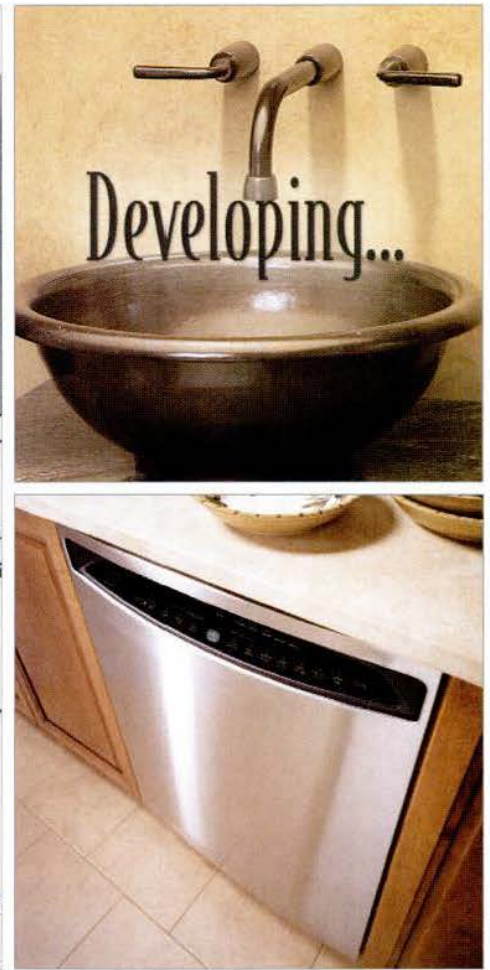
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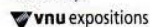
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Leo Marmol, with partner Ron Radziner, has restored some of California's most spectacular modernist homes—including those by Richard Neutra, Albert Frey, A. Quincy Jones, Rudolf M. Schindler, and Buff, Straub, and Hensman. Dwell recently spoke with Marmol about the particular challenges that arise when restoring architectural icons.

How does a restoration differ from a renovation?

A restoration assumes you have a structure of historic significance—of which there are differing levels. You can have significance just because George Washington slept there, all the way up to a very important piece that somehow changed the way we understand architecture today. Within that there's a big world, and the approach to the restoration will depend on where on that broad spectrum of significance you lie.

The first order of business is to develop your restoration philosophy, and again it will reflect a thorough understanding of what your historical significance is. With the client, architect, and historians (if they are involved), you collectively decide what your goals are and the general approach you will take. That philosophy guides you through the myriad decisions that have to be made along the way.

What kind of decisions do you encounter?

With the Elliot house by Rudolf Schindler, for example, the original structure had gone through a number of changes. The kitchen we found there contained no historical significance, so it was important to remove it. We redesigned a new kitchen integrating new appliances.

Do you have trouble bringing houses up to date technologically while maintaining the qualities the original architect intended for the space?

The world of restoration does give extra flexibility to the areas of kitchens and bathrooms. They are places where our lifestyles and technologies have changed the most. The idea of integrating new appliances into the kitchen becomes a justifiable intervention.

One of the issues you're struggling against is giving a false sense of historical development. When you make changes you are often trying not to create that false

sense by pretending you're Neutra or Schindler. We're often conscientiously trying not to do that. A Sub-Zero fridge will not create a false sense of history and it's an obvious intervention because of new standards. That kind of integration is comfortable.

We worked with a Buff, Straub, and Hensman house in Beverly Hills where we did make some alterations to the structure—and it's clear that the alterations were not of the original. When Don Hensman visited the house, he was excited and pleased with how we understood his desires. It's not that we tried to copy him; it's that we tried to understand his goals and retranslate them.

What becomes the *modus operandi* if the details (or desires) of the original design are unclear?

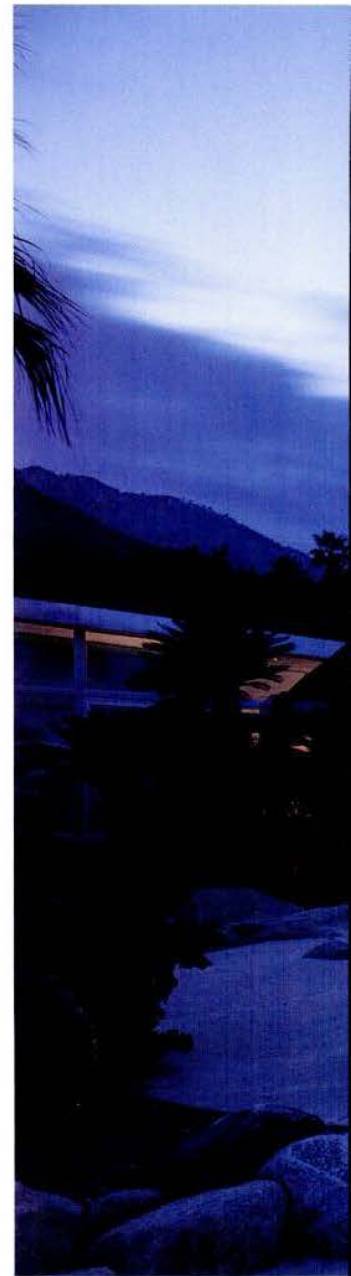
Restoration is an academic process of trying to understand what was, and therefore what should be. It is painstaking research of every possible source you can identify. You're trying to uncover as much source material as you can. You may not find everything you need, but it's important to find everything you can. I think responsibility is a big issue; responsibility and authenticity—those are the buzzwords. You have the responsibility to be as consistent and precise as possible, and as respectful as possible of the original designers and materials.

With the Elliot house, we had some historical drawings. Schindler's documentation was not as precise as that of some of the other historical architects we've worked with, so his drawings just gave a loose approximation of what was originally installed.

Has attaining this sort of respectful and responsible approach to "the masters" affected your own sensibilities as a designer?

We chose the restoration of modernism very specifically, and we're very proud to be a part of the history of California modernism. We wanted to be influenced by those architects, and they've taught us great lessons. Of course we translate them to new ideas in a new era with new technologies and new expectations. It's not that we're mimicking; we're learning and making it our own. ■

Which is harder? **Creating a new classic or restoring an old one?** Leo Marmol of Marmol Radziner discusses staying consistent with the original architect's intent while acknowledging changing technologies and lifestyles.



Marmol Radziner and Associates have restored and augmented a number of classic homes by California's original modernists. Clockwise from above: The Loewy house designed by Albert Frey in 1946, A. Quincy Jones's Katzenstein residence, the Elliot house by R. M. Schindler, and the Lew house by Richard Neutra.





Somewhere Under the Tuscan Sun. A complex of farm buildings from a less than glorious period in Italy's history is magically transformed. The result? A sophisticated yet kid-friendly retreat that seamlessly fuses historical influences with contemporary design.



Project: Podere 43
Architect: Labics
Location: Maremma, Italy

This 1930s farmhouse on the coast of Tuscany is sited on a *podere*, land claimed from the low-lying salt marshes by the Fascist government in the early decades of the 20th century. The Dutch technique

of "podering" the landscape refers to the process of creating a grid of levees and then draining the squares, which leaves a gridded farmscape with low, even ridges dividing it.





Podere 43 allows for an endless array of leisure activities like ping-pong. An old grain silo in the backyard was transformed into a Turkish bath with mosaic tiles and a translucent ceiling, and the front yard (preceding

page) was leveled to accommodate a grove of olive trees and space for morning yoga. Labics took their design cues from the original structure's history and function: The form of the industrial-looking double chimney

(opposite), for example, was derived from an old stack placed on an adjacent farm. For the water feature, at right, a moatlike trench surrounding the house was dug to reduce humidity in the foundation.

"It's not very politically correct in Italy, I know," says Silvio (who asked that his last name not be used) as he slips through the doorway of the 1930s Tuscan farmhouse that he and his family recently restored, "but I love rationalism and this era of Italian design—*fascismo*. There is something warm yet solid about the architecture."

Silvio, who works as the creative director for an Italian luxury products brand, says that about seven years ago his family started coming up to the Maremma, a relatively quiet patch of the southern Tuscan coastline, to escape Rome on the weekends. "It's best in the winter," says Silvio's wife, Desi. "A little cold, but *bellissima*."

Silvio, who admits to being a bit of a fetishist when it comes to modern design, says he was ecstatic when he learned, through a friend, that one of the old farmhouses designed by Marcello Piacentini as part of a Fascist land reclamation and agricultural demonstration project was available for sale. Known as Podere 43, the house is one of 55 that were built on drained marshland. Each was intended to showcase the latest modern agricultural techniques and functioned as a kind of self-sufficient mini-farm. The houses featured pigeon coops, pigsties, a cheese-curing house, a grain silo, a bread oven,



as well as a stable attached to the living quarters that boasted an innovative central trough for easy bovine feeding. "What more could you want!" exclaims Silvio, thrumming his hand along the limestone wall of the old stable.

As it turned out, they wanted a bit more. The house, which has obvious connections to Art Deco and some of the warmer southern expressions of modernism, had been largely unchanged since the 1930s, and lacked the space and accoutrements necessary for a weekend family of four. So, working with architect Maria Claudia Clemente and her Rome-based architectural studio Labics (founded in 2001 with Francesco Isidori and Marco Sardella), Silvio and Desi embarked on a complete renovation and restructuring of the house with the aim of preserving the structure's integrity while transforming it into something unique.

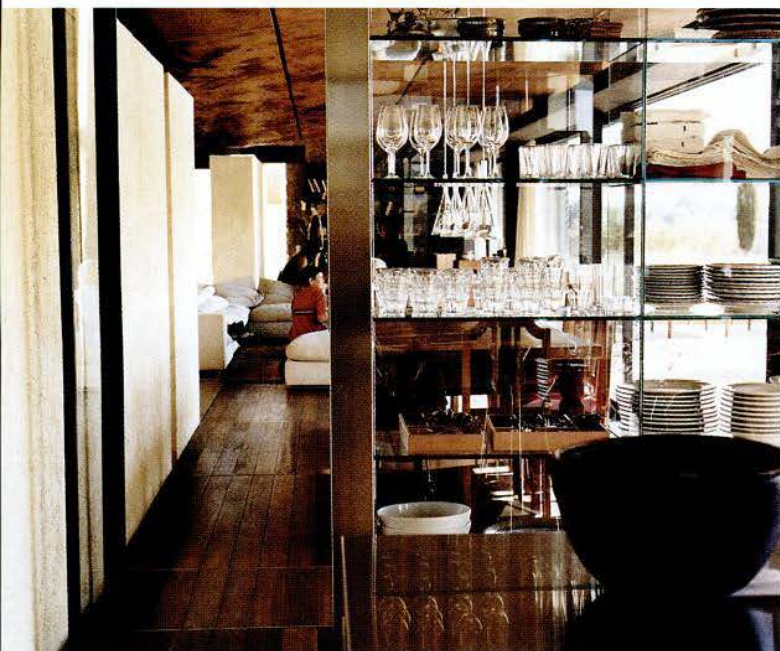
From a preservationist perspective, Clemente's work was highly invasive. She began by stripping out the interior down to the bare stone—a beautiful, light-colored limestone variety quarried nearby. Along the back of the stable, which was attached to the house so that the original farm family could milk the cows on winter mornings

without going outside, the architect sheared off a large wall and created a glazed rectangular living/dining room that opens up the house to the surrounding farmland.

