

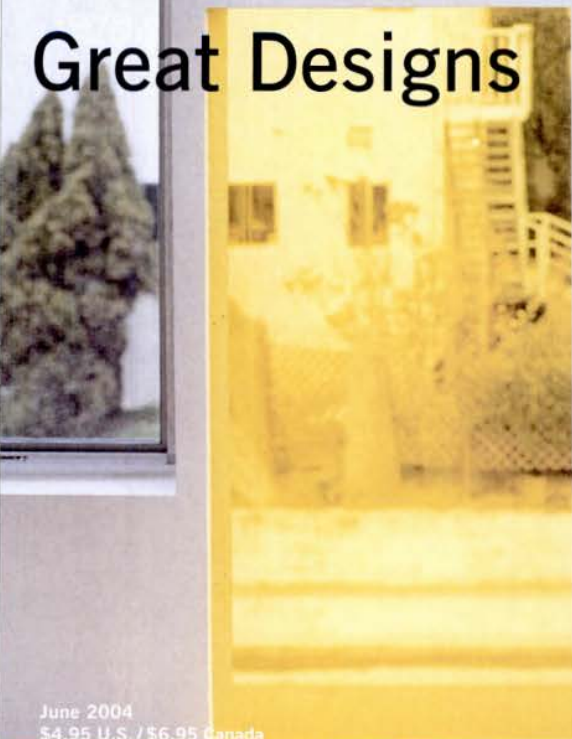
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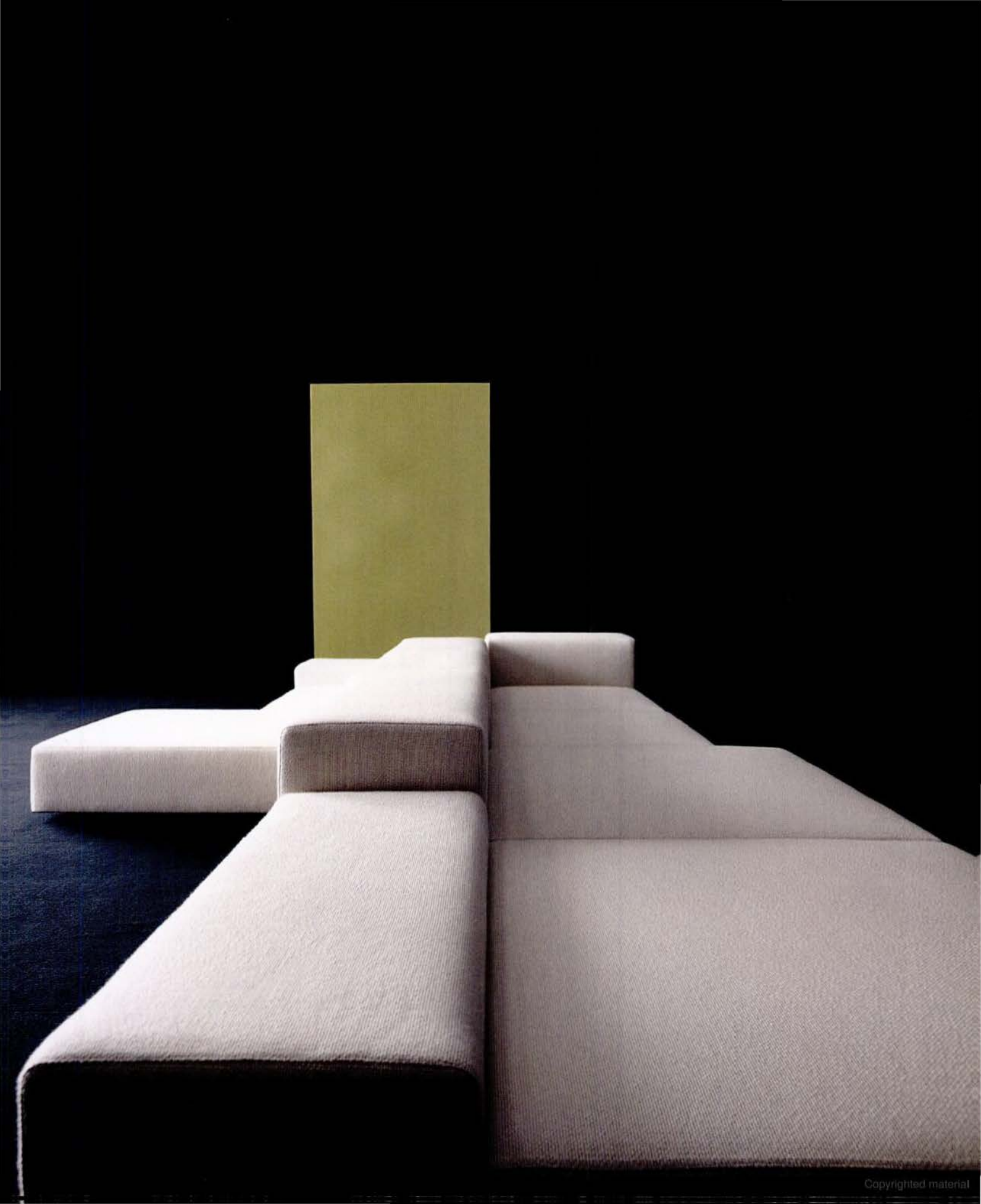
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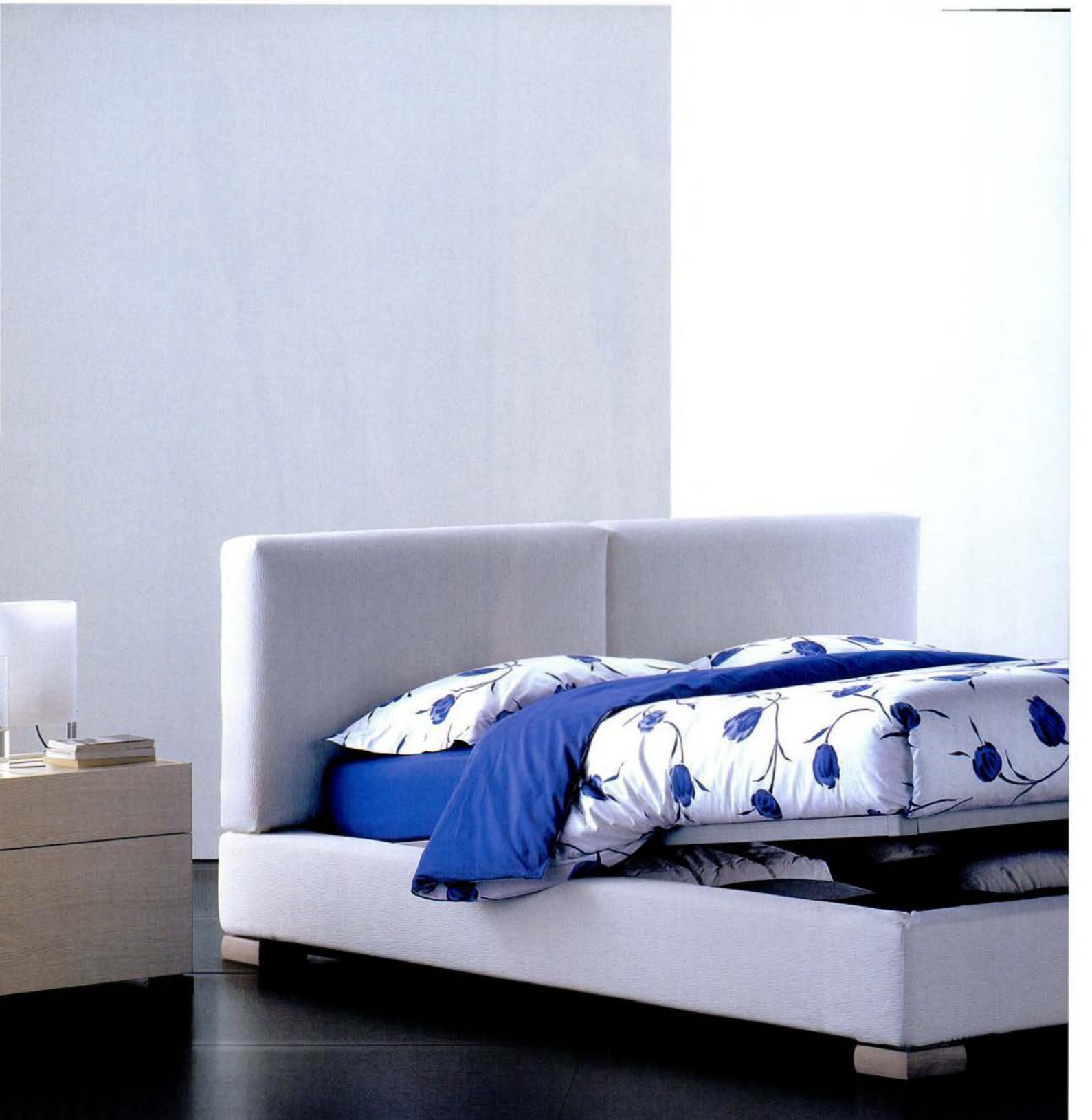


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Editor's Note

It seems like everyone is followed by at least one broken chair, or table with a split top. We don't want to shed these items, and we know we could never replace them. Allison Arieff ponders how furniture attains value beyond what it might fetch on eBay.

97

Remaking the Past

After having his apartment stripped bare by unknown perpetrators, furniture maker Simon Watts is getting back on his feet, and is learning that one's possessions assume a whole new importance when they're all suddenly taken away.

Dwellings**Like a Kid in a Candy Store**

Collecting's addictive. Just ask this Parisian collector turned gallery director who managed to fill every inch of his sixth-floor flat to fulfill his unstoppable furniture cravings.

Story by Sam Grawe / Photos by Philippe Munda

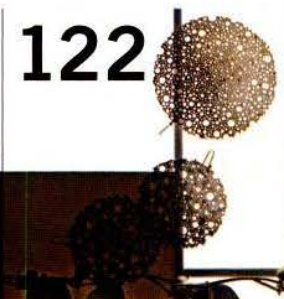
**Furniture Fascination**

In Holland, where even the train tickets look cool, an executive from the furniture company Label has outfitted his house with decades' worth of great design objects.

Story by Jane Szita / Photos by Martien Mulder

**Kaleidoscopic Cabinet**

Architect Lorcan O'Herlihy and his wife, actress Cornelia Hayes-O'Herlihy, are settling into this jewel-like abode and find their house full of custom-designed furniture easy to love. **Story by Rick Miller / Photos by Misha Gravenor**

**Fresh Gems**

In a world of smartly designed soap dispensers, why is it so hard to find jewelry that isn't identical to your grandma's or to the bolts in your toolbox? It's not—you've just got to look a little harder.

Story by Sam Grawe / Photos by Kenji Toma

Intriguing Interiors

"As a furniture designer, you must make choices. Most furniture suffers from trying to do too much."

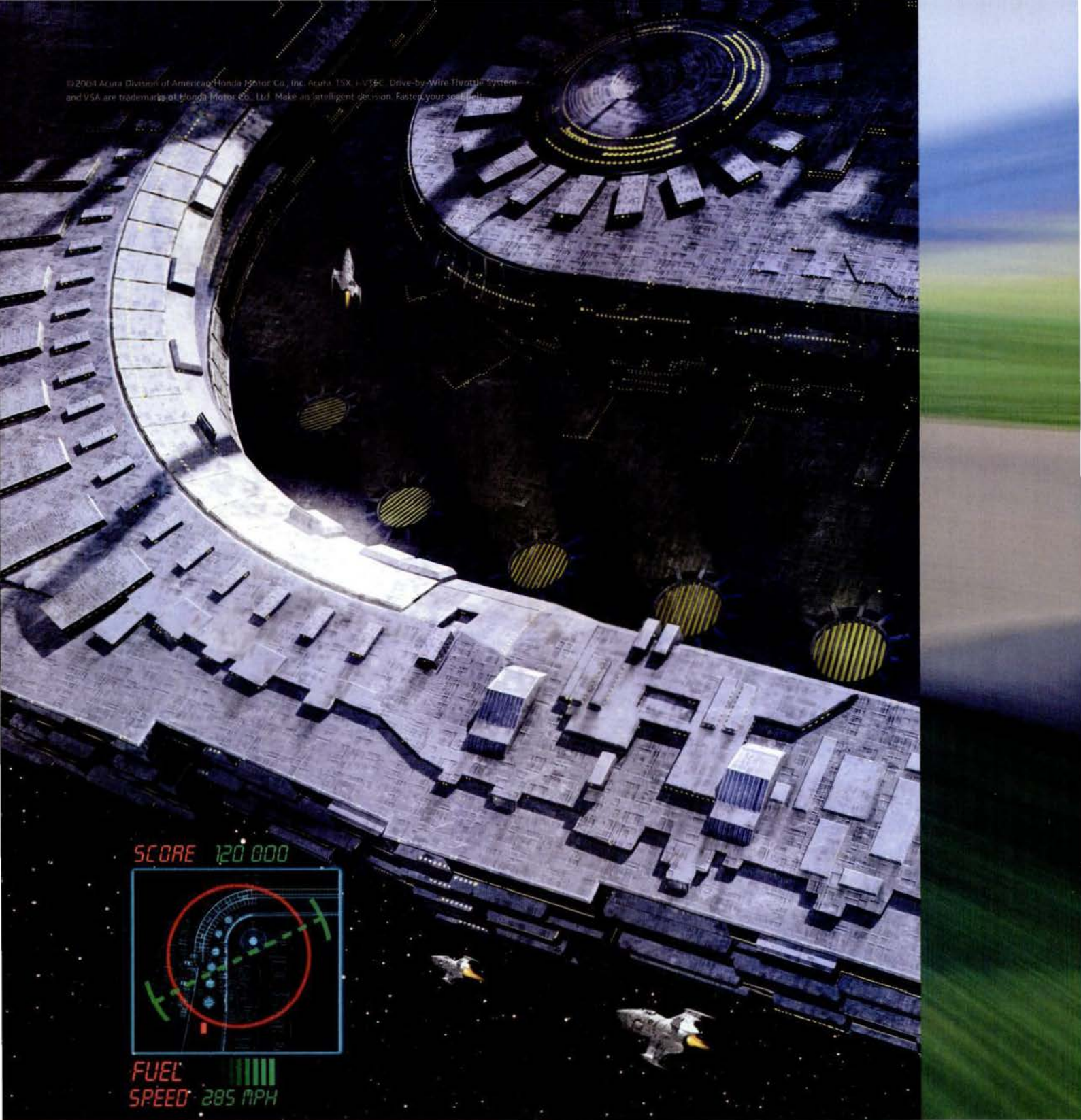
—Gerard van den Berg, page 106

Cover

A glimpse of architect Lorcan O'Herlihy and actress Cornelia Hayes-O'Herlihy at home in Venice, California.

Photo by Misha Gravenor


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20 Letters

34 In the Modern World

What in the world? That's a common question, and we here at Dwell are doing our darnedest to give you the answers.

51 My House

When you're running a company out of your home, you'd better hope you've got the space to keep everything in its place. Luckily, that's not a concern for Bob Weinstein.

56 Off the Grid

In Seattle's Capitol Hill district, Io Salant and Ophir Ronen wanted a house that could sustain both the environment and a rooftop party for 70, and they got it.

60 Dwell Reports

We all need a good night's sleep. Do sheets really make the difference? Dwell takes a look at the latest thread-count options with the aim of facilitating sweet dreams.



64

Nice Modernist

There weren't any half-baked ideas when Maya Lin was commissioned to design a new baking facility for the Greyston Foundation in Yonkers, New York.



66

Elsewhere

Finnish architect and furniture designer Karola Sahi gets over Alvar Aalto's ghost with a remodeled apartment for the 21st century—and a nice relaxing sauna.



72

Context

The Basilicata region of southern Italy is known for its cave dwellings, and for the fine leather sofas that now define the area.



76

What We Saw

From the best (and worst) of Cologne to a smorgasbord in Stockholm, Dwell's jet-set editors report back with the latest from northern Europe's furniture fairs.



86

Invention

There's the lightbulb-powered Easy-Bake Oven, and then there's the TMIO. Find out what's cooking in the world of high-tech kitchens.

88 Archive

Can innovative architecture create community? In Barcelona in the '70s, architect Ricardo Bofill decided to find out.

90 Dwell Labs

Your floor looks radiant tonight. Dwell investigates what's heating up under your feet.

92 Dwell Home

After delays caused by everything from snowstorms to deer hunting season, the Dwell Home finally makes a date with the factory.

132 Walls 101

From Stone Age caves to liquid-crystal-embedded glass, we have the walls covered (and wallpaper is just the tip of the iceberg).

156 Sourcing

"Hello, good sir. Where might I find information on the goods featured in this magazine?" Look no further than our sourcing page.

160 Houses We Love

In the heart of the Longhorn State, a glass house gets a dramatic roof that shades it better than a ten-gallon hat.



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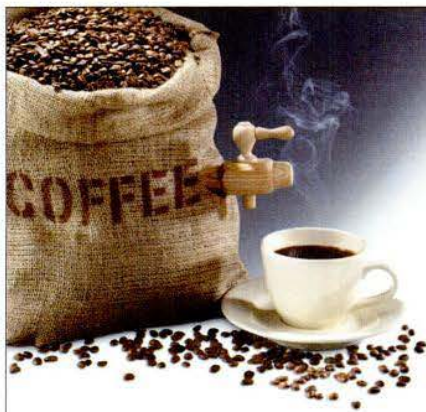
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Letters

Your March 2004 issue really hit a home run. There were two articles in particular that I liked: "Steel Life" and Construction 101. The development at 947 Liberty Avenue in Pittsburgh, is, in my opinion, the perfect blend of an older area and a new property. The placement of the new building, the use of art, the creation of an outdoor space, all combined with "affordable" housing—perfection.

Construction 101 was a hit as well. It answered so many questions I had about new construction, bank loans, and an architect's participation in the process. Please continue to print articles like this.

Marc Bauer
Richmond, California

In your March 2004 Editor's Note ("New and Improved Urbanism") you left off the city I have just moved to—Vancouver! I have recently moved to Yaletown, a rapidly developing downtown neighborhood consisting mostly of townhouses and condos. Almost every residential building here, be it low- or high-rise, has street-level retail shops, cafes, pubs, grocery stores, etc. all within walking distance. Not to mention the seawall and numerous parks, all within a few blocks. And people are noticing. Last weekend hundreds of people lined up overnight for the chance to buy a condo in the neighborhood. The entire complex (200-plus units) sold out in a matter of hours. Yaletown, previously the home of Vancouver's dot-com industry, is now home to many architects, galleries, and a huge number of new residents . . . and I'm happy to say it's now home to me.

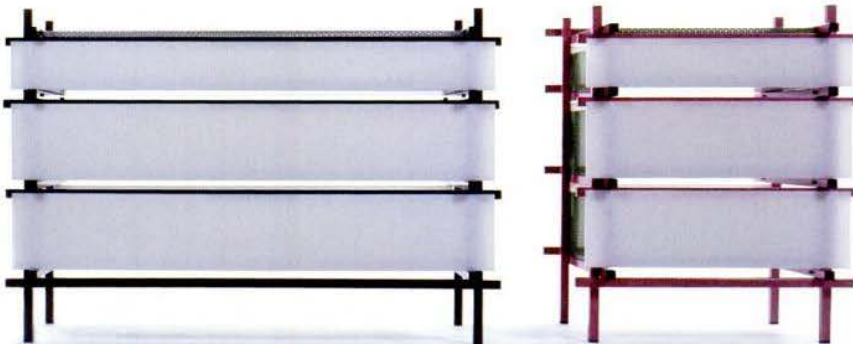
Craig Regier
Vancouver, British Columbia

It's the little things . . . Dunkin' Donuts has recently switched to a new lid for their coffee cups that is an elegant marriage of form and function. Really.

Todd Downs
Cambridge, Massachusetts

Your article on building basics (Construction 101, March 2004) suggests following up on references prior to committing to a contractor. Studies suggest that as few as six out of ten customers would recommend their contractor again, but just about anyone can compile a list of a half dozen happy customers. So before you sign the contract for the construction of your dream home, ask your prospective builder for contact information for every client they've had over the past three years. True professionals deliver consistently superior service, so the best won't think twice about handing over an exhaustive client list. If you run across an unsatisfied ▶

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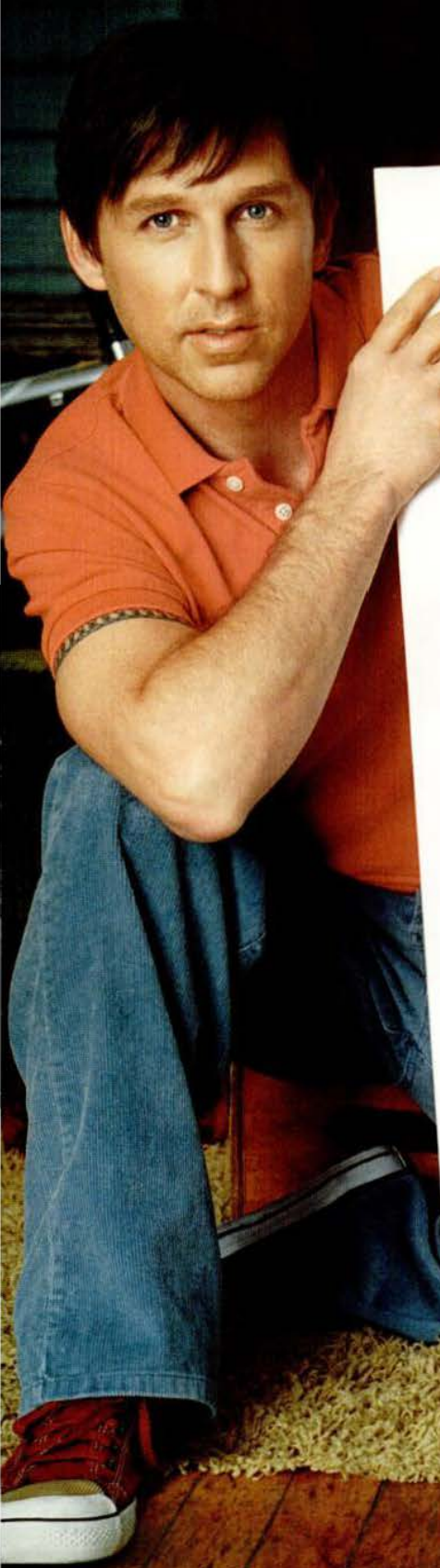
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Contributors

Aric Chen ("They Bake the Cake," p. 64) is a freelance design and art writer based in New York. He is a contributing editor for *I.D.*, *Interior Design*, and *surface*, and contributes to *Metropolis*, *Art and Auction*, *GQ*, *Elle Decor*, and the *New York Times*. He is currently writing a book on the history of the Campbell Soup Kids for Abrams.

Illustrator **Fernanda Cohen** ("Broadband Baking," p. 86) lives and works in New York City. Her list of clients includes the *New York Times*, *New York Magazine*, *Travel & Leisure*, and the *New York Press*.

The clients of photographer **Misha Gravenor** ("Kaleidoscopic Cabinet," p. 114) include Hewlett Packard, Restoration Hardware, *Fast Company*, *Food & Wine*, *Travel & Leisure*, *Metropolis*, *Fortune*, *Worth*, *Details*, and *Gourmet*.

Visiting the former mercantile building that houses Bob Weinstein's live/work loft ("All Work, All Play," p. 51), **Marc Kristal** had a Proustian experience: He remembered watching his father have his pants altered there some 40 years earlier. From his own live/work space, Kristal, a New York-based journalist and

screenwriter, writes about architecture and design.

Dutch photographer **Martien Mulder's** ("Furniture Fascination," p. 106) work has appeared in *i-D*, *Arena Hommes Plus*, *Purple*, French *Vogue*, and the *New York Times Magazine*.

Previous contributions to *Dwell* by Los Angeles-based writer **Rick Miller** ("Kaleidoscopic Cabinet," p. 114) have investigated architecture at its most nomadic. Tracking the meanderings of people and their homes has been his ongoing side project.

Brooklyn, New York-based writer **Shonquis Moreno** (Walls 101, p. 132) has assisted photographers and editors at *Magnum* and worked with writers at *National Geographic*. She is currently a contributing editor to *surface* and *Frame* and writes about architecture, design, and culture.

Christopher Mount ("Broadband Baking," p. 86) is a professor of design history at the Parsons School of Design and a freelance curator and writer. His book on Arne Jacobsen will be published this spring by Chronicle Books.

Philippe Munda ("Like a Kid in a Candy Store," p. 98) is a photographer based in Paris. His work has also appeared in *View on Colour*, *Vogue Living*, *Yoko Tsushin*, and *Le Monde d'Hermès*.

James Nestor ("Heat Your Feet," p. 90) writes about art, design, and culture for the *San Francisco Chronicle*, *Salon*, *ReadyMade*, and other publications.

Brooklyn-based photographer **Erin Patrice O'Brien** ("Between the Sheets," p. 60) graduated from Drexel University with a degree in fashion design. Her work has appeared in *Newsweek*, *Entertainment Weekly*, and *Vibe*.

Jane Szita ("Furniture Fascination," p. 106) is *Dwell's* Amsterdam Contributing Editor. Her profile of trend forecaster Li Edelkoort appeared in our April/May issue.

New York City-based **Kenji Toma** ("Fresh Gems," p. 122) is a photographer known for images of mystery and dark luminescence. His recent clients include Absolut, Bloomingdales, Chanel, and Nike.

customer, don't necessarily scratch the builder off your list. Great builders will have a recommendation rate of at least 90 percent, and even the very best can't please everyone.

Geoff Graham
Atlanta, Georgia

I know you must have received letters from all my friends at the American Solar Energy Society and the Society of Building Science Educators for the faux pas on the use of "Trombe wall" to describe a plumbing chase in the Mariscal house ("Making Sense of the City," March 2004). We refer to a Trombe wall as a mass wall for solar heat collection. I hope to see more sustainable issues addressed in *Dwell*.

Eddie Cazayoux
Breaux Bridge, Louisiana

As an architect in residential practice for over 30 years, I was surprised by Hope Reeves's statement that the architectural fee should not be more than 10 to 15 percent of the job cost (Construction 101, March 2004). In my experience, I have seen it less and more; it all

depends on scope. Giving people the impression that it should be limited to this number not only does a disservice to the profession of architecture, it misinforms your readers, setting them up for suspicion from the very beginning of their project.

I hope that in the future a magazine of your quality and influence will do a better job of research and not unfairly target the architects who design so many of the wonderful houses you feature.

Donald P. Jacobs
Newport Beach, California

I submit this letter with good intentions, and the criticism is meant to be constructive. I agree with letter writer Susan Hays (March 2004) that *Dwell* only serves to alienate its readers by including one-sided political commentary and the occasional political cheap shot in its contents. Like her, I decided not to renew my subscription as a result of these feelings. I started reading *Dwell* and eventually subscribed because I was looking for affordable ways to design and build a modern home. I read *Slate* and *National Review* to get my political ▶

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Letters

fix. Republicans love modern design, too! Can't we all be friends?

Michael Lewin
Atlanta, Georgia

I congratulate you on including a mention of our current president's environmental behavior (see *Flooring 101*, September 2003, and *Letters*, March 2004). Great design has always been integral to the environment and vice versa. To ignore that and the state of our country with respect to the environment and politics is irresponsible. None of us can afford to ignore the volume of environmental laws that Bush has undone. It affects us and our children, and to be in denial about this is immoral.

After all, if good design doesn't include sustainable materials and sustainable living, then it is not good design. Keep up the good work and keep on making us all think about the only weapon of mass destruction we know of—the guy that occupies the White House.

Mark Imgrund
Los Angeles, California

Chin up against all negative letter writers— some people really have axes to grind. Specifically, I wanted to refute what Susan Hays of Napa, California, (*Letters*, March 2004) wrote when she stated "there are more trees than when Columbus first arrived and the logging industry replants the forest." Your response should have educated readers that while logging companies do sometimes replant, they only plant fast-growing timber, usually some form of pine, and the resulting areas are monocultures devoid of diversity and incapable of supporting the wildlife of the former forest. So, the "more trees" idea put forth by that reader is a nice concept, but, as with most things, if you look a little closer, the flaws become evident.

Lisanne Freese
Chicago, Illinois

That's it. It's all over . . . Dwell is officially the best magazine I've ever read in my entire life. Keep doing what you're doing. I love the articles that take me all over the world and the photos that give me ideas for what I can do in my space. Above all, I love the feeling I get while escaping out into the world of home design while sitting in my own abode. Pass my thanks on to the advertising department, but don't be too complimentary. I want them to keep working hard at selling those ad pages so *Dwell* can become a monthly.

Joe Malone
Los Angeles, California

It's about time the world received a concentrat- ed message about modern design after so much decorator icing. I am an architect turned design/builder in western North Carolina, and my wife and I have been fighting the uphill battle of modern for many years now and often feel alone in the wilderness of schmaltz. Your magazine gives hope—I just wish we could get the message out more here in the South.

