

# dwell

AT HOME IN THE MODERN WORLD

**Entertaining 101:**  
Throwing the  
Perfect Party

**Holiday Gift Guide**

**Groundbreaking Ideas  
in Home Design**

December 2004  
\$4.95 U.S. / \$6.95 Canada

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**Prefab Proven**  
page 112

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details disappear.  
faces are faceless.  
light streaks. trees  
and mountains and  
buildings are a blur.  
shapes no longer  
hold shape. realism  
is impressionism.  
colors blend into  
colors that blend  
into other colors.

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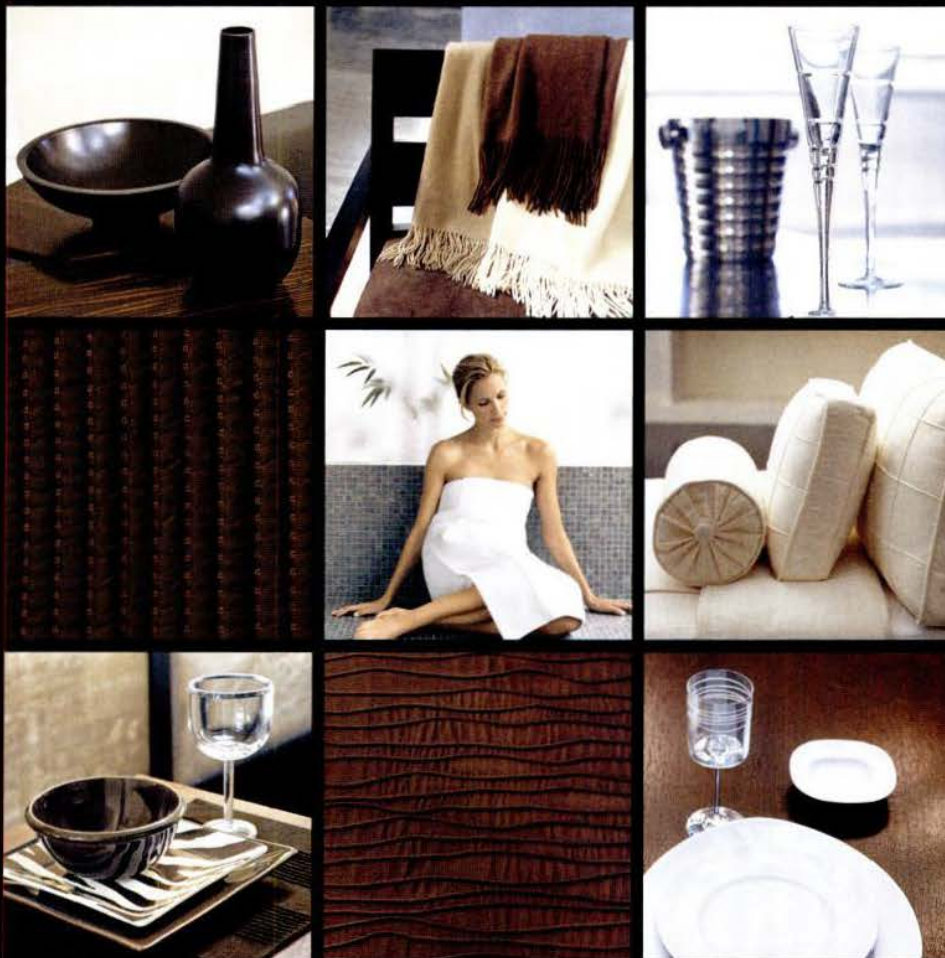
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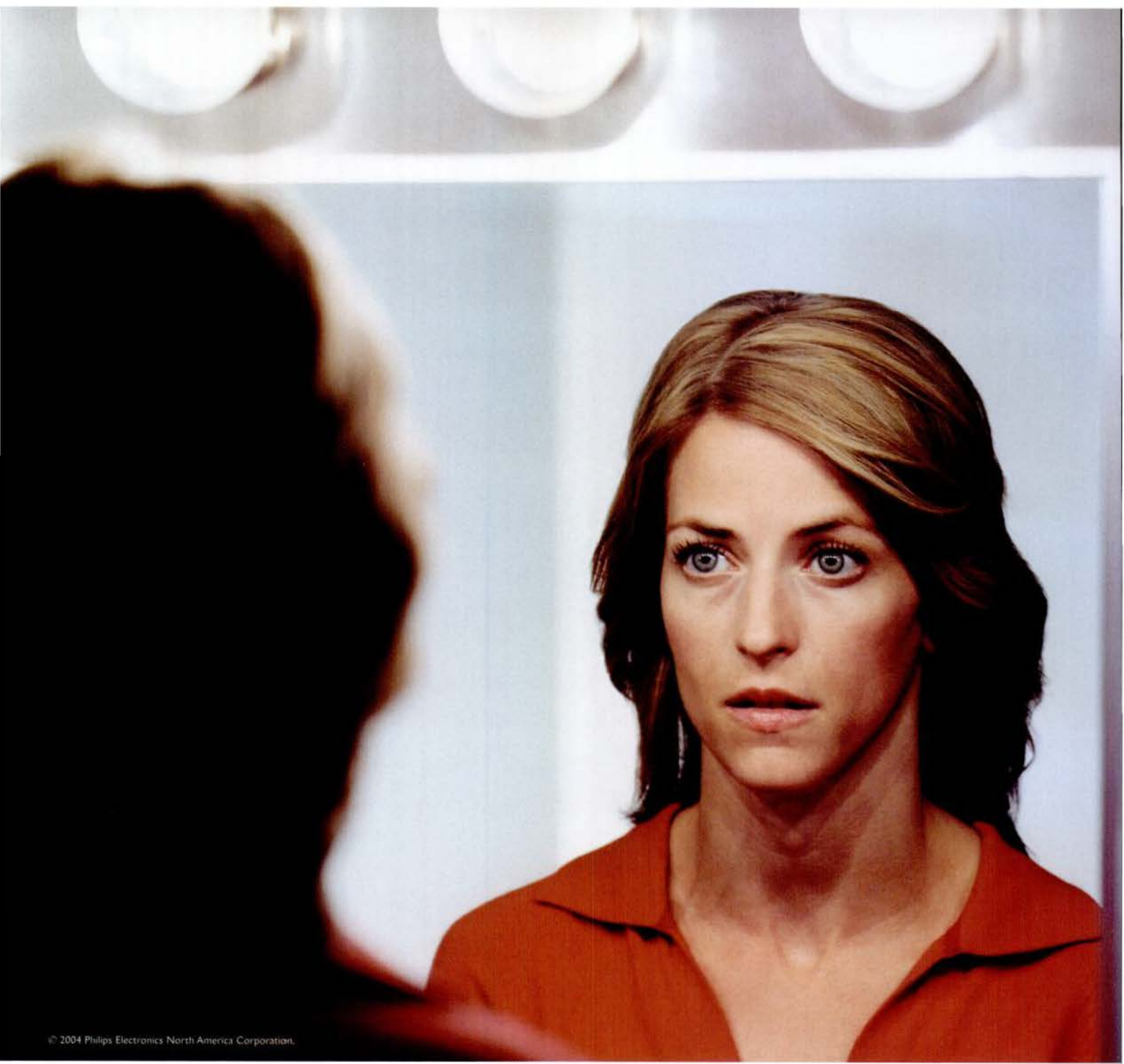
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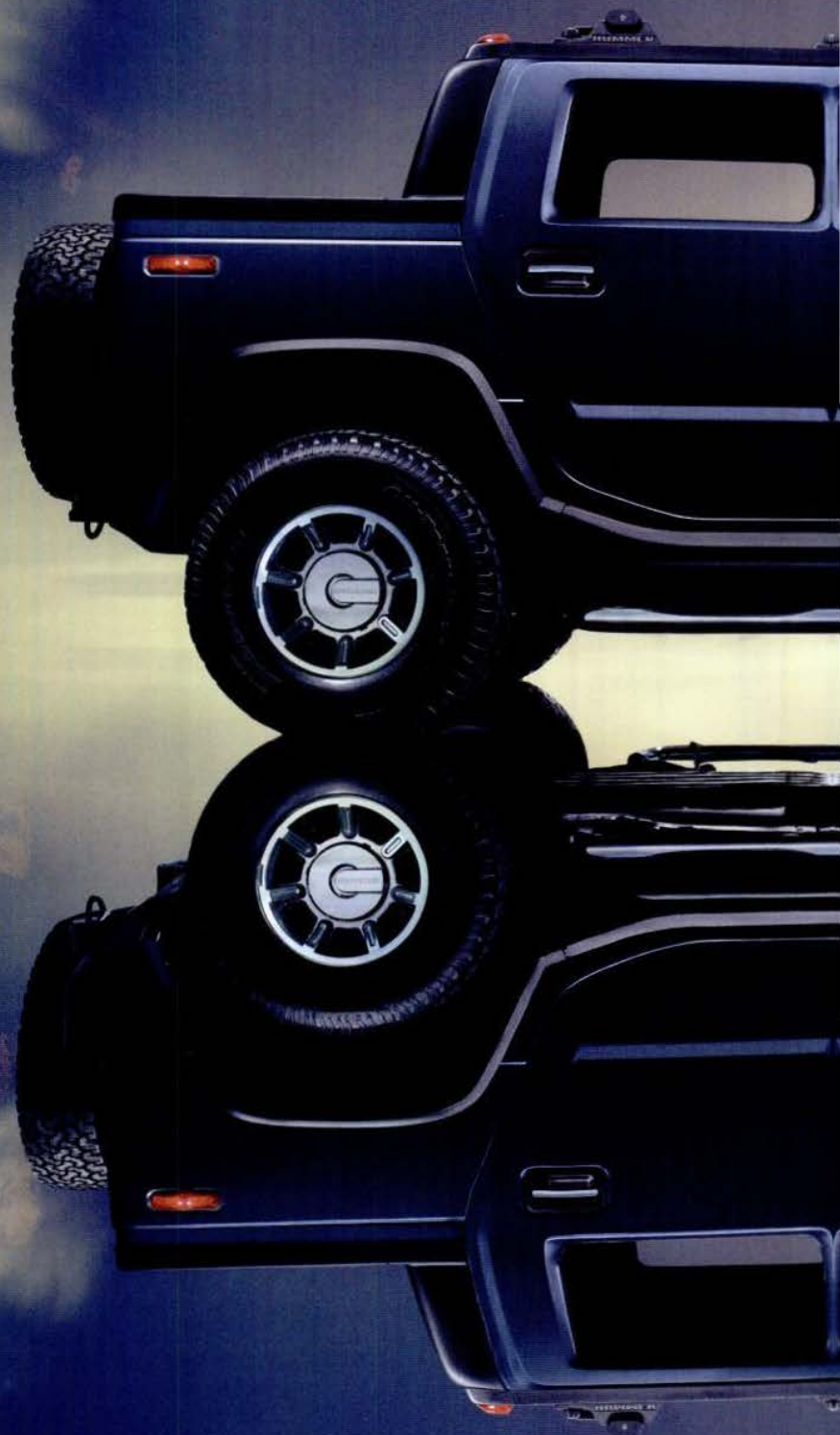
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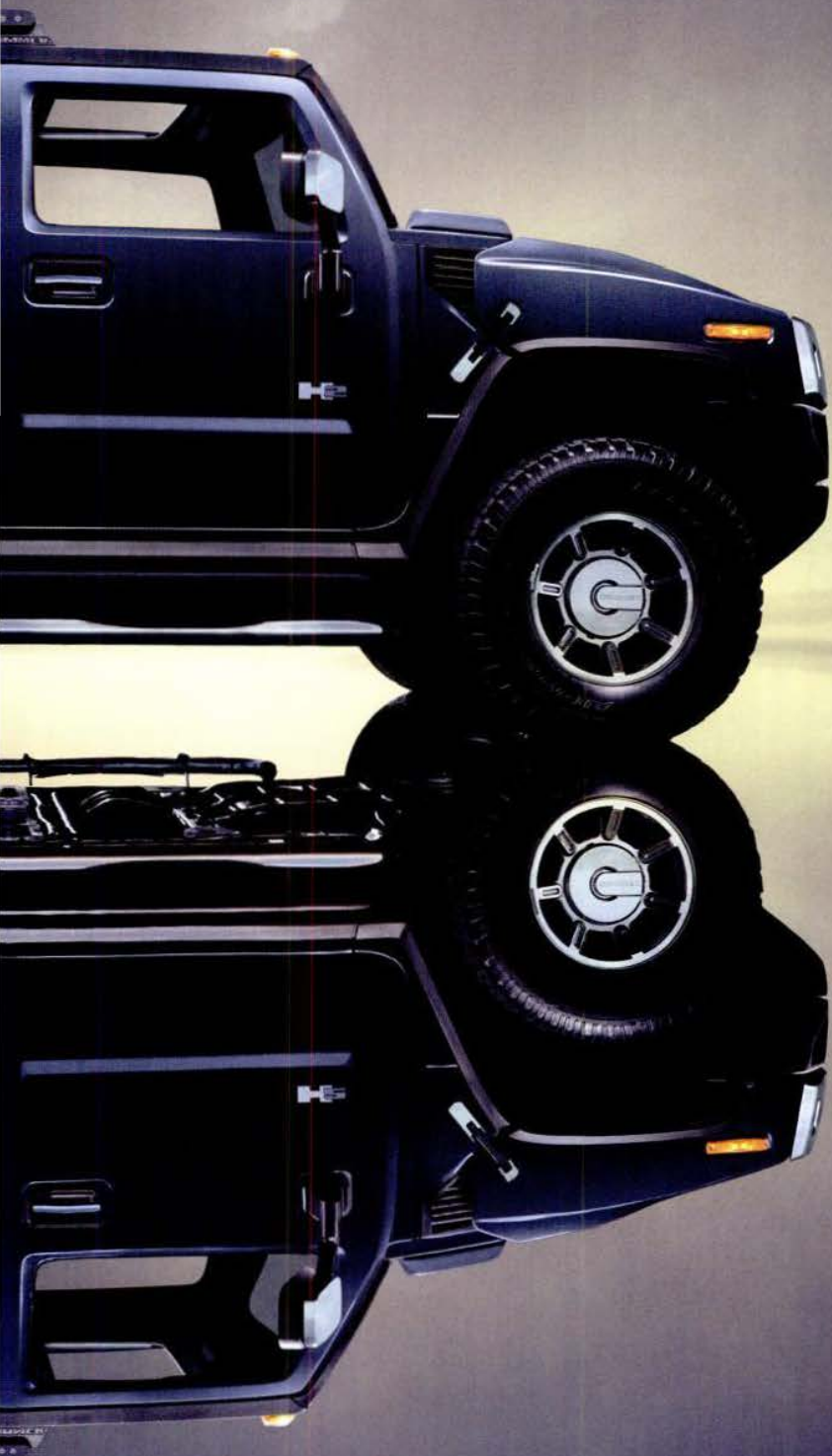
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## Treating Your Windows Right