"We wanted to create a dialogue with the landscape," Clemente explains, "because the countryside has been so important to the family. And we also wanted to reassert the geometry." By this she is referring to the old, mostly hidden levees that crisscross the surrounding fields and provide a hint of the 1930s-era drainage program that truly imprinted this part of Italy. These lines are now carried into the house in the form of slits cut into walls, clefts in rooflines, and gutters that protrude slightly beyond the wall plane. The effect is subtle to the point of imperceptibility. "But you have the sense that you're closer to nature," says Silvio with satisfaction. "I don't know, it's just different out here."

The house reflects the fact that though Silvio and his brood live in Rome and come up here only on the weekends, they actually do most of their "living" at Podere 43. Silvio travels a lot for work, and Desi is busy running the public relations department of an African aid organization. Their children, Andrea, 11, and Alice, eight, are in school, of course, so during the week, the family ▶





The ever-important Italian kitchen (above) pours out through glass walls into the living room and onto the porch. A group of benches allows guests to hang out, drink wine, and pester the chef, while stainless steel basins on rollers

underneath give hungry kids easy access to snacks. Stainless steel and glass shelving by the architects provides open storage for plates and glassware. The guesthouse (below) features porthole windows and a sun room entirely encased in glass.



hardly sees one another. "We come out every weekend," Silvio explains. "We don't even own our house in Rome, so this really had to be our home."

It also needed to be a place where the four of them could entertain friends and family. To help achieve that goal, one of the small outbuildings that had originally been used as an outdoor kitchen/meat-curing house and pigsty was converted into a guest apartment with kitchenette, bath, and two bedrooms.

Silvio, who has overseen the design and construction of over a hundred high-end boutiques and has worked with architects such as Antonio Citterio, is no stranger to the design process. Though this is the first house he and his wife have owned, and although the renovation was essentially a complete rebuilding, all of the work was finished in exactly one year.

"We found a group of masons from the local village who were very excited about the project, because we were asking them to cut and work with stone in an old-fashioned, handmade manner that just isn't done anymore," he explains. They lived onsite for several months. The 1930s mortar, which had turned black, was completely grouted out where exposed and replaced with a light mortar ground from the same quarry from which the original stones had come. On the second floor, most of the interior walls were dismantled, leaving the main structural wall and the exterior shell—peeling back and exposing the original structure.

Set against this vibrant revivification of the rationalist original, Clemente's new architectural gestures come as a surprise. Perhaps most striking is her radically contemporary vocabulary of steel, concrete, and glass. Inspired by a detail in Adalberto Libera's striking Casa Malaparte on Capri (one of Silvio's favorite buildings), the fireplace ▶

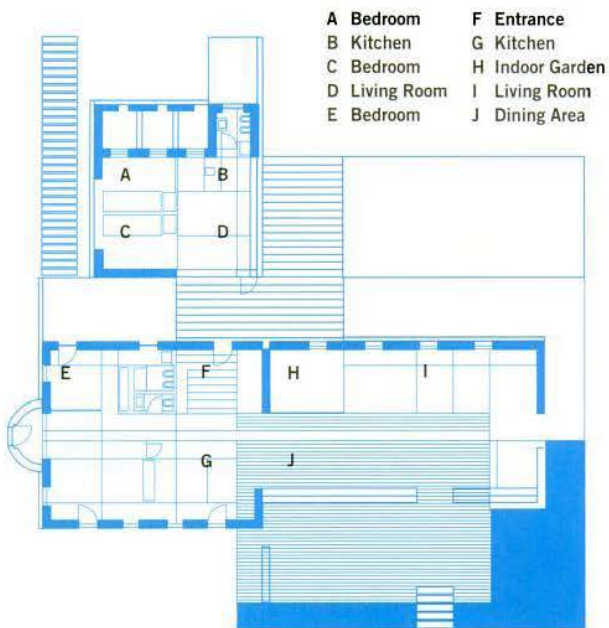


It was important to Alice's (above) parents that their second home have a barefoot—and, of course, kid-friendly—quality, but equally important was a sophisti-

cated design. Miesian elements such as glass walls and a reflecting pool create a design that reasserts the hyper-rational form of the original landscape

architecture. The sophisticated use of materials like glass, steel, and stone has resulted in something atmospherically and visually powerful.

Dwellings



Though it's inside, this light-filled room allows for a nearly alfresco dining experience. The Fucsia pendant lamps are

by Achille Castiglioni. The couch in the living area is by Antonio Citterio. [p. 122](#)

is formed by a fold of Cor-ten steel inserted into the glass back wall. On the second floor, all the interior walls were constructed out of painted black aluminum sheathed in light wood slats, a kind of Japanese approach that hints at the many years Silvio has spent traveling there. "We decided to make sure that the materials were still warm," Silvio says. "I asked her to use Cor-ten steel instead of aluminum, and then there is all the wood."

Enhancing this dialogue between old and new, and between 1930s Italian rural modernism and 21st-century global urbanism, Silvio and Desi decided to furnish the house with their eclectic collection of antiques from around the world, including a painted bed from India and some 18th-century Italian pieces. There are a few modern indulgences, though, such as a Citterio couch.

Sitting in the center of the house, acting as the fulcrum around which life twirls, is the spacious kitchen fitted out with top-name Italian appliances, cabinetry, and fixtures. Like so many Italians, this family organizes most of its socializing around cooking. As a result, the kitchen became the most important living space, one that conveys a sense of well-mixed luxury and informality.

"We eat. We have kids. We live barefoot," says Silvio. "And more than anything we wanted our home tailored to our lifestyle. It has become, in a sense, a reflection of who we are." ■





Clemente and her partners used the geometry of the *podere* as their guide for the house's design, creating a glazed living room that is cleaved in half by

a line (a hallway at one point, a wall in another) that connects visually and spatially with one of these old levees in the landscape. With Podere 43,

the architects successfully emphasized and made visible the topography of the Tuscan landscape in the building itself.

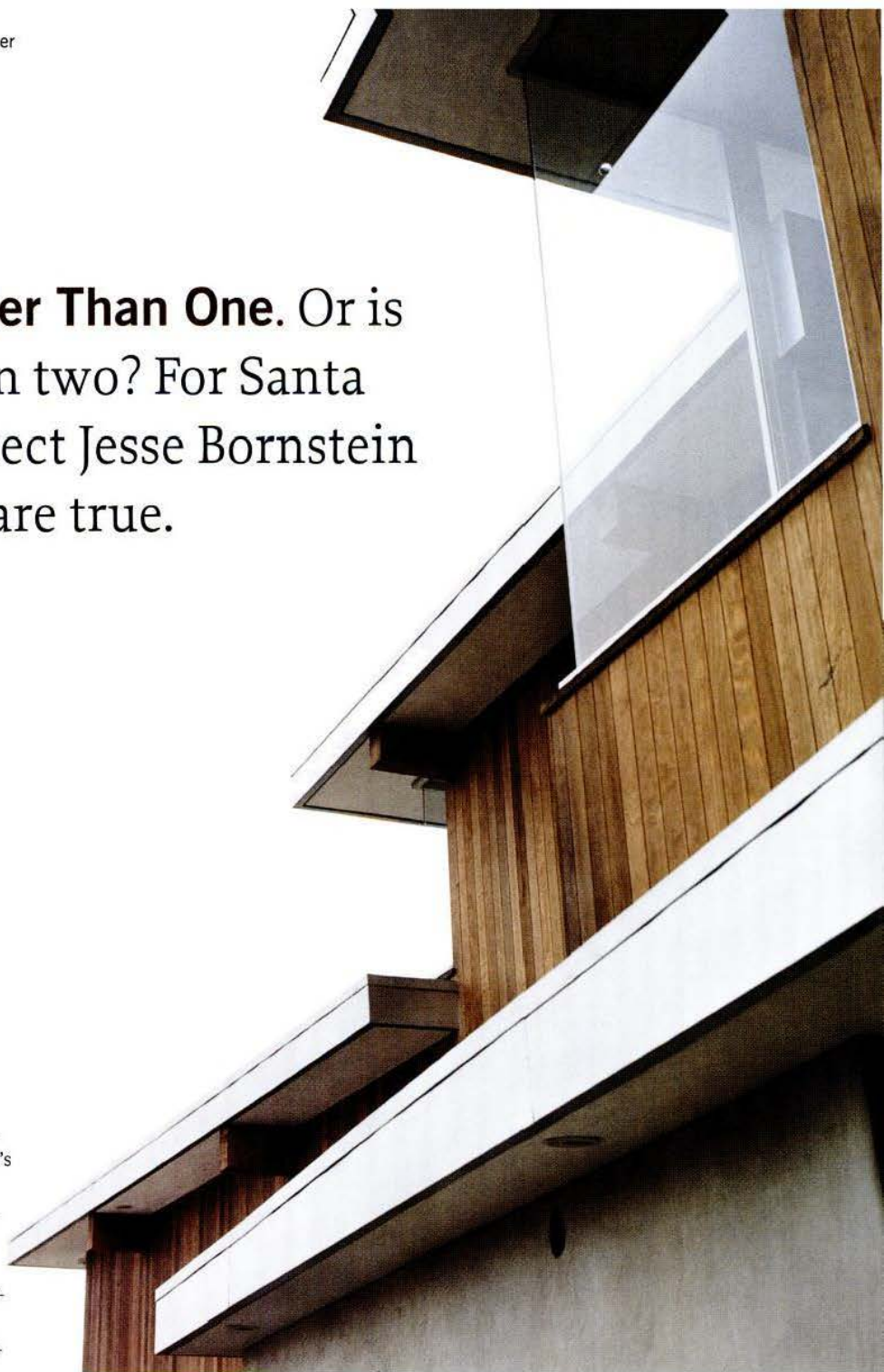


Two Houses Are Better Than One. Or is one house better than two? For Santa Monica–based architect Jesse Bornstein and his family, both are true.

To appreciate architect Jesse Bornstein's home renovation-construction project is to understand his hometown: Santa Monica, California, a seaside municipality abutting the vastness of Los Angeles. "The People's Republic of Santa Monica" is a bastion of dyed-in-the-wool liberalism—and, ironically, an exemplar of astronomical real estate prices. The only real proletariat in town are just visiting, or cleaning up.