Len King and Mary Liang
Lake Lure, North Carolina

Thanks for your photograph and inspirational editorial in the April/May 2004 issue of *Dwell* on the subject of prefab. My partner and I thoroughly enjoyed Allison Arieff and Bryan Burkhart's book *Prefab* (it is in the architecture library here at Dalhousie University), and we will be very interested to see how the *Dwell* Home works out. Please keep up your articles for, and efforts on behalf of, those of us with relatively modest incomes but the itch to live in something that is not a shoe box or, as so many rural and suburban dwellings are here, a tar-paper shack!

We also have found your function-specific articles, such as the one on ranges ("Are You Hot or Not?," April/May 2004), to be very useful for inspiration as we plan our own new dwelling. Your magazine appears to be aimed directly at us, and is the only architecture-related item on our news dealer's shelf that we buy regularly. We have recommended that our architecture library obtain a subscription. Keep it up.

Frank Smith
Halifax, Nova Scotia

I must add some important information to Amara Holstein's thoughtful and thought-provoking article ("Ghery Guest House Drama," April/May 2004) about the preservation of the Frank Gehry guest house in Minnesota, in particular, and important modern houses, in general.

Mies van der Rohe's Farnsworth House in Plano, Illinois, was saved on December 12, 2003, by a heroic partnership of the National Trust for Preservation, the Friends of the Farnsworth House, and the Chicago-based Landmarks Preservation Council of Illinois. The total cost was \$7.5 million. The site is planned to be open to the public in May as a museum dedicated to its history, its design, and the international influence of its architect on 20th-century design. These groups deserve recognition, as well as our gratitude and our support.

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While it would be cute to see the interesting Gehry structure saved at some capacity, it wouldn't pain me to see it demolished to strengthen a point: Property owners' rights supersede (and always will—unless you want a full-scale revolution on your hands) the special interests of emotionally mired individuals eager to impose their self-important ideals on everyone else. Last time I checked, we live in the land of the free and if the current owner wants to level the property to make it marketable, so be it. The author, Amara Holstein, should be reminded that what's important architecture to some is useless space to others.

Todd McDowell
Denver, Colorado

Thanks for the piece on Icelandic architecture ("Northern Exposure") in the March 2004 issue. Being half Scandinavian, albeit Norwegian, I am always excited to see the region so well received in the world of design. Centuries of isolation and a climate that demands efficiency in all aspects of daily life, including building, have spawned many enviable structures.

However, what caught my attention first, even more so than the consonant-laden names of the Icelanders, was the fact that Svala Lárusdóttir claimed that she could walk downtown from her new house in just 30 minutes! Can you remember the last time that any one of us Northern Americans expressed delight in a 30-minute walk to town?

I have been reading a lot lately about new housing developments that are incorporating commercial and institutional sites alongside the residential planning with the goal being to allow residents to walk from home to restaurants, schools, and other services. Here's to a future full of sleek new residences and a reduced reliance on the automobile.

Peter Barrett
via email

I've been following the Dwell Home project with anticipation. Please let me know what it'll take to see the Dwell Home, which is only about 30 miles from my own home.

Steve Barrell
via email

Editors' Note: We have a series of events planned for the weekend of June 25. Please log on to www.dwellmag.com for the most up-to-date info about the Dwell Home completion and public open house.

I wanted to point out an inaccuracy in "The Eichler Dilemma" (January/February 2004). As the owner and architect of the only "plastic fence" in Lucas Valley, I wish to point out that the fence, which was constructed of curved polycarbonate sheets, was approved by both the Lucas Valley Homeowner's Association and the Marin County Planning Department. Of course, the article's information source on Lucas Valley, Frank LaHogue, certainly knew this was the case—he was a member of the architectural review committee that approved the fence! Is it not ironic, though, that Mr. LaHogue lives in a house and neighborhood that, at the time of construction, was considered "aesthetically deviant"?

Anthony Tobias
Principal, Scheidegger & Tobias Architecture
San Rafael, California

I'm an enthusiastic subscriber who has just completed a new stick-built house here in New York. Your magazine has been a great inspiration. But in my perusal of April/May 2004, which arrived today, I was mystified by your use on page 36 of the word "inauspicious" in describing the Nissan Arctic trailer. "Inauspicious," according to my *American Heritage Dictionary* means "not auspicious" or "ill-omened."

Susan Pettibone
Dutchess County, New York

Editors' Note: Our mistake. That should have read "inconspicuous."

I am a Dwell subscriber and I would like to purchase a T-shirt, but I'm not obese, so I guess I'm out of luck. What's up? Large and X-large only? I know this country is getting fatter around the waist, but I'm seeing something truly amazing here—discrimination against thin people!

Michael F. Hutchins
via email

Editors' Note: We hear you, Michael, and plan to have a wider range of sizes available soon.

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Objects of Affection



My mother, Carol, shown here in her Fort Hood, Texas, living room, circa 1966. She painted the Cezanne-inspired landscapes hanging on the wall; my father's noble attempt at furniture design is visible in the foreground. I arrived on the scene some six months after this photo was taken.

For nearly my entire childhood, a low coffee table stood at the center of our living room. More often than not, it had a giant C-clamp on one corner to re-fuse one of its legs to its top. We moved around a lot, but that table always moved with us. By the time I was in junior high, it had been relegated to the TV room downstairs, and finally, as I was finishing high school, my dad reluctantly acknowledged that the table had given its all. I think even the C-clamp had grown weary of holding it together.

But it's not that difficult for me to imagine why we had held on to that Charlie Brown Christmas tree of a table for so long. My dad had made it from walnut, oak, and glue with his own two hands.

Not long after my parents were married in 1965, my dad was drafted and he and my mom were shipped off to Fort Hood, the largest army base in the country. My parents, who had been born and raised in big cities and who had met at the Philadelphia Art Museum, arrived in hot and humid Kilene, Texas, and experienced severe culture shock (not to mention the pervasive fear of my dad being sent to Vietnam). At just 21, my mother, who had been studying fine art at the Pennsylvania Academy of Art, quickly took over the art education program on base. My dad, a diehard opera fanatic, satiated his thirst for culture through art projects of his own. (In his nostalgic remi-

niscing, Texas classical radio only played "Lara's Theme" from *Dr. Zhivago*.) Mercifully, he didn't take up opera singing. Instead, on breaks from his duties as an army medic, he ventured into abstract painting, clay sculpture, and the aforementioned coffee table, his lone furniture-making attempt.

In our story on the home of Caspar Collette (page 106) this month, the Dutch furniture obsessive suggests that "a chair is a chair, nothing more, nothing less." But sometimes, a chair (or coffee table) is something more.

Consider the furniture maker Simon Watts (page 97), who is literally rebuilding an existence by re-creating the furniture he lost to thieves, who stole every item in his home, down to the frozen peas. Or the gallerist Didier Krzentowski (page 98), who expresses his creative energies through the custom furniture he inspires, commissions, and collects. Or even Collette, who, despite his assertion, has created a life for himself in which furniture and life are inextricably connected. No doubt each chair, table, and lamp in each of these homes has a story to tell, just as my dad's functional (but admittedly frumpy) coffee table might have symbolized a time when he succeeded in making the best of a tough situation. Back in a 2001 ad campaign, IKEA humorously exhorted consumers not to get attached to a lamp or chair (so they could buy new IKEA stuff to replace it), but there are pieces—even admittedly frumpy ones—that we hold on to, and probably should hold on to, for a reason.

Some readers may recall my tale here in last year's furniture issue of attempting to donate my very large, very overstuffed couch to Goodwill, only to have it rejected. That couch didn't really mean much to me (the terrific boyfriend who carried it down four flights of stairs for me, though, has since become my husband). But our new couch sits next to another table with its own story to tell.

Just this past March, my mother passed away. Among the things I've gotten from her over the years (apart from her drive, her laugh, her love) are a trio of maple wood nesting tables that she picked out at Design Research not long after I was born. I've had them in my apartment for a few years, but they've taken on far deeper significance these past few weeks. In their understated elegance and style, they will always remind me of a woman who was similarly so . . . and if they're ever in need of a C-clamp, I will know where to find one. ■

ALLISON ARIEFF, EDITOR-IN-CHIEF
allison@dwelldmag.com

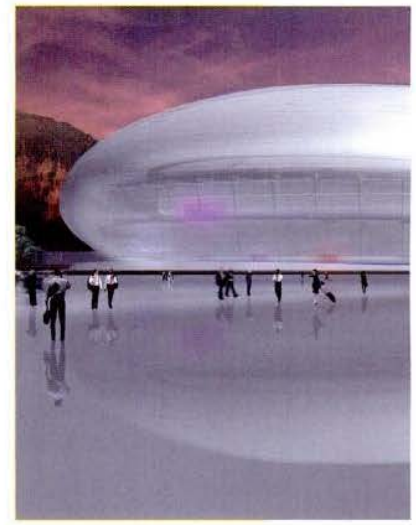
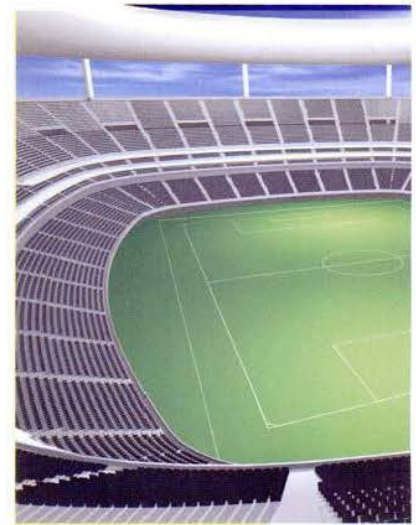
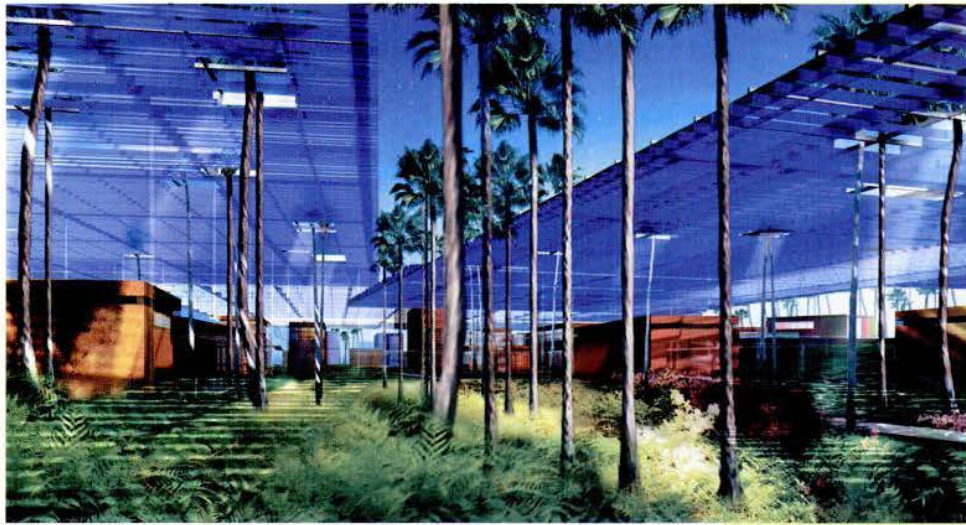
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The Jorge Vergara Cabrera Cultural, Convention, and Business Center /

A project with Bilbao potential is under way in Guadalajara, Mexico. Jorge Vergara Madrigal, a congenial businessman who made a fortune through Omnilife, his vitamin-enriched beverage company, is building a giant new cultural center on the edge of his native city. Named for Madrigal's late father, buildings for the project were commissioned from luminaries like Zaha Hadid, Toyo Ito, Daniel Libeskind, Johnson-Ritchie, Morphosis, Coop Himmelblau, Williams Tsien, Enrique Norten, Teodoro Gonzales de Leon, Carmen Piños, Studio Massaud, and Jean Nouvel. Clockwise from top left: Nouvel's Omnilife corporate office, Massaud's stadium, Norten's convention center, and Coop Himmelblau's shopping and entertainment center.

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Strip / Ed. by Marja van der Burgh, Gerjan Giele, and Gerard van Otterloo / NAI Publishers / \$42
 Recognizing the need for more housing in the Hague, a 5,000-foot strip of land was set aside for 550 housing units to be designed by over 45 architects. Fifteen years later, the final unit was completed and now *Strip* is here to provide documentation. Over 100 pages of snapshots and comments from residents (plus plans and project briefs) give a real sense of what life is like in this regenerated neighborhood. www.naipublishers.nl



Affordable Housing: Designing an American Asset / 28 Feb–8 Aug / National Building Museum / Washington, DC

There seems to be an absence of good design when looking at the soulless, low-income housing blocks littered across America. This show features 18 projects—from a sustainable complex in Santa Monica, California, to a home for people with AIDS in Albany, New York—that prove aesthetics are possible at any price. www.nbm.org



Outdoor Shower / Target

Target's target always seems to be affordable sophistication, and they often get close to the bull's eye, if not quite there (Michael Graves's prefab pagodas bear witness to the post-postmodern problem). On one hand, the styling of this wooden outdoor shower and towel rack is a bit conventional, and the fixtures are uninspired. On the other, the outdoor shower offers a high-class, under-appreciated concept to mainstream America: outdoor nudity. If we spent more time outside enjoying suds in the buff, we might be a more peaceful country.

www.target.com

PHOTO BY PETER SAMUELS (STRIP BOOK)

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Tolomeo table lamp by Artemide is perhaps the most famous lamp in the world today. Designed by Michele De Lucchi & Giancarlo Piretti and awarded with the Compasso d'Oro, Italy's prestigious award for the best in industrial design, Tolomeo has become universally accepted as a modern classic.

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Eva Zeisel: The Playful Search for Beauty / 20 Feb–20 June / Knoxville Museum of Art / Knoxville, TN

Zeisel pioneered mass-produced ceramics in Stalinist Russia, favoring whimsy over the period's austere aesthetics. Wrongfully imprisoned during Stalin's purges, Zeisel was released in 1937, and fled Europe a year later to begin a new life in the United States. This retrospective spans Zeisel's prolific output, and is the first to extensively examine her formative years in Soviet Russia.

www.knoxart.org



Pastillo / By Lena Bergström for Orrefors / Lena Bergström's Pastillo bowls fit perfectly into two cupped hands and are sized to hold a single gardenia floating in water or more prosaic paperclips and loose change. Available in a vivid range of hues. www.orrefors.com



Slide / By Aziz Sariyer for Derin Design

When a cushion is all right angles, and has a notch to indicate its function, there's a temptation to call it more than a cushion—maybe something futuristic. But Slide, designed by Istanbul native Aziz Sariyer, also boasts an ancient kind of functionalism, in which the platform for reclining is also the surface on which to rest your tea. This could have been in a parlor in Pergamum, with King Attalus resting his silk-and-gold-clad body and smoking his hookah. www.derindesign.com



Belgium New Architecture / By Pierre Loze / Prisme Editions / \$50

With plenty of big photos as well as detailed plans and project information, this volume serves as a guide to recent "significant architectural projects" from the land of *moules et frites*. For those uninitiated in the architectural ways of the Flemings (Dutch speakers) and Walloons (French speakers) that make up the Belgium populace, this glossy coffee-table book is a great introduction. www.stoutbooks.com

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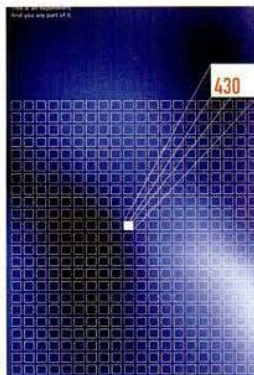
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Dinnerware / Heath Ceramics

Heath Ceramics, which was established by Edith Heath in 1948, came out of the Depression-era traditions that defined California pottery. Talc from the California deserts made it possible to make color-saturated clay with one firing, and the colors cheered up people who had just lost their jobs. Since there might be another Great Depression when the boomers retire, now is a good time to start stocking up on more bright plates, cups, and bowls.

www.heathceramics.com



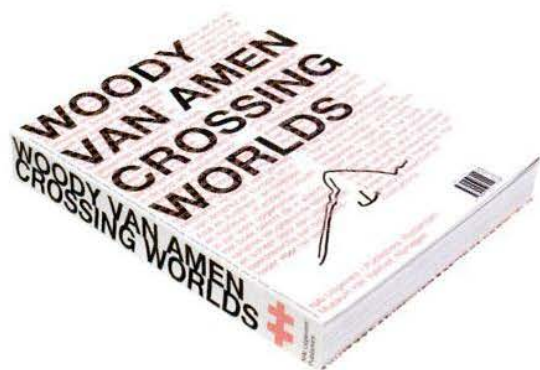
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In 2000, 1,000 blank journals with covers designed by hundreds of different artists and designers were placed in discrete locations or sent to strangers by graphic designer Brian Singer. Anyone who happens upon a journal is encouraged to contribute to it and pass it on. View their progress, history, and current whereabouts on this heavily trafficked website. www.1000journals.com



Varnish Fine Art / San Francisco, CA

The brainchild of three artists who met while working in a foundry pouring metal into sculpture molds, this contemporary art gallery—owned and run by artists—in the heart of downtown San Francisco boasts a wine bar that would make a sommelier swoon. With the idea of enhancing the gallery-going experience, visitors are encouraged to uncork before partaking of the revolving exhibits, independent film screenings, and Tuesday and Thursday DJs. www.varnishfineart.com



Crossing Worlds / By Woody Van Amen / NAI Publishers / \$30

From three-dimensional exercises in neon-clad metal to a series of reconstituted folk art based on the Matterhorn to travel photos to one of the most amusingly literal tables of contents we've ever seen, this retrospective of Dutch artist Woody Van Amen is nothing short of exhaustive. www.naipublishers.nl



Walker Art Museum / Minneapolis, MN

Currently one of the ten most-visited art museums in the country, the Walker is planning to extend its reach even further, with a \$67 million expansion. Projected for completion in early 2005, the 250,000-square-foot renovation is headed by Pritzker-winning architects Herzog + de Meuron and will feature embossed-aluminum mesh panels, 20-foot windows, and the pair's signature sleekly rectilinear spaces. www.walkerart.org

PHOTOS BY STEPHANIE GENE MORGAN (VARNISH), PETER SAMUELS (CROSSING WORLDS)



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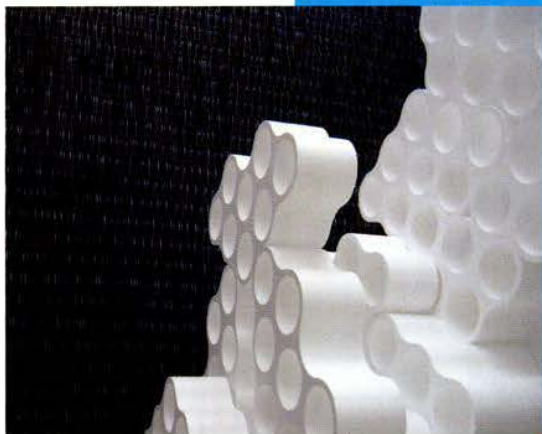
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Ronan and Erwan Bouroullec / 20 June–18 Oct / MOCA Pacific Design Center / Los Angeles, CA

In a field that often demands years of toil before acclaim, Ronan and Erwan Bouroullec—at the respective ages of 33 and 27, and with a client list that includes Cappellini, Vitra, Ligne Roset, and Magis—are the wunderkinder of the design world. For their first North American exhibition, they present a retrospective installation of furniture, objects, and micro-architecture—including the new plastic component *Algue*, an organically shaped piece that can be interconnected in hundreds of ways to create walls, screens, or even rooms.

www.moca.org



Duet Shelving / johnNYdesignfirm

With *Cheaper by the Dozen* efficiency, John Bertola's product debut for his design firm offers a shelving module with heights for every walk of life from baby to grown-up. Although the Duet line was inspired by the synergy of male and female forms, like the modern family, the individual units can be arranged and combined in an infinite variety of configurations.

www.john.bertola.com



Ezra Stoller / 19 June–19 Dec / Williams College of Art / Williamstown, MA

Ezra Stoller took his first photos of buildings to support himself as an architecture student in the 1930s; upon graduation, he decided to forgo a career as an architect in favor of photography. Over the course of the next several decades, his painstakingly detailed images of places like Fallingwater, the Seagram Building, and the TWA terminal have become almost as iconic as the structures themselves.

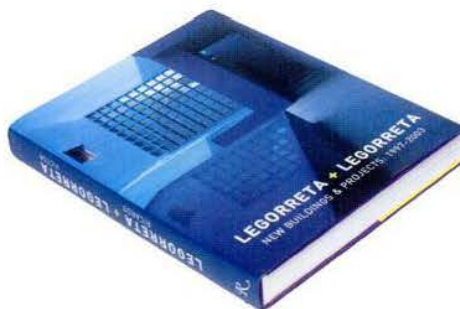
www.wcma.org



Atollo XL / By Paola Lenti

The Atollo XL screams "indispensable" as only classic Milano can, its elementary geometry made monumental through dimension and material quality. The velvet cushions possess an enigmatic matte glow, and the high seats sink just the right amount under the sitter, without the overyielding, bottom-enveloping problem that makes lesser sofas soporific.

www.paolalenti.com



Legoretta + Legoretta / By Ricardo Legoretta / Rizzoli / \$45.50

The projects of the firm Legorretta + Legorretta—the professional collaboration of Ricardo Legoretta and his son Victor—are featured in a collection of glowing portraits accompanied by the musings of both father and son, as well as a selection of mentors, admirers, and friends. Replete with the saturated colors, sculpted walls, and dramatic lighting that are the Legorretas' signature elements, this book captures the idealism of the father-son partnership.

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In the Modern World



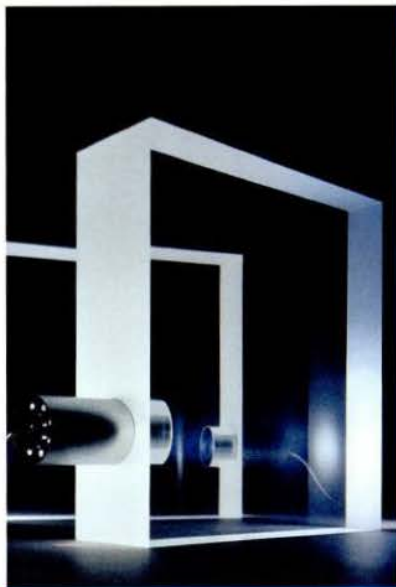
SoundpaX Speakers / By Sonic Impact Technologies

When you buy electronics, you're usually left with over-size cardboard boxes to drag down the driveway to the trash. But the crafty designers at Sonic Impact Technologies have invented a foldable, portable set of speakers that are actually just the cardboard box. Simply plug in the battery-operated amp and an iPod, fire up the speakers, and a small "exciter" vibrates the optimally shaped trapezoidal design to produce a surprisingly rich field of sound. www.si-5.com



Autoplastic: Wendell Castle, 1968–1973 / 20 Apr–6 June / R 20th Gallery / New York, NY

In the late 1960s, the renowned designer Wendell Castle tapped the freewheeling zeitgeist and created a line of hot-hued mod furniture that is much storied but rarely seen. The exhibit will display his Molar furniture line, along with some of his neon light sculptures and lamps. "Autoplastic" situates Castle's designs in the context of the times with a selection of photographs, magazines, and ephemera. www.r20thcentury.com



ToFU / By Tokujin Yoshioka for Yamagiwa
Ever-versatile, tofu can be molded into any number of forms, from cubes to turkeys, and now has another incarnation as a light source. Created by Tokujin Yoshioka, a former student of famed Japanese designer Issey Miyake whose first chair is now part of the permanent collections of both Vitra and the Pompidou Center, the lamp is manufactured based on the traditional tofu-production process, a complex series of steps that results in the most simplistic of forms. To make the light, acrylic resin is first carefully poured into a mold, then cut out to make a perfectly translucent square, after which a halogen bulb is inserted into its side. The result is an eminently palatable fixture that glows from within. www.yamagiwausa.com



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Lublin Bench / Mebel Furniture / Like most work from the collaboration of brothers-in-law Jacek Ostoya and Peter Brayshaw, the Lublin line enjoys an amiable, sturdy aesthetic. Modular bench/table/cubby arrangements and various woods and upholsteries are available.



Peace 100 Ideas / By Joshua C. Chen and Dr. David Krieger / CSDA Press / \$39.95

A few years ago, David Krieger, the president of the Nuclear Age Peace Foundation, wrote a list of 100 ways to promote peace, from activism and volunteerism to writing poetry and laughing. Inspired by this list, graphic designer Joshua Chen created striking images to accompany Krieger's suggestions. With 10 percent of the proceeds donated to Krieger's nonprofit, this volume beautifully illustrates a concept that is too often forgotten in our war-ridden world. www.peace100ideas.com



Tall / By James Norlander for Nola

"Furniture is showing tendencies to express itself in spectacular gestures, rather than in user-friendly, physical functionality," declares Norlander, a young Swedish designer who merges utility with beauty in his various creations. In this hourglass container he made for Nola, black or white rubber encases small trees and plants in a weather-resistant embrace. Should your greenery wither despite your best efforts, put Tall's top down and use it instead as a handy umbrella stand. www.nola.se



Lampe Orion / Koziol

There is something cloyingly retro about the Orion lamp, with its multiple choices of primary-colored Plexiglas and pendant orb, but that hasn't stopped us before. (At least, it didn't last year, when Kartell released Ferruccio Laviani's Icon lamp.) Koziol, the German company we'd like to thank most of all for the snow globe, which their plastic-molding techniques first made possible in the 1950s, returns to its classic morphology, this time filling it with tinted light instead of water. www.koziol.de

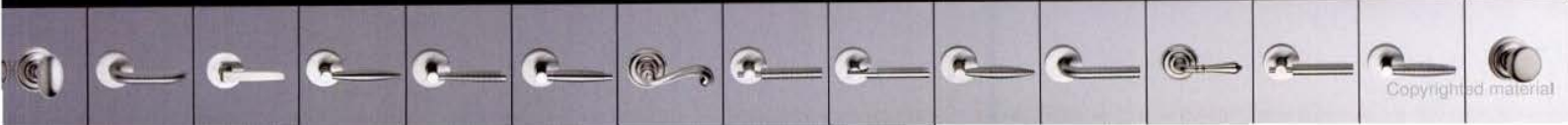
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Blueprint for the Modern Meal

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1 The Grand Plan

Every party ends up in the kitchen eventually. It's the best room in the house! So why not start there instead? Invite a great group of friends for a festive meal in the heart of your home. Thinking through the stages of assembling your meal ahead of time increases the odds that your party will be less work and more play and isn't that the whole idea?

Entree: Linguine Con Cozza. Serves 6.

2 Materials

The key phase in the whole process. Colors, texture, proportions, and the quality of your materials all play a crucial role in the outcome of the final product.

Get the following ingredients:	2 cups dry white wine (1/2 bottle)
2/3-cup shallots	1 tbsp olive oil
2 large cloves garlic	8 oz. linguine
6 1/2 pounds mussels, cleaned and scrubbed	Chopped parsley

3 Construction

This is the stage where your inspiration, planning and materials finally come together—all on schedule, of course! Assembly requires some skill, innate enthusiasm and, above all, an easy environment to bring it all together.

Prepare:

Wash mussels.

Chop garlic and shallots.

Cook:

In a large pan, heat some olive oil or butter.

Add shallots and garlic and cook until translucent, about 3 minutes.

Add mussels and white wine.

Cover and steam the mussels until they open, about 5 to 7 minutes.

Discard any mussels that do not open. Stir in parsley.

Meanwhile, cook linguine in boiling salted water. Drain.

4 Experience

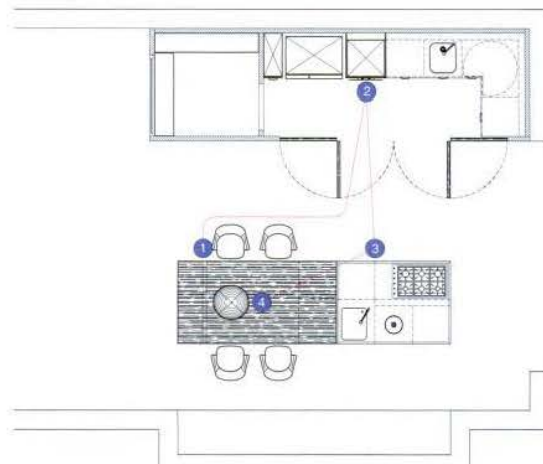
The moment of truth... the great unveiling. The modern meal is like any great building—its essence is revealed when fully experienced. So this meal's life span may be a little shorter. The memory of the experience will keep them coming back for more!

Serve:

Remove mussels from heat.

Mix with linguine.

Serve with crusty bread and wine.



Arlinea
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Artusi, kitchen from The Arclinea Collection Designed and coordinated by Antonio Citterio



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All Work and All Play

"As a marketer, you have to have good instincts about what will be coming next," says Bob Weinstein, whose company, Concrete Brand Imaging Group, develops and extends brand identities for major lifestyle and fashion companies. "Because what you create today has to have some sort of validity in the future."