When it comes to investing in home improvement, few homeowners think about upgrading their window treatments, even though choices over how much and how little light you let into your space can affect the comfort and usability of your home for years to come—as well as the value of what you keep inside it.

### Protect Your Goods

The right shades and drapery go a long way toward protecting what's yours—whether that means bringing more warmth to your house, shielding memorable photographs and favorite art from sun damage, or guarding your family's privacy during your time together.

So say the clever thinkers at Lutron Electronics, who have brought their decades of expertise with light dimming technology to a state-of-the-art system of electronic shades, providing control over the most variable light source of all: the sun.

### Adjust by Remote Control

Lutron's Sivoia QED™ (Quiet Electronic Drive) system for roller shades, Roman shades, and draperies makes tugging on stubborn shade cords obsolete—users make all adjustments with a remote control. Full automation makes it easy to achieve the look and feel you want in every room, all with the touch of a button.

Elegant technology alone, though, isn't the whole story—the designers have also paid considerable attention to aesthetic details.

"With our roller shades, we're pleased to offer over a hundred fabric choices," Lutron says.

### Bring the Outdoors In

The company's popular translucent varieties somehow bring the outdoors in without doing the reverse—plenty of light shines through the shade, but the neighbors can't see inside your house.

The wide range of options also features several printed designs patterned after abstract expressionism and the architecture of Frank Lloyd Wright.

"Most manufacturers keep things neutral to go with the widest variety of decor," Lutron says. "But we don't shy away from bolder choices or homeowners with sophisticated tastes."

Lutron's Sivoia QED system has a wide range of options, including the sheer and the drapery track shown.

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# December 04 Contents: Groundbreaking Ideas in Home Design

“Design has placed us at the beginning of a new, unprecedented [period of human possibility.](#)”—Bruce Mau, page 140

## 33

### Editor's Note

With all apologies to dome dwellers and Bucky Fuller, editor-in-chief Allison Arieff speculates that the house of the future may never be round.

## Dwellings



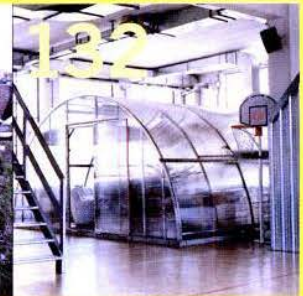
### Prefab, Proven

Now that the Dwell Home is complete, **Allison Arieff** reflects on the process and optimistically looks ahead to what's in store for modern prefab homes.  
**Photos by Roger Davies**



### Harlem Renaissance

The vivid imagination of homeowners Yvette Leeper-Bueno and Adrian Bueno brings life back to a devastated block in Harlem.  
**Story by Marc Kristal / Photos by Adam Friedberg**



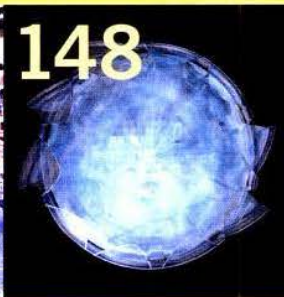
### Basic Living

Think live/work is a new idea? Think again. Basic Village in Turin, Italy, takes a centuries-old tradition to the extreme.  
**Story by Allison Arieff / Photos by Jacob Langvad**



### Design = Everything

Many people claim they want to change the world, but Bruce Mau is taking steps to do it with his new book and exhibition on the future of global design.  
**Story by Andrew Blum**



### What's So Great About the Future?

The House of the Future may be alive and well, but **Jane Szita** finds that most people prefer the house of today, warts and all.

### Cover

Dwell Homeowner Ingrid Tung in Pittsboro, North Carolina.  
**Photo by Roger Davies**

# dwell





**Phaeton #93:** Limited Edition W12. High-gloss Black Klavierlack over Sonnenbeige leather. 420 hp, 12-cylinder engine. Standard all-wheel drive, 4-zone climate control, heated and cooled seats with massage feature. Purchased by Tom Mulligan of Chicago who, after being pestered by a friend, agreed to take one out "for a few minutes." Those few minutes stretched into forty-five. A couple days later, he took one home.

The Phaeton W12, from Volkswagen. **Drivers wanted.**



## 24 Letters

## 36 In the Modern World

Eight culture-packed pages keep you clued in to the next big thing—without forgetting about the next small thing.

## 71 My House

For this San Diego family, the phrase “putting down roots” has taken on a whole new meaning.

## 78 Off the Grid

Sometimes it's better to be a shadow of one's former self. A family in Seattle rebuilds a new sustainable modern home where their old one once stood.



## 82

### Dwell Reports

Like the Excalibur to King Arthur, a sauté pan is indispensable to a cook. Our experts from the Brooklyn restaurant Grocery tell us which pans bring home the bacon.



## 86

### Elsewhere

Marseille may be better known for cuisine than for works by Corbu, but its contribution to the canon of modernism should not be underestimated.



## 92

### What We Saw

Take a seat and read about the latest incarnation of Promosedia (a.k.a. the Chair Fair) in Italy.

## 94

### Archive

Arguably the most famous woodworker in modernism, George Nakashima got his start working on this little-known ashram in India made from concrete.