In Santa Monica, zoning is a war: Historical preservationists fight to protect tiny surfing bungalows, which can sell in the high \$800,000s. If a developer wins an appeal, the teardown will indubitably be exploited to its most profitable extent. Out in the Ocean Park neighborhood, where Bornstein lives, modest "traditional" houses are now million-dollar homes by the sea, sitting cheek by jowl with lot-filling crackerbox apartments and condos.

This all makes Bornstein's decision to turn his single-family house into a two-family condo a radical example of community building. Not that Bornstein sacrificed much to a touchy-feely ideal: His decision to neither hunker down and suffer nor raze and sell is proof that building smart can still be profitable. Bornstein bought the postwar 1,400-square-foot house on a 50-by-160-foot ▶



Above: Galvanized-aluminum flashing is used to hide lighting fixtures and to delineate the tops of the redwood-strip walls. "It's a simple palette of materials," says Bornstein.

Opposite: Making use of the hill-top location, each window was planned to frame interesting vistas or to find the best sight lines around adjoining buildings.

Project: Bornstein Residence
Architect: Jesse Bornstein
Location: Santa Monica, California



Top: The house as first found in 1999. Bottom: The restored original and new addition. After a brief tussle over access to their shared driveway (resulting in what Bornstein calls a "spite

fence"), most of the occupants in the apartment building next door appreciate having a family as neighbors, rather than another big box to block their light and views. Opposite: The

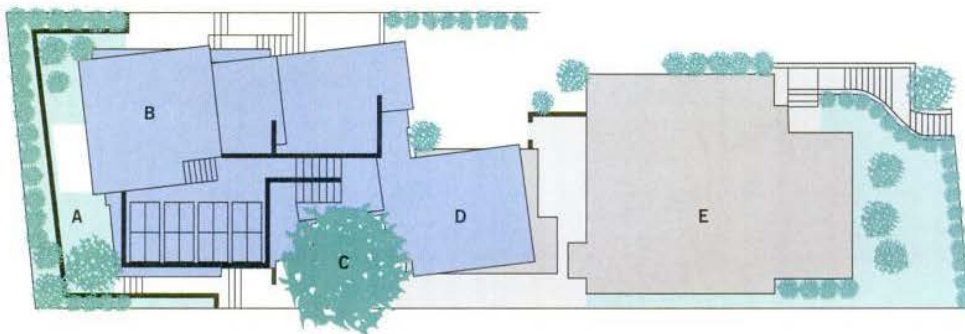
architect with his daughters. The redwood strips on the new house were purposely cut to the same width as the horizontal wood siding on the old house to create visual harmony between the two.

lot in 1999. Behind the structure was an imposing elm, a dilapidated carport, and a ten-foot-high retaining wall that ran the width of the property and led up to a useless—and, for Bornstein's two young daughters (Kalia, six, and Olivia, four), dangerous—sloping backyard.

His first step in the master plan was to renovate and expand the house into something his family could live in comfortably. "We gutted it and stripped everything," says Bornstein. He also added 700 square feet, transforming the one-story, three-bedroom, one-bath structure into a two-story house with a master suite and bath on the upper floor. "Bringing in light and opening up the walls," he says, were his main goals—ushering the 1951 house into the latter half of the 20th century, with its central heating and air-conditioning.

In the late 1940s and early 1950s, Los Angeles-area houses were often built from materials scavenged from older houses demolished during the war years—and, in most cases, they were built quickly and cheaply to house a new generation of suburbanites. The interior of Bornstein house #1 still has some of the original thin, three-panel doors now fitted with brushed-chrome globe levers. While the kitchen ceiling was raised and nearby skylights brightened the room, the narrow, bowling-alley galley remains. Upstairs, the multi-windowed master suite is plopped, wedding cake-style, on top of the house, mimicking its original gabled look.

Outside, Bornstein eventually re-created the original wood-siding-and-stucco combination that was the easy-care standard of the day. The original carport was torn down as part of the commencement of phase two of his plan—which was to build an entirely new house directly behind the first, connected via the front house's new (but old-looking) garage. Upon completion, the front house was sold to a doctor who at first expressed trepidation about living in such close proximity to small children. "But now he loves the kids," says Bornstein. ▶



- A Backyard
- B Rear New House
- C Elm Tree
- D Garage Office
- E Existing House





Left: Sunlight is plentiful at every level of the house. Opposite (clockwise from top left): The girls' room with wood furniture designed by Bornstein; Kalia and Olivia in the dining room (the Danish dining table was acquired by Jesse's parents

in the mid-'70s, the dining chairs are by Arne Jacobsen, and the light fixture is by George Nelson); the sisters in their colorful bathroom with Kohler fixtures; the architect at home in his kitchen with cabinetry that he also designed. **E** p. 122

The Bornsteins' new house is essentially a split-level, but extending out from the front is Jesse's home office/studio, which slices horizontally through the gable-roofed garage. This intrusion is made peaceful by the felicity of the two buildings' cladding materials: The new house is sheathed in second-growth redwood strips and a gray plaster finish that mimics the color of concrete. The contrast of the thin, vertical siding and the smooth, troweled plaster speaks directly to the funky green planks and nubby stucco of the original house. Semiotically they're the same—yet completely different. Such carefully considered details abound at the Bornsteins'; this is, after all, a house built by an architect for himself and his family. It also reflects the Harvard-trained architect's attitude toward the design/build process. Like a chef or novelist, Bornstein sets out the core rules of a project, and later breaks them when the site or situation demands it. The result is a harmonious, pragmatic structure that works with its site, rather than fighting with or floating loftily above it.

The 2,891-square-foot back house was completed in August 2002, at a cost of \$220 per square foot. Its floors step up the hillside, leaving a flat, grassy, 700-square-foot backyard above the old retaining wall—now a perfect place for his kids to play. Concrete pieces from the demolition of the carport form what Bornstein calls “a poor man's stone wall” at the rear of the yard, and fast-growing bamboo will eventually screen out the back side of an unattractive apartment building and its parking lot behind the house.

The different levels have shifting orientations and views, as if they were each clicked a half turn on a Rubik's Cube away from each other. The site is shaped like a parallelogram; some walls orient to the front and rear lines of the property, some to its sides. There are balconies off nearly every room, and interesting vistas from every window. Some frame the hills above Sunset Boulevard to the north and the San Bernadino Mountains to the east, while others pick out the best sight lines through, around, and over the adjoining buildings to trees, a public park, or just a patch of sky.

The interior is built around the mature Chinese elm that once dominated the backyard of the front house, and now plays a starring role in an open courtyard near the entry. While the outward-looking windows frame views of Los Angeles, the interior glass shows off different levels of the tree. “The elm really is the core of the ▶







This page: Kalia and Olivia enjoying the outdoor space. Kalia's favorite part of the house? In her own words, "I like the backyard where we play soccer, hopscotch, and jump rope and draw and have picnics." 'Nuff said.

Opposite page: Kalia, just outside the playroom, overlooking the courtyard and the Chinese elm around which the entire interior was built.



house," says Bornstein. "You see it everywhere you go." A theatrical-grade lighting system allows for the illumination of different zones at the touch of a button, and is powered by 16 small solar panels on the roof. ("Our meter runs backwards," notes Bornstein.)

On the main level, two floor-to-ceiling sliding-glass doors open the living/dining area to the yard behind the house, expanding the room outdoors. (The massive glass panes are repeated inside, in the form of oversized, solid-fir pocket doors.) Though the exterior area isn't much in terms of square footage, it's all usable. Stairs run from the backyard down to the elm and a new koi pond and back around to the kitchen and living area, so the kids can run, hide, and play outside, all within shouting distance of adults indoors.

On the day I visited, Bornstein's daughter Kalia was preparing for soccer practice, scurrying between levels, inside and out, to find a purple parasol to match her outfit. The girls have a level to themselves just a half floor below the parents' master suite and a half floor above the main level, plus a playroom (which doubles as a family room and guest room) with a large balcony on the studio floor, just a half floor below the main level. "They love the house," says Bornstein. "How many kids can say they have their own suite?"

The only part of the new house Bornstein is unhappy with is the galvanized-aluminum that clads his home's garage door. Unlike the stainless steel the material resembles, "it takes fingerprints like crazy"—specifically, kid-sized ones.

The architect was, of course, free to tear down the front house and build a single box with four condos inside—or he could have built two detached structures separated by a narrow breezeway—or he could have just renovated the front house and then landscaped the property. Setting the studio of the back house over the garage of the front house was a much-considered design decision, but in the end, the real reason for the intriguing integration of the front and back houses was prosaic: They had to be attached for the project to be financially viable. "It was an economic necessity that we subdivide," says Bornstein. The two houses are considered by the City of Santa Monica to be a two-unit condominium, rather than two separate structures—which would have been illegal anyway, due to setback requirements.

The result is two single-family houses living happily as one—and a homegrown solution where there could have been a prime example of urban infill gone bad. ■



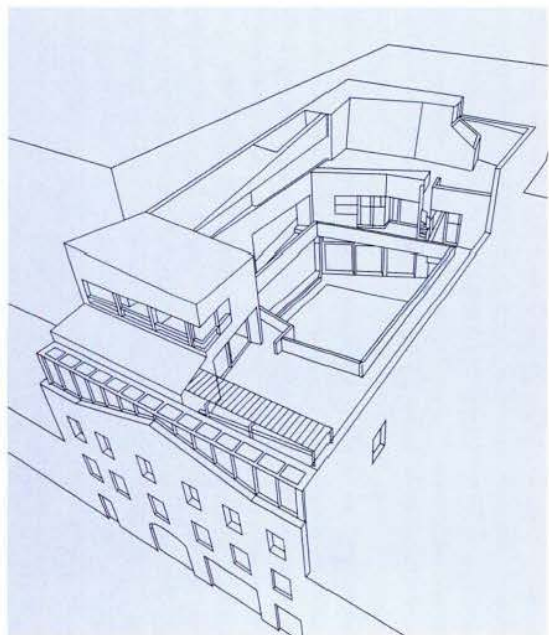


The Gift of a Garden. In crowded Chelsea, that may be hard to beat, but it's not the only thing Charles Rose Architects gave their client when they converted an old brick warehouse into a multilevel home.

Adaptive reuse—the preservation of buildings by altering their function—has been taken to the limit in what was once a light-industrial building in Manhattan's Chelsea district. All that remains of Heavenly Bodyworks is the sign and the skin. Within, architect Charles Rose inserted a double-height retail space and, above that, an almost 5,000-square-foot private home, its C-shape surrounding—incredibly—a lawn.