The same might be said of creating a home—and, indeed, Weinstein faced a comparable challenge when developing 5,600 square feet of ultra-raw space in Manhattan's Chelsea district into that trickiest of typologies, the live/work environment. The goal was consolidation: Weinstein and life partner Eric Hensley had lived in one loft, his business was located in another ("a space I

didn't own, on which I'd spent a good deal of money, in a building whose elevators took 20 minutes to arrive"), and his printmaking studio (he was a fine arts major at Harvard) was in the couple's weekend retreat. "I wanted to find a way to have all the pieces of my life come together in a space that was flexible enough to accommodate change and, because it's used for all these different aspects, becomes affordable," he says with a laugh, "whatever 'affordable' means."

Weinstein's interior acreage—the entire second floor of an L-shaped former mercantile building—offered a good start. "When we walked in, we were awestruck," recalls architect Brian Messana, who with partner Toby ▶

The oversized conference table in Bob Weinstein's live/work loft (like the cocktail table in the foreground) was designed by Jens Risom, and, he says, "supposedly came from the conference room of the Kinney Shoe Corporation." Weinstein uses the table to display part of his Scandinavian pottery collection.



O'Rorke was hired to configure the interior. A 50-by-100-foot rectangle with a long, narrow leg, the loft boasted entrances on two different streets, patinated concrete floors, and 18 windows, three of them arched and nearly the full height of the 12-foot ceiling.

Yet this embarrassment of riches raised as many questions as it answered. "We were all struggling to understand the relationship between work presentation and life experience," Messana says of the design process. (Weinstein himself drew more than 30 floor plans.) "Weinstein works with all these big companies—how do you capture that audience? Is this a showcase? Or do you want to be modest? How does that dictate the carving up of all this real estate?"

The plan was ultimately determined by Weinstein's desire to preserve the eastern wall, with its three outside windows, for the residence's public rooms, and the architects' insistence that two of these windows remain on an unobstructed axis with two others on the western wall, 100 feet away. The result is two elegantly interlocking Ls within the larger L of the footprint: The living and family rooms are in front, with the kitchen, bedroom, and bath tucked beside the office, which occupies the rear of the space and connects to the long, narrow printmaking studio. As the two front-to-back axes pass from the business through the vestibule into the living room, the architects made them the point of connection between home and work, with a pair of ten-and-a-half-foot-high, frosted Plexiglas pocket doors installed on the office side of the vestibule. Closed, the doors permit light to enter the workspace while providing residential privacy; open, they expose the full, stunning span of the space. ▶



Weinstein and partner Eric Hensley at the stainless steel work table in the kitchen. The table, pantry doors, and sink backsplash are all made from

simple wood forms the architects had wrapped by a metal fabricator—something anyone can do. Below left: Weinstein checks in with Spencer the dog in the

residence. Weinstein initially rented out his printmaking studio (below right) as office space to help defray construction costs but now uses it himself.

The exposed ductwork, simple material palette, and raw finishes evoke an industrial legacy in the office and an artist's-loft aesthetic in the residence.



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Interestingly, the vestibule, which is entered from the elevator, was originally conceived as a flexible zone, with Plexiglas sliders on three sides instead of one. This would have enabled Weinstein to use the area as a client entry, or even to open up his living room as a meeting space or reception area while still concealing the private rooms. The additional doors unfortunately had to be eliminated in a mid-project budget cut, but, as it happens, Weinstein probably would not have used them anyway: "I had several client meetings in the living room, but it just felt too far removed from all the activity and creativity in the design studio." Also too intrusive: Both clients and staff now take the fire stairs, so they can enter directly into the office.

To a degree, Messina's concerns regarding presentation and perception were resolved by economics. The exposed ductwork, simple material palette, and raw finishes, dictated in part by the tight budget, evoke an

industrial legacy in the office and an artist's-loft aesthetic in the residence. But a playful layer of meaning has been added by Weinstein's Charles Foster Kane-sized collection of mid-century furniture, pottery, and glass, studded with pieces by such famous names as Knoll, Saarinen, and Risom. Deployed throughout the loft, these modern icons at once unify and separate work and life. Like the architecture, they can be read two ways: as recognizably typical office furniture or as prized home-design collectibles.

What remains unambiguous is Weinstein's complete and unceasing satisfaction with the result. "I've done the whole corporate thing," he says. "And the difference between that and being able to be here, where I can have lunch with Eric and with a staff that's like family, is enormous. I think this is just a wonderful, organic way of combining life and work and creativity. Anything other people might find intrusive just isn't the case for me." ■

Below: Weinstein sited the apartment's living room (left) to take advantage of the light from three overscaled, arched windows. Florence Knoll credenzas, with laminate tops designed by the architects, form a unique work station in the office (right).



How to Make My House Your House

A 26th Street Flea Market

Weinstein's 30 Knoll credenzas, along with nearly all of his furnishings and ceramic pieces, were picked up for fire-sale prices at Manhattan's 26th Street Flea Market. The bazaar's renown and popularity with collectors and design professionals (who often arrive before dawn to snap up new treasures) have ticked up prices on the classics. But—as with flea markets everywhere—it's cheaper than buying retail, and filled with a lot more possibility.

B Florence Knoll Credenza

Marble-topped, steel-legged, and available in a range of veneers and drawer-and-file combinations, Florence Knoll's 1961 credenza (above right) is famed for its architectural qualities, which were cleverly exploited by Weinstein and his architects. They used four as clothes dressers, 13 as desk supports, and combined 13 others into three worktables (featuring laminate tops designed by Messina and O'Rorke), which help shape the office's space and strengthen its axiality.

C Plexiglas Pocket Doors

The Plexiglas pocket doors (above right) were cut and glued together onsite, then suspended from ceiling-mounted tracks. Weinstein swears by them: "During the day, when you get natural light, their translucence is beautiful. And at night, we can put lights on in the office and entertain in the living room, and they become almost like huge, glowing candles." The doors' two-inch-deep hollow cores also retard sound transfer.



Pictured: Grisham 3-piece sectional by Robin Bruce.

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Power Penthouse

Io Salant and Ophir Ronen cite two priorities for their new house: sustainability and party-ability. “We wanted an awesome roof deck,” says Salant, as their four-month-old daughter, Zoe, quietly enjoys an after-breakfast constitutional in her ExerSaucer. “We had structural engineers test stability for 70 rooftop guests,” Salant continues, “so we wouldn’t have to post one of those maximum-capacity signs up there.”

The roof deck came to embody their house’s mission, and define the design. At the deck’s center is a wee penthouse, rising to support a broadly tilting solar panel, which daily feeds power back to Seattle’s energy grid. “On the façade beneath the penthouse, we formed a wedge of glass,” explains Jim Burton, the architect. “A two-story window conceptually leads the eye to the penthouse, with its solar panel. Rather than disguise sustainable elements, we wanted to make them visible from the street.”


Salant and Ronen found Burton and his company, BLIP, through friends. They had purchased a split-level house in Seattle’s Capitol Hill district, within convenient walking distance to parks, grocery stores, and movie theaters.

Homeowning delight turned to dismay when they found out the house was structurally weak, and its early-20th-century plan, enlarged in a ’70s renovation, felt wrongly compartmentalized. “We decided to gut the center,” Ronen remembers, “for smaller bedrooms and a spacious common area.”

“We wanted an architect who would take off running,” Salant adds, “but not in the wrong direction.” Before meeting Burton, Salant and Ronen had done extensive research about green design. Over the years, they’d both developed a tendency to imagine houses under infrared—that is, they visualized in vermilion graphics the currents of heat escaping through poorly insulated walls or geriatric window frames. The idea of building an energy-efficient house became an obsession. Ronen, who as CTO of Singlestep Technologies is tech-savvy by trade, jokes about their “house that Google built.” With help from the Web, the couple gleaned extensive information about everything from insulation to green philosophy.

One of their more sobering finds had to do with off-gassing—the release of toxic chemicals and carcinogens ▶

Jim Burton (left) and Ophir Ronen enjoy a balmy afternoon on the roof deck. The solar panel looms overhead, feeding energy back into Seattle’s power grid.



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The penthouse offers the house much more than a view—it's a light box, a chimney, and a photovoltaic machine.

Situated on top of the stairwell, the 12-windowed room sends natural light into every part of the house's open core. On hot summer days, the penthouse provides crucial ventilation thanks to the basic chimney phenomenon of thermodynamics: Heat rises and escapes from the roof, creating an upward air current that pulls cooler ground-level

air in through the first-story windows.

The solar panel generates energy every day, despite cloud cover. It wasn't cheap, but is expected to pay for itself through energy-bill savings within 20 years. "With all the rain in Seattle," Ronen says, "people tend to think solar power won't work—but that's a misconception. By broadcasting its presence visually even under gray skies, our solar panel sets an example, and helps to dispel the myth." —V.G.

that follows ordinary new construction, due to materials like vinyl, latex, and fiberglass. Off-gassing is most severe in a building's first ten years, which would, as it happened, also be Zoe's. Being lucky enough to build their own house, Salant and Ronen took the opportunity to consider environmental impact and avoid bad gas.

Burton was delighted to find clients so committed to sustainability. "Usually when I encourage clients to make green decisions, they opt for one or two features. But Io and Ophir had such a fully ingrained ethical desire, they went all out." Energy- and water-saving tactics permeate all the vital domestic systems. The solar panel supports about 80 percent of the house's energy consumption in summer, and 40 percent in winter. The roof collects rainwater and deposits it into an underground cistern. Rainscreen cedar siding, in which the planks sit a few inches outside the house's exterior surface, provides excellent insulation. With its hydronic radiant heat system and a thermodynamically intelligent open layout, the house is always a comfortable temperature without any forced-air ventilation.

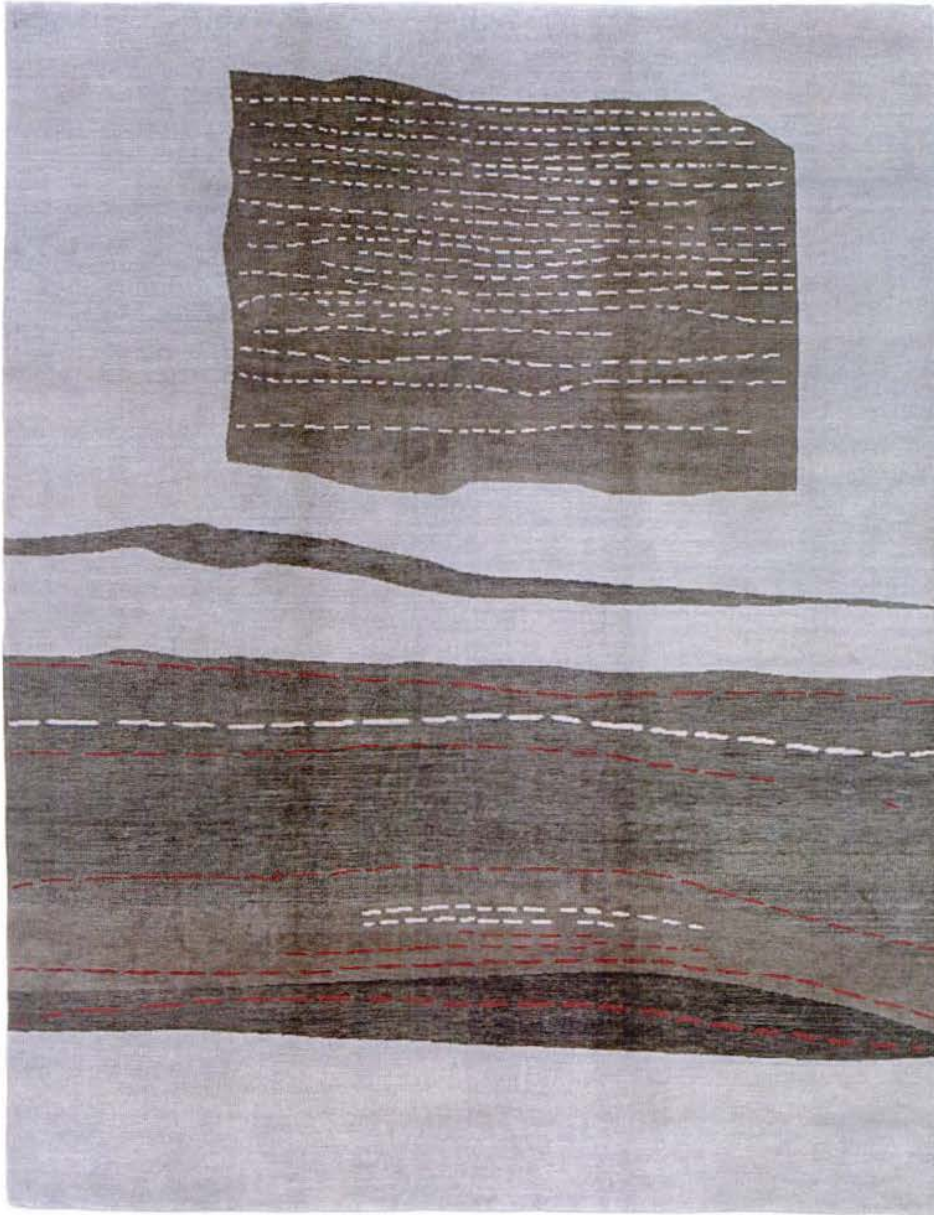
To enhance party-ability, Ronen wired their MP3 collection into every room from the server in a downstairs closet, with help from a company called NetStreams. True to the house's dual priorities, the server also monitors power consumption throughout the house and will switch off lights and appliances if they're left on too long. Last Thanksgiving, the house proved its mettle when 12 guests came to stay. "With all those adults showering and laundering and doing dishes constantly," Salant remembers, "we had a feeling the hot water would run out, or the power system would fail—something. But we never had to tell anyone to wait for hot water."

In January 2004, the local master builder's association gave the house its maximum BuiltGreen approval rating. Salant and Ronen are proud of their house as a showcase of urban sustainability. For Burton, the house was a learning experience. "I've always considered myself a functionalist, and these days, sustainability is part of functionalism. If it isn't sustainable, it's not good design. This house has made me a better functionalist." ■



Above: Burton steps out the front door of the Capitol Hill house. Red cedar, cement board, and variously proportioned rectangular windows frame the façade's most striking feature, a wedge-shaped window that descends from the penthouse, and surrounds the central stair.

Left: A complex assembly of pipes, pumps, and computer-monitored electronic controllers harvest energy from the solar panels. The red pump at center moves hot water from the solar panels to the hot water tank. The blue box at right monitors the function of the panels, and is tied to the whole house's computer monitoring system.



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Circle from the Verner Panton Collection /

By Signoria Firenze

100% Egyptian cotton sateen. Flat sheet (stripe), \$193; fitted sheet (solid), \$135; pillowcases (stripe), \$93/pair. Other Panton designs are Onion (oranges and browns) and Optical (black-and-white). 300 thread count.

Expert Opinion: These are beautiful-looking sheets, but the print is on the face, like a screen print. This was originally a white sheet, and then all these vibrant colors were applied to the surface. And that's a concern from a cleaning standpoint, because

those dyes tend to be more fugitive than those that are set in the fibers. But they're soft and shiny, and if you're looking for color and flair, then they're great.

What We Think: Signoria has issued Danish designer Verner Panton's Pop Art patterns and prints from the 1970s as a collection of bedding. Though the color may one day fade, these silky sheets designed by a man whose work was once said to have an "adult funhouse quality" seem well worth the price for any bedroom in which sleep isn't the only activity.

Between the Sheets

Addicted to Ambien? Tired of counting sheep? With better bedding, forgo the pharmaceutical (or farming) crutches and get a good night's sleep.

A Note on Our Expert:

John Mahdessian is president of Madame Paulette, a family-owned laundry in New York City that's been cleaning Gucci shirts, vintage lace tablecloths, and stained wedding dresses for clients from Miami to Australia since 1959. Beautiful sheets come in for cleaning every day. They are evaluated and treated, then carefully wrapped in tissue paper and shipped back to their owners. Mahdessian offers this expert advice, gleaned from years in the business: "Improper maintenance shortens the life expectancy of anything, whether it's sheets or garments. I recommend that everyone in the world send their sheets to us."

Whether we're sleeping soundly, staring wide awake at the ceiling, or partaking in more social nighttime activities, experts estimate that most of us end up spending a third of our life in bed. Considering that about 24 years of a person's normal life span are spent between sheets, choosing your bedding is an underrated activity—and there's more to consider than pretty patterns.

So when Dwell magazine (no relation to the sheet company, by the way) decided to review sheets, we tried to look beyond the stripes and florals and fluffy lace that overwhelm the bedding world to also assess durability, comfort, and ease of maintenance (though we do discuss the superficial elements, too). To assist us in our search for the ideal sheet, we enlisted the help of John Mahdessian, president of Madame Paulette, an internationally known dry cleaners in New York that specializes in washing and restoring old, stained, and expensive garments, household textiles like draperies and upholstery, and, of course, sheets.

When shopping for bedding, people should ask about thread count, which indicates the number of threads per square inch of fabric (200 is the industry norm for nice sheets). But it's far from the only factor to consider when looking at textiles for longevity and wear. As Mahdessian

notes, "The construction, the filament, the dyes, and possible bleaches all have an effect on the actual life span of the items." Indeed, every step of the construction process affects the overall feel of the linens. In the process of making a cotton sheet, fibers are spun into thread, then woven into fabric; the finer the thread, the higher the thread count and the softer the sheet (Egyptian cotton has the longest, finest fibers). But thread counts higher than 380 often simply reflect double-twisted threads, a process that makes sheets thicker, not necessarily softer, than their lower-count counterparts. Additionally, if the fibers are dyed before being woven, the color will be deeper and stick better than if the dye process takes place after the fibers are made into fabric.

Although there's a variety of fabrics now available for bedding—from silk and satin to hemp and polyester—some of those textiles are high maintenance, and others are a little too slippery for our tastes. We decided to stick to 100-percent cotton bedding, a breathable material that can be tossed in the washer and dryer. Cheryl Mendelson, author of *Home Comforts: The Art and Science of Keeping House*, writes, "[Cotton] is the fiber of democracy; it can be anything it wants to be, ambitious or humble, and its qualities can be enjoyed by rich and poor alike." ▶



Stitch Blue / By Area

100% cotton percale. Flat sheet, \$101; fitted sheet, \$95; pillowcases, \$68/pair. Other colors (all in similar understated patterns) include silver, grayish brown, khaki, and ivory. 200 thread count.

Expert Opinion: For the thread count being the norm or average, they're fabulous, and the feel is nice. The blue-gray color should hold up fine, because it's not as dark as some of the others.

What We Think: Anki Spets, a New York designer, established Area bedding in 1990



Bicolore from the Essentials Collection / By Frette

100% Egyptian cotton sateen. Queen set, \$750. Whites and creams with a wide variety of color borders. 300 thread count.

Expert Opinion: Finer sheets have a certain feel, like lying on silk or satin. But no one really likes to sleep on silk sheets because cotton breathes better—and I think silk sheets went out in the '70s. These are the best of both worlds because they're durable but have a very soft, luxurious feel. Plus, they have a clean, classic look.



Geometry / By Marimekko for Crate and Barrel

100% cotton. Queen set, \$104. Other Marimekko patterns include Raita (light blue, yellow-green, and off-white), Pisara (blue and white), and Kukkula (taupe and white). 250 thread count.

Expert Opinion: These are nothing special. They feel rough, and in terms of the manufacturing, it's a white sheet that was dye-printed on the surface, or it could have been bleached at the fiber or manufacturing stage and then had a dye applied to the surface



Dusky Reeds / By Calvin Klein

100% combed-cotton percale. Flat and fitted queen sheets, \$90/each; pillowcases, \$65/set. New patterns for spring include Cocoon (whites and grays), Linen Shine (violets, grays, and pinks), Arasta (golds, pinks, and berries), and Bleached Dahlia (pale aqua and chalk with gold accents). Thread count not available.

Expert Opinion: Personally, these don't do anything for me. If they match your bedroom, then fine; otherwise, they're pretty standard sheets. I feel that the thread

after finding a dearth of appealing modern bedding choices on the market. Her products are carefully dyed to reflect the crisp light of her native Sweden and the cool grays of her current locale. The names of her sheets reflect the understated and appealing Nordic vibe of the company, from Anja and Lino to Pleat, Pearl, and Linear. All in all, the combination of tailored embroidery and impeccable construction, easy wash-and-wear maintenance, and subtle Scandinavian hues makes these the sheets we'd most like to take home.

What We Think: It's hard not to love these sheets—they're beautiful enough to double as evening wear, buttery smooth, and extremely well made with some of the finest cotton fibers available. But like any shockingly expensive item, they also require more maintenance: You should use only the mildest of soaps when cleaning, and ironing is recommended after each washing. Perfect for those people who can afford to send their sheets to Madame Paulette every week—we're just not sure our futon mattress deserves this level of well-dressed attention.

of it, creating this checked-print design. It's a pretty thin cotton—I'm not even sure it's spun cotton. These remind me of sheets I had when I was a kid or in college.

What We Think: Although we differ from an aesthetic standpoint (we're a sucker for all things Marimekko), it's true that the texture and construction are not the best of the lot; they don't have near the shiny softness of the Frette. But in terms of pricing and availability, Crate and Barrel is like IKEA—inexpensive, simple, and easy on the eye—and these sheets fit that formula perfectly.

count is not as high as the others, so this piece will end up wrinkling easier and faster. Also, the color could tend to fade or crock over time, since the darker the color, the greater the tendency to fade.

What We Think: We've always liked Calvin Klein's pleasantly minimalist patterns, but from past experience, we can attest to Mahdessian's hunch that these colors will fade. With that said, these are still some of the only sheets on the market that come in attractive, subdued hues, yet are comfortable and priced within reach. ■

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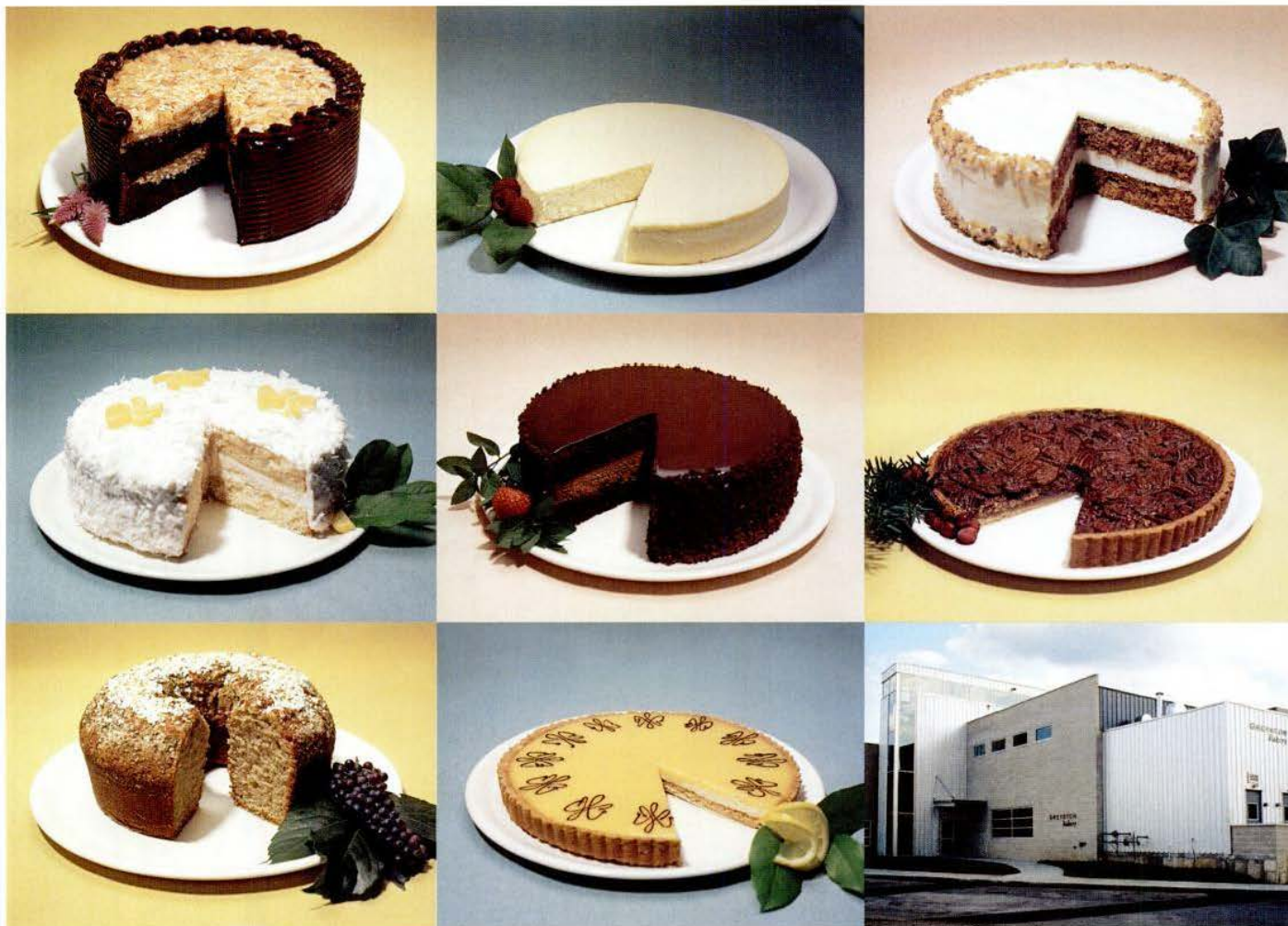


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They Bake the Cake

High calorie counts and a new baking facility by Maya Lin (bottom right) have come to the Yonkers waterfront.

Proving that good design isn't just for high-end shops and boutique hotels, the Greyston Bakery of Yonkers, New York, recently opened a new baking facility designed by Maya Lin, the highly influential but hardly prolific designer best known for the Vietnam Veterans Memorial in Washington, D.C. Part of the nonprofit Greyston Foundation—which also offers housing, day-care, and other services to the homeless, seniors, artists, and HIV/AIDS patients—the original bakery was founded in the 1980s to provide jobs and job training for the hard-to-employ in its Bronx-bordering community. And now, foundation president David Sweeny and bakery CEO Julius Walls Jr. are custodians of a venture with a literally brighter future.

"Our last facility didn't have windows on the production floor," says Walls of its location in a one-time pasta-making factory, "and when we started planning the new one, we wanted better light for our employees." With Lin's 23,000-square-foot, corrugated metal-clad design—her first industrial building—the bakery now has plenty of windows, and even more space. It will be doubling

its employees from 60 to 120 bakers, who make gourmet cakes and tarts for top Manhattan restaurants and shops, and two million pounds of brownies a year for Ben & Jerry's ice cream. "There's been a great demand for our products," acknowledges Sweeny. "We just couldn't make enough where we were."

On the site of a former coal gasification plant along the Hudson River, the new \$9 million building more than triples the production capacity of its predecessor, while creating a better working environment that brings the industrial aesthetic of so many trendy lofts and galleries back to industry itself. It's organized around a central sky-lit atrium and features a viewing gallery and such tactile touches as terrazzo counters in the employee lounge and office work surfaces of recycled wheat and soybean. Not bad for a building on a once-toxic brownfield site that required cleaning. "We were making a huge investment in the Yonkers waterfront," Sweeny continues, "and so we sought something that would welcome workers and celebrate production, rather than disguise it." ■

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Helsinki After Aalto

Many of the furnishings in this old handicrafts classroom were made by Karola Sahi herself, including the dining room table, streamlined cabinetry, and living room couch (pictured above). The coffee table is by designer Antonio Citterio.

➊ p. 156

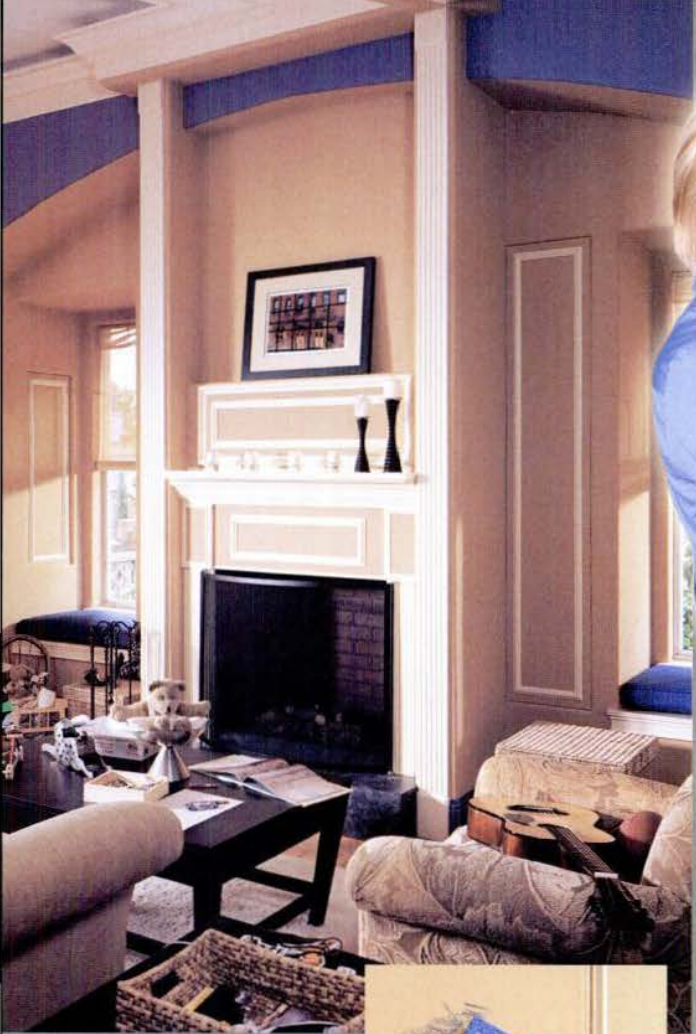
Some cities' reputations are built on the backs of one particular architect. Barcelona has Gaudí—a visitor can barely walk a few blocks without tripping over one of his fantastical sculptural structures—and Louis Sullivan's turn-of-the-19th-century steel-and-glass skyscrapers clogging the Loop signal the glittering beginning of Chicago's modern movement. In Helsinki, Alvar Aalto's presence still looms large, from his own home in the suburbs to Finlandia Hall concert and conference center downtown to the Savoy Restaurant that he and his first wife, Aino, designed the interiors for in the late 1930s. Although design buffs may rejoice at the sights these cities have to offer, it can be difficult for young designers to make their own mark in the shadow of a great master's buildings.