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## 100 Nice Modernist

Falling Chocolate, anyone? Ontario's Design Hope enlists architects to design artful gingerbread houses in an inventive effort to help the homeless.

## 102 Dwell Labs

Knock knock. Who's there? Surprise! Good design comes to the oft-overlooked and underappreciated front door.

## 104 Holiday Gift Guide

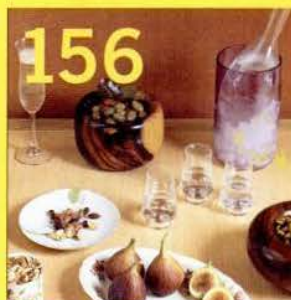
Want to make a Dwell staffer happy? Observe and take note of our collective holiday wish list.

## 190 Sourcing

Your first stop for info on whom to call, how to order, and where to buy what you see on our pages.

## 192 Houses We Love

For Gregor Vielstädte and his architect, Frank Drewes, building this dream home in Germany was strictly a family affair.



## 156

### Entertaining 101

Worried about where to put the salad fork? How to arrange the hydrangea? Mix the elixir? Turn here for tips on throwing the perfect dinner party.



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## Letters

If only you knew how eagerly I await each issue of *Dwell*. The anticipation as the bookstore rack is inspected, day after day, until—delight! There it is. Alas, this moment is celebrated but eight times a year. Is there a possibility that your wonderful publication might increase in frequency? Monthly would be ideal, but even ten times a year would bring much happiness.

**Karen Sedgwick**  
Whistler, British Columbia

The appalling destruction caused by the first atomic bombs led our government to research a neutron bomb, an episode long before your time. Its intense radiation would eliminate all human life but not damage the buildings. Because of the historic custom of architectural publications to ruthlessly eliminate humans from their illustrations, the neutron bomb instantly became known as the "Architect's Bomb."

What a pleasure to open your September 2004 issue and find houses appropriately populated and fully in use. A reminder that while *Sainte Chappelle* may, indeed, be frozen music, most architecture is human habitat intended to shelter, protect, and, of course, charm and delight its occupants. Not as easy as it may sound. A quick look through a recent issue of *Architecture* shows that old ways die hard: A daytime street scene in Toronto shows not a single human being. What carnage! Best wishes for your continued success.

**Cornelius Deasy**  
San Luis Obispo, California

As a first-time home buyer in the Los Angeles neighborhood of Glassell Park, I was very excited to see the beautiful house in the neighboring area of Mount Washington ("Domestic Democracy," September 2004). However, I was disappointed to read David A. Greene's summation of Glassell Park as "a flat neighborhood with a checkered gangland past." That may indeed be so, but Glassell Park is on the rise. In fact, the 90065 zip code of Glassell Park was recently deemed one of the hottest zip codes by CNN's *Money Magazine*.

Who knows, maybe soon *Dwell* will do a story on a house in Glassell Park.

**Robin McCauley**  
Los Angeles, California

Seven dog years ago, I was looking to find a brown dog to match my cute, yet aging, brown dog. I searched the Web to find the very rare look that could pass for the great-great-great-granddaughter of my old mutt, and there she was on the Downtown Dog Rescue site ("Nuts About Mutts," September 2004). Surf the Web and you shall find whatever you're looking for.

At Downtown Dog Rescue, the people I worked with were very pet savvy. They actually pretrained my pet in basic dog manners (not to jump on the bed nor sit underfoot). The whole time, nobody mentioned *Modernica*! Three phone calls and two meetings were all about the welfare of the dogs. Your article was a nice surprise!

**Pamela Edwards-Kammer**  
Studio City, California ▶

## In Memoriam: Architect Fay Jones Dies at 83



Renowned architect Fay Jones died at his home on August 30. He was born in 1921, in Arkansas, where his earliest architectural effort was an elaborate tree house with a working fireplace.

After graduating from the University of Arkansas architecture program's first class in 1950, Jones began a career-defining relationship with Frank Lloyd Wright, whose work would deeply influence his own. Throughout his career, Jones focused primarily on small projects, designing 135 residences and 15 churches in 20 states. In 1990, he was awarded the Gold Medal of the American Institute of Architects. The following year, in a national survey conducted by the AIA, participants named Jones one of the country's ten most influential living architects. He is perhaps best known for his elegant Thorncrown Chapel in Eureka Springs, Arkansas (shown at left), ranked by architects as one of the five best buildings by an American architect in the 20th century.

PHOTO BY WHIT SLEMMONS (CHAPEL)



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## Letters

In your recent issues, I was betrayed by your use of the number ten. Of the "10 Vacation Homes" promised on the cover (July/August 2004), only seven of the dwellings featured were vacation homes. For "10 Standout Homes in L.A." (September 2004), the definition of home had to be stretched to include the unbuilt theoretical Mogul House competition winner. As well, the definition of L.A. had to include Rancho Mirage, which to my knowledge isn't part of L.A. (yet). I am not aware if there is anything significantly modern about the number ten that warrants its repetitive use. After all, seven and eight are both good numbers and there is certainly no shame in using them.

**RS Magnuson**  
Houston, Texas

We love your magazine and look forward to it arriving each month. But since you've been covering the details of the Dwell Home, we have been especially eager to read the progress updates.

Can you tell us more about it? What is the ballpark price? Will it ever be available in Canada? Does it have a basement? Are there possibilities for a furnace (an obvious must-have in our climate!)?

**M. Adams and M. Reutter**  
London, Ontario

**Editors' Note:** The article about the Dwell Home this month (p. 112) should help answer your questions.

Sixty-four years ago, when I was 19 and an art student at UCLA, I took a course in industrial design taught by Anita Delano, who took us to visit a Neutra house, a Wright house, and the Eames studio. Mr. Eames was working on his first bentwood chairs and showed us the process. Several years later, the magazine *Arts and Architecture* featured the Case Study Houses. Among others was the Eames home in Pacific Palisades. I visited them all and they made a tremendous impression on me. I thought the new age of architecture had arrived!

Domestic responsibilities, including motherhood, brought changes in my career, but did not diminish my interest in the field. Becoming acquainted with Dwell has given me a new window on the field and brightens my view. I appreciate every issue and congratulate you on a stimulating, informative, and tasteful magazine.