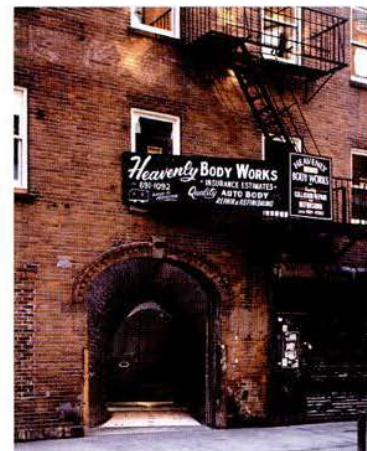
The owner, restaurateur Michael Weinstein, initially wanted a third-floor loft on top of a two-story store, which would have fit within the building's original container. Architect and owner thusly planned for a small-scale renovation. But as the project grew, so did their ideas—in the shape of a new house rising up from the original building. The century-old structure required a gut renovation, leaving only some of the interior structure intact. "Basically," says Rose, "all we had left was the façade and a gaping hole where the lawn would go." Weinstein loved the façade, and Rose wanted to preserve it, he explains, "as an urbanistic gesture. Too much of the original character of the streetscape was being consumed by art galleries. But we began to think the façade might be a foil—you would pass through it and enter a new kind of space."

Opposite: The architects gutted the old structure and wrapped the new multilevel residence—which sits above the ground-floor retail space and second-story rental unit—around a central garden. All views are ultra-urban yet surprisingly serene, with plenty of green to go around.



Atop the Comme des Garçons store that, with a second-floor apartment, occupies the first two stories, Rose and his team constructed a sculptural, transparent two-story residence, positioning the spaces to take advantage of the copious natural light, views of the neighboring rooftops, and the unusual central lawn, which sits on what was once the building's third floor. The house's openness is such that, says Rose, "you can stand in the guest bedroom in front and look through the glass exterior wall, across the lawn through another glass wall, all the way back through to the living room and stairs up to the next floor." The architect enhanced this porosity by holding back the second-floor hallway and master bedroom from the glass exterior wall, so that you can see the upstairs space from below, and adding an exterior catwalk that connects all the upstairs spaces, including the two terrace gardens.

How did Rose pull off the lawn? "It's not that hard," he admits. "A lot of our sustainable projects have turf roofs—it's basically the same technology. There's a waterproofing system, and on top of that a gravel bed that drains into the roof system and then into the storm water system." The architect laughs. "It's even easy to maintain—they have a little electric lawn mower." ■



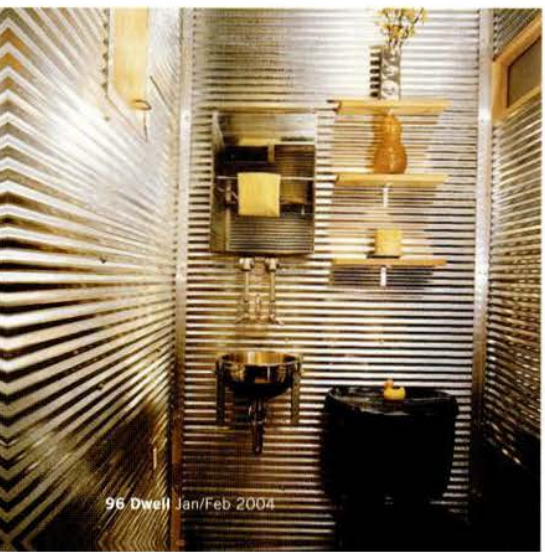
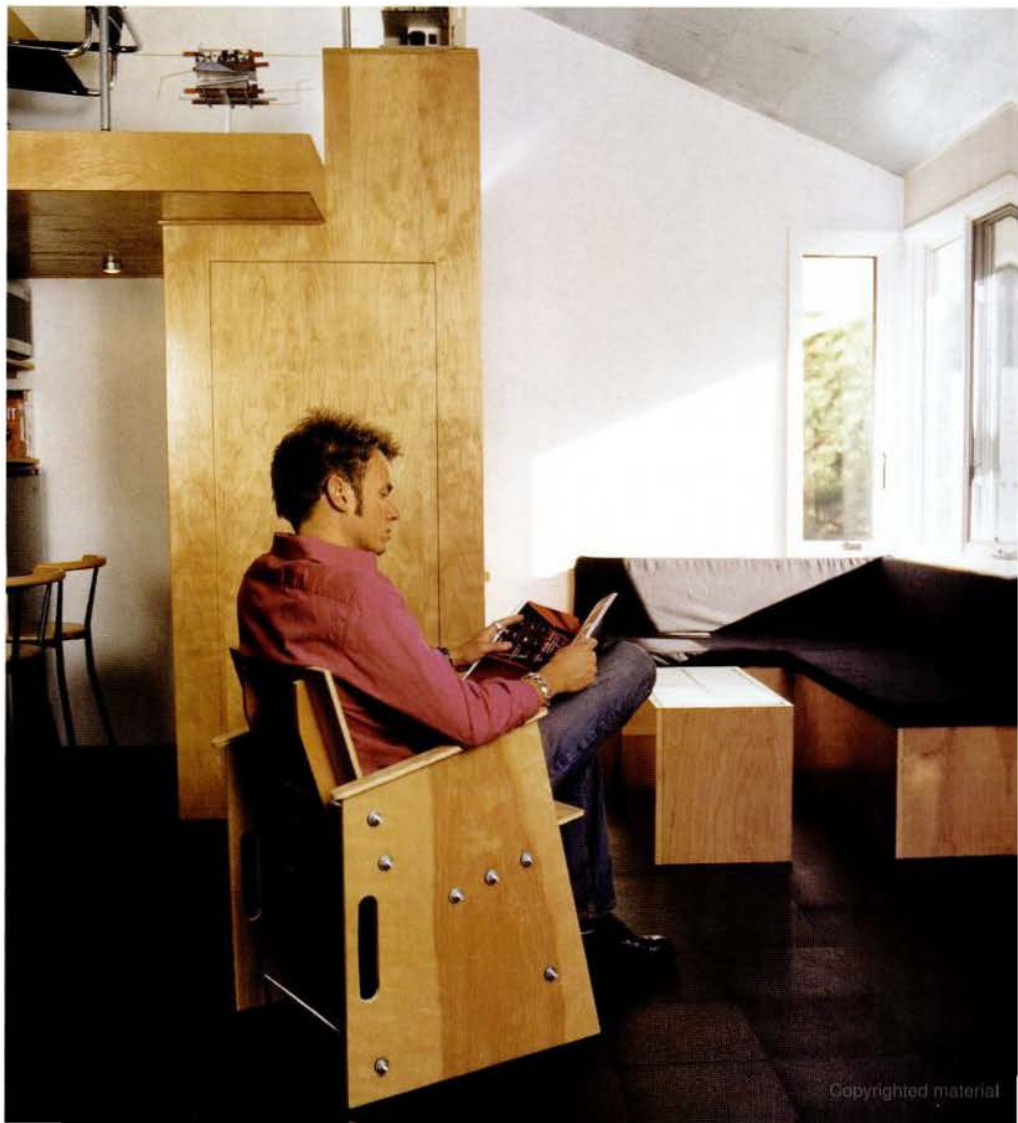
The Heavenly Bodyworks sign and brick façade are all that remain of the 1903 building. Comme des Garçons now occupies the ground-floor retail space.



Left: The fully developed rendering is a far cry from the original "loft above retail" plan.

Above: In the kitchen the Weinsteins live well with chairs by Ligne Roset and dining table by Desalto. The floor is stained concrete. P. 122

**Project: Weinstein Residence
Architect: Charles Rose Architects
Location: New York, New York**



Life just out of college can be tough. Bills pile up as you struggle to pay rent and get by on low wages. Of course, there are cheaper options, such as the much-maligned and often-feared “living at home.”

While the homestead does offer rent-free living and enticing home-cooked meals, moving back in with the family can be a rude welcoming to adulthood. But that doesn't have to be the case, as 28-year-old Tom Allisma discovered, especially if your father is one of your best friends and handy with tools to boot.

When Allisma was in his final year of architecture school at the University of Nebraska in Lincoln, his father, Peep, proposed that Tom add an apartment onto the family home in Omaha, “so when I graduated I could move back in,” Allisma explains. “He gave me a budget of \$15,000 and said he'd help build it.”

Allisma devised a plan for a complete living space, including a bedroom, a kitchen, a bathroom, an office/studio, a gallery space, a private entry, and a gathering/entertaining room, which sounds pretty straight forward until you consider the size—just 390 square feet.

“There were two existing second-floor rooms that served as the starting point,” Allisma says. “From there we ripped down the eight-foot-high drop ceiling and restructured the roof to make use of its full height and then added a new entry and bathroom. The project was about 60 percent new construction and 40 percent reuse.”

To accommodate all its functions, the space would have to be transformable. For instance, to provide extra storage on the ground floor, Allisma built a cabinet on casters that doubles as the bathroom door; part of the staircase to the loft office doubles as the kitchen countertop; a closet constructed on casters also serves as a ladder; and a 14-foot-high illuminated orange light wall acts as a backdrop for a shelving system housing Allisma's collection of model cars.

So how is it living in the little loft that acts like a mansion? Or, perhaps more important, what's it like living at home again? “It's great!” says Allisma. “Not only is it comfortable, but my father and I have grown closer than ever. And if we ever sell the house, this place is going to be some teenager's dream come true!” ■



Big Bang on a Budget. Tom Allisma builds himself a home not far from home and finds that while size might be an issue, it's certainly not a deterrent.

Opposite page, clockwise from upper left: Allisma's bedroom on the second level also serves as the gallery, kitchen, and entertainment room. The bed, which is on casters, stows away in an excavated attic cavity when not in use.

The private entry constructed of birchwood was inserted into the rear of the existing garage. The house, one of the first in this 1980s Omaha subdivision, has always been in the Allisma family. The addition has kept the family together.

Allisma takes in the plentiful light in his entertainment room. To his left, under the loft, is the

kitchen, complete with a sink, refrigerator, microwave, and breakfast bar. A storage closet divides the space. The floors are made of recycled rubber tires.

The bathroom on the first floor features a sink made from a \$12 stainless steel salad bowl. A closet on casters doubles as the bathroom door.

This page: The breakfast bar (above) and office (right) are small in size but big at heart.



Project: Allisma Residence
Architect: Tom Allisma
Location: Omaha, Nebraska



Urban Usonian. It might have seemed like an oxymoron to Frank Lloyd Wright, but it's a reality in this Boston photographer's flat, designed to fit into a preexisting 1,500-square-foot space.

In the early part of the 20th century, Frank Lloyd Wright advised his clients to go "just ten times as far as you think you ought to go" from the city. In the early part of the 21st century, the suburban dream is far from over, but our cities are no longer viewed as harbingers of ills. From Omaha to Oakland, once-neglected urban spaces are seeing an unprecedented revitalization as a new generation eschews the monotony of the commuter communities for the vibrancy of city life.

With this decision, a person usually faces the limitations of the already-built environment or myriad rental situations. Kent Dayton, however, had an altogether different opportunity: a gut renovation. The Boston-based photographer acquired a partially built-out 1,500-square-foot loft, carved from the seller's 4,000-square-foot space, with the intention of consolidating his life and work. When he approached Michael Grant, principal of Grant Studio, with his program, the architect was immediately reminded of Frank Lloyd Wright.