When architect and furniture designer Karola Sahi designed the interiors for her family's new home in downtown Helsinki, it was with the ideal of creating the next generation of Finnish architecture and not simply a pale imitation of Aalto's work. "I do admire Alvar Aalto a lot, and I respect his sensitivity and use of materials," says Sahi. "But we need a sense of renewal in architec-

ture." Although Aalto's preference for wood and humanist touches is evident throughout the apartment, so too are modern, loftlike living spaces and Sahi's fondness for recycled and salvaged materials.

Completed in 2002, the airy space is filled with furniture designed by Sahi and scattered with children's toys. Originally a classroom in a handicrafts school built in the 1940s, the 1,100-square-foot apartment has a sense of history that Sahi took pains to preserve. The old brick of the building was meticulously cleaned and reused to make the bathroom walls, the original pine plank floors were carefully refinished, and Sahi left the row of six windows through which bored students used to stare out at the building's courtyard. Sahi bought some of the interior doors at salvage yards and garage sales, and her two young children's iron beds were originally from an old hospital and later painted bright red.

Dwell recently stopped by to see the apartment and to talk more with Sahi about the new home she shares with her husband, Kimmo Pajunen, their seven-year-old son, Aapo, and four-year-old daughter, Louna. ▶



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Elsewhere

This building has a lot of history to it; is that true of the surrounding neighborhood as well?

This is the oldest part of Helsinki; the neighborhood is called *Kruununhaka*, or “crown’s paddock.” That’s because when Finland was part of Sweden, this was where cattle were kept. Nearby is a wooden house that has been preserved from 1818—most of the wooden houses burned down in a massive fire before that—and there’s also Sederholm, which is the oldest stone building in downtown Helsinki, dating from 1757.

But it’s still right downtown—it seems convenient.

I really like it here. We only have one car, but I’m not keen on driving, so I get everywhere by bus or by tram or by walking. Knowing everything is so near is quite nice.

You’ve talked about nature inspiring your design of the apartment.

When I was a kid, we used to go to the forest a lot—and I still do—it’s a part of me. I used to think that the most beautiful part of Finland is the forest, but then I went to the Finnish archipelago, and now I know that area is even more beautiful. Nature is really important to me, even though it’s old-fashioned to say that.

You’re a furniture designer in addition to being an architect. How did that factor in the design of the apartment?

In previous times, storage spaces were connected to architecture. But nowadays in Finland, you construct the building and then afterward you put in cheap white cabinets that aren’t that beautiful. So in my house, I’ve tried to make the storage spaces part of the architecture.

There’s a sauna behind a glass wall in the bathroom—so it’s not just a stereotype that all Finns love a good sauna?

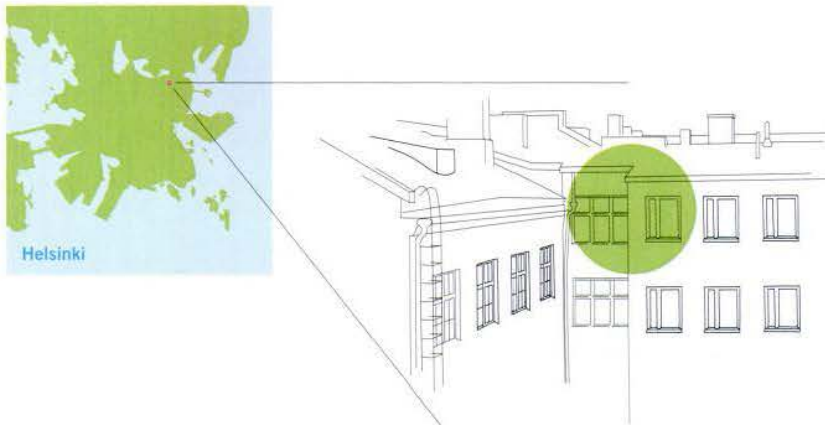
It’s part of our culture to have a sauna. My first memory dates back to one sauna we had when I was a child, when we walked barefoot from the sauna outside into the house. Now, in the latest architecture review, all the newest apartments have a sauna. We usually go before bed; Saturday evening is a traditional Finnish day to go to the sauna. We just sit there and talk; it’s really relaxing.

Are you happy with the way your house has turned out?

A colleague of mine said that he would never design a house for himself, because when you live there, you see all the mistakes you’ve made. Now I understand what he was saying! ▶

Sahi was able to remake her home, which is set in the corner of the building, into a space that incorporates her love of nature and light. “I wanted all the spaces to get daylight in one form or another, so I made

interior windows,” Sahi explains, as can be seen in the sauna (pictured middle right). “And I use wood a lot in my work—it gets a patina and becomes more beautiful with time.”



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▣ **Finlandia Hall** / Mannerheimintie 13 / www.finlandia.hel.fi

As Sahi says, the concert hall and conference center is “the last pearl in Aalto’s long string of pearls.” Completed in 1971, the white marble-and-granite building is a striking contrast from Aalto’s earlier works.

▣ **Palace Hotel** / Eteläranta 10 / www.palacehotel.fi

This harborside hotel is the perfect place to wake up to a view of cruise ships sliding into the bay. Designed by Viljo Revell and Keijo Petaja for the 1952 summer Olympics, it’s a well-preserved haven of mid-century Scandinavian design.

▣ **Kiasma, Museum of Contemporary Art** / Mannerheiminaukio 2 / www.kiasma.fi

Completed in 1998, Kiasma was conceived by American architect Steven Holl as a giant flourish of aluminum, steel, and glass. Somewhat controversial in Helsinki (“It looks like it’s fallen from another planet,” Sahi notes), the museum has an excellent roster of exhibitions and events.

▣ **Aalto House** / Riihitie 20 / www.alvaraalto.fi

“For me, this house is a masterpiece of human thinking in architecture,” says Sahi. Alvar and Aino Aalto completed the house in 1936; Alvar lived there for 40 years first with Aino and then with his second wife, Elissa, until his death in 1976.

▣ **The Savoy Restaurant** / Eteläesplanadi 14 / Tel: 011-358-9-684-4020

With interiors designed by Alvar and Aino Aalto in 1937, this restaurant serves Finnish dishes in an atmosphere of white linen tablecloths and stiffly starched waitstaff.

▣ **Esplanadi**

With its lolling trees and wide sidewalks, the Esplanadi is the main shopping and strolling street in Helsinki. Artek (Eteläesplanadi 18; www.artek.fi), the store that Aalto started in 1935 to showcase his work, still carries his designs alongside newer work. Also on this street are three Marimekko stores (the flagship store is at Pohjoisesplanadi 31) and iittala (Pohjoisesplanadi 25), which carries its namesake brand as well as Rörstrand and Arabia.

▣ **Rock Church** / Lutherinkatu 3 / Tel: 011-358-9-494-398

Also known as Tempelliaukio Church, this sacral space carved out of surrounding bedrock is barely visible from the street, but opens to a soaring, light-filled circular space on the inside.

▣ **Central Railway Station** / Railway Square

Completed by Eliel Saarinen in the late 1910s, the central train station is considered by many to be his finest work. All Finns pass through its doors at one time or another; as Sahi explains, “It’s the common living room for the people.” ■



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Basilicata: From Caves to Couches

From a bird's-eye view, the inseam of Italy's high-heel boot bears a muddy scuff mark. Five rivers cut through the arid sand and clay of the Murge plateau, forming ravines that stretch for miles and drip-castle their way to the Ionian seashore. Man has lived here since prehistory, though the most striking settlement dates from the Byzantine Empire, when persecuted monks carved cave chapels into the soft ravine walls. Over the next millennium, villages grew around the chapels; peasants inhabited caves, known as *sassi* (which also means simply "stones"), and sandstone towns piled up above them. Cave dwellers shared their damp, dark spaces with swarms of children and farm animals.

Matera and Aliano, two of the region's best-known cities, have long been a blight on Italy's collective consciousness. In his autobiographical 1947 book *Christ Stopped at Eboli*, Carlo Levi, a Jewish intellectual and doctor who was exiled to Aliano by Mussolini, described the poverty and disease that ravaged much of the population. Italians were ashamed of Matera's caves, and still sometimes wince at their mention.

And yet the caves possess what Levi once called a "*dolente bellezza*," a sad beauty. History has made Matera look like Jerusalem: Its settlers came from the east, and they built with locally abundant mud and sandstone. As in a Middle Eastern city, there is something mesmerizing about how light and shadows hit an intricate maze of monochromatic sand-colored streets. Matera hasn't gone unnoticed by Cinecittà: It plays Jerusalem in Pier Paolo Pasolini's *The Gospel According to St. Matthew* and, more recently, Mel Gibson's regrettable *The Passion of the Christ*.

In the 1950s, the Basilicata provincial government began to sponsor public housing for the cave dwellers. Most caves were subsequently abandoned. That same decade, the region acquired its industrial identity, which revolved around a seemingly unlikely concept: *il salotto*, the living room. The companies based in this region—Natuzzi, Nicoletti, Interline, and Calia, to name a few—are responsible for Italy's most prolific output of sofas, chaises, and chairs; they assemble tens of thousands every day. As postwar technology revolutionized what had been a regional craft, the industry took off. ▶

The photograph of Matera (above) was taken on May 10, 1956. Shortly after, the government moved approximately 3,000 families into new housing.

DESIGN: JAMES DO



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Above: A light green sofa from Basilicata-based Natuzzi. Every year, the company introduces over 100 new models. Left: A gray chair from Calia, which was founded in 1965 by Liborio Vincenzo Calia, who had worked with Pasquale Natuzzi. Calia is now run by Liborio's sons, Giuseppe and Severio Calia.



"I think of those years as a time of dreams—among the nicest periods of my life," founder Pasquale Natuzzi discloses, when asked about the '50s. "I had a workshop with three collaborators. I would wake up at five a.m. and go to work with an incredible passion. We had dreams, though our expectations weren't grandiose. Italy had come out of the war and into poverty. But I loved my job. For me, to imagine an easy chair, build the frame, cut and sew the cloth, and assemble the piece—the emotional process was inimitable and splendid."

Natuzzi's business grew and begot many similar companies, as his colleagues, trainees, and friends branched off to found new endeavors. In the '80s, Natuzzi became the first of his peers to bring (relatively) affordable leather sofas to the United States, and the market went bananas. These days, as in many industries, competition from Asia is challenging Basilicata's main business, but its constituency of over 530 companies hasn't lost heart.

Fifty years after the cave dwellers moved out, and thanks in large part to these companies, the region has taken on a different hue. People in Basilicata speak of *il salotto* with the same seriousness that permeates discussions of local Aglianico wine or burrata cheese. It defines their region, and their belief in quality of life. Designers, leather cutters, seamstresses, carpenters, metalworkers, and assemblers labor day in and day out "to democratize," in the words of Natuzzi's motto, the leather sofa.

It might be far-fetched to imagine a connection between cave dwellings and the prevalent industry—some might even deem it offensive. In the Levi days, peasants had no *salotto*. Inside the caves, the kitchen, bed, and bath—plus places for the donkey, pig, and chicken—were all crammed into one space. Today, the caves remain mostly empty, though some locals have found ways to reinhabit them. Sergio Camacchia, a Matera-born architect, has built several high-end contemporary cave renovations. Luxury hotels have opened in maze-like caverns of former monasteries. The *salotto* is spelunking.

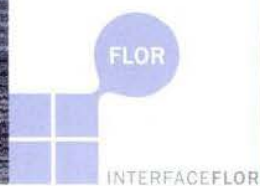
The seating companies like to consider themselves high-tech; sure, they have computers, but putting together a couch isn't rocket science in Basilicata. It's rooted in the traditional process Natuzzi remembers, and the overarching goal is elementary: more sofas for more people. Walking through factories, one sees wood, foam, and leather; carpenters mill and seamstresses sew in vast, diligent rows. As you read this, somebody is probably staple-gunning cloth onto the base of a sofa frame.

The cave dwellers bore witness to the rampant determination with which humans settle the earth, even in difficult circumstances—a determination wrapped in hospitality, without which survival is impossible. And one could argue that few things look so hospitable as a huge, puffy sofa. ■

Left: A worker at the Natuzzi factory slices pieces of leather. Next, the pieces will be sewn together and mounted onto a frame of wood and foam.

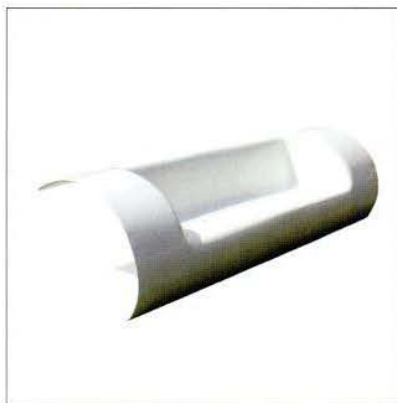


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Rio pendant lamp / By Annell / www.annell.se



Flow seating / By Dennis Marquart for Nola / www.nola.se



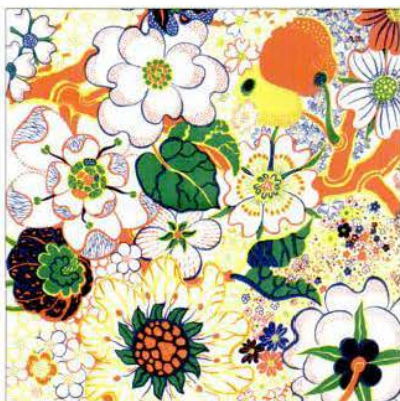
Pick Up seating and storage / By Alfredo Häberli for Offect / www.offect.se

At the Stockholm Furniture Fair

Winter in Sweden may feature iced-over rivers and meager amounts of daylight, but inside the furniture fair, prodigious fluorescent bulbs kept the latest products from hundreds of Scandinavian, and some Italian, companies well lit. Just off the main halls, young designers proudly displayed their prototypes, and in the center of it all, a Patricia Urquiola–designed lounge area invited rest for the fair-weary.



Skanssen Foldtable / By Petri Vainio for Doctor Design / www.doctordesign.fi



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Son of Eddy pendant lamp / By David Grosemans for Dark / www.dark.be



Cassidy hall set / By Sweedish for David Design / www.david.se

Although there was no shortage of interesting products to peruse, some of our favorites (shown on these pages) included a pendant light with zoomorphic tendencies by Design by US, Nola's undulating fiberglass-and-gelcoat couch, a head-scratching lightbulb-cum-lamp by a young Belgian designer at Dark, lounge chairs with flowery veins running through them at Blå Station, and a mini foam-and-fabric utility truck at Offect created to hold wayward children or magazines.



Papillon light / By Design by US / www.design-by-us.com



Hal seating / By Norway Says for L.K. Hjelle / www.hjelle.no



Flower tables / By Christine Schwarzer for Swedese / www.swedese.se

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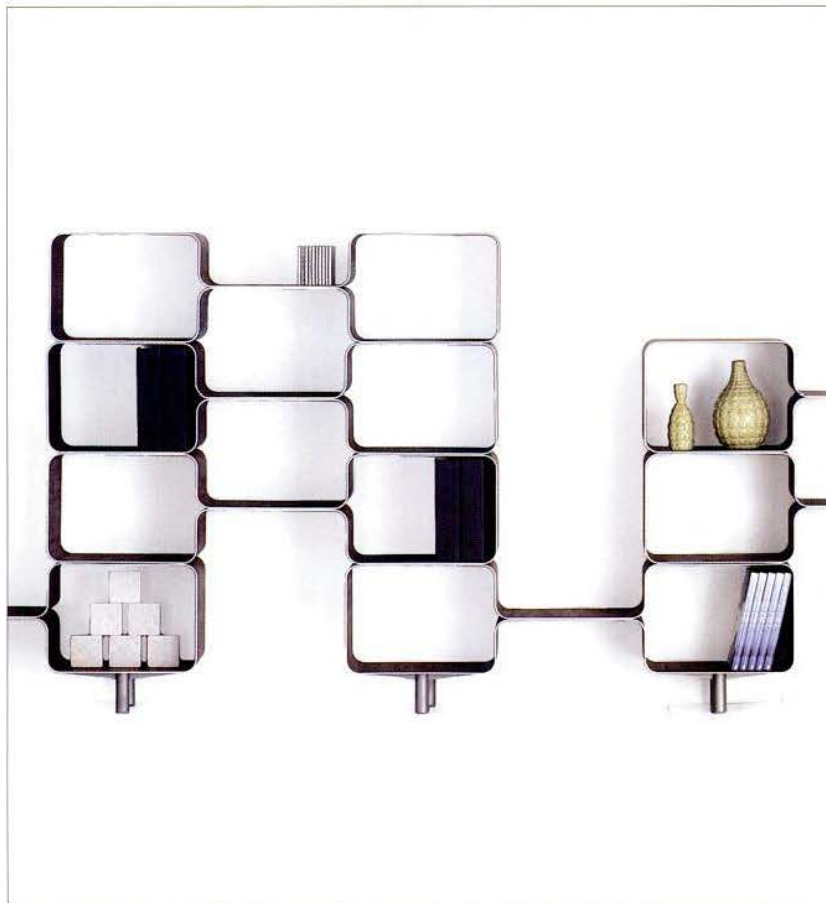


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The Hive H2 / By Chris Ferebee for Cinal / www.cinal.dk



Ideal House 2004 / By Ronan and Erwan Bouroullec / www.imm-cologne.com



Meridiana / By Christophe Pillet for Driade Store / www.driade.com

At the Cologne Furniture Fair

Although the 124 *Passagen* events (read: complimentary cocktail opportunities) surrounding the Cologne Furniture Fair are increasingly stealing the spotlight from the goings-on inside the million-square-foot trade hall, there was still a veritable *Gemüseplatte* of new designs on hand. The Bouroullecs' Ideal House, with walls made out of injection-molded plastic pieces, attracted a steady stream of visitors.



Norm 03 / By Britt Kornum for Normann / www.normann-copenhagen.com



Ninho / By Gerard van den Berg for Label / www.label.nl



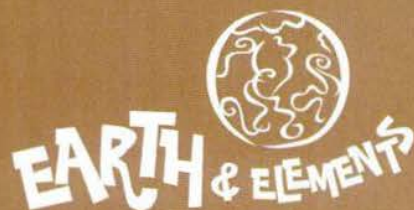
Colors / By B. Fattorini for MDF / www.mdffitalia.it

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What We Saw . . . Cologne



Crema-Yeras / By Diego Fortunato for Nani Marquina / www.nanimarquina.com

As in the Bouroullec house, modularity and interaction seemed to be the MacGuffin running through the fair's plot. The stackable Hive H2 and zipper-edged Crema-Yeras carpet inspire endless combinations, while the Norm 03 lamp and Arthur table offer tool-free construction opportunities (and a fulfilling sense of accomplishment).



PA02 NAOH / By Philippe Allaeys for e15 / www.e15.com



Juno / By Norway Says for Classicon / www.classicon.com

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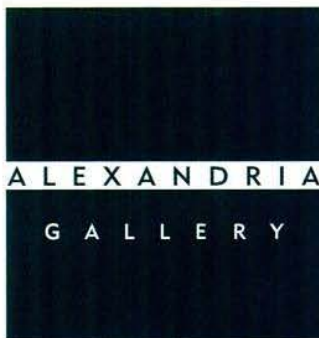


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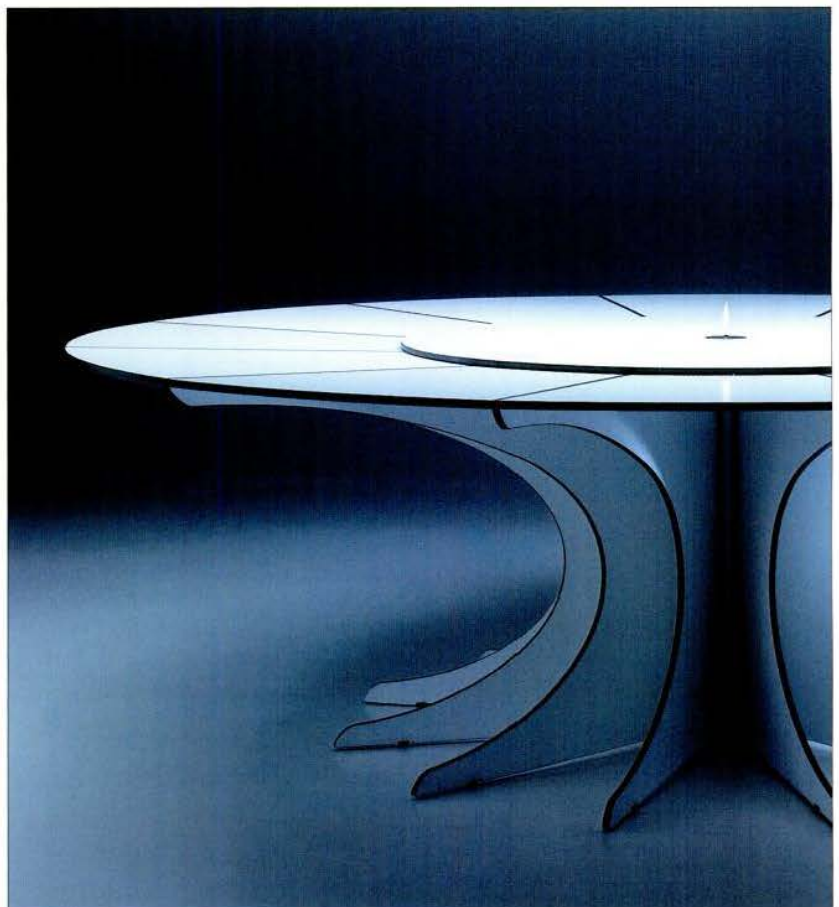


Ideal House 2004 / By Humberto and Fernando Campana / www.imm-cologne.com



Favela / By Humberto and Fernando Campana for Edra / www.edra.com

The wooden jigsaw construction of the Campana brothers' Ideal House, and their new Favela chair for Edra, was inspired by the "spontaneous architecture" of their native São Paulo. "Hardly anyone can rely on having industrially produced materials—they have to use whatever happens to be lying around."



Arthur / By Dirk Wynants for Extremis / www.extremis.be

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Broadband Baking

For several generations of Saturday-morning-cartoon watchers, *The Jetsons* represented a kind of naïve and hopeful vision of what the future would be like: Dogs walked themselves on exercise machines, cars flew, the robot maid was good-natured and wise, and matriarch Jane Jetson prepared dinner by pushing a few buttons. No dicing, mixing, sifting, or mincing—she simply programmed the oven, and food for the whole family was ready. Sadly, little of this *Jetsons*-inspired fantasy has come true; domestic robots are years away, and we'll more likely be driving fuel-efficient hybrids than flying the car to work anytime soon.

However, one part of this futuristic dream appears to be a bit closer than the others. It's not quite as glamorous, but it could fulfill a piece of boomer fantasy. Next January, a company based in Cleveland, Ohio, will introduce a product called Tonight's Menu Intelligent Oven, or TMIO: a new programmable high-tech appliance to replace the traditional oven. Like the digital television-

recording device with a remarkably similar moniker, TiVo, TMIO is attempting to free the average cook from having to adjust his or her schedule for the idle task of watching food get hot. The ingenious Tonight's Menu oven allows for dinner to be placed in it before you leave the house, combining the apparatus for both refrigeration and cooking in the same cavity.

Owners of the TMIO needn't fret if they're caught in traffic or called into a late meeting with their boss. The oven can be controlled remotely by cell phone or the Internet. Turn it on, turn it off, change temperature, decide you want the rack of lamb a bit rarer—all this and more can be mulled over and altered from any remote station. Complicated additional wiring is blissfully unneeded, as the company maintains that its intelligent ovens are simply plug-and-play and can connect to an existing broadband or dial-up Internet service. For people who work late—but like to have their roast and eat it, too—the solution may finally be here. ■



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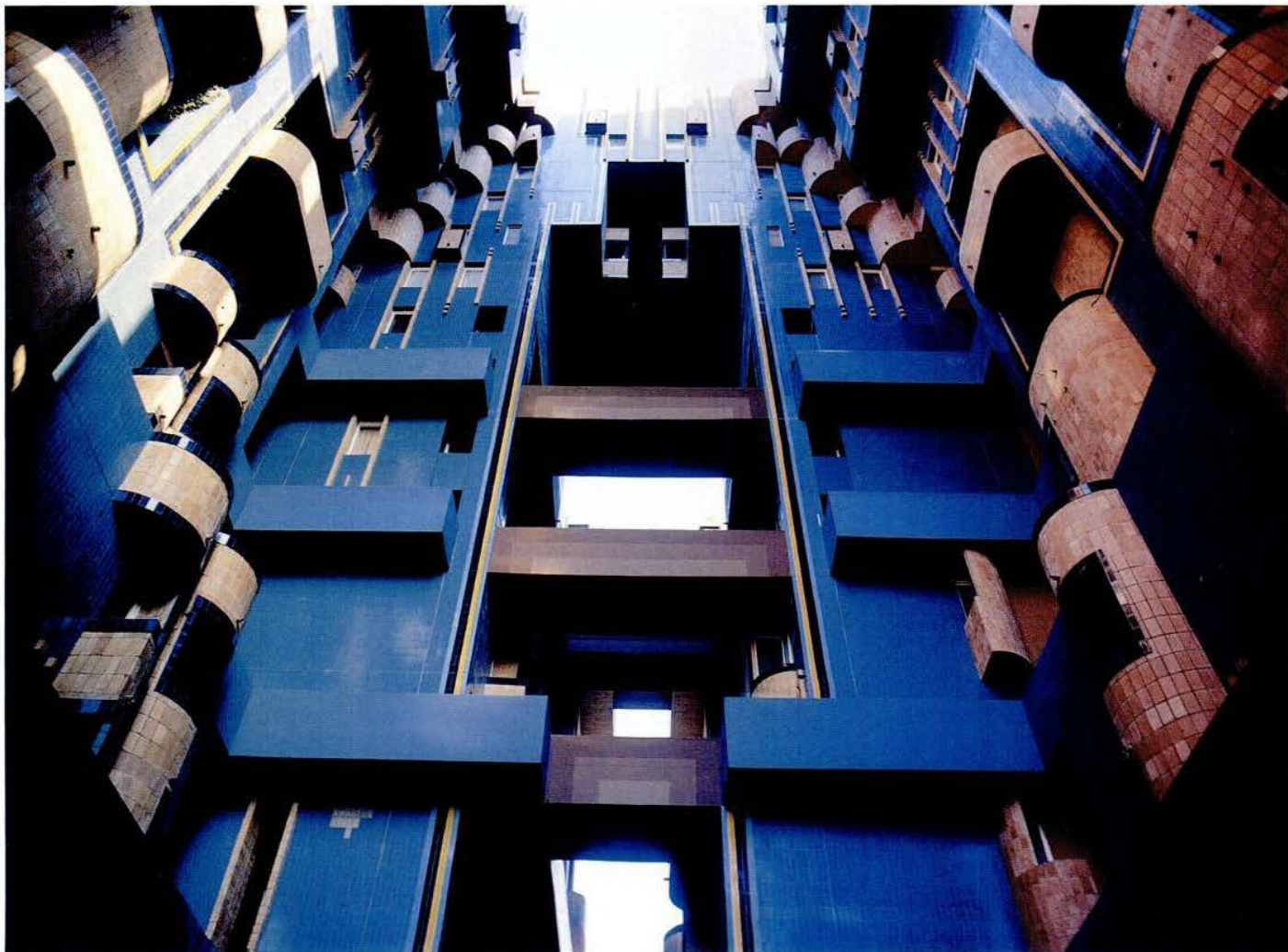
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Thoreaully Inspired

In the heady days of the late 1960s and early '70s, when Barcelona architect Ricardo Bofill was a young and radical local genius—before he achieved global fame or such coveted hometown commissions as the Teatre Nacional de Catalunya or the Barcelona Airport—his firm embarked on the design of a large social housing project on the site of a disused cement factory. Space and light were to be maximized, and price minimized. But Bofill wanted to create more than affordable flats: He wanted to create a community.