**Charlotte Burnett**  
Gualala, California

Yesterday, while waiting to do penance at my gym, I glanced over the magazine selection and ▶

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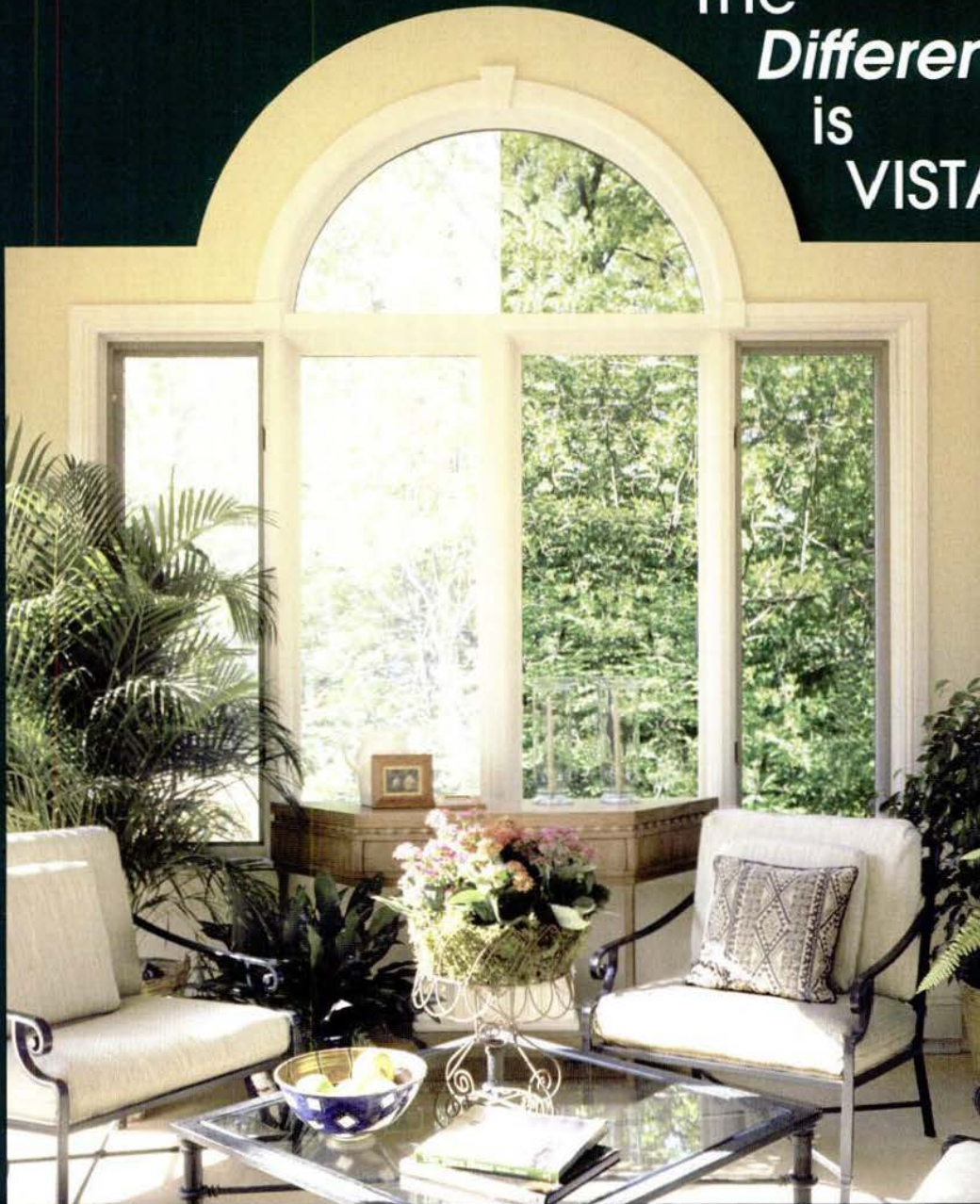
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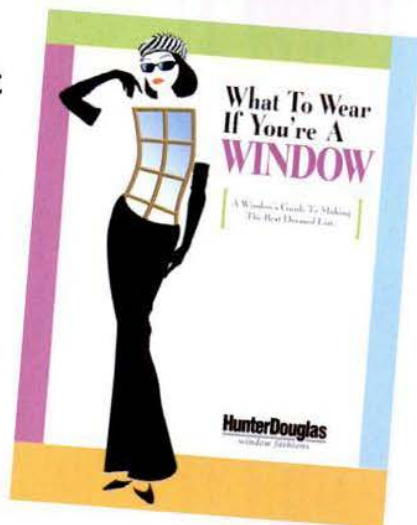
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came across the July/August 2004 issue of *Dwell*. The issue featuring vacation homes was very timely, as I had just returned from my annual two-week visit to my lake house on Norris Lake in East Tennessee. The house has been in my family for over 50 years and continues to be the focal point for our family get-together each summer.

I'm an architect living in Northern California and soon hope to be able to split my time between California and Norris Lake. To this end, I recently purchased a piece of property near our cabin and am starting to explore design ideas for the perfect lake house. The photos of Joe Sabel's project on your Editor's Note page caught my eye—I like the idea of a partial prefab approach that would simplify and reduce the on-site work. Is there any way I could get more detail on his project?

**Paul Tandy Nicely**  
Santa Rosa, California

**Editors' Note:** You can reach Joe Sabel at [airship11@aol.com](mailto:airship11@aol.com). Best of luck with your retreat!

**Please write to us:**

Dwell Letters  
99 Osgood Place  
San Francisco, CA 94133  
[letters@dwellmag.com](mailto:letters@dwellmag.com)

**Corrections:**

We failed to mention that HMC Group Ontario is the executive architect working with Coop Himmelblau on High School #9 ("In the Modern World," September 2004, page 38).

In our July/August 2004 issue, we misspelled the manufacturer of the Morfeo sofa ("What We Saw," page 82). The correct spelling is Domodinamica ([www.domodinamica.com](http://www.domodinamica.com)).

On page 156 of our October/November 2004 issue ("Boomtown Bust"), we failed to credit Myer, Scherer, and Rockcastle, LTD as the design architects of the Sahara West Library in Las Vegas.

On page 174 (Sustainability 101), we failed to credit Energy Energy Design as the creators of the overall design concept of Mijita restaurant. Sandra Slater assisted with surface materials and furnishing specifications.

We regret the errors and omissions.

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**Contributors**

**Deborah Bishop**, *Dwell's* contributing editor in San Francisco, was happy to open up her home for the photographing of *Entertaining 101* (p. 154), despite the post-shoot letdown when all the lovely things had to be re-bubble-wrapped and returned to their places of origin.

**Andrew Blum** ("Design = Everything," p. 140) writes about architecture and design for the *New York Times*, *Metropolis*, and *Architectural Record*.

**Roger Davies** ("Prefab, Proven," p. 112) lives in New York and shoots for a number of publications, including *Wallpaper*, the *New York Times*, *Details*, and *Departures*.

**Adam Friedberg** ("Harlem Renaissance," p. 124) has shot for numerous publications, including *Architecture*, *W*, *Details*, *Fortune*, *Big*, *Discover*, *Inc.*, *Newsweek*, and *Vanity Fair*.