While Wright is known for his capacious estates, he was also an advocate of affordable architecture through his Usonian houses. While these low-cost single-family homes were, true to Wright's ideals, located outside of cities, given Dayton's spatial and practical constraints, Grant wondered what an urban Usonian might be like.

With plumbing fixtures, concrete floors, and ceilings firmly in place, Grant devised a plan that, through the clever use of transformable elements and mass-produced materials, fulfilled both Dayton's needs and Grant's notion of an urban Usonian. The L-shaped apartment opens onto a digital imaging studio. As one progresses past the kitchen and then the living room, the ceiling rises twice, giving a sense of spatial expansion and providing a location for Wright-inspired cove lighting. A second bedroom, equipped with a folding bed and pullout bedside tables, doubles as a photo studio. Two large walnut-veneered, steel-framed panels slide on recessed ceiling tracks, enabling Dayton to separate his living and working areas. "Unlike some photographers, I don't especially like looking at my equipment," he quips. In a final Wrightian touch, the concrete floor is covered in a deep Cherokee-red epoxy, which not only looks smart but absorbs and radiates thermal energy.

Completed for a mere \$73 per square foot, Grant's design lives up to its Usonian ideals; however, the raw spaces in which to build are a certifiable rarity (especially in heavily zoned Boston). Grant nonetheless sees the opportunity "for a new type of building to accommodate a new type of home, and a process of making one's home in the city." ■

Above: During the day, Dayton's guest bedroom easily doubles as his photography studio. A folding bed and pullout bedside tables make the transition back to bedroom painless. If Dayton is in the middle of a project, a large sliding door closes off the space entirely.

Opposite (top): Architect Grant explains that the recessed orange wall with built-in storage shelving is a counterpoint to the view of Boston in the opposite direction.

Opposite (bottom): Working within an empty shell, the design had to accommodate plumbing fixtures and existing concrete floors and ceilings.



Project: Dayton Residence
Architect: Grant Studio
Location: Boston, Massachusetts



The Eichler Dilemma. What does it mean to restore an architectural classic? Who gets to make the design rules? And using what standards?



In 2003, Adriene Biondo joined forces with John Eng and Marty Arbunich, the director and publisher of the Eichler Network, to purchase the X-100, the one-of-a-kind prototype steel Eichler built as an exhibition/showcase house. The trio is now working to secure its spot on the National Register of Historic Places.



In the 1950s and 1960s, developer Joseph Eichler brought modern architecture to mass-market suburban houses. Built by the thousands in Northern California, and in smaller numbers in Southern California, Eichler homes faced the street with modest, usually windowless façades. They had flat or low-pitched roofs, post-and-beam construction, and flat front doors that often led into open-air atriums. The blending of inside and outside continued at the back of the house, where the living room and backyard met in a wall of glass.

"The whole idea was to have a simple, geometric design that was really subdued relative to the nature around it," says Frank LaHorgue, who worked for the developer in the 1960s and now lives in an Eichler home in Marin County's Lucas Valley neighborhood.

Architecturally distinctive but popular in their day, Eichler homes epitomize nice modernism. But for all his aesthetic idealism, Eichler was a businessman with a knack for marketing. He attracted buyers not with rigid theory but with the promise of pleasure: affordable houses suited to the way real Californians lived.

Nearly a half century later, the drive to preserve Eichler homes is casting modernists in an unaccustomed role. Typically, people who want modern homes run up against city regulations or neighborhood design guidelines that restrict buildings to "authentic" or "compatible" forms and materials. In this scenario, neighborhood preservationists are the bad guys, squelching creativity in an attempt to freeze architecture in the past while the modernists are the nice nonconformists. In Eichler neighborhoods, however, modernists are the conservatives. They're the ones talking about authenticity and compatibility, trying to stamp out any colors, forms, materials, and alterations opposing the master's vision.

In Lucas Valley, the homeowners' association's design review guidelines dictate vertical wood siding, plain doors, and a palette of grayish earth tones. "With sixteen Eichler home designs and twenty-five approvable colors, in thousands of possible combinations, individuality is easily attainable," declare the guidelines. Tell that to someone who wants a yellow house.

After decades of design review, Lucas Valley looks remarkably consistent. But LaHorgue notices the aes-

Eichler's X-100 Experimental Research House in San Mateo, California is shown here in 1956, and 2003 (inset). Designed by Case Study architect A. Quincy Jones, the X-100 Eichler has been maintained in its original condition. Some homeowners wonder if that always has to be the case.

thetic deviants—products of slack enforcement or outright defiance—and they bother him: white paint, panel doors, "decorative copper goodies attached to the front of the house," a fence of plastic panels. The neighborhood, he says, is "a lot different than it was originally."

Eichler fans disagree about how much change is too much. Down in Palo Alto, Carroll Rankin sounds every bit the purist. "These houses are structurally honest," says Rankin, a retired architect. "If you accept such a thing as style in architecture," he says, "you are in trouble with authenticity."

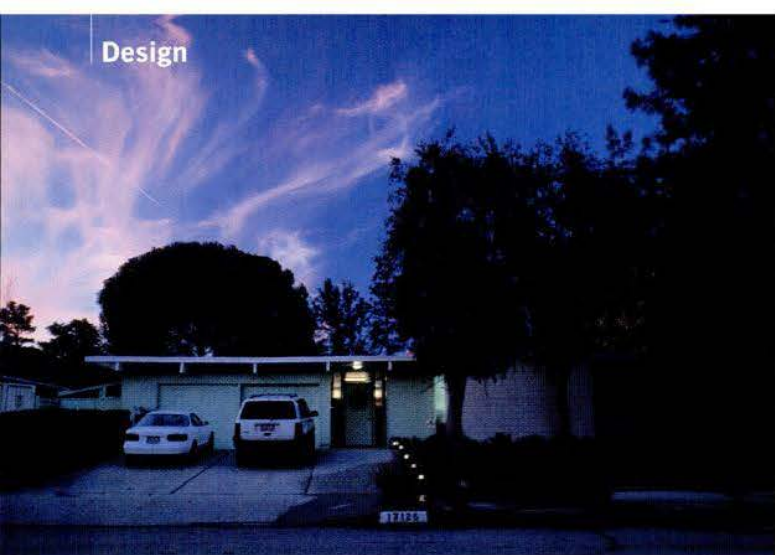
Like LaHorgue, Rankin serves on his association's architectural review committee, and he has campaigned unsuccessfully for tougher city controls. But as we walk out his front door into his atrium, I notice that the door has panels and is lit by a coach lamp—affronts to LaHorgue's version of authenticity.

Who, then, gets to make the design rules, and using what standards? The answer depends, in part, on why you want to preserve Eichlers in the first place. Is it because their architecture represents some higher good? Or is it simply because people love them?

In broader terms, can modernism be one style among many, offering pleasure and meaning to some while leaving others aesthetically unimpressed—or ready to sue? To put the question politically, is modernism authoritarian and *radical*, a movement that seeks to remake human behavior according to a new standard, or is it pluralist and *liberal*, a movement that advances individuality, tolerance, and choice?

Both strands existed in 20th-century modernism, but radicalism ruled. For all its aesthetic innovation and progressive rhetoric, historic modernism was an intolerant design ideology. Its advocates preached absolutist principles like "truth in materials," rejecting pleasure as an autonomous value. They believed in a hierarchy of taste, ignoring the differences among individuals. Modern architecture got a bad reputation because radical modernists told the public they had to accept buildings they hated and give up buildings they loved.

Today, some Eichler enthusiasts sound just as absolutist. "Art has to be genuine and true and pure and essential, and that's what Eichlers are," says Mark Marciniak, ▶



“I’m not a purist,” says Adriene Biondo, the owner of not one but two Eichlers. “I don’t want anybody to have to live a different way, just like I wouldn’t want to be told to change the color of my house.”

Different strokes for different folks? Top left: Adriene Biondo’s Eichler is “correct” save for the pistachio paint selected to match her vintage car. Top right: Architect Mark Marciniak’s pristine renovation of a client’s Palo Alto Eichler reflects his view that Eichlers are “genuine and true and pure and essential.” The paint options (at right) offered by the Lucas Valley homeowners’ association represent some sort of middle ground.

a Palo Alto architect who with his wife and partner, K.C., has renovated around 70 Eichlers. He despises the old-fashioned tastes of the typical Bay Area resident.

“How can you justify the most radical thinker when they live in a Victorian with antiques around? Essentially the guy’s a fake,” he says. But what if you just like Victorian architecture and antiques? “Then you’re immoral,” says Marciniak. Of such views are absolutist design regulations born.

Eichler preservationists do come in a more tolerant version. Their modernism is about optimism and fun—the unrestrained self-expression of Southern California. “Our family was upbeat and quirky,” says Adriene Biondo, reflecting on why she bought and restored an Eichler (which had been remodeled in a ‘70s Spanish/wrought-iron theme), and has since bought another.

Biondo is campaigning to have the Los Angeles city government designate her San Fernando Valley neighborhood a Historic Preservation Overlay Zone. The Eichlers that haven’t yet been altered would have to get city approval for exterior changes. Biondo’s goal is to draw attention to the architecture’s distinctive value and to teach people how to preserve it, not to impose her favorite style on everyone. She is, after all, an aesthetic deviant: She and her husband, John Eng, painted their own Eichler pistachio green to match their 1956 Olds Rocket. You couldn’t do that under Lucas Valley rules.

“I’m not a purist,” Biondo says. “I don’t want anybody to have to live a different way, just like I wouldn’t want to be told to change the color of my house.” She sympa-

thizes not only with the movie art director who painted his house black with gold trim but also with the Middle Eastern immigrants who installed columns, glass brick, and a red-tile roof.

“They love the house,” she says. “They haven’t done those things to it because they don’t love it. Part of me wants to be able to protect their view of it.”

Oddly enough, the not-so-nice modernists in Northern California have stumbled on an arrangement that comes closer to making everyone as happy as possible. The homeowners’ associations established by Eichler have broad powers to regulate how the neighborhood’s houses look. But associations aren’t governments. They can’t arrest or fine deviants. They have to sue them. Courts generally uphold associations’ rules, but lawsuits take time and money. Association funds are limited, and board members are volunteers. So homeowners who really want a plastic fence, bright blue paint, or copper trellises can—and do—take their chances and defy the board. So far, the association will sue only if the offense is so egregious that the whole neighborhood is upset.