Inspired by the ideas of alternative living and the individual's role in society expressed in Thoreau's *Walden* (1854) and B. F. Skinner's *Walden Two* (1948), Walden 7 is a utopian community set in a contemporary urban wilderness on the outskirts of Barcelona. (The city has since encroached and Walden 7 no longer feels as peripheral as it originally did.) Completed in 1975, the complex is a symmetrical, 14-story cluster of apartments grouped around five courtyards. The overwhelming impression it gives is that of a fortress, with its stout, vertical, earthy-

red façades and long, cylindrical turrets. The Lego-like buildings recede as they move upwards, with stories-tall doughnut-hole gaps that spill light into green courtyards.

Walden 7's nickname is La Colmena, the beehive, and the experience of moving through the network of staircases, bridges, terraces, and corridors that ring the interior courtyards is accordingly labyrinthine. A series of communal spaces, places to stop and chat with a neighbor, attempt to configure community by fostering interaction among the residents. Such mingling happens elsewhere, too: in the ground-floor shops and game room, in the gardens and playground at the complex's edges, and in and around the swimming pools that nest atop two of the towers.

Bofill's sister, the architect and composer Anna Bofill, suggests that Walden 7 exists "between the solitude of Thoreau and the community of Skinner." Walden 7 can only be successful as a community through the continual effort of the individual. Bofill, in his search for the ideal, facilitates that with his design. ■



Walden 7, Ricardo Bofill's massive complex in Barcelona, Spain, consists of 446 units for some 1,000 residents. Each apartment is composed of a 323-square-foot module, configured in different iterations.



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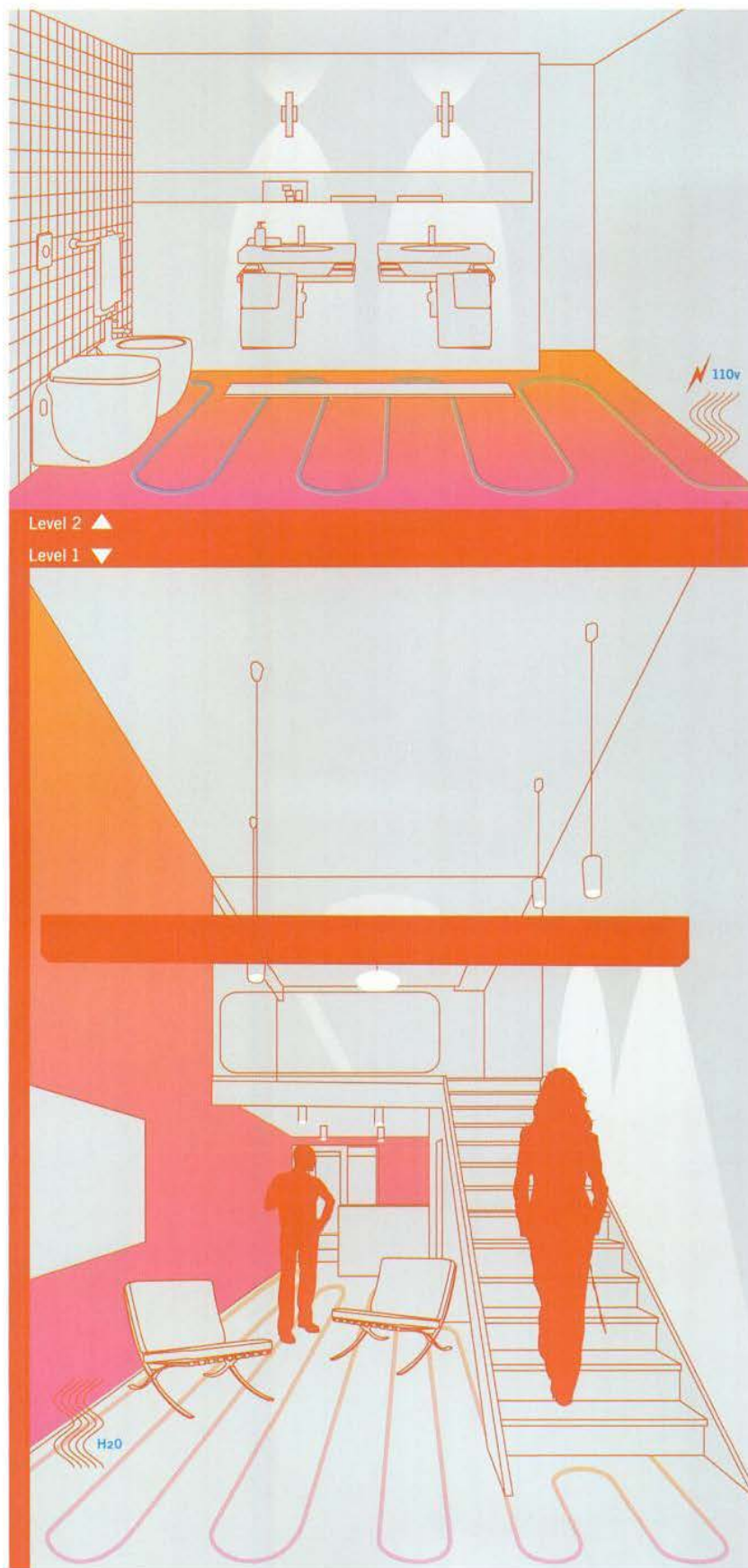
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Heat Your Feet

Dear Dwell,

My husband and I are going to build a home and we are interested in radiant heating. What are some of our options?

—Madeleine Ashworth, Portland, OR

Spreading contaminants, sucking up resources, wheezing and huffing every time they start up, forced-air heaters are the 1979 Buick Regals of heating systems. And though most of us still have these clunky beasts lurking within our walls, the smart money in new home construction is on radiant heating.

Electric Versus Hydronic

Electric and hydronic radiant heating systems operate through a circuit of heating tubes that warms the floor; the floor then radiates heat to the room. Unlike spotty forced-air heat, radiant heat is clean, silent, and thorough, warming not only the air but the contents of the room.

The general thinking is that for smaller spaces, electric heat is the best bet. Up to ten times cheaper to install than hydronic systems (and 20 times cheaper than forced-air), electric systems are quicker to respond than hydronic heat and easier to zone. In larger rooms, hydronic systems—though more costly to install—can be more effective and efficient, and are still 30 to 50 percent less expensive to operate and install than forced-air systems. And most of today's hydronic systems can operate on existing domestic water heaters and can be powered by gas, oil, electricity, or solar energy.

Best of Both Worlds

The best option—and an increasingly popular one—is to combine both electric and hydronic systems. Heat small rooms like kitchens, bathrooms, and entryways with electric systems, while saving larger rooms for hydronic. This will allow you to optimize the advantages of both system types while also saving a boatload of money in installation and operating costs.

Flooring

Radiant systems can be installed under almost any kind of flooring to various effects. Thinner floors like wood and tile will warm quickly but cost more to keep warm; thicker concrete floors with a larger thermal mass will stay warmer much longer but can take hours to heat. Because both thick and thin floors can take over an hour to get warm, it's obligatory to set up any radiant system on a programmable thermostat.

Electric, hydronic, forced-air, thick floors, thin floors, boilers, blowers—the options are many, but you really only need to remember one thing when it comes to heating your house: Radiant heat warms; forced-air blows. ■

Got a question? Send it to:

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The Dwell Home Update

In our last update on the progress of the Dwell Home, we had high hopes that it would be manufactured early this year. But as is often the case with construction, delays pushed the process back a few weeks later than originally planned. At press time, when the modules were on schedule to be delivered to the site on April 19th, we spoke with Dwell Home architect Joseph Tanney of Resolution: 4 Architecture about the process.

What needs to happen now before the Dwell Home can go into production?

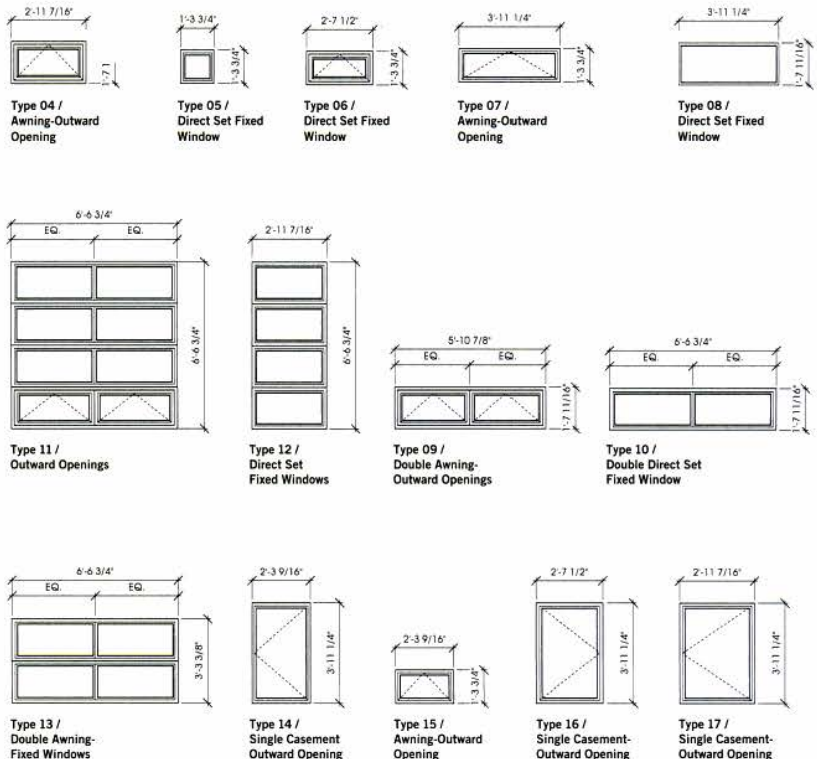
We've been in coordination with Carolina Building Solutions (CBS) to produce a set of engineering drawings from which they'll build the home in the factory. When you prefab something—whether it's a house or a cabinet—the manufacturer of that piece redraws it in what's called a shop drawing. Then the architect checks it, okays it, and sends it back to the manufacturer. It's a way to communicate to be sure that the manufacturer understands what's been proposed.

How are the shop drawings used?

The drawings are an instruction manual, so to speak, so that the guys on the floor know how to build the house. They build it in a week or two; it happens very quickly, so everything has to be very clear and precise.

What have been your biggest challenges?

Part of the delay has been the dialogue back and forth between us and CBS. It's a comparable dialogue as it is ▶



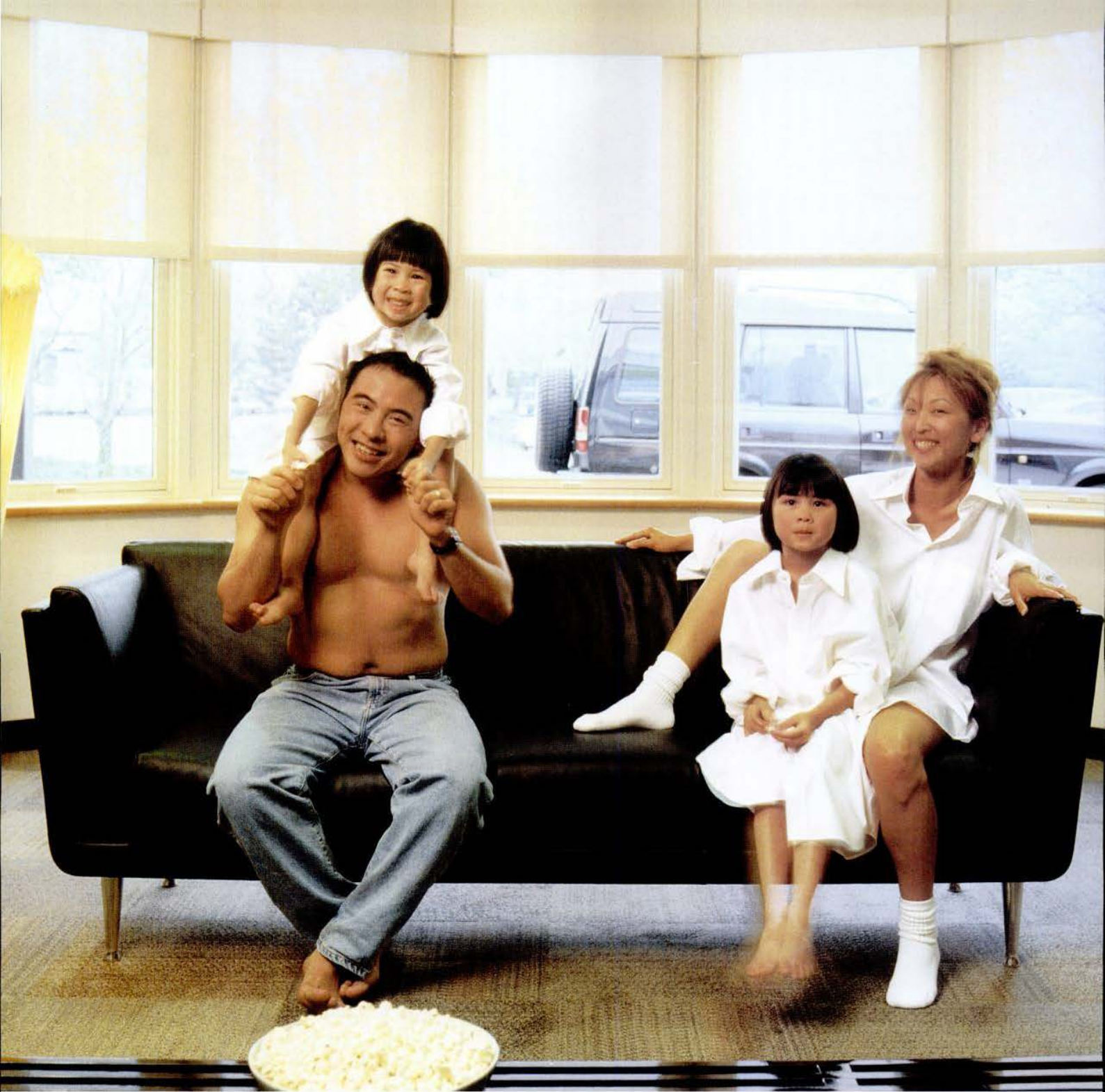
From the architect's original rendering (top), detailed drawings are made by the architect (e.g., windows and sills, shown above) that are then redrawn by the manufacturer for production.

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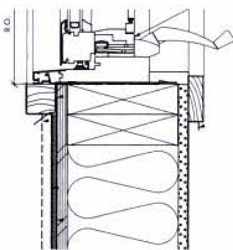
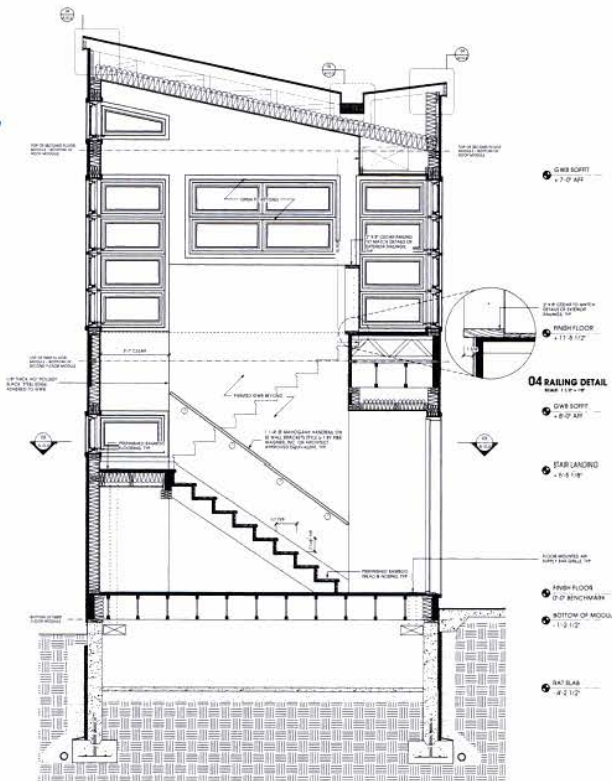
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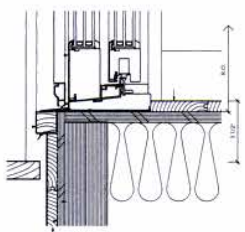
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Dwell Home

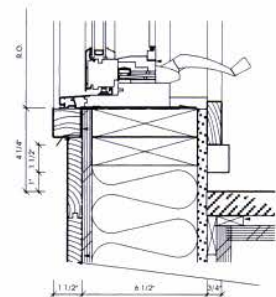
"When you give a set of drawings to a manufacturer for the first time," Joe Tanney explains, "they don't know the impact it's going to have in terms of what it's going to take for them to modify their systems." Shown at right is a section of the stairs from the architect's drawings; window and sill details are pictured below.



Window Sill Detail



Sliding Door Sill Detail



Kitchen Window Sill Detail

with a typical contractor, but it's a different language—as if we're speaking German and they're speaking Italian and we're both learning French so we can communicate. Plus, this particular manufacturer has never built modules 16 feet wide before, not to mention anything with this roof or type of layout. So it takes longer than their typical process.

You have ten other prefab homes currently in the works. Is the manufacturing process the same for each of the houses?


The homes are all on the East Coast—from Martha's Vineyard to Memphis to Long Island. A lot of people think that because you build the houses in a factory, it's one for all and all for one. But each house needs to be detailed and documented specifically—not only for each client, budget, and site, but also for the approval process of each jurisdiction. For example, on the West Coast, you worry about earthquakes, and on the East Coast, you worry about hurricanes. Construction is a very local industry. Modular homes still have to conform to local codes.

Will you be able to shorten the time frame with future prefab homes?

The entire process—from being told we won the Dwell Home competition to production completion—will have been about a year. There's a learning curve on the manufacturer's end to understand where we're coming from, and a learning curve on our end to understand where they're coming from. Once we do one house with each manufacturer, the second and third will get easier and easier. At least that's the assumption! ■

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Simon Watts stands next to a mahogany-and-walnut chest—just one of many pieces he has rebuilt to replace all of the furniture that was mysteriously taken from his home last year.

In June 2003, Simon Watts, a San Francisco furniture maker and author of the book *Building a Houseful of Furniture*, returned from vacation and was stunned to find his apartment of 15 years completely empty. Someone had broken into his third-floor walk-up and taken everything—the furniture, family photos, frozen peas, even the trash. After months of doggedly trying to catch the culprits, Watts has turned to a much more productive pursuit: rebuilding all of his furniture, which he had custom designed specifically for the flat.

“After I learned of the theft, my son-in-law immediately bought me a ticket home but it was very hard coming back. It wasn’t so much the physical things missing, but the things of sentimental value—the photographs, my father’s original drawings, signed copies of my mother’s books. I think I’m focusing on the furniture because that is something I can do, and I like to do, and it’s useful. The furniture I can remake.

“There is a great deal of difference between going out and getting something with your credit card and messing around in a workshop for a week, two weeks, maybe

three. You become engaged in something the way you can’t when you just buy it.

“So far I’ve made the kitchen table again and I’ve rebuilt the desk. I’ve also finished a hinged chest with mahogany and walnut frames. It just so happens that the movers—I don’t call them thieves, I call them movers—didn’t take this piece of mahogany because I’d used it as staging so it was covered in paint. I don’t think anyone realized that it was a very valuable piece of wood. It was 13 inches wide so it is just right for the panels.

“The furniture is helping me reestablish myself. But the best thing that has happened is I’ve discovered how many friends I have—old and new. Friends painted my apartment for me; loaned me furniture, computers, and dishes; and a very good friend is letting me use his shop to work on the new pieces. And I’ve really gotten back into woodworking, which I’d forgotten how much I like.

“To an extent, you can bring furniture back to life and in that sense it has served as a beacon of light. It’s a way for me to get a bit of my past back, and in that way, I’m very fortunate.” ■

## Remaking the Past



Opposite page: Didier Krzentowski and his wife, Clémence, in the dining room of their Paris flat. The Slim table was designed by Martin Szekeley for a Galerie Kreo exhibition in 1999. On the wall, above a Marc Newson Alufelt chair, is a photograph of Krzentowski by Erwin Wurm.

For Parisian gallery director Didier Krzentowski, the art of collecting has become a career by design.

# Like a Kid in a Candy Store

**Project:** Krzentowski Residence

**Location:** Paris, France

Those of us who are afflicted with the collecting bug know that it's hard to kick. So hard, in fact, that we see no reason to kick it at all. Instead, it intensifies proportionately with disposable income and available storage space. For us, a collection is more than stuff—we hoard the artifacts that we hope tell our story. Gradually we fill our shelves, rooms, and houses to be reminded of where we've been and where we're going. It may well be that more than the collection itself we value the feeling that there's always something more to acquire—a rarer, more exquisite, mint-condition horizon.

Upon entering the Paris flat of Didier Krzentowski, it is almost as though I, a wishful Charlie Bucket, have cashed in my golden ticket and am taking a first glimpse at the magical inner workings of Willy Wonka's factory—just replace the chocolate waterfalls and Oompa Loompas with a collection of contemporary art and furniture.

From the exterior of the stately Second Empire/Art Nouveau hybrid apartment building, you would never suspect the madness at work on the sixth floor. After a claustrophobic ride in a wrought-iron caged elevator wrapped in a spiraling staircase, I find myself deposited at an altogether unassuming door in a nondescript hallway. After a few knocks the door is slowly opened by Krzentowski's 12-year-old daughter, Victoire. She speaks perfect teenage-American English (after a few weeks spent abroad, it's as jaw-dropping to me as an Everlasting Gobstopper) and offers me a seat. It's at that point the shock sets in: Where do you sit when you get to choose from among dozens of pieces by Pierre Paulin, Ron Arad, Ronan and Erwan Bouroullec, and Marc Newson?

The madness doesn't end with seating. There are storage units by Maarten van Severen, Raymond Loewy, and Jean Prouvé. The room teems with lighting—on the ceiling, on shelves, on the wall, on the floor. It's questionable whether the whole 16th Arrondissement has enough ▶



Right: Bordering the Seine, the turn-of-the-century exterior of Krzentowski's building belies little of what lies within.

Below: Clémence and daughter Clara, nine, relax on a purple Pierre Paulin 261 sofa below an installation by artist Alan McCollum. A small family of Verner Panton 1969 Wire lamps, featured in the inaugural Kreo exhibition, live to the left.

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Opposite page (top): A miniature Eames rocker nestles in a Charlotte Perriand bookcase. Murano glass vases by Jersy Seymour rest atop a Maarten van Severen shelving unit in the sitting room. Bottom: Krzentowski, who works from home for three hours a day, at his desk. A Marc Newson Orgone stretch lounge occupies the foreground, while a large Paul McCarthy photograph looms behind.



“I no longer collect photography and I stopped being able to find furniture at flea markets three years ago. Now I collect the designers I work with.”

electrical sockets available for the multitudes of Verner Panton, Pierre Paulin, and Gino Sarfatti fixtures. In a colorful installation by Mathieu Mercier, a series of haphazardly set Technicolor columns complements the rainbow assortment of furnishings and divides the main living space into three distinct areas. Surfaces that aren't occupied by objects are covered by Krzentowski's extensive photography collection, which includes work by Bernd and Hilla Becher, Nan Goldin, Paul McCarthy, Diane Arbus, Erwin Wurm, and Cindy Sherman, among others.

After I have inspected the postcard view of the neighboring Eiffel Tower and chosen a seat on the bright purple Pierre Paulin 261 sofa, a bespectacled Krzentowski makes his appearance. He speaks excitedly into his mobile phone in French-accented English, while gesturing “hello.” “That was Marc,” he says, retiring the phone. It's assumed that “Marc” is Marc Newson, whose work is currently overtaking Paris both at the Fondation Cartier Pour L'Art Contemporain (with the debut of his Kelvin 40 aircraft) and Krzentowski's Galerie Kreo (a show of tables and new lighting). That Krzentowski is the director of one of the world's foremost design galleries and produces limited-edition works by the world's foremost designers both explains the almost-surreal decor and completes the Willy Wonka impression. For the past six years, Krzentowski's Galerie Kreo (Esperanto for creativity) has commissioned, produced, and sold design fantasies as whimsical as Wonka's rainbow drops, exploding candy, three-course gum, and fizzy lifting drinks.

However, unless you're Charlie Bucket, you don't inherit the factory overnight. The path that led Krzentowski to his current status of design impresario has been a lifelong journey—which, not surprisingly, began with collecting. In his early days, Krzentowski amused himself with a collection of key chains and watches (which he insists is somewhere in a closet).

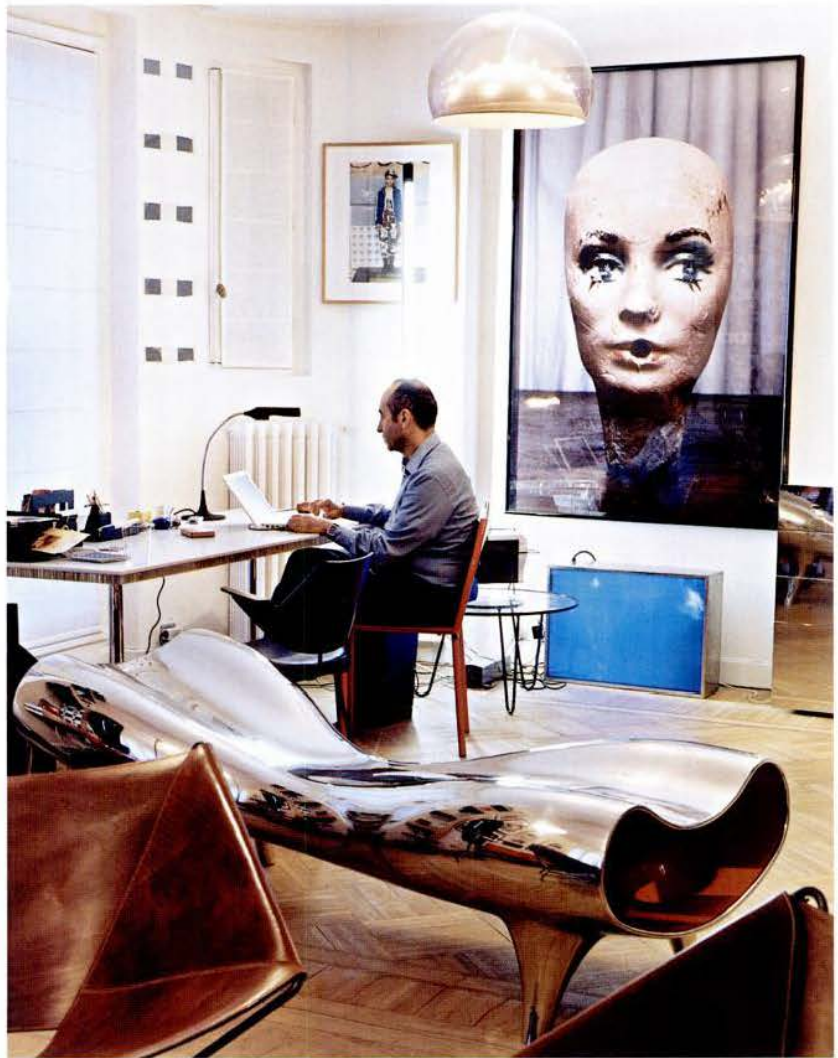




While on a family ski vacation, a teenage Krzentowski made the sort of auspicious find that could convince an atheist of predetermination—he rescued a local hotel’s modernist furniture “from a woodpile.” The pieces turned out to be by Charlotte Perriand, one of France’s most lauded 20th-century designers, and a bed from the score is still proudly employed in one of his daughters’ rooms. In his 20s, Krzentowski, now 50, teamed up with Jean-Claude Killy, France’s 1968 three-time Olympic gold medalist in Alpine skiing, to form a ski clothing business—a successful enterprise that would support his developing interest in modern photography and design. For the next 20-odd years, Krzentowski regularly visited galleries, keeping an eye out for fresh talent (he bought everything in Nan Goldin’s first exhibition for \$200 apiece), and scoured Paris’s weekend flea markets for remarkable mid-century pieces.

These days Krzentowski’s habits have changed. “I no longer collect photography,” he says, “and I stopped being able to find furniture at flea markets about three years ago. Now I collect the designers I work with.” After retreating from the apparel industry and working with his wife, Clémence, to found Kreo Agency (which represents industrial designers to clients such as Perrier, Moët & Chandon, and Hermès, and is still run by Clémence), Krzentowski harnessed his passion for collectable contemporary art and modern design into a dream job with the opening of Galerie Kreo in 1999. Initially, he sold classic furniture pieces he had in duplicate; then it occurred to Krzentowski to engage the talent already represented by Kreo Agency in designing limited-edition works unbounded by corporate limitations. Essentially: design as art, and art as design.