**Dean Kaufman's** photographs ("Fo' Sizzle," p. 82) have appeared in the *New York Times Magazine*, *W*, *Details*, *Big*, *Soma*, *BlackBook*, *Abitare*, and *Japanese Esquire*.

**Marc Kristal** ("Harlem Renaissance," p. 124), our New York contributing editor, is currently adapting *Framed*, the memoir of "Art Dealer to the Stars" Tod Volpe, for the big screen.

**Jacob Langvad** ("Basic Living," p. 132) is a photographer based in Denmark. Most recently, he has shot for Benetton, Levi's, the *Guardian Weekend*, *Colors*, and *The Face*.

**Lydia Lee** ("Corbu Collective," p. 86), a lifelong Francophile, lives in the San Francisco Bay Area and also hunts down interesting architecture for *Natural Home*.

**Jane Szita** ("What's So Great About the Future?," p. 148), *Dwell's* Amsterdam contributing editor, visited the Living Tomorrow project and realized how much she doesn't want to live surrounded by advanced technology such as one-button ovens and self-sealing saunas.

**Noah Webb** ("The Family Tree," p. 71), a photographer based in Los Angeles, is a graduate of the California Institute of the Arts. His work has appeared in *Big*, *Jane*, and *Surface*.



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Highlands, design Patricia Urquiola. Picture taken inside the PALAIS DE TOKYO, site de création contemporaine, Paris.

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# The Future Is Now

When I was in sixth grade, my class was given an assignment to create the city of the future in three dimensions. I remember the project having something to do with the mystical year 2001, a time that, in my preadolescent brain, seemed light-years away. I also recall being stymied by the endeavor. Creating a city of the future using materials like Elmer's, cardboard, and glitter was up there in the pantheon of grade-school freak-outs, with the bonus of being an excellent harbinger of future creative deadlines to come.

I came up with something, though, and made the precarious journey to Mrs. Bergeron's classroom with the unnamed ultramodern metropolis that I am now somewhat ashamed to admit was constructed mainly of plastic champagne glasses and electric-blue spray paint. How had I conjured up such a vision? Seventies television, that's how, a medium that always depicted the future as very shiny and devoid of any right angles.

*The Jetsons* may be the default descriptor for any futuristic-looking pad, but television shows can't take all the credit for this presumably fantastical but surprisingly regimented vision. Consider the iconic houses of the future: R. Buckminster Fuller's *Dymaxion House* (1929), Paul Laszlo's *Atomville USA* (1950), Disney's *Monsanto House of the Future* (1957), Matti Suuronen's *Futuro House* (1968), *Future Systems' House in Wales* (1994), and just this year, *Werner Sobek's House R129*. All curvy, all shiny. But do you live in one? Probably not, and odds are you won't any time soon.

Let's assume that the *House of the Future* is different from the *House of Today* but, for the sake of argument, still holds on to the notion of right angles. What might that house look like? What contemporary—and future—needs should it address in its design and construction? What materials and technologies would truly benefit its inhabitants? What challenges should it address: economics? weather? urban decay? sprawl? Will the house of the future be able to address it all?

"We are confronted with a great scrap heap of words and misused symbols and next to it, an immense storehouse bursting with new discoveries, inventions, and potentialities, all promising a better life," architect and educator Siegfried Giedion wrote in 1947, "but the promises of a better life have not been kept."

Giedion was writing about the failed promise of mechanization, but his observations can just as easily be applied to the promise of technology. What I've observed about theoretical houses of the future is a misguided obsession with the "aha" factor—i.e., an oven you can turn on from the backyard, or a system that diffuses a pleasant smell and color into your living room that is appropriate to your mood (let's call

it aromachromatherapy). We possess the knowledge and technology to create so much that we can't seem to figure out what to get rid of (but I suggest starting with aromachromatherapy).

When the *Dwell* editorial staff began to tackle the theme of forward-thinking architecture for this issue, we made a deliberate decision not to seek out variations on the flying saucer theme. When we received photos of Briggs Knowles Architects' dynamic rehabilitation of a dilapidated brownstone in Harlem (p. 124), we knew which direction we wanted to go. Revitalizing urban neighborhoods—that's one direction essential for the future. Creating work situations that encourage community and family (as Marco Boglione has done in Turin, p. 132), and discourage long commutes and sprawl is another. Developing building technologies to produce affordable, livable modernism (as with the *Dwell Home*, p. 112) is another.

The future is already here. It's five minutes away. It's next week. At age 11, I may have thought we'd all live in sparkly glass orbs by now, but as I write this from my 100-year-old apartment building, it's clear that's not the case. In imagining housing for the future, be it next week or next century, I hope we look at what's around us, examine the forces that determine the way we live in the present, and figure out how we can best adapt our tremendous resources into housing that makes sense now. ■

ALLISON ARIEFF, EDITOR-IN-CHIEF


[allison@dwellmag.com](mailto:allison@dwellmag.com)