As a result, the design review process achieves pretty much what Biondo wants from her overlay zone: It teaches people how to keep their homes looking like Eichlers. Most homeowners follow the committee’s guidance. Eichler’s nice modernism makes them happy, and they want to preserve it. The deviations are small. A pink house or a panel door does not a neighborhood destroy. Unless, of course, you’re an architectural fundamentalist. And what, in the 21st century, is modern about that? ■

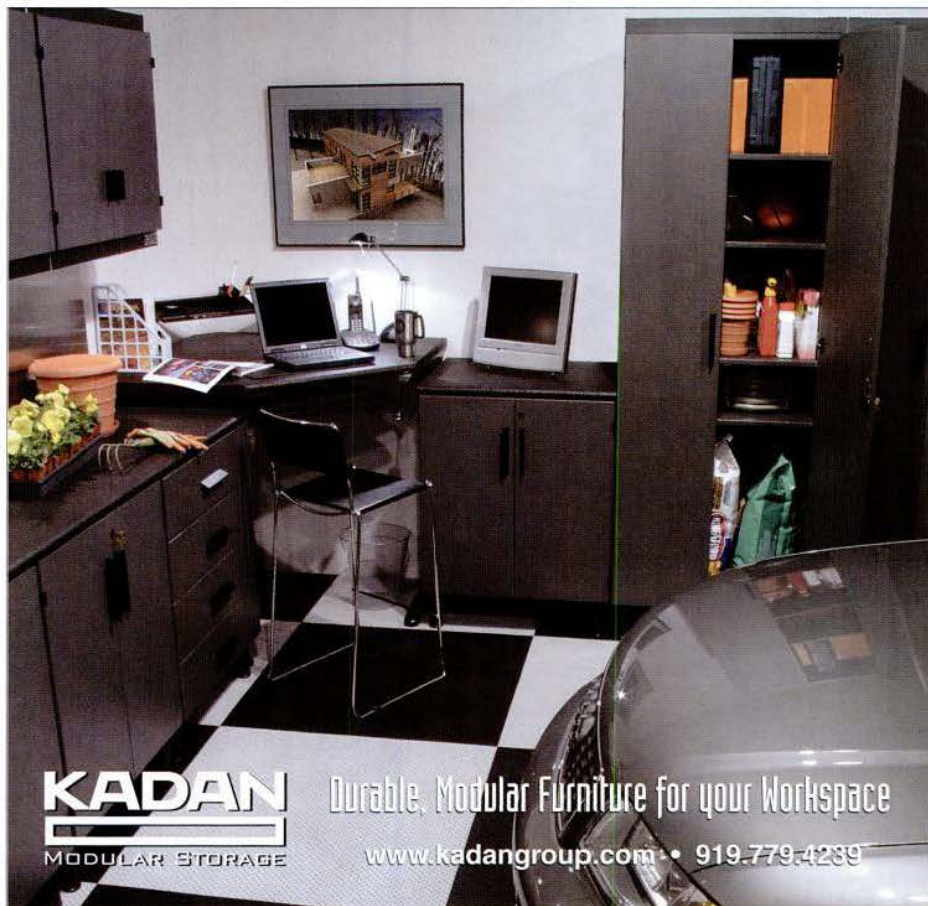


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7 Ways to Light Up Your Life

When it comes to lighting, your domestic space is like a theater, and how good you look has everything to do with how the lumens are cast. To those in search of an illuminating breakthrough, here's some advice from the experts.

In the eighth grade, I became obsessed with a makeup mirror that claimed to offer four disparate qualities of light—day, evening, home, and office. Of course, I didn't have a job nor any nightlife to speak of, and the thing was soon tossed in a closet, having failed to impart the veneer of sophistication I desperately desired. But decades later, I still understand the appeal: Who hasn't sashayed out of the house only to scream when glancing in a café mirror and locking eyes with what appears to be Eddie Izzard in full maquillage? Until I spoke with lighting designers Mike Webb and Peter Noble of Revolver Design, who are hired by architects to fine-tune the lighting for everyone from Banana Republic to residences large and small, I had no idea why guests acquire a six o'clock shadow in my living room and why I tend to squint in my office. Here's a little of what I learned, and why I'd like to tear out my ceilings and start over.

All the world's a stage: "The key and fill principles of theatrical lighting apply to your home, where you also happen to be setting a scene—only there we call it 'accent' and 'ambient' lighting," explains the Revolver team. "First off, what's important to you? Your paintings? Piano? Books? You're telling the story of who you are, so we start by identifying areas that require focused lighting and then fill in with more ambient illumination to create a soft, even glow and mitigate the shadows."

The layered look: "Lighting is equal parts art and science—there's no set formula. But ideally, you plan it from the beginning to ensure different qualities of light emitting from multiple sources—rather than simply shining down from a single place, which creates dead spots and harsh shadows. You can always buy a floor lamp; it's harder to go back and add the stuff that's hardwired, like recessed accent lights and wall washers."

Bulbs: "Halogen, halogen, halogen. It's the highest quality with the most accurate color rendering and offers the widest range of lamp choices. Though it's a bit cooler than standard incandescent, halogen is still warm and very efficient—the bulbs last a long time."

Groovy fixtures: "Fixture design is very fashionable, but at Revolver we're pretty minimalist and prefer near-invisible fixtures—glowing spheres and simple, geometric shapes by companies like Flos, Resolute, and Leucos that aren't super-expressive. Of course, some fixtures provide a service that is not directly related to illumination but is more psychological or decorative—they add a level of comfort just for being a visible light source, or their design helps to support the architectural plan, or they just satisfy a need to go shopping! And you don't want to end up with just a grid of recessed lights across your ceiling."

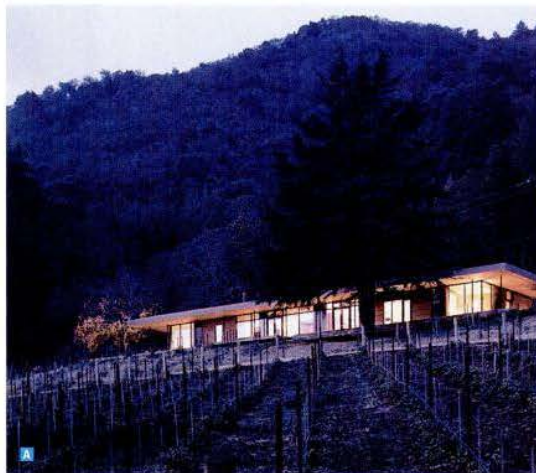
Popular myths: "Many people have this idea that natural sunlight is the gold standard, when it's actually pretty cold. As a people, we kind of developed gathering around fires and candlelight. And despite the claims, you can't put sunlight into a bulb—all you can do is filter out some of the warmer orange and yellow light to make it shift toward the blue-green end of the spectrum."

Black is black: "We worked with an architect who wanted the light in a music room to 'glow.' But he also specified black carpet. Our perception of a space—whether it's gloomy or cheery—is directly affected by finishes and colors. Sometimes you can fix your lighting problem just by changing the color scheme."

Dim and dimmer: "We love dimmers! They make every space more flexible and most rooms can be retrofitted in under ten minutes. Even bathrooms—because you don't want the same intensity for lounging in the bath as for shaving. Dimmers let you keep light levels consistent or change the mood. It sounds strange, but lights sometimes need to be brighter during the day, when they're competing with sunlight. As night falls, you find yourself gradually toning them down. We always specify Lutron, because they're beautifully engineered, commercial-quality dimmers and offer by far the most cosmetic options."



This 3,200-square-foot caretaker's house in Sonoma County was designed by Aidlin-Darling Design, a firm that almost always brings lighting designers (in this case, Revolver) into their projects: "It adds a layer of sophistication, and when a client is investing so much, I don't want to be the one to screw up such an important detail," explains Joshua Aidlin. While the entrance and service rooms face a long rammed-earth wall, behind which a hill rises steeply, the other side is an almost continual wall of glass that looks east toward the vineyard. "Mitigating the sun was a big issue. The cantilevered roof protects these rooms after early morning, yet you can still sit inside and see the sun rise."



A / Exterior illumination is critical if you want to look out the window at night and not feel like you're in a black hole. But how to extend the view without running afoul of the county's stringent regulations on outdoor lighting? "We placed a series of soffits under the eave," says Peter Noble, "so light reflects off the patio and bounces up to the ceiling plane, and we staked up lights under the trees to illuminate the canopy and trunk. When you look out, you can see right into the vineyards."

Living the Well-Lit Life

"Lighting designers are like light fixtures: There are a lot of them out there but very few you'd actually want to use." —Josh Aidlin



B / "This is a good example of layering different types of lighting while helping to reinforce the architectural concept," explains Mike Webb. Recessed lights wash onto the cabinet, while a monolithic egg (Uovo by Fontana Arte) disperses light over the table and task lights embedded in the pass-through aim down on the food. A line of pendants march down the clerestory to illuminate the ceiling. "We could have achieved a similar effect with discreet, near-invisible fixtures, but Josh envisioned something three-dimensional in the space—we had these custom-made by Luce!"

C / In the bathroom, Aidlin and Revolver opted for recessed fluorescents above and below the reflect off the mirror and illuminate the face evenly. "Having sources above and below helps fill shadows and wrinkles—much like reflectors are used to flatter actors in the movies," says Webb. The tubes are stashed in pockets behind glass panels that slide out when bulbs need replacing: "This could not have been done easily after the house was built." Contrary to most experiences of going green, "these are very warm, retail-grade fluorescent lights with a high CRI [color rendering index]."



D / The wooden cabinet is washed by recessed ceiling lights, while a dimmable fluorescent strip hidden in the structure makes the ceiling glow. "This is true atmospheric lighting—we wanted the ceiling to float," explains Noble. Hanging over the island, Ceres pendants by Orbit were modified by the architect with a glass shelf. "This kind of task lighting could have been provided by three recessed down lights, but that would not have added any visual interest. Ideally, you want light to come from different levels—it makes the space more interesting and is more flattering."

E / A handful of recessed down lights, or wall washers, illuminate the plaster over the fireplace, while to the left is one of 20 discreet "workhorse" fixtures that project a cone of light through a tiny hole. These adjustable accent lights ended up being a primary source of ambient light throughout the house. "Yes, it's oxymoronic," says Webb. "Individually, each is crisp and focused, and we'd planned to aim them accordingly, but en masse they ended up providing just the right quality of pleasing ambient light, so we left them." **➤ p.122**

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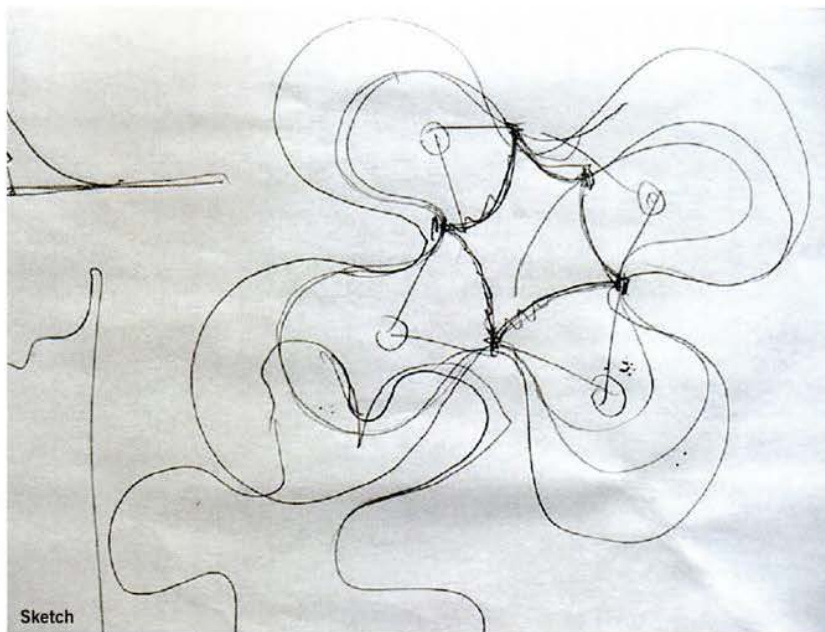
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How Does an Idea Become a Lamp?