Krzentowski, who harbors dreams of being an artist or designer (but who says he “cannot draw”), relishes his present role as facilitator. “When you work with a ▶









## Dwellings

Page 102: One of Krzentowski's favorite pieces is the Gino Sarfatti 2109/16 ceiling lamp, which hangs above the dining room table. On either side of a photograph by Torbjorn Rodland are *Elysées sconces* by Pierre Paulin. A lighted Bouroullec vase sits atop a vintage Raymond Loewy storage unit.

Page 103: A purple Nesso lamp from 1965 doesn't obscure the Eiffel Tower view. The walls are littered with photographs by Tania Mourad.

Right: Clara strikes a yoga pose on a vintage Pierre Paulin chair for Artefart. The Marc Newson Embryo chair dates from 1988.

Below: Krzentowski claims a rare pair of 1952 Paulin chairs for Muebles T.V. are the origin for the design of his famous Ribbon chair. Ron Arad's Rolling Volume makes for dubious seating.

Opposite page (top): The bright pink Smarties table by Mattia Bonetti is surrounded by designs by the Bouroullec brothers—a lacquered steel table center and blue rug. A ceramic Bouroullec vase sits atop a coffee table by Joseph-André Motte. Bottom: Victoire and Clara kick back in Pierre Paulin CM 137 chairs for Thonet.

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designer, you think you are a part of the design. So I'm very proud of these pieces." It's easy to see that it is this pride, and the joy of adding to his collection, that drives Krzentowski. "I'm not interested in making a piece to sell it," he says. "I'm no good at buying and selling." Contrary to his sentiment, moments later the mobile phone rings with news of the sale of a Bouroullec Cabane—a sort of widely gridded reinforced-felt soccer goal introduced at Galerie Kreo in 2001—to a museum in Belgium. "It's easy to sell when you have such nice pieces," he rationalizes.

Krzentowski's ingrained collector instincts set him apart from many dealers, who will ruthlessly buy and sell at the market's whims. He would rather put a piece in storage than see it go—the exception being a Maurizio Cattelan sculpture of an ostrich burying its head, once the prized centerpiece of his living room. The sale of the ostrich paid for the neighboring apartment, effectively doubling the family's living space.

"You know," Krzentowski says with a sidelong smile, "a lot of people ask me to help them with their places, but as you can see, I'm not an interior decorator." The ostrich was eventually replaced by Mathieu Mercier's column installation, and the new rooms, which include the dining room, his daughters' rooms, and a sort of guest bedroom cum TV lounge, were outfitted with the same colorful, overwhelming assortment of disparate objects that fill the living room.

This is of course due in part to the major fringe benefit of running your own design gallery—what the dealer sardonically refers to as "free pieces." He usually keeps one of each of the editions produced for an exhibition, and they all compete for space in the cluttered sixth-floor landscape. As we tour the flat, it's clear that Krzentowski values both quality and quantity. As he says, "I need to live with a lot of my pieces. It's my portrait, my puzzle." ■





## Kreo Means Creativity

In Paris's 13th Arrondissement, set within the shadows of concrete buildings that feel like an abandoned 1970s sci-fi movie set, Krzentowski's Galerie Kreo stands out from the other galleries lining the streets—or, for that matter, from any gallery in the world. As I walk by on a January afternoon, a flower patch of oversized yellow, white, and orange lollipop lighting beckons with a soothing glow. What turn out to be Diode lamps designed by Marc Newson (pictured above) have been produced in a limited edition of 18 pairs exclusively for the exhibition. While modern design may have originally been inextricably tied to mass production, at Galerie Kreo there are no such restraints.

The idea to start a design gallery occurred to Krzentowski in 1999, after he lost his phone at an art opening in the neighborhood. When he returned the next morning, he took notice of a vacant storefront across the street and soon arranged to move in. In the beginning, Krzentowski sold the pieces he had amassed over the years—Colombo, Paulin, Panton, and Sarfatti, to name a few. It wasn't long before it occurred to him that he could operate more like a laboratory, offering designers the chance to create prototypes in limited editions—satisfying both his exclusive clientele and a design world too often stagnated by practical or financial concerns. "Eighty percent of my clients are art collectors—what I am doing is very close to that world," Krzentowski muses. "The difference is, these are art pieces you can use."—S.G.





**Project:** Collette Residence  
**Architect:** Pascal Grosfeld  
**Location:** Breda, Holland

Caspar and Dedy Collette's house looks out onto a brick wall. And that's just the way they like it. Their home, in one of the new suburbs of Breda, a historic southern Dutch city, is restrained, modern, and easy on the eye. Unfortunately, the same cannot be said for the neighboring homes, which all too often favor a faux ranch or chalet look—not the kind of thing a pair of modern-design enthusiasts want to see from their floor-to-ceiling windows.

"The concept here was living behind walls," says the couple's architect, Pascal Grosfeld, looking askance at the proliferation of gables and columns outside. "Rather like Mies's patio houses, it's an introverted way of living, of giving people a sense of their own property." The lack of a great view is no problem for the Collettes, who find it an advantage to shut out the noise of the mix of building styles, so that they can hear the quiet fugue of their own

serenely understated house and the furniture it contains.

Caspar Collette, who works with designer Gerard van den Berg, travels all over the world as export manager for the Dutch furniture company Label. "We have furniture from 14 countries in our house," he says. "You could say we're bringing the world within our own four walls." For Caspar, a tall, jovial figure with an affable worldly air, this makes perfect sense as he lived and worked in the Caribbean, South America, and Spain for many years before returning to Holland to settle down in 1998.

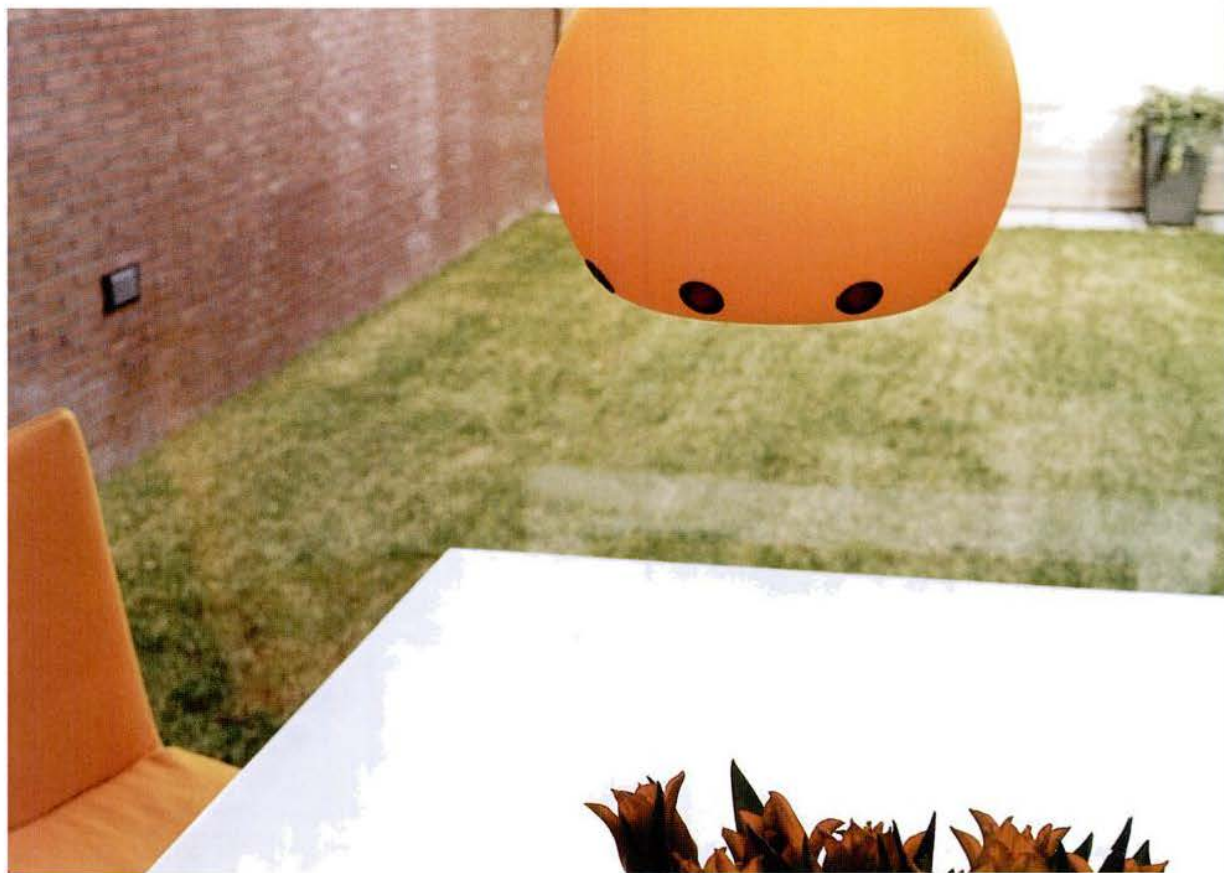
Caspar had known van den Berg for several years before joining him at Label five years ago. Previously, van den Berg co-founded the company Montis with his brother Ton (it now belongs to his brother Paul), which still produces many of his designs from the 1970s on. Van den Berg's work past and present marries an abstract, minimal beauty with a profound humanism. Like ▶

# Furniture Fascination

With designs from 14 countries and five decades inside, it may be an understatement to note that in this suburban home, furniture is the focus.

Opposite page: Because the Collette residence, although by no means small by Dutch standards, is a compact 2,050 square feet, the inside/outside relationship is important. Glass walls front and back bring the outdoors in. Two-year-old Jort takes full advantage of the great outdoors.

Right: The pumpkin orange Dordoni Halloween lamp is both UFO- and sun-like—a slightly humorous and cheering sight on a gray day in Holland. It was chosen, says Dedy, "simply because it says 'welcome home.'" [p.156](#)





Caspar, he travels extensively, but lives near Breda.

Entering Caspar and Dedy's garden through the six-and-a-half-foot-tall brick perimeter wall is like being let in on a well-kept suburban secret. The domestic space feels intimate and secluded, with an orderly lawn tidily bordered by long, thin bricks the color of burned earth and by the bleached-amber cedar planks of the garden shed (which echoes the exterior of the upper floor). "The materials mean the house never looks the same," says Caspar. "The brick and cedar change color with the weather. And after rain, the cedar even smells different—it gives off a pencil aroma that I love, because it takes me right back to my schooldays."

The kitchen sits behind a glass wall like a diorama, appearing as if it had grown out of the ground as organically as the grass in front of it. To the left of the kitchen, the view through the house's several glass doors continues the line of the path unimpeded for nearly 200 feet,

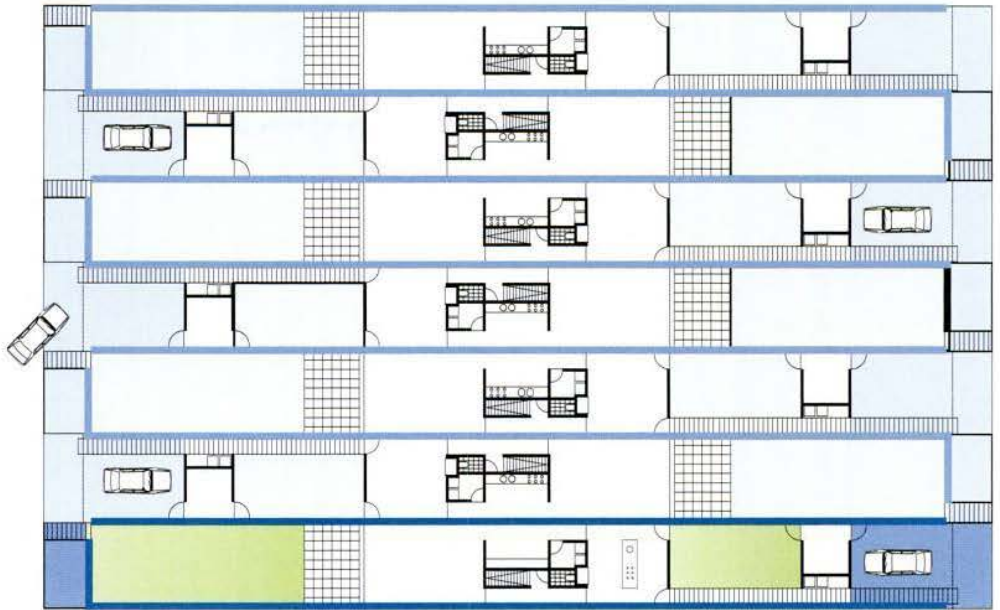
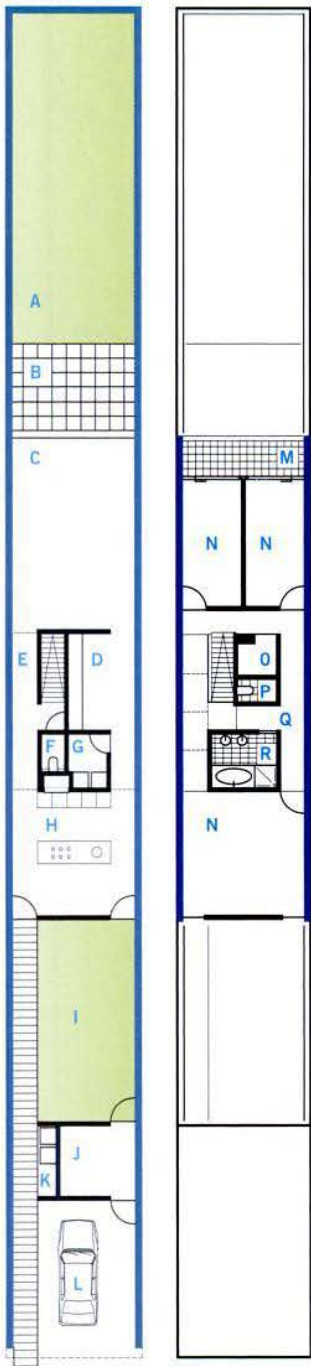
stopping only at the brick wall at the end of the rear garden—which is the snaking continuation of the wall at the opposite end. You could call it a wall-to-wall view.

That elongated perspective is what won Grosfeld the competition for the building design. In 1998, Breda's local architectural association had called for designs for a project of six semi-detached houses for a plot of land. Grosfeld chose to ignore the brief: "The plot was too long and narrow to fit six semi-detached houses," he explains. "The only thing to do was work with the proportions, so I decided on a plot division of 5.1 by 60 meters [approximately 17 by 200 feet] per property. The houses are in a terraced row, but the individual gardens are divided from each other by the tall *slingermuur* (garland wall), which allows the entrances to be at alternate ends." Although adjacent to the next-door house, the Collettes' house, located at the end of the row, feels totally self-contained because of this enclosing wall. ▶

The kitchen is the entrance point for the Collettes' home and its functional core. The warm colors of the house's wood-and-brick exterior are continued in the felt covers of the Face chairs in amber, red, and rust—a vintage 1983 design for Montis by Gerard van der Berg.

The cupboards are gray ("but a warm stone gray, not a cold corporate gray," Dedy emphasizes). Dark stone was planned for the countertop but looked far too heavy. The couple chose Duropal, a stainless steel look-alike that's easier to maintain.

▶ p. 156



Architect Pascal Grosfeld designed seven houses on this plot of land in suburban Holland. The Collettes worked closely with him to make their residence (highlighted

at the bottom of the site plan and pictured below) distinct from the neighboring houses and more in keeping with their personal vision of home.



Collette Residence Floor Plan

- |                |                  |
|----------------|------------------|
| A Back Garden  | J Garden Storage |
| B Terrace      | K Dustbins       |
| C Sitting Room | L Carport        |
| D Office       | M Terrace        |
| E Hall         | N Bedroom        |
| F Toilet       | O Storage        |
| G Storage      | P Toilet         |
| H Kitchen      | Q Walk Across    |
| I Front Garden | R Bathroom       |

The Collettes bought the then-unbuilt house in 2001, so "it was a great opportunity to get involved in the design," explains Caspar. Grosfeld admits he was "surprised, but pleased" that Caspar and Dedy became so involved in developing the design of their house—other buyers accepted his design unconditionally.

According to Grosfeld's plans, the kitchen, for example, was to have been set in the center of the house (the "functional core" idea of Le Corbusier and Gerrit Rietveld), but the clients thought otherwise. "We both love to cook," says Dedy. "So why would we want to hide the kitchen away in the middle of the building?"

Instead, "the kitchen became the entrance point [for the house]," says Caspar. "I grew up in the country, and everyone always came in through the kitchen—it makes the house feel friendly, homely." In such a kitchen, there's no more important focus—socially, practically, symbolically, and aesthetically—than the table. "Ours is Arctica, a Label piece by Gerard," says Caspar. "The thin layers of beech sit comfortably with the solid oak floor we've used throughout the house. The zinc tabletop is soft enough to show the scratches and marks, the signs of living. We like these signs of use. They humanize the table. Though I'm in the furniture business, my house is not a showroom. I don't want it to look as if you can't touch anything."

In the living room, the architect combated the seemingly inevitable darkness that would have come from the long narrow plan by creating a vertical 21-foot perspective in the central stairwell, with the view up to the skylight left open. Light floods the middle of the house as a result. "With light this intense, we decided on white walls throughout the ground floor, allowing us to play around with color in the furniture and to pick some very strong pieces," says Caspar, surveying the room's gray-and-orange-striped rug and vividly colored furniture. "We chose the purple Rodolfo Dordoni sofa and chairs because of the flowing shape, and because you can see around and underneath them. I dislike furniture that 'sticks' to the floor. It eats your space. Like the Gigi armchair and the Tiba dining chairs Gerard also designed, a chair can be spacious and comfortable and yet still have a streamlined profile.

"To live happily with a piece of furniture, as with a house, the design has to be straightforward, immediately comprehensible," he continues. "Take Gerard's stainless steel Seamless table, which we've put in front ▶

In the living room, Caspar educates his young son Roemer about the finer points of modern design. The red leather Gigi is van den Berg's racy yet refined swivel armchair. Looking at this chair, it comes as no surprise that the designer drives a Porsche. "It's from the late '90s, but it's already a

classic," says Caspar. "I just love the versatility of this one—you can sit forwards or sideways in it." Van den Berg also designed the stainless steel coffee table. The purple sofa was designed by Rodolfo Dordoni, and the Glo-Ball lamp is by Jasper Morrison.

➤ p. 156









Above: Dedy gazes out at the neighborhood from the couple's bedroom.

Opposite page: Evidence of the children's burgeoning furniture collection is found in their room, which features an Eames Hang-It-All (not shown) and a bed/crib by Stokke.

➤ p.156

of our open fire. The finishing of this piece is the 'one idea' Gerard talks about, the one special thing that is all you need to enliven a design. It looks as if it's made from a single piece of metal, which lends it a marvelous integrity and authenticity."

Van den Berg, whose father had a furniture factory, and Caspar, whose father is an interior architect, both grew up in the business. "I was seven when I first went to the Cologne Furniture Fair," says Caspar. "My mother had a design shop stocking stuff like iittala. We grew up surrounded by modern design. I must admit I am slightly obsessive."

It comes as no surprise, then, that upstairs, the Collettes' two children, Jort (two years old) and Roemer (eight months), have already begun developing their first designer furniture collections. Their brightly colored rooms, with balconies and floor-to-ceiling windows, contain such gems as Jort's bobbinlike table and chairs in

beech by the Danish designer Nanna Ditzel ("Now 80-something and still designing," says Collette admiringly) and an Eames Hang-It-All. "Why should we put up with badly designed kids' furniture?" Caspar asks. "Take the kids' beds from Stokke. They're elegant cribs, and they convert later into a bed, a desk, or even two chairs—good design, with a long life. That's what furniture design is all about. We chose things for the kids' rooms the way we chose everything about the house: It's a question of looking at the range of possibilities and selecting what fits your taste, what you feel comfortable with.

"With this house, we tried to embody pure thinking," he continues. "A wall is a wall, a floor is a floor—it's all as simple as possible, no trims or embellishments or distractions. Gerard's furniture is also the result of pure thinking, and that's why I never tire of it, and why there's so much of it in our house—a chair is a chair, nothing more, nothing less." ■





Opposite page: Irish-born actress Cornelia Hayes-O'Herlihy gazes across the Venetian roofscape. Her cozy glass enclosure rests atop the new home (inset) designed by her husband, architect Lorcan O'Herlihy.

As you walk along the ragtag streets of Venice, California, beach shack after beach shack signals that this community long ago abandoned its aspirations to follow the architectural example set by its prim and proper Italian namesake. But lurking throughout the disheveled neighborhoods, many modern marvels can be found resting comfortably in the Southern California sun, including one of the newest and most striking additions: the home of architect Lorcan O'Herlihy and his wife, actress Cornelia Hayes-O'Herlihy.

Just off Pacific Avenue, entering from the narrow path next to the carport, I find the Irish-born Lorcan awaiting my arrival, eager to share his latest creation. Today he is a homeowner, comfortable in his jeans and polo shirt, offering up emotional responses to questions concerning his home, but every once in a while he turns back into the architect to technically elucidate a unique flashing detail or specifics of framing.

We quickly slide past the hovering black exterior patterned with colorful windows and climb up through the center of the home on a core of stairs. The house

stretches three stories to maximize volume while maintaining the minimal footprint that homeowners in urban and semi-urban settings typically must accept. The box is elevated above a ground level, which is used to park cars and houses a small studio space, while the second and third floors rise like well-proportioned works of cabinetry. As the stair core ascends past the second-floor bedrooms, it too becomes part of the finished carpentry, with panels opening to reveal a variety of cupboards and hidden closets within. A sliding door for a powder room at the top of the stairs can also close off the stairs, effectively separating the living areas from the sleeping areas and thus preventing the cat from joining them at night. The living room and kitchen are located on the third floor to take advantage of the light, openness, and views that height affords. When we arrive at this highest level, Cornelia welcomes us into a space between the inner core and an outer skin that is filled with light.

The house rises above the streets and canals of Venice, and a cozy penthouse window bench built into the rooftop enhances this sense of lofting above the ▶

# Kaleidoscopic Cabinet

A dazzling display of colored windows wraps the custom-furniture-filled Venice, California, home of architect Lorcan O'Herlihy.

**Project:** O'Herlihy Residence  
**Architect:** Lorcan O'Herlihy  
**Location:** Venice, California



This page: Rich, dark concrete panels and colorfully dispersed windows wrap the exterior in varying permutations.

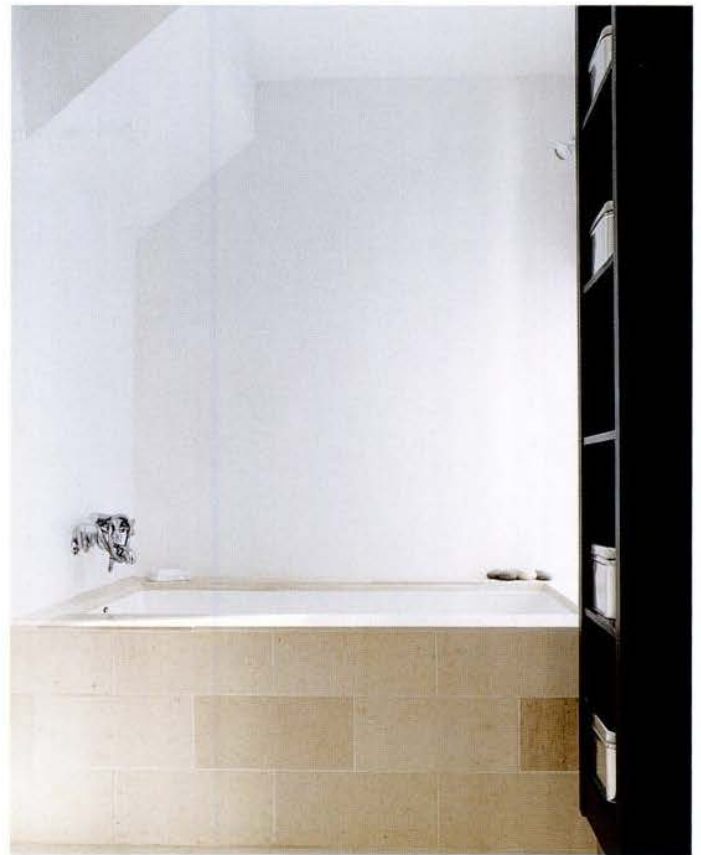
Opposite page: Operable panels of the built-in cabinetry, in chocolate and caramel colors, offer cues to the color palette of more mobile furnishings. Using the same panel material, the architect customized a West Elm couch for the living room.











Opposite page: A custom-fabricated sideboard of birch, in a coffee-colored stain, finds its niche among the gathering of windows.

Above: In the master bath, a Zuma tub with Hansgrohe fixtures is covered with limestone tile to soak up the sunshine. **p. 156**

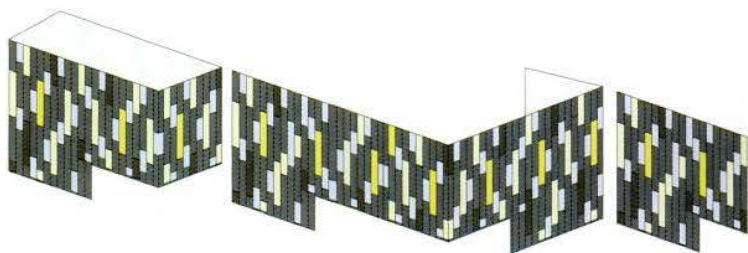
landscape. “This is my favorite spot in the house,” Cornelia chimes in her lilting Irish accent. “You’ll find me reading here all day.” The couple’s Gaelic name for the place, *Aras an Tur*, translates as the “tower house,” enforcing the idea of the home as both luxurious lounging area and lookout spot. On this hundredth anniversary of James Joyce’s Leopold Bloom wandering, Odysseus-like, through Dublin, it’s easy to imagine the O’Herlihy’s house as a kind of Martello tower, dispatched from its native Dublin to take up residence with its owners in the New World.

The integrated window bench, however, is not the only piece dreamed up by Lorcan—all the furnishings were custom designed by the architect to fit and complete the larger cabinet of the home itself. Wall-mounted cupboards and sideboards, with varying sized operable panels, relate with the built-ins that rise with the stair core. Freestanding pieces—such as the couches, coffee table, benches, and dining table—match the rhythm, materials, and colors of the overall house. The wooden furniture takes a stain the color of coffee beans, commensurate with the color and patterning of the exterior concrete panels. Cabinet doors in the kitchen swing in a multitude of directions, with the same playful spirit as the multihued windows that cast colored dabbles of

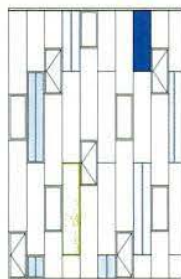
sunlight throughout the space. Boxy forms of wall-mounted units, customizations of pre-made frames, mimic the envelope of the house. Given the stepped pattern of exterior fenestration, there is a surprising amount of wall space to house artworks collected over time, presented by friends, or painted by Lorcan himself.

“We’ve always wanted to have our own place,” Cornelia starts, letting Lorcan finish, “and we had lived on the site for three years in an old bungalow.” They had bought the dilapidated house with the intent of fulfilling a dream to build. It was 1998, and Lorcan O’Herlihy Architects (LOh/a) was rapidly expanding. Lorcan’s schedule was devoted to clients, while his own house drawings had to fit in at spare moments.

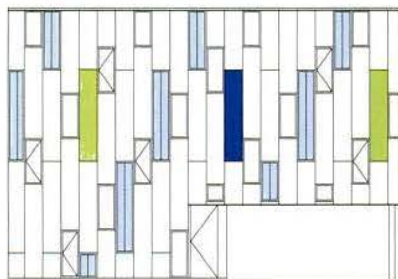
Though it didn’t generate fees, the design of the house benefited LOh/a in other ways. It was a chance for Lorcan to fulfill certain design ideas that had been gestating for years, while also allowing his firm to experiment with new directions, like the panelized exterior. Praising a staff that actively contributes to the design process, Lorcan says, “We are committed to using new materials, and to using them in new applications.” Other projects of his have utilized concrete paneling, or translucent Profilit channel glass, but on this house he was able to combine them with off-the-shelf windows into a ▶



Precast Concrete Board Panels



East Elevation



North Elevation

Precast concrete panels wrap the steel structure while windows pierce the façade at seemingly random intervals to create optimal views of Venice.



patterned, custom-built wall system that relies on only a few details repeated throughout the façade. Lorcan explains the benefit of this approach: “Once you resolve a piece of it . . . you can go the whole way.”

Because the property allowed little distance from neighbors and provided few open views, Lorcan had to redefine his use of windows, which, though numerous, are fragmentary. The windows bring in tremendous amounts of light, but instead of offering unimpeded views of the unglamorous stucco boxes looming only a few feet away, they act as visual screens. They divide outside scenes into a collection of interesting parts by closely framing individual portions. Rather than look upon other people’s homes, these windows instead borrow discrete pieces of their surroundings and pull them in to form an extension of the O’Herlihy’s living room. Colored and translucent glass further disassembles and recomposes the views.