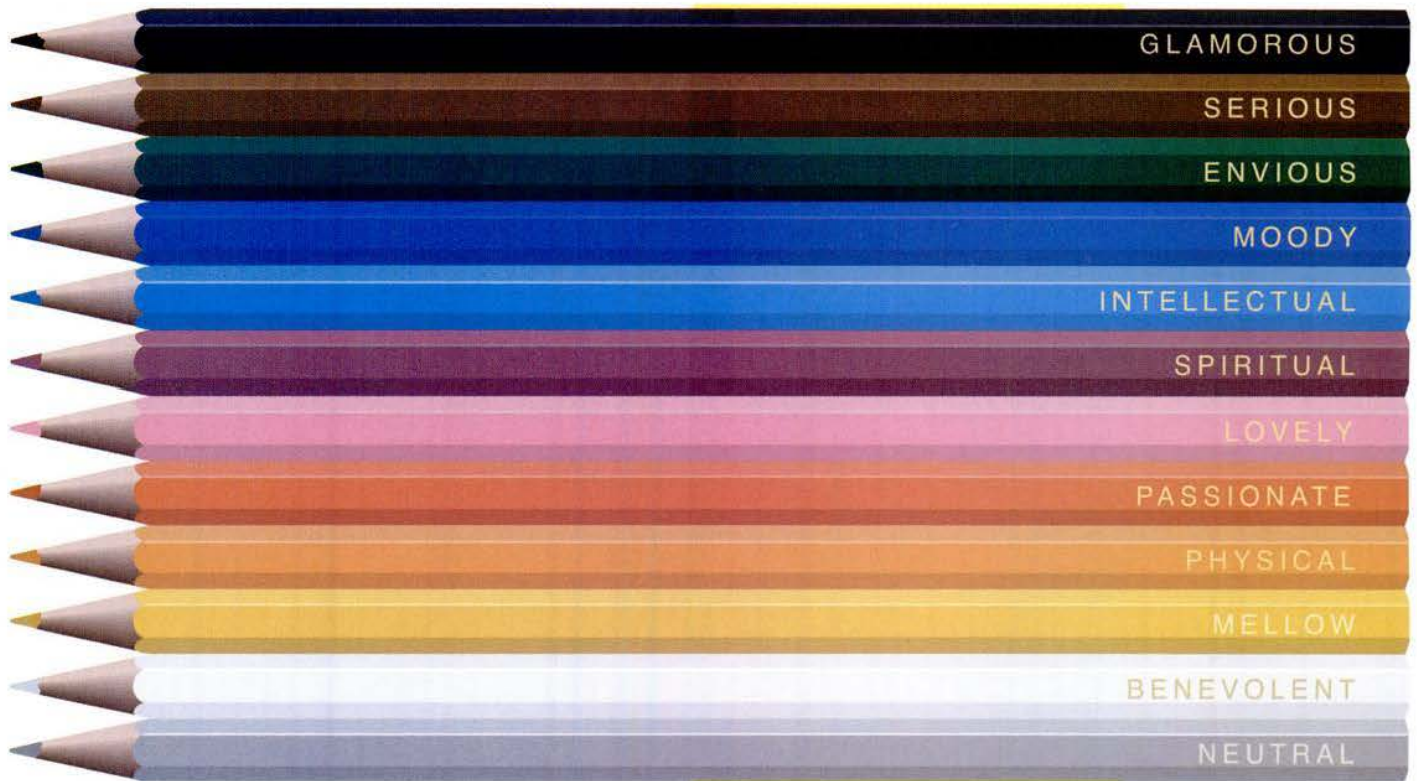




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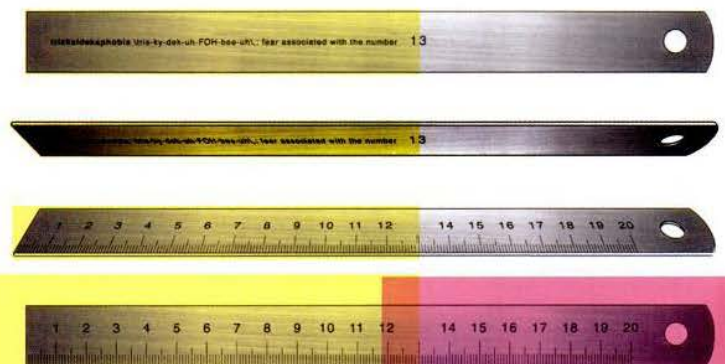
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“Post-industrial design probes the individuality and gap between identity and mass production,” explains writer Gareth Williams. With this in mind, Damian O’Sullivan and Lisa Smith design quirky reinterpretations of commonplace objects from their studio, Cottage Industry.

### Cottage Industry

Until the late 1800s, consumer products were all carefully handcrafted in small batches, but today, there’s little you can buy in London that can’t also be purchased in Los Angeles. It’s a welcome relief, then, to discover Cottage Industry, a year-old studio in the Netherlands where Damian O’Sullivan and Lisa Smith laboriously hand-make their assorted wares. Converting basic forms into original ideas, their products put a twist on the otherwise usual: A gold-plated pencil sharpener on a silk cord is a necklace, a “lucky” ruler omits the number 13, and colored pencils are equated with emotions. We promise you’ll be the only one on your block with these goods. [www.the-cottage-industry.com](http://www.the-cottage-industry.com)



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**Robert ParkeHarrison: The Architect's Brother** / 18 Sept–2 Jan / DeCordova / Lincoln, MA

Sometimes the best way to deal with disturbing thoughts is to confront them directly. When it comes to society's ill effects on the earth, Robert ParkeHarrison does just that. In collaboration with his wife, Shana, ParkeHarrison fuses performance, sculpture, photography, and painting to create large-scale, image-based narratives that cast himself as an Everyman pitted against a nature marred by human folly. [www.decordova.org](http://www.decordova.org)



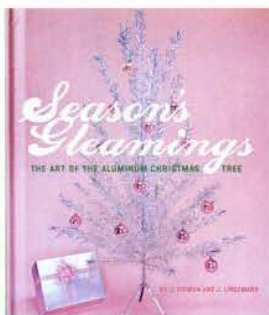
**Rugs** / By Peddada

"It's too bad we have to walk on a work of art. Or perhaps this is the ultimate luxury," says Raju Peddada, founder and head designer of Peddada rugs, which are tufted and knotted using top-of-the-line silks and wools. More than 65 colors and 30 styles are available in new modern collections: Signature, Euclid, and ColourWalk. The pieces are all Rugmark-certified—guaranteeing no children helped weave them. [www.peddada.com](http://www.peddada.com)



**Faux wineglasses** / By Cedric Sportes

In most city apartments, it's barely possible to find kitchen storage space for one set of plates, much less the wine connoisseur's requisite cache of glasses for each kind of grape. Now Montreal designer Cedric Sportes has created an array of subtly hued multitasking glasses that provide service for all types of liquids without compromising cupboard space. [sportes@sympatico.ca](mailto:sportes@sympatico.ca)



**Season's Gleanings: The Art of the Aluminum Christmas Tree** / By J. Shimon and J. Lindemann / Melcher Media / \$16.95

Aluminum Christmas trees are a burnished breed that would make any others, deciduous or coniferous, green with envy. These metallic balsams embody their time, but like all things Aquarian their vogue had died by the '80s. This book is one step in reviving the yuletide kitsch that pushed out the jive and reflected the holiday love. [www.melcher.com](http://www.melcher.com)



**Josef and Anni Albers: Designs for Living** / 1 Oct–27 Feb / Cooper-Hewitt, National Design Museum / New York, NY

The Alberses were one of the most influential design duos, and the Cooper-Hewitt pays them fitting homage in this new exhibit of their modern domestic creations from the '20s through the '50s. Both are known for their affiliation with the Bauhaus: Josef is most recognized by his yen for the square, while Anni is considered to be one of the foremost textile artists of the 20th century. [www.ndm.si.edu](http://www.ndm.si.edu)

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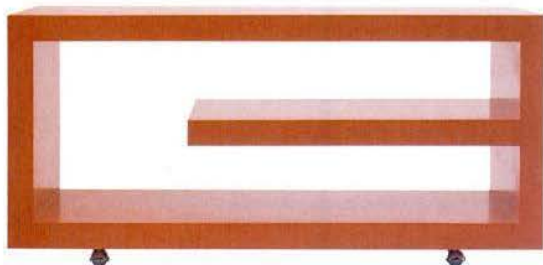
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### Materials Monthly