To find out, Dwell talked to Huub Ubbens, a design consultant for Artemide, one of Italy's largest high-end lighting manufacturers. Their prototyping center is a cluster of aboveground offices and underground shops in Pregnana Milanese, an industrial area outside Milan. "Normally we do a lot of prototypes—more than any other big Italian lamp factory," says Ubbens. "We feel there's a lot in an idea. So we try and look in a 360-degree way, to see the depth."



The Logico Lamp by Michele De Lucchi and Gerhard Reichert (2001)

1 / The Logico lamp began as an amoeba-shaped two-dimensional sketch. "Michele had the idea to make an organic lump," says Ubbens. "That was all he knew. He was also considering a structure where the owner could form the shape of the lamp. We had no idea that it would become a modular system, or what the materials would be."

2 / For the first prototype, De Lucchi, Reichert, and Ubbens considered both key components of the sketch—the amoeba form, and the owner's ability to adjust its shape. The lampshade thus consisted of a sliding acrylic sheet wound in and out of a pentagonal metal frame. "This is a good example of the empirical way we explore an idea," says Ubbens. "But there were some problems. First off, it was very big—about a meter in diameter. Second, we thought that the flexible sheet might sometimes be hard to control, and hard to reconcile with safety standards."

3 / Talking over the prototype, the designers stumbled upon what would become the Logico's formative concept. "We were thinking it looks like a puzzle piece, so why not make it modular. You can form multiple amoeba shapes that fit together," says Ubbens. "So Michele worked on it, and came back with several different-colored polystyrene shapes.

But if we did five or six different shapes, we'd need that many glass molds. We realized it'd be far more cost-effective to have just one more complex shape that interlocks with itself at different angles. With 3-D software at Michele's studio, they came up with the amoeba shapes that interlock at every 120-degree rotation."

4 / Once the lamp had its form, the next step was to choose the material. "We considered making the lights with different colored glass," explains Ubbens. "But that would require stocking more glass coatings. Plus, it seemed more contemporary to have just one basic color. So we started to make vacuum-formed models to investigate light quality. In the end, we chose a kind of glass we call *seta*, silk."

5 / "Then," Ubbens remembers, "the Logico system was born. The first shapes were slightly more expressive than what went into production—we had to regulate the curves somewhat, to make the job doable for our Murano-trained glassblowing maestri. We made many iterations: suspended, ceiling, and, to complete the family, table and floor versions. In some places—I'm thinking of a convention center in Shanghai—interlocking Logicos can cover an entire ceiling."



Sketch



Finished Product

The Ierace by Matali Crasset (2001)

1 / Unlike Michele De Lucchi, who often discusses ideas with Ubbens over espresso in Milan, Matali Crasset sent her sketch from Paris. Crasset always sketches with software. "She presented a table lamp," says Ubbens, "with a circular fluorescent bulb that's more or less injected in the glass, so the glass rim becomes very luminous. The idea was to make the glass into a light transporter."

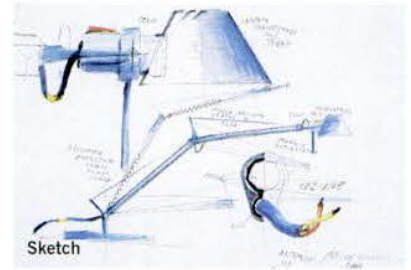
2 / "We thought, The table lamp is nice, but you can't see the light rim at the bottom of the glass. So we got the O.K. from Matali to convert it to a suspension lamp. We made a prototype with the glass shade, the doughnut-shaped bulb, and the fluorescent ballast on the ceiling. It had a magic effect, like a kind of empty, anti-lampshade where you see very much of the bulb itself."

3 / "Then we experimented with the shade's materiality," continues Ubbens. "We made a prototype with sandblasted glass, but it lost the glowing rim, because the whole shade became luminous. We also tried covering the inside of the lamp with dark paper, to accentuate the light rim. It was an interesting object but the light output was too low. In that process, we decided to allow light to escape from the top of the lamp, as well as the bottom. So it produces both direct and

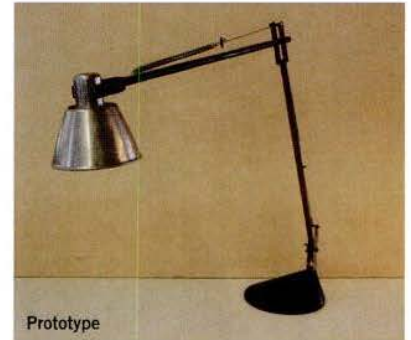
indirect lighting—a quality that makes suspended lamps appear to float."

4 / In the thick of production planning, Crasset came to the Artemide headquarters for two intense days of prototyping. "To cut costs, we reduced the height of the glass shade," says Ubbens. "It became shorter and wider. This way, we can blow two shades in one mold. Then we worked more on refining the quality of light. We tried putting a small metal grill underneath the bulb. This was too expensive to produce, so we replaced it with a polycarbonate diffuser."

5 / Finally, the team cleaned up the bulb-ballast relationship (the eternal conundrum of designing fluorescent lamps). "We started with three cables and a wire going up," says Ubbens. "We combined the hanging wires with the electric ones, so the lamp hangs from its ballast on four cables. This provided a symmetry that completes the design. The fluorescent bulb is by far the most energy-efficient, but it is still hard to convince people to use it domestically. We made a number of stylish fluorescent lamps in that period, around 2000, to try and get more fluorescent bulbs into houses."



Sketch



Prototype



Finished Product

Artemide's Tolomeo Lamp

In the mid-1980s, designers Michele De Lucchi and Giancarlo Piretti created the first functional prototype of the Tolomeo lamp. Ubbens likes to bring out the prototype and startle people with how rough it looks. From a wooden base, the flexed rusty metal arm extends gawkily, and its springs and joints look like something rigged up with help from your crafty Uncle Burt. Who would have known this could become a modern icon? And yet even the geriatric prototype adjusts gracefully when you reach to change its position. Tolomeo won a Compasso d'Oro award in 1989, and was hailed as an ideal union of form with function. This "smart" lamp could hold still at any angle, and the bulb shade rotated 360 degrees, making Tolomeo more flexible than its 1970s predecessor, Artemide's Tizio. Tolomeo's flexibility was already near-perfect; the ugly-duckling prototype would later be packaged in more swan-like anodized aluminum.

Get Your Glow On

There's something slightly demeaning about the expression "artificial light," as if the lamp illuminating your bedtime reading or shining down over the corn flakes on the kitchen table were merely a pale imitation of that hot ball of noxious gases responsible for premature wrinkling. So we went searching for some fixtures that take their obvious spark from the outside world, and found ourselves drawn to these nature-alluding designs like, well, a moth to a 60-watt bulb.



Shady Tree and Log / by Nicolette Brunklaus

Walking beneath the Shady Tree pendant (above) is a bit like taking a restorative stroll in the country. "I wanted to create a moment of repose by moving nature from the outdoors to the intimacy of the interior world," says Nicolette Brunklaus, who took a panoramic series of photos of a forest in her native Holland, connected them in Adobe Photoshop, then silk-screened the inside of an opaque PVC shade that's covered in olive chintz. Even more elemental, her Log lamp (at left) is screened with the image and textures of birch bark and glows from within—an homage, Brunklaus explains, to the Log Lady from *Twin Peaks*. It comes in a set of three sizes, "like a little forest." www.brunklaus.nl

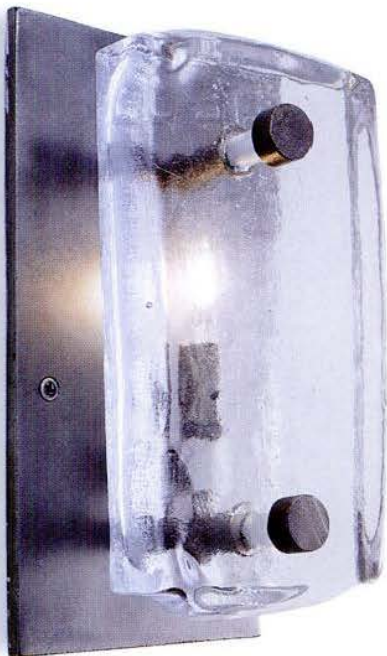


Dot and Dash / by Lampa

"We live in the country, close to the beach and the vineyards," says Cliff Baldwin, who moved from Brooklyn to Aquebogue, New York, and founded a company called Lampa with partner Marta Baumiller. With nature just outside the converted barn door, it's not surprising that organic materials have wended their way back in. Dot and Dash floor lamps and pendants (at left) punctuate a room with circular shades of maple, cherry, or stripy zebra wood—some elongated, others more squat—like the cross section of a tree. www.lampa.com

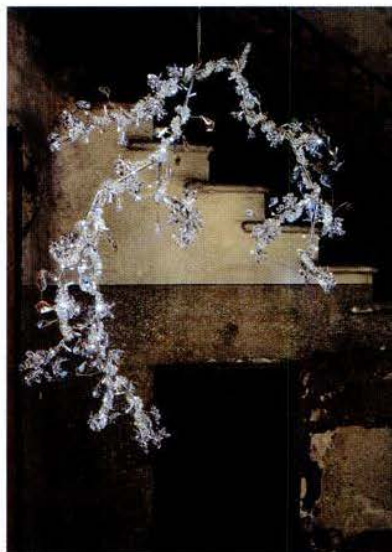
Leonardo / by Antoni Arola for Santa & Cole

The light source at the center of Antoni Arola's Leonardo pendant for Santa & Cole is surrounded by a tangle of maple ribbons that loop around a concealed steel frame. The designer cites the leaves of the agave plant as his muse, although one can just as easily imagine a bowl of freshly tossed tagliatelle. The smaller size is about two feet across and the larger a monolithic four feet.