Using standardized precast concrete board panels (split in half, to two feet), the architect found a cladding module that worked well with his notion of the narrow windows. But the concrete cladding (as illustrated above) would have to hang on the rigid structure of a steel moment frame. The steel allowed Lorcan to experiment with the rhythm of the applied façade. Pushing all

structural supports to the exterior provided him and Cornelia ample opportunity to play with unimpeded open space and create the type of living areas they wanted.

Though Cornelia had grown quite accustomed to—and opinionated about—the construction process due to her congenial Irish contractor father, she entrusted much of the design work to her husband, and her requests were modest. “I only asked for a large enough bath!” she claims, though she had also imagined a modern, well-lit space to replace their dim bungalow. “I wanted to let Lorcan create something brilliant, like he had done for all his clients.” Once construction was under way, though, both Lorcan and Cornelia could often be found onsite—he to manage the particulars of putting the building together and she to check on the progress of their once-and-future residence.

Though there are still some furniture pieces to be crafted, and Cornelia would like to get curtains up in a bathroom or two, the couple is settling into their airy home. In the late afternoon sunshine of another “beach day,” the dark cement panels soak up the final warm rays while the colorful windows float about the façade. Sitting quietly above the busy thoroughfare, the home stands firm long after the beachgoing weekenders have fled—another West Coast Venetian wonder. ■

Above: The narrow windows flood the master bedroom with light, while providing privacy. The dark-stained woods of the custom headboard and nightstands, all designed by the architect and built by Solicraft, cohesively tie the furnishings to elements like the bedroom sliding door and exterior concrete paneling.

Opposite page: Windows transcend floor levels to discretely frame views of the surrounding neighborhood, offering slices of the vista beyond.



Over the past ten years, Christa Reniers has become one of Belgium's most renowned independent jewelry designers. Her pieces, such as the sterling silver Flower ring (\$3,050) and Hematite Ball ring (\$1,350) pictured here, are hand-cast in her workshop. **E** p. 156



## Fresh Gems

Until the next generation of Mars rovers returns with geological samples in 2009, it's unlikely that any new precious stones or metals will be discovered here on Earth. However, that won't stop today's most creative jewelers from pushing the boundaries with what they've got.

**The tradition of decorating our bodies dates from well** beyond the B.C. barrier, and for all those years, jewelry has served as a reliable barometer for historical and cultural fluctuations. From era to era these small precious objects that adorn ears, necks, wrists, and fingers have told the story of art, design, fashion, and craft.

In the 21st century, jewelry options are more plentiful than the orange juice selection at your local grocery. The sheer breadth of available styles is indicative of our time—a world where Web-browsing refrigerators inhabit the kitchens of faux chateaux. While this means you can afford to buy your sweetie a classically cut diamond (or cubic zirconia) at the strip mall, it also means that progressive jewelers are relentlessly exploring new forms, materials, and technology, to arrive at truly original designs.

Jewelry represents a highly specialized form of product design. While the object must interact with the human body, its function is usually limited to looking nice. Unlike most everything else in your house, jewelry has never outgrown its artisanal roots. While in the last century mass-produced jewelry has been hawked from Hartford to Hong Kong, jewelry making remains a craft better performed by an individual in a workshop.

For New York jeweler Ted Muehling, it was this freedom of working alone that wooed him away from industrial design—for which he received a degree at the Pratt Institute in the 1970s. "It was something I could design and manufacture myself. It was a scale I could control without having to speak to grumpy old men who didn't feel like doing whatever manufacturing techniques I needed." Defying the age of AutoCAD, Muehling was also attracted to working with his hands. "When you hammer metal, it starts doing things that are so surprising and admiring. That's an experience that a lot of true industrial designers don't have because it's very cerebral and two-dimensional. In fact, working with the material seemed to me a much better way to design."

Vivianna Torun Bülow-Hübe, who is now well into her 70s but still runs a gold smithy in Indonesia and continues to design silver pieces for Georg Jensen, elaborates: "If I force my material, it doesn't respond. I have to let it go where it wants to. I must forget about myself—and then something can happen."

And something is definitely happening in the world of jewelry (apart from "bling-bling" being added to the *OED*). As the following pages demonstrate, your jewelry doesn't have to scream "heirloom" to look nice. ►

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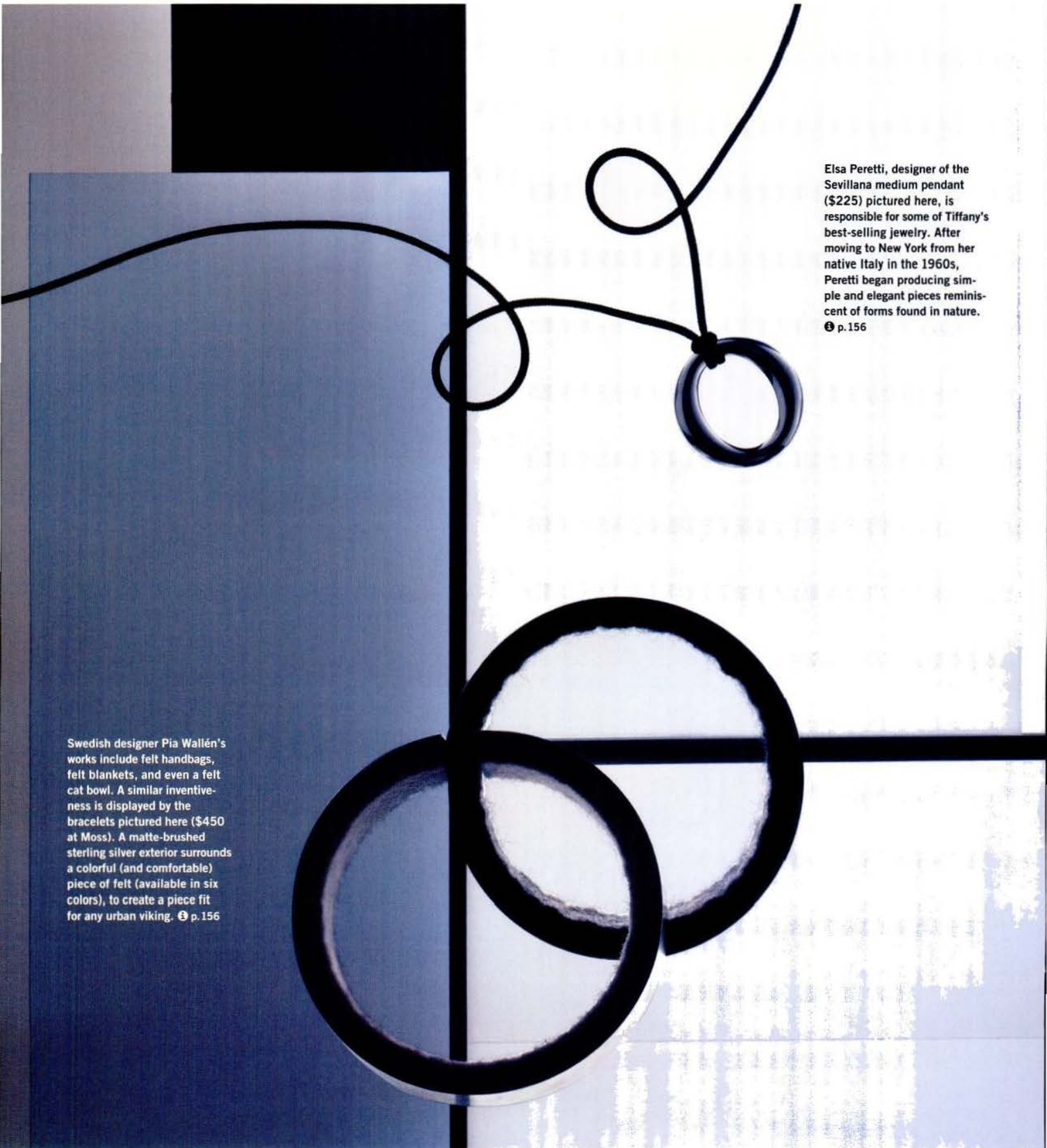
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Elsa Peretti, designer of the Sevillana medium pendant (\$225) pictured here, is responsible for some of Tiffany's best-selling jewelry. After moving to New York from her native Italy in the 1960s, Peretti began producing simple and elegant pieces reminiscent of forms found in nature. **➤** p.156

Swedish designer Pia Wallén's works include felt handbags, felt blankets, and even a felt cat bowl. A similar inventiveness is displayed by the bracelets pictured here (\$450 at Moss). A matte-brushed sterling silver exterior surrounds a colorful (and comfortable) piece of felt (available in six colors), to create a piece fit for any urban viking. **➤** p.156



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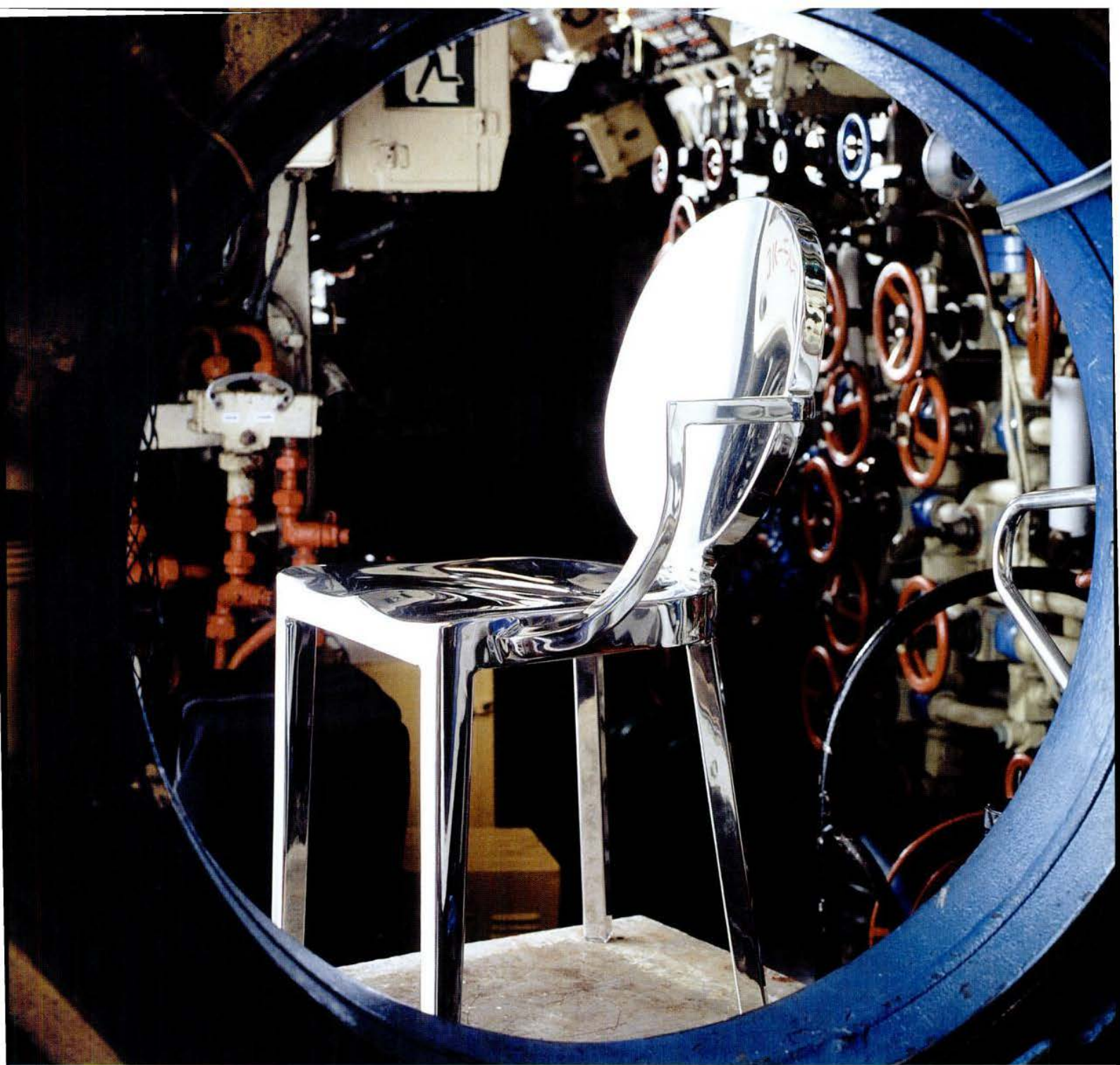
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Ted Muehling's Queen Anne's Lace earrings (large, \$2,000; small, \$2,800) evolved from a design for a tea strainer—which was originally inspired by a decomposed leaf. The silver disks are drilled with different sized bits, to which Muehling adds Keshi pearls, iolite, or "whatever I feel like putting on there." Also pictured is the Petal necklace (\$1,600). **E** p. 156





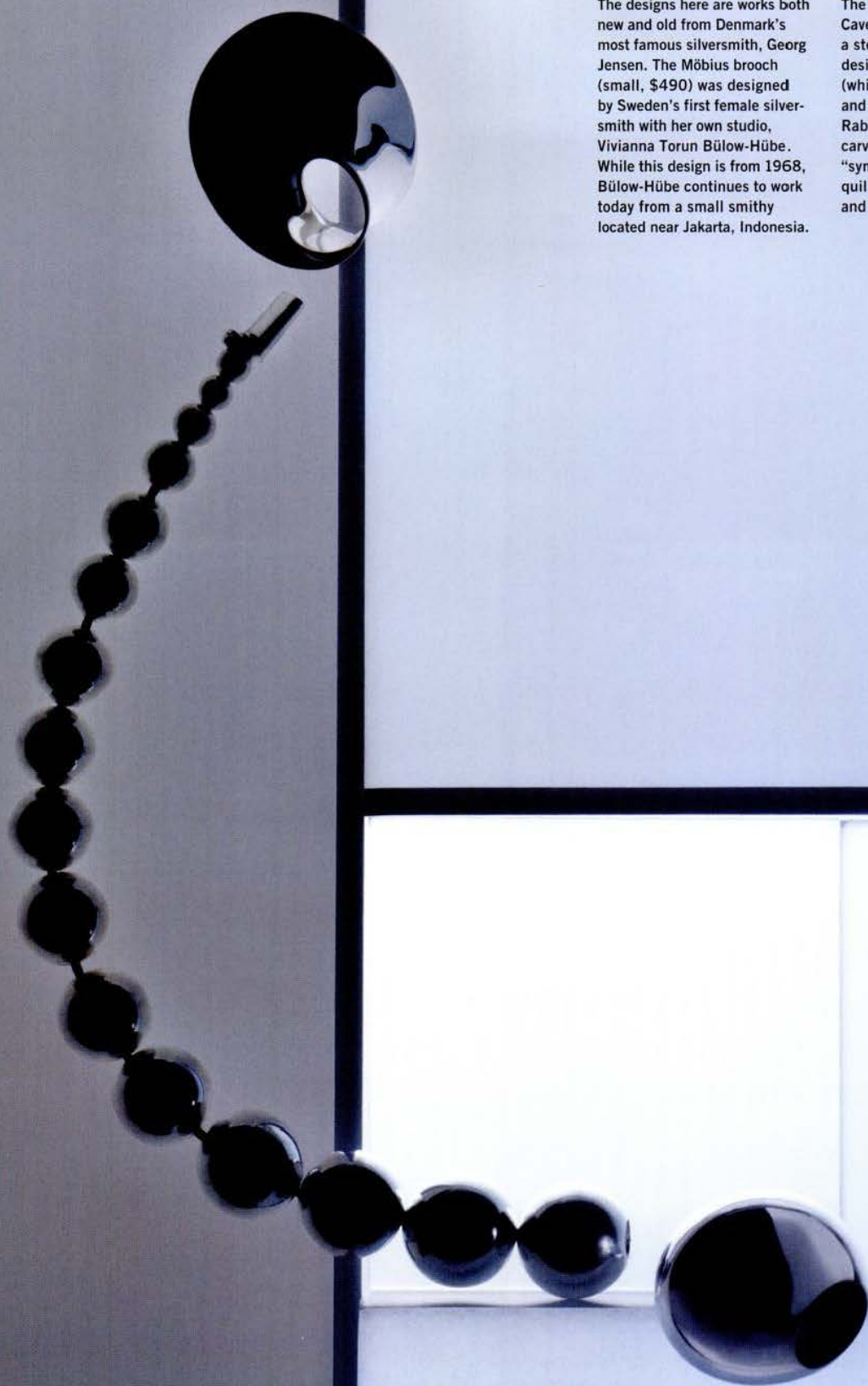
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The designs here are works both new and old from Denmark's most famous silversmith, Georg Jensen. The Möbius brooch (small, \$490) was designed by Sweden's first female silversmith with her own studio, Vivianna Torun Bülow-Hübe. While this design is from 1968, Bülow-Hübe continues to work today from a small smithy located near Jakarta, Indonesia.

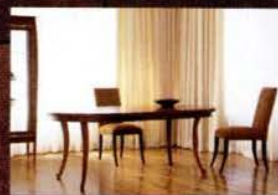
The Cave bracelet (\$775) and Cave ring (\$350) are part of a sterling silver collection designed by Jacqueline Rabun (which also includes earrings and a pendant). The self-taught Rabun explains that the carved-out orb in each piece "symbolizes your private tranquil place for contemplation and reflection." **E** p. 156

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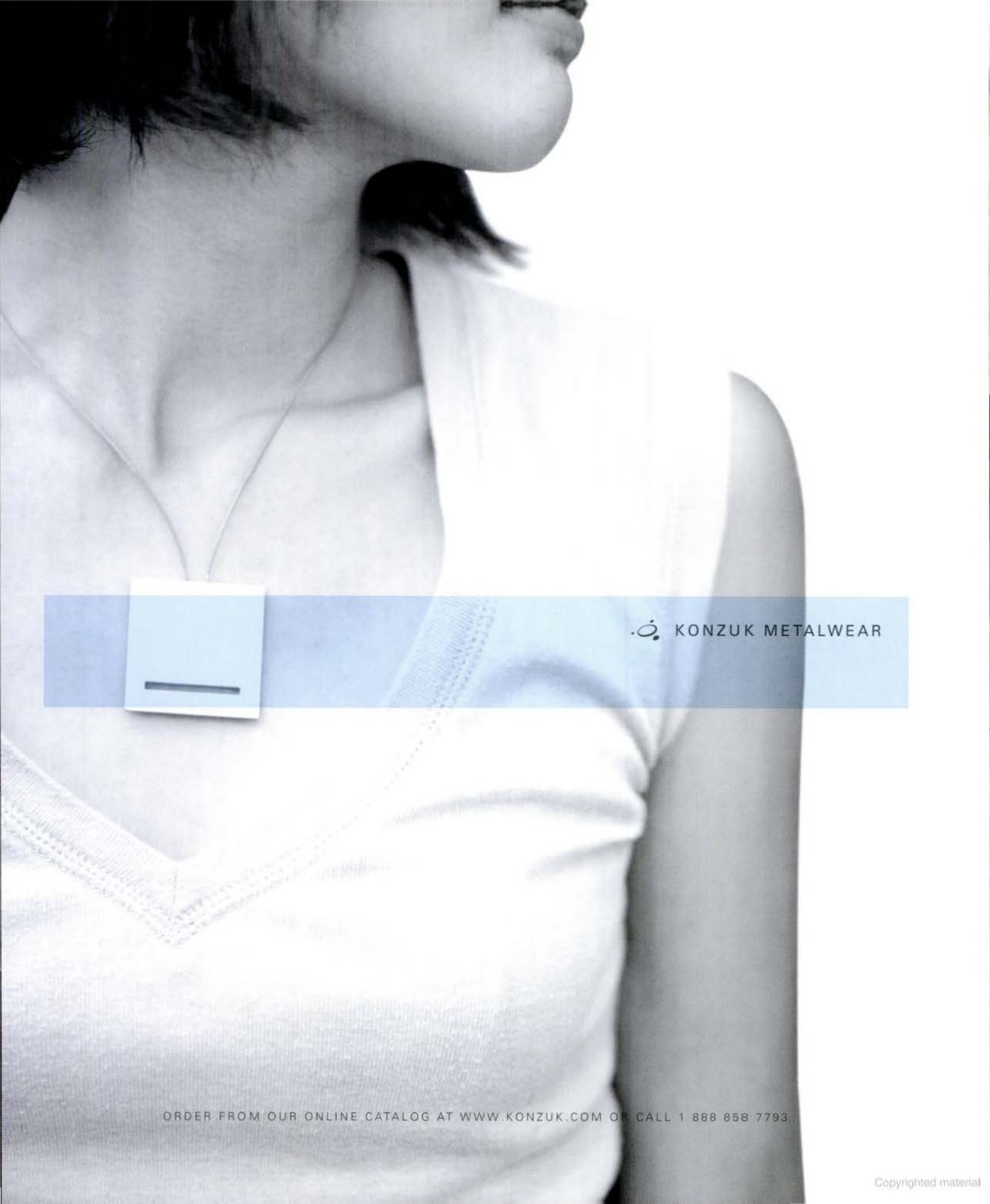
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## Not Just Another Brick in the Wall

Stone Age man ground minerals to paint cave walls. Ancient Egyptians decorated beaten sheaves of papyrus to hang on theirs. Walls have been slathered with mud and cow dung, glazed with milk-colored clay, washed with lime, and draped in tapestries. Early wallpapers were hand-painted and wood-block-printed to imitate expensive materials like porcelain and velvet. Later, wallpapers pictured exotic, idealized landscapes, such as the Sahara, the Old World's vision of the New, or even the Orient as seen in chinoiserie patterns and Japanese scenics. The post-World War II push toward mass production may have plucked the artistry off our walls, but today, after a few decades of austere minimalism and banal surfaces, individual designers and artists are reviving wall coverings, reminding us that we can display ourselves on our walls.

"Designers are going back to the beginning of wallpapers, when everything was handmade," says Gregory Herringshaw, assistant curator of wall coverings at the Cooper-Hewitt, National Design Museum in New York

City. Adding diverse materials and modern subject matter to the toolkit, this revival is manifest in new retail spaces that show the potential of all walls, especially those in the home, where we are most free to express ourselves. Think of 2x4's pixilated floral wallpaper for the new Prada store in New York (shown above), or Barber Osgerby's designs for Stella McCartney's first U.S. shop, featuring inlaid mother-of-pearl in the dressing rooms and hexagonal, petal-shaped ceramic tiles in the main room. The most creative designs, many flooding out of the U.K. and most produced on a small scale, testify to boundaries being tested anew.

Marybeth Shaw, of Shaw-Jelveh Design, has been a locomotive of this renaissance at the mass manufacturing level. In her tenure as creative director at Wolf-Gordon, Shaw collaborated with high-profile designers in disciplines outside of wall coverings—architect Laurinda Spear (of Arquitectonica), designer Karim Rashid, artist Christine Tarkowski, and interior and landscape designer Petra Blaisse—to create high-

concept work in an industry that has been clinging to surfaces for decades. This new work plays with the concept of surface itself to become an intellectual puzzle. Blaisse's line, aptly called Touch, uses blown-up photographs of textiles to exaggerate the depth, scale, and texture of the wall—for instance, magnified lengths of rope resemble huge pink pillows of cotton candy. "The wall can be more than a beginning, end, or division of a space: It can be a three-dimensional object in its own right," says Blaisse. "Wall covering can change a wall to be decorative or disturbing, sober or narrative, hardly visible or extremely present."

Walls both frame the room and offer more surface space than the floor and ceiling together. Not only are they becoming more expressive, they're becoming increasingly interactive and functional: room-size video screens, light sources, and seating options. Before long, they will contain touch screens, allowing us to monitor and maintain the entire home. No more banging one's head against the proverbial wall.

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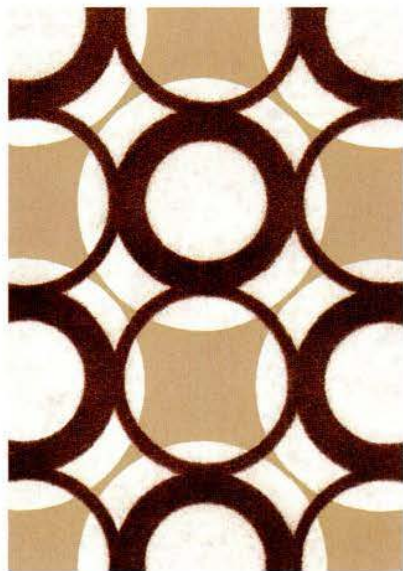
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## 8 Great Wall Coverings

**George Spencer Designs**

London-based George Spencer Designs still makes historically correct (and hard to find) wool-flocked wallpapers. For lush patterns closer to home, try Astek in Los Angeles. [www.georgespencer.co.uk](http://www.georgespencer.co.uk) [www.astekwallcovering.com](http://www.astekwallcovering.com)

**Cori Barton**

The Brooklyn, New York, company Replicate prints independent artists' wallpaper designs. Cori Barton's black-and-white line drawings of faceless hairdos somehow imitate the tranquil compositions of an ancient Japanese snowscape. [www.replicate.info](http://www.replicate.info)

**Abet Laminati**

Italian high-pressure laminate company Abet Laminati has launched Tefor, its first recyclable and recycled cladding. They also make custom digital designs. [www.abetlaminati.com](http://www.abetlaminati.com)

**Olivetti**

Since it's lime-based, environmental paint by Olivetti recalls the way people all over the world have covered their walls for eons. It dries to a powdery matte but can also be rubbed into a high gloss. [www.environmentalhomecenter.com](http://www.environmentalhomecenter.com) ►

## Consider This . . .

Tired of the walls that surround you? Before you paint that pristine white a fetching shade of tangerine, you might want to consider some practical advice from our team of experts: Shashi Caan, head of interior design at the Parsons School of Design and owner of the Shashi Caan Collective; Charlie Chase, co-founder of CertaPro Painters, the largest residential painting company in the United States; artist Claire Coles; architect Gisue Hariri of Hariri & Hariri; and designer Patty Madden of Patty Madden, Inc.

“First, ask yourself what you want out of your walls. This has to do with your personality and the function you want to perform in that space. We put colors, textures, and patterns on the walls, but really what you’re doing is activating the void of the room.”

—Shashi Caan  
[www.sccollective.com](http://www.sccollective.com)

“Use light colors to make the space feel bigger. Use products that have a three-dimensional quality so they seem luminescent and light bounces off of them. They’ll pull light into the space and open it up.”

—Patty Madden  
[www.pattymaddeninc.com](http://www.pattymaddeninc.com)

“When preparing any interior surface for painting, make sure it’s clean and smooth. Try putting medium- or fine-grit sandpaper on a pole sander and running it over the wall or door. In kitchens, and rooms with active wood-burning fireplaces, the walls and trim should be cleaned with detergent before you paint.”

—Charlie Chase  
[www.gocerta.com](http://www.gocerta.com)



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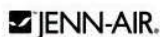
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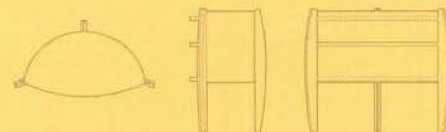
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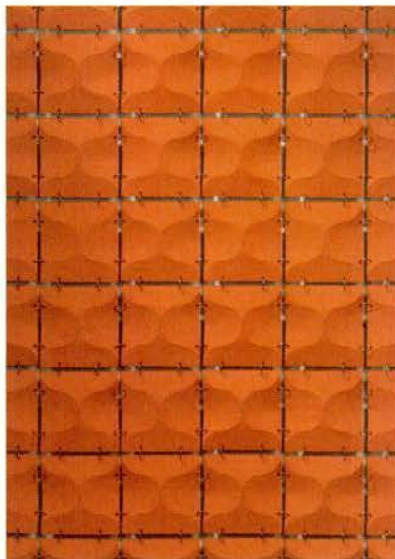
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**Con/Struct**

This modular felt wall hanging by Con/Struct resembles terra cotta tile in the right color and comes in custom shades. [www.pique4u.com](http://www.pique4u.com)



**Pallas Textiles**

Pallas Textiles' DialTones line is made from 50 to 70 percent recycled Japanese phone-book paper and comes in six delicate colors. [www.pallastextiles.com](http://www.pallastextiles.com)



**FELT**

A soft option is the textured wool-felt surface designed by Canadian artist Kathryn Walter of FELT in collaboration with Toronto architect Johnson Chou. [www.feltstudio.com](http://www.feltstudio.com)

## Consider That . . .

“Be experimental—think about using wallpaper in a different way. If you have a very busy or bright pattern, it’s best not to paper the whole room. Try cutting the wallpaper into shapes—flowers, trees—and paste these onto the wall instead of using it in big blocks. Mixing wallpaper with painted walls also works well.

“Choose paint to match a color in the paper and follow the color of your wallpaper through the room with accessories and soft furnishings, and maybe even contrasting patterns in the same tones.”

—Claire Coles  
[www.clairecolesdesign.co.uk](http://www.clairecolesdesign.co.uk)

“If you don’t need walls, don’t put them in. But if you need to have enclosures and divisions between spaces, we suggest panels that move and pivot and open and close, that give the flexibility of having a wall and not having a wall.

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—Gisue Hariri  
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## Breaking the Eggshell Habit

### Wallpapers

Today's "papers" are made of cork, metal, even erasable whiteboard. Tracy Kendall cuts and sews monochromatic, floral, and sequined patterns by hand, while Deborah Bowness prints larger-than-life color photo collages. Swede Hanna Werning populates her Animalflowers wallpapers **A** with sea horses, lotuses, and butterflies in contrasting colors like yellow, sky blue, lavender, and crimson. In Glasgow, design company Timorous Beasties is at its best using modern patterns like camouflage, Doppler dots, or topographical lines that add a kinetic feeling to surfaces. Berlin Tapete makes wallpaper for an alienated digital age that includes life-size photos of either a man or a woman—a roommate for lonely hearts.

### Paints

With the advent of vinyl latex paint, wallpaper use declined in America. Cleveland Pigment & Color Co. makes heat-sensitive paints that change color at different temperatures and are based on liquid-crystal technology awash in a solution. Their lapis lazuli-based pigments are extracted from the gemstone to make a rich, shifting blue that conventional spherical pigments can't mimic. Sydney Harbour Paints offers a broad selection of rich matte colors in its Ultra Flat Acrylic collection **B**, with evocatively named colors like Crushed Ice, Dark Secret, Turpentine, and Modesty. Also, check out Benjamin Moore, a company that offers a range of Eco-Spec paints that are low odor and low VOC (volatile organic compounds) emitting.

### Tiles

"Tiles are the oldest and the most modern skin for architecture," says Fabio Novembre, creative director of Italian glass-tile manufacturer Bisazza. "It offers so many options for interpretation." Ceramic tile is also finding new forms. Following on the heels of Dennis Lin's Braille tile for Lolah, Lampa + Möbler offers Snowcrash's Soundwave rippling acoustical tiles. In the Netherlands, Royal Mosa has re-released Kho Liang Ie's 1960s design **C**, which still hangs in Amsterdam's Schiphol Airport, embossed with reliefs of segments of circles, triangles, and diagonals that form a multitude of monochromatic patterns. ▶

**i** p. 156

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## Introducing Dwell's Art Page

Please see page 144 for our new ad section that showcases modern galleries, art, and sculpture. Contact Lauren Dismuke for additional information: [lauren@dwellmag.com](mailto:lauren@dwellmag.com)

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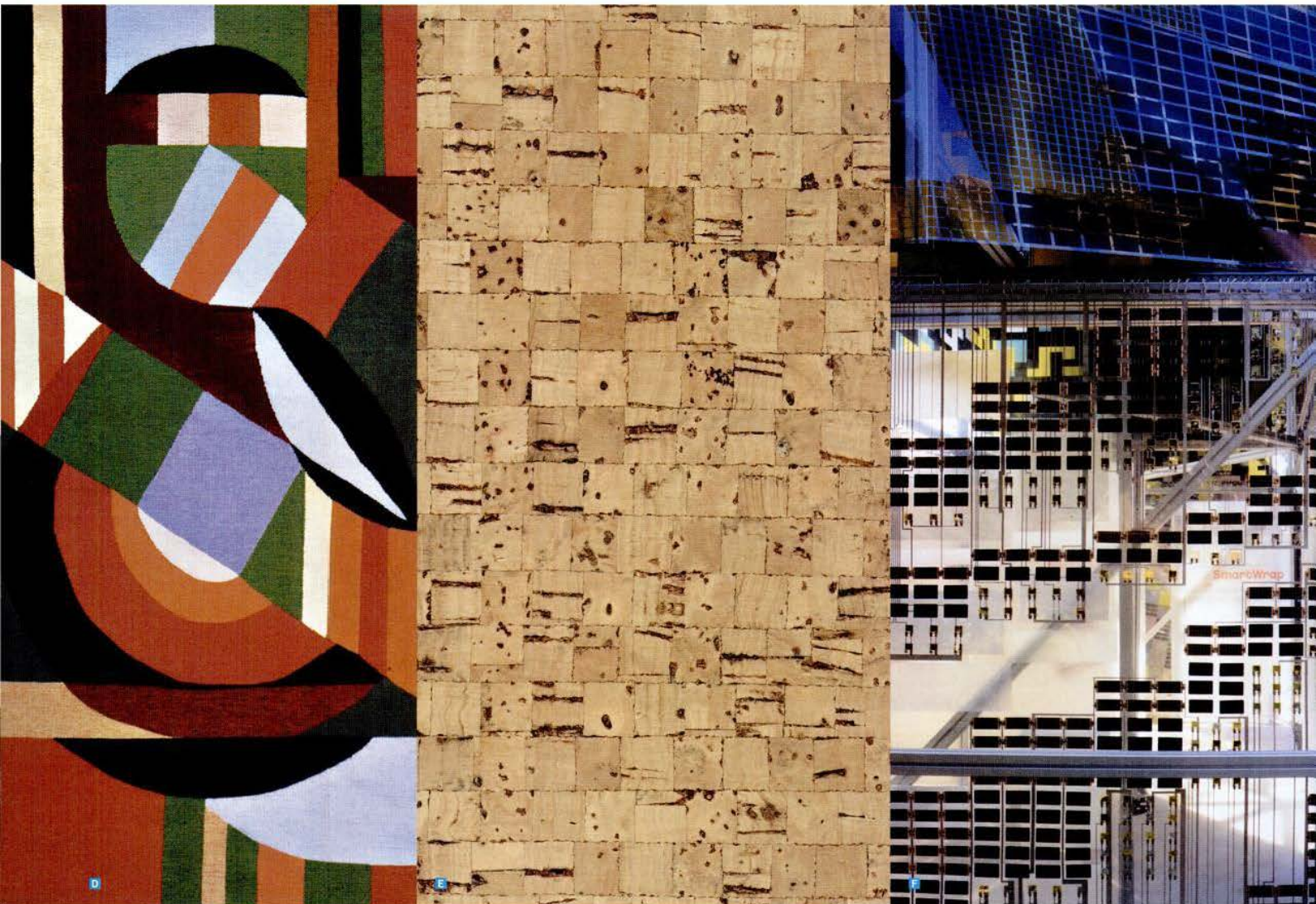
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#### Textiles and Cladding

"The old bugbear of architecture is that it's an acoustic nightmare," says designer Christopher Farr. Textiles soften the building. Farr's Walls acoustical wall hangings **D** are an economical but artistic solution. Panelite has finally added curved panels to its translucent honeycomb collections, as well as a low-profile structural system that will enable clients to install panels flush with the walls. For a cooler look, EDM Spanwell embosses, perforates, and paints aluminum sheeting. To create walls where there are none, Nova Form's light, tensile walls rotate, fold, and diffuse light sources.

#### Natural and Ecofriendly

Sheets of cork and wood veneer **E** can be found at any local lumber store. Sound-absorbing Homasote takes thumbtacks easily and is made from 100-percent recycled waste paper. Students at the University of Arizona's architecture school have designed multipurpose walls made of mostly recycled materials. Their woven latex-and-plywood Stretch Screen and Stretch Cells are both wall and membrane. Depending on how the latex bands are tied, they form apertures and surfaces that can serve as chair, lounge, or closet. The interactive Blide Wall, reconfigured by sliding layers of pine blocks along steel tubes, serves as wall or window.

#### High-Tech

We may not be ready to grow our walls from a vat of chemicals encoded with architectural plans, but walls of the future will bear information as much as they bear loads. Hirsch Bedner Associates' glass projection wall for bed/bath or living/dining rooms contains a holographic film to display still or moving images. SmartWrap **F** by architects Stephen Kieran and James Timberlake is a smart skin made of the stuff used for seamless plastic soda bottles, printed and laminated to contain paper-thin devices that will insulate and provide power, light, and climate control. A featherweight compared to most building materials, it will nonetheless hold organic light-emitting diodes to provide color and imagery. **F** p. 156



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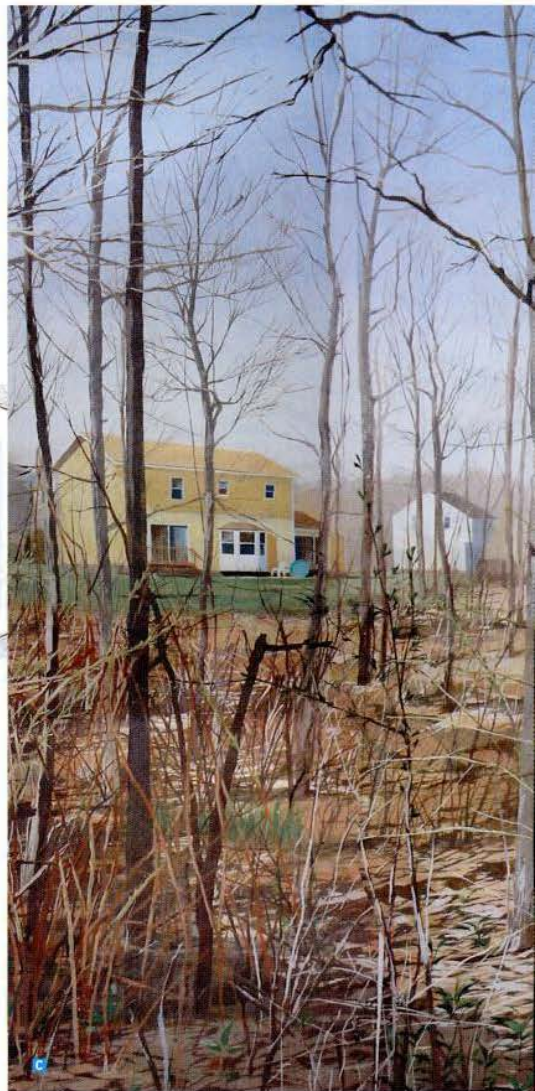
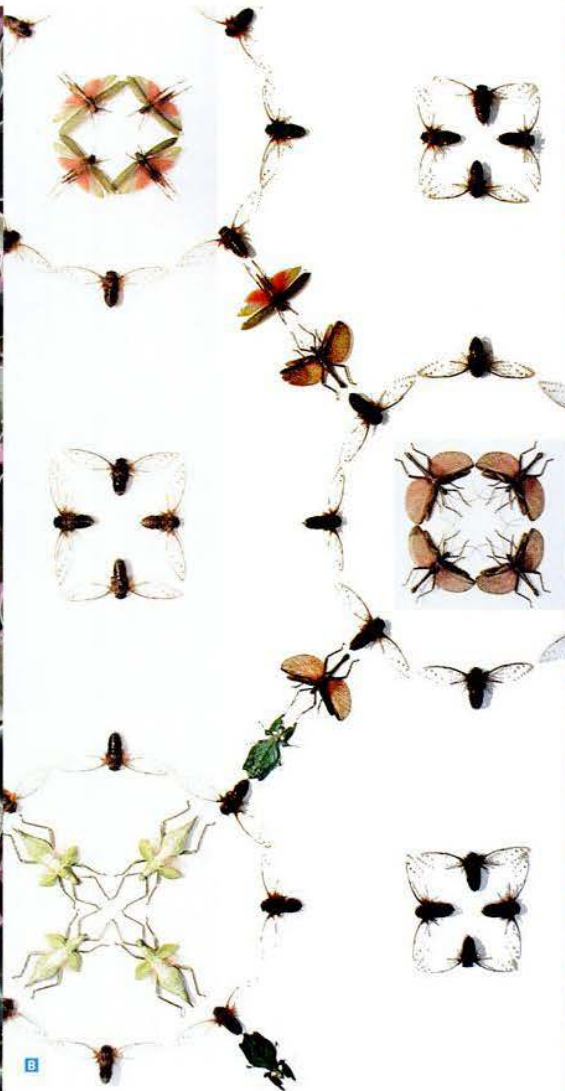
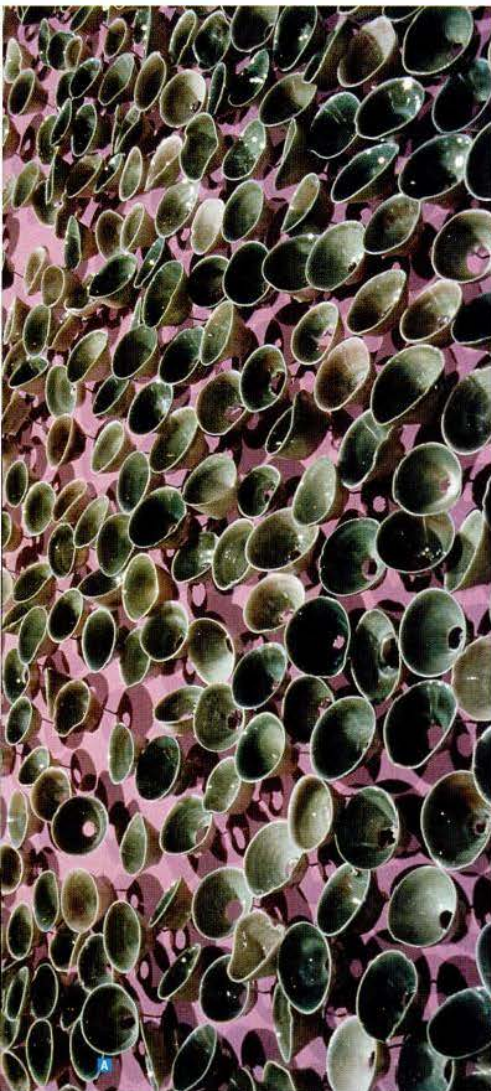
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## Walls Reimagined

"Repetition is total beauty," says New York-based artist Jennifer Prichard, whose work consists of numerous three-dimensional porcelain units anchored against a lushly painted wall as if they had sprouted there like moss **A**. The result is a dynamic field of color, texture, and shadow play. [www.jpricharddesign.com](http://www.jpricharddesign.com)

Weevils make up the wall patterns created by artist and textile design professor Jennifer Angus **B**. Angus's insects, most of which hail from rain forests, are nonendangered species harvested by locals who make a living from the work. "In my installations, viewers are greeted with something they think they

know—a patterned wallpaper—but then they discover the wall is made up of insects." [www.jenniferangus.com](http://www.jenniferangus.com)

A similar tension is exploited by Italy and New York-based artist Francesco Simeti, who takes pictures of the banal details that make up bad news from newspapers to create a repeating wallpaper pattern. Simeti's Family Portraits panels form a pretty pattern from afar, but when viewed up close prove to be composed of people who could be your grandparents wearing gas masks. [www.essogallery.com](http://www.essogallery.com)

Drafting our every sense into service, the Museum of Contemporary Art in Los Angeles

will reconstruct Ed Ruscha's 1970 installation *Chocolate Room* this October. Ruscha, also known for working with squid and baked beans, shingled the room with 360 sheets of paper silk-screened with chocolate. [www.moca.org](http://www.moca.org)

In an effort to reconnect painting with architecture, New York City-based artist Adam Cvijanovic paints floor-to-ceiling "mobile frescoes" endlessly reinstalled on vast rolls of Tyvek **C**. Images of sunbathers and idyllic suburban scenes are modern takes on the classic 19th-century French murals of exotic landscapes. [www.bellwethergallery.com/cvijanovic.html](http://www.bellwethergallery.com/cvijanovic.html)



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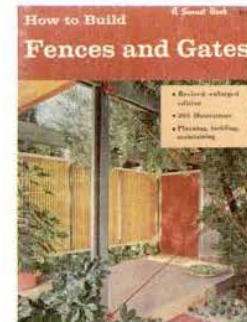
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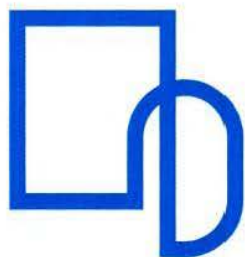
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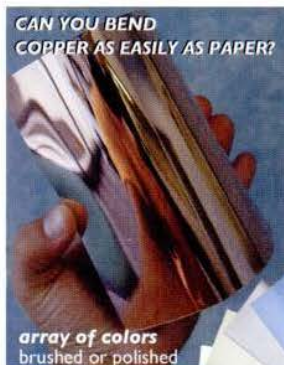
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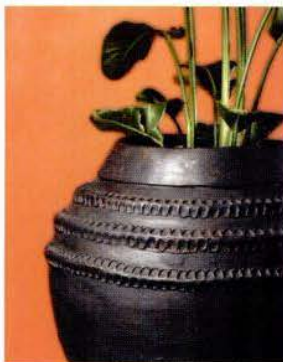
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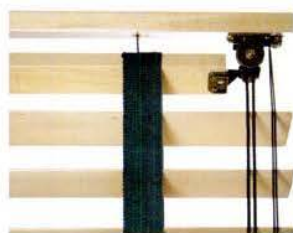
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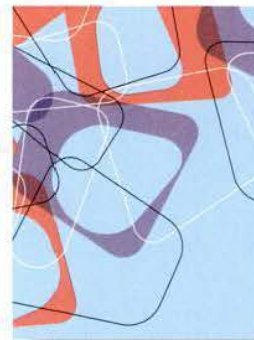
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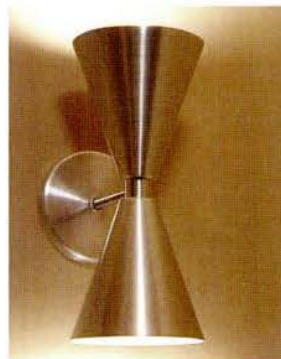
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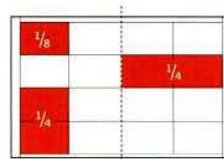
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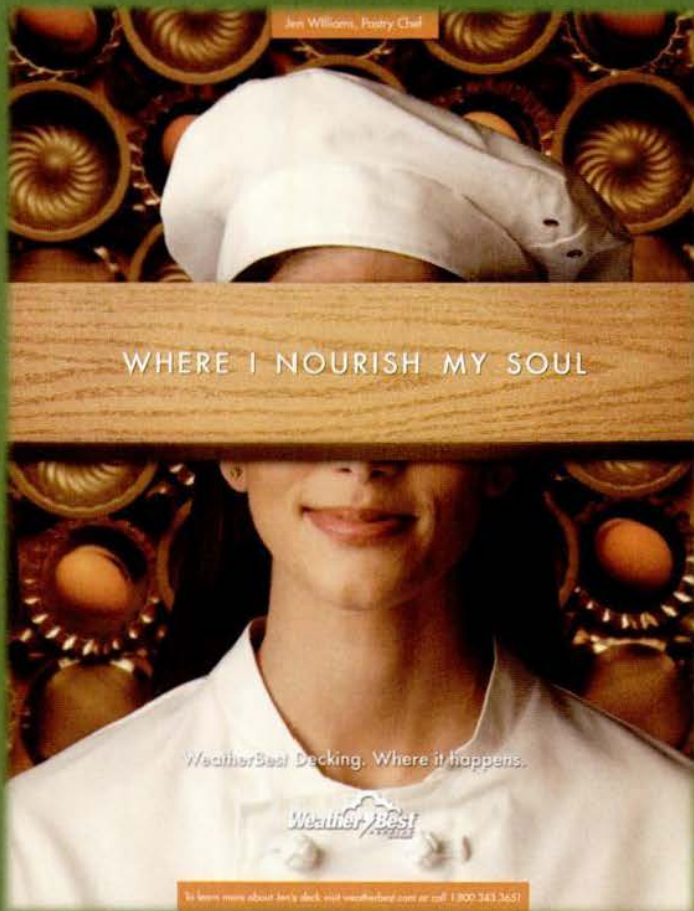
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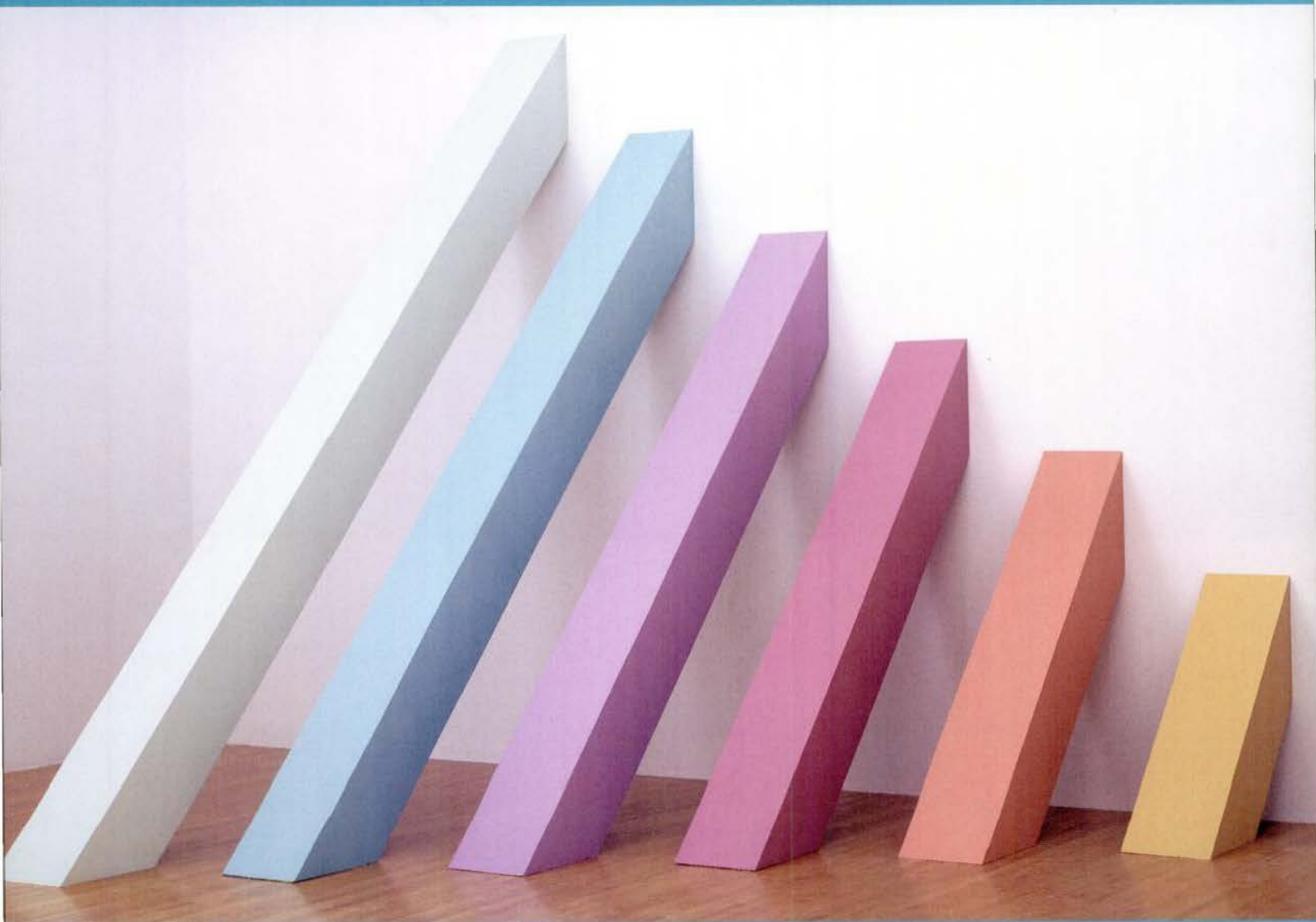
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# A MINIMAL FUTURE? ART AS OBJECT 1958-1968

The first large-scale historical exhibition in the United States to examine the emergence of minimal art. Featuring over 150 key works by 40 influential American artists. On view through August 2.



Judy Chicago, *Rainbow Pickart*, 1969/2004, collection of the artist ©2004 Judy Chicago/Artists Rights Society (ARS), New York, photo by Brian Forrest

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## Don't Fence Me In

When it comes to Clark Lyda's dramatic glass house, everything is out in the open. If you can't have a glass-walled bathroom on a 1,700-acre plot, where can you have one?

As a longtime central Texas resident and the former mayor pro tem of Georgetown, Texas, a cow town turned college town on the edge of the Hill Country about 45 minutes north of Austin, Clark Lyda has seen the quiet open ranch lands of his childhood replaced by bustling housing developments, high-tech companies, and concrete highways.

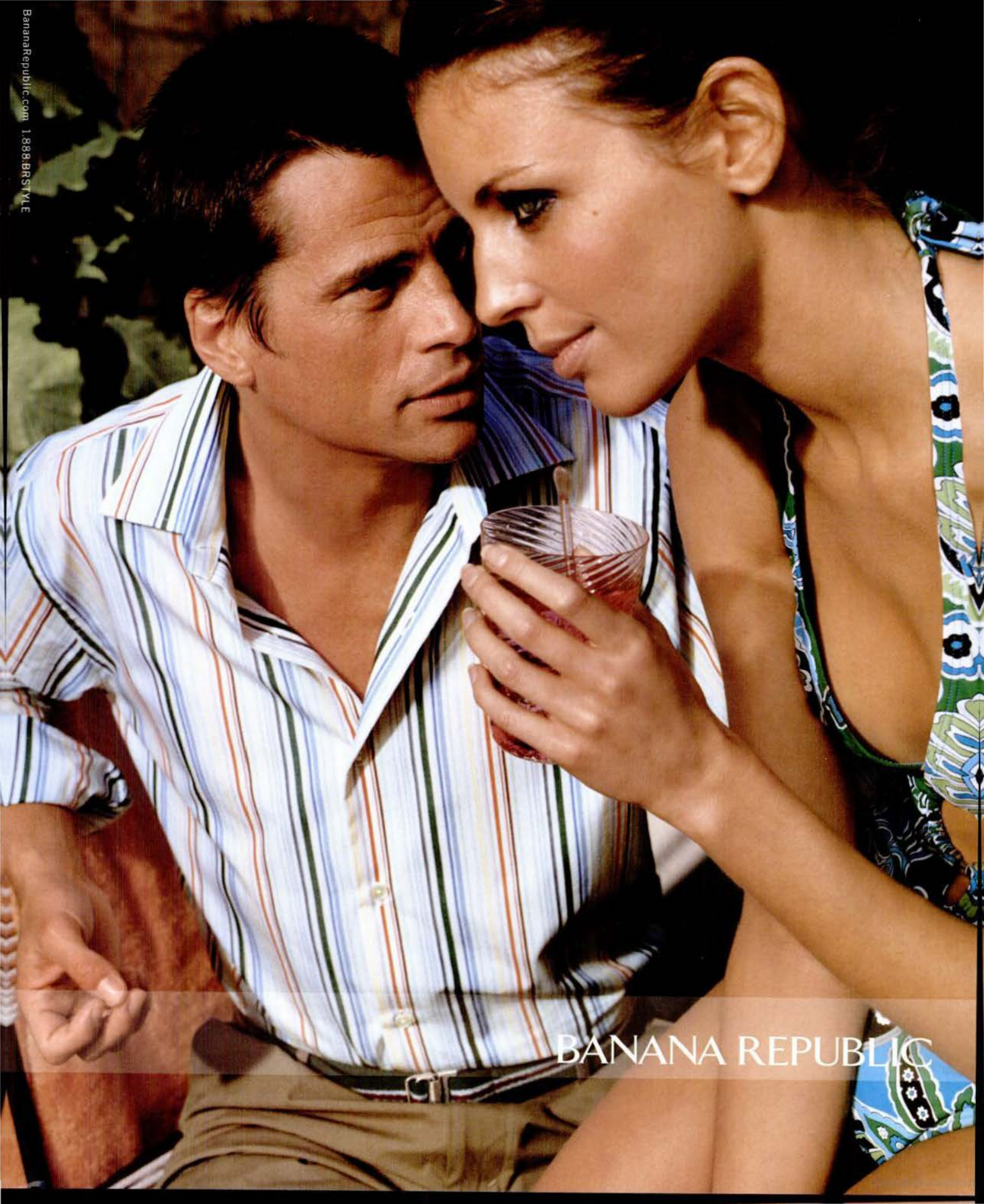
That's why when developers started asking about his 1,700-acre parcel located 15 miles west of town Lyda said, in so many words, "It's not for sale." Instead, Lyda dreams of creating an environmental bank to restore native plant, bird, and insect habitats. "Finding ways to preserve some semblance of what central Texas used to look like is important to me," he explains.

It was also important for Lyda to have a house that wouldn't shut out the land when he stepped inside. "Clark wanted a glass house," says Jay Hargrave of Cottam Hargrave, the Austin-based architectural firm Lyda hired

to design and build the structure. "It was easy to see why when I visited the site."

The glass walls of the 1,000-square-foot, one-bedroom, one-bath ranch house were made possible by the lightweight steel frame braced by an eight-foot-thick concrete-and-brick core that is honeycombed with vaulted hallways, reading nooks, and three fireplaces. The wing-like roof seems aesthetically appropriate for the windy bluff upon which the house sits, as though it were about to take flight into the big Texas sky. But, as Hargrave points out, it's simply a large overhang to shade the house as much as possible during long humid summers.

Like everything in the structure, function comes first and shape and composition second—and that suits Lyda just fine. When he's inside looking out, the only things he sees are Spanish oaks, the cactus-covered hills, and the magnificent thunderstorms rolling in off the Great Plains to the north. ■



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