Organic Rectangle Sconce / by Deborah Czeresko

"It's soft when hot, harsh when cold, and eventually rigid and sharp," says Deborah Czeresko of her chosen medium, although she could just as easily be describing water. In fact, her glass pieces would look right at home in one of those glistening ice-and-snow hotels that melt away every spring. The designer and artist, who has mastered and teaches every kind of glassworking technique, hand blows the glass for her Ice Shard pendant, then cracks and layers the pieces to create the effect of a candle glowing through a frozen votive. More glacial in bearing is the halogen-illuminated Organic Rectangle sconce (above), which appears to be just on the brink of melting. www.sitespecificart.com



Blossom Chandelier / by Tord Boontje

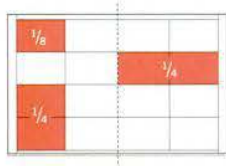
"I often go walking with my three-year-old daughter, Evelyn, in the park where we live," says industrial designer Tord Boontje, who moved from the Netherlands to London a dozen years ago and attributes his aesthetic shift from the austere toward the decorative to the birth of his child. "The Shadow light is full of things we might see—a horse, a bird, a fox, a bunny—but it also taps into fantasies, like a fairy tale." Boontje's entwining passions for technology and botany took root in the Blossom chandelier (at left), a shimmering bough of pink Swarovski crystals illuminated by LEDs that flash on and off in sequence and looks as if it were pruned from the garden of an ice palace. www.tordboontje.com



Firefly Lamps / by Alison Berger

A firefly's glow is an ephemeral pleasure, but Alison Berger, who used to catch the creatures in jars as a child in Texas, found a way to capture it for something slightly closer to eternity. The architect began blowing glass at age 15, moved to Los Angeles after college to work with Frank Gehry, then circled back to her earlier passion. Berger's pendants and floor lamps have massive, bell jar-shaped crystal shades that are blown freehand—some smooth, others ridged like a beehive—and encase a 25-40-watt bulb that can be dimmed down to five watts. Less about lighting a task and more about illuminating the spirit, Firefly lamps, if left on, "help create a sense of serenity and contemplation—and they're comforting to come home to."

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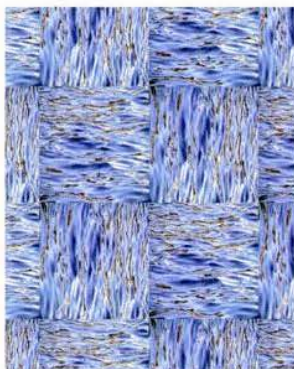
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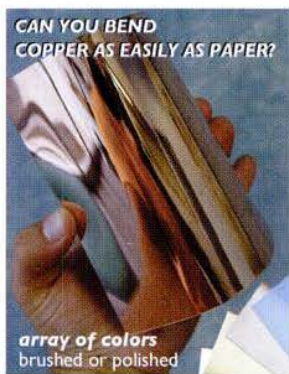
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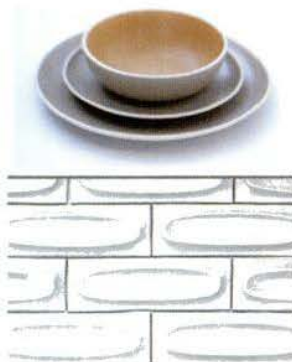


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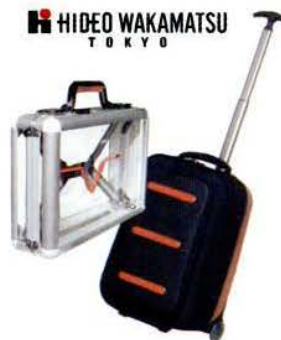
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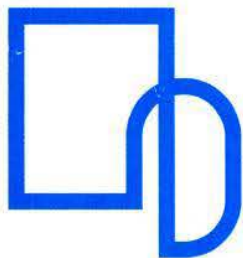


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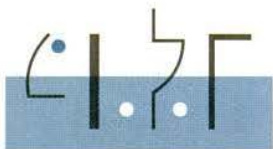
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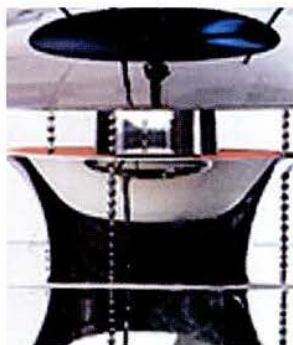
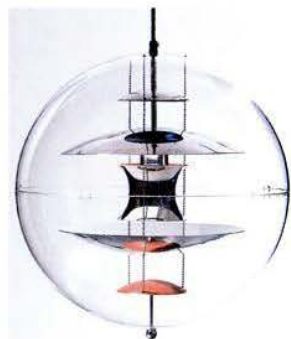
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Shown: Lamp Detail

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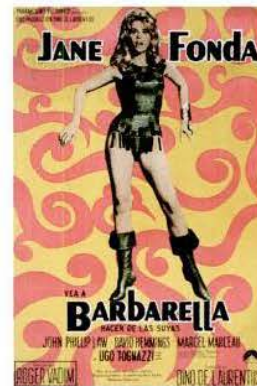
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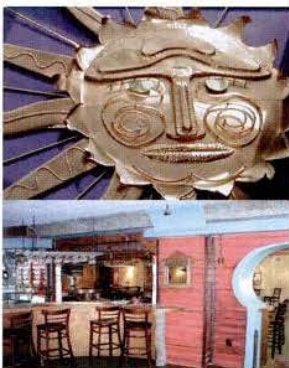
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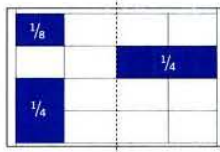
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Let the (Midnight) Sun Shine In

Until the 1960s, a train brought people from central Goteborg, Sweden's industrial port city, to its southern shores, where families hosted crayfish feasts in lingering summer twilight. Since then the place has changed little, though the railroad track has become a bicycle path. Typical of Goteborg's magnificent, unspoiled archipelago, the area's sandy, shrubby fields and metamorphic granite promontories remain sparsely settled with roads and houses.

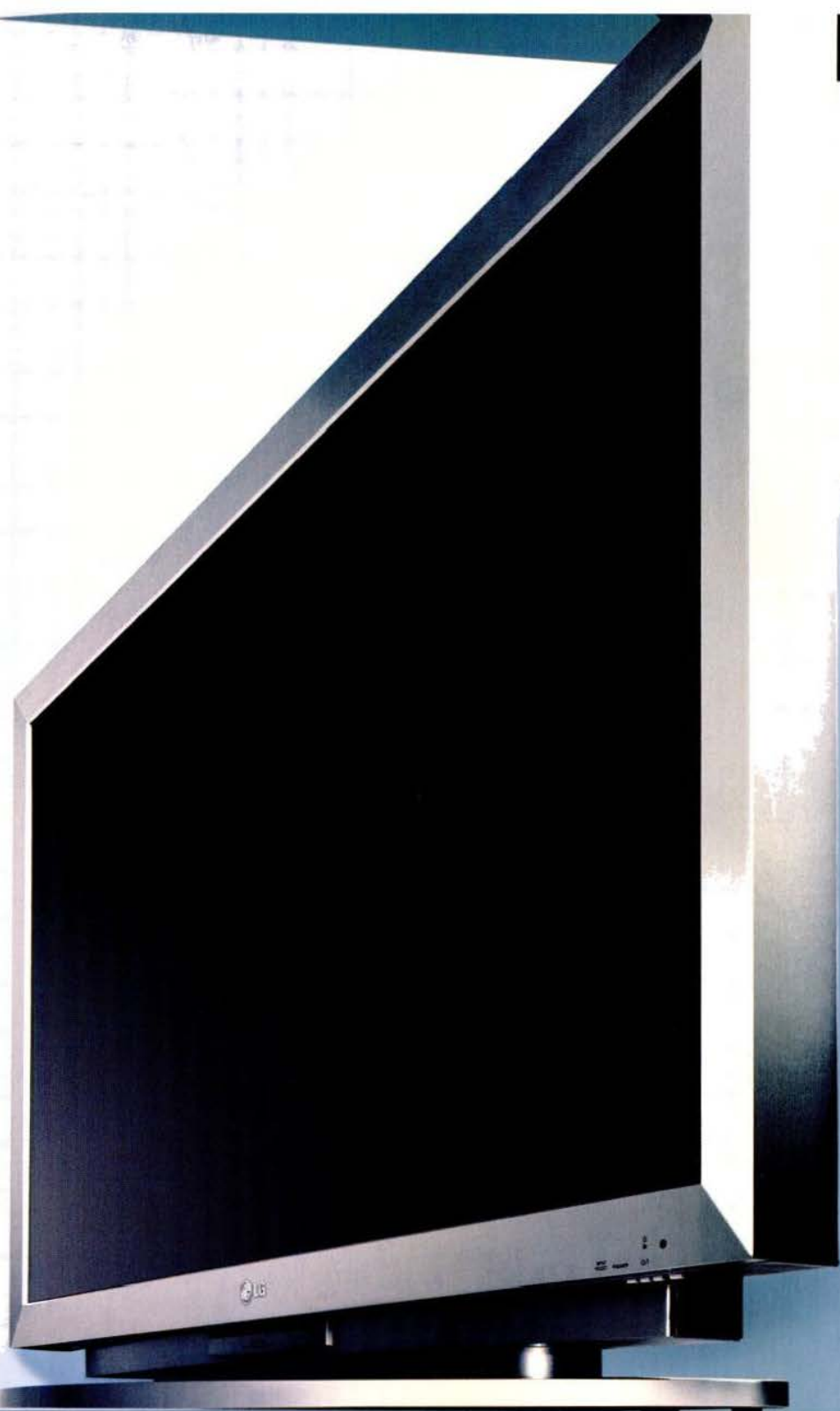
When architect Gert Wingårdh designed the House at Amundön, he knew his client, who is in the fashion business, would be hosting many a crayfish feast. "He parties well," Wingårdh says, "so we created a substantial outdoor space looking over the water to the island of Amundön, where horses and cattle graze." The living area's 11-foot windows open to a Greek marble terrace with an opaque glass canopy. The terrace forms an

obtuse angle facing the sea, with the pool in its vertex.

Wingårdh, a prolific architect, might be best known for designing the control tower at Stockholm's Arlanda airport, in which the black-and-white cylinders of polished concrete intersect to create an orderliness that's space-age and classical at the same time. In a typically Swedish way, humor and humility adeptly balance the austerity of his work.

Approached from the front entrance, the House at Amundön appears bunkerlike, wedged between granite outcrops; one must descend a flight of stairs to reach the living area and massive west-facing terrace. But seen from above, the sedum-planted roof's angular white outline gives the house a boldly abstract shape. Wingårdh took just five hours to draw up the house, one "rather dark autumn evening" when summer was still fresh in his mind. ■





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