Reading about products is great, but experience-wise, there's nothing like the touch, taste, and feel of the real thing. The folks at Princeton Architectural Press sensed your pain and are offering a solution with *Materials Monthly*. Edited by architect and materials professor Jennifer Siegal, this subscription-based service delivers three or more samples of the latest innovative materials to your door each month. Upcoming issues will include Electric Plaid, a programmable textile, and Reversacol, a glasslike substance that shifts hues from day to night. [www.materialsmoonthly.com](http://www.materialsmoonthly.com)



### Rank / By Derin Designs

The term "storage unit" doesn't sound pretty, and it often doesn't look any better. But the simultaneously vibrant and understated Rank storage unit achieves swan status with its vivid lacquer and forthright design. Like a great sidekick, this piece will do the job without stealing the show. [www.derindesign.com](http://www.derindesign.com)

### Slice Rocker / By Jeanice Skvaril

Few relish the thought of half-eaten fruit, but in this case we'll make an exception. The Slice Rocker by San Francisco designer Jeanice Skvaril (pronounced "squáw-djûl"), with its body-conforming bite, is as comfortable as it looks. The only problem we foresee is getting up once we're in, but that's okay, as long as we can keep rocking. [www.skvaril.com](http://www.skvaril.com)



**Close to Home: An American Album** / 12 Oct–16 Jan / Getty Center / Los Angeles, CA / From candid snapshots of vacationing families to images of people's pets, photography has become, writes Getty curator Weston Naef, "the chief visual instrument of social memory." More than 200 random family photographs from the '30s to the '60s are on display. [www.getty.edu](http://www.getty.edu)

PHOTOS COURTESY GUY STRICHERZ (GETTY)



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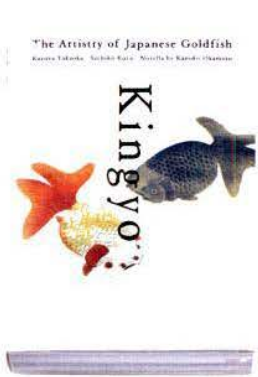
Herman Miller sorts the laundry. | **Nelson Platform Bench.** Coordinates with both whites and brights.

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**Trajectories: The Photographic Work of Robert Flick / 16 Sept–9 Jan / Los Angeles County Museum of Art / Los Angeles, CA**  
 Moving from evocative '70s diptychs to his signature grid-format sequential-photo spreads, Robert Flick has always sought ways to link together the visual affinity of disparate locations. Current digital works enable him to take these ideas of site and place to another level. This retrospective traces the development of his aesthetic and his philosophical approach to the photographic medium.  
[www.lacma.org](http://www.lacma.org)



**Kingyo: The Artistry of Japanese Goldfish / By Kazuya Takaoka; novella by Kanoko Okamoto / Kodansha / \$37.50**  
 There are goldfish you win at the county fair and then there are exquisite ornamental goldfish—the result of generations of selective breeding. The omnipresent pet first arrived in Japan in 1502, and has since been the subject of countless artistic explorations. This book compiles examples of goldfish beauty shots (yes, such a thing exists), paintings, and prints. [www.kodansha-int.com](http://www.kodansha-int.com)

**Throws / By Emma Gardner Designs**  
 Rugs are nice, but they let you walk all over them; like any good relationship, a good design label only thrives with growth. Thankfully, Emma Gardner has added some throws into the mix to complement her line of signature rugs. The 70 percent alpaca, 30 percent wool blankets are machine-woven in Peru and come in either a pink or blue color scheme in your choice of a vertical or horizontal format.  
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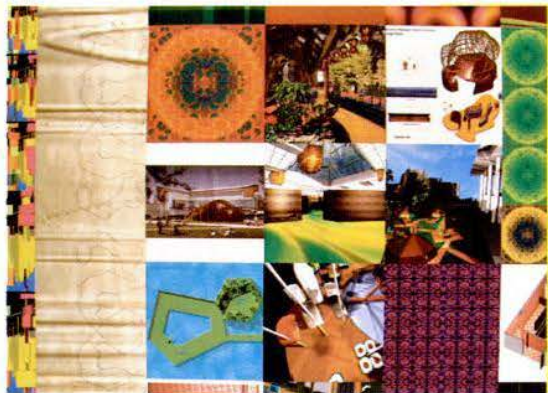


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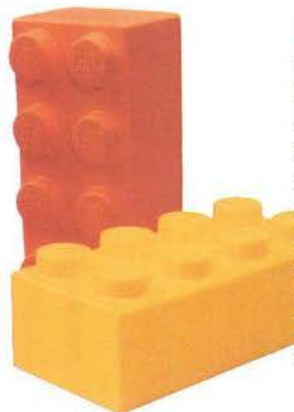


**Kazunari Sakamoto / 21 Oct-19 Jan / Pinakothek / Munich, Germany**

In Japan, size and style of living space are often compromised by skyrocketing property prices and unforgiving urban density. Buildings are erected for speed rather than longevity, and architects build transparent, light structures to match this national architectural leaning. In this exhibition, Japanese architect Kazunari Sakamoto's multilayered constructions that were designed to fit this packed country, as well as his more ephemeral creations, are on display. [www.pinakothek.de](http://www.pinakothek.de)

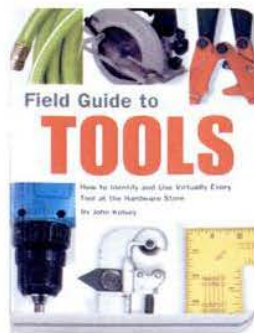


**ICON / By Electrolux** / First, IKEA claimed mass-market goods as its own. Now, compatriot Electrolux is taking on the American appliance industry. Recognized here only for its vacuums, Electrolux shipped its seven-piece ICON appliance series across U.S. borders this summer, to be followed by more products early next year. After a brief preview, we've already become acolytes of the company's sleek, well-crafted, and dependable goods. [www.electroluxusa.com](http://www.electroluxusa.com)



**Under a Tenner—What Is Good Design? / 3 Dec-27 Feb / Design Museum / London, England**

Expense isn't the mark of quality—affordable goods can be equally well crafted. For "Under a Tenner," a group of 20 curators—including J. Mays, head of global design at Ford Motor Company, and Cameron Sinclair, cofounder of Architecture for Humanity—were each invited to choose ten items they especially like that cost under ten pounds apiece. [www.designmuseum.org](http://www.designmuseum.org)



**Field Guide to Tools / By John Kelsey / Quirk Books / \$14.95**

When the repair manual calls for a faucet puller or cold wrench, it's tempting to call a plumber rather than risk ridicule at the hardware store. Photos and basic narrative identify all the tools used in home projects. Compact enough to stuff in a pocket on a trip to Home Depot, Kelsey teaches you to tell the difference between a router and rasp with ease. [www.quirkbooks.com](http://www.quirkbooks.com)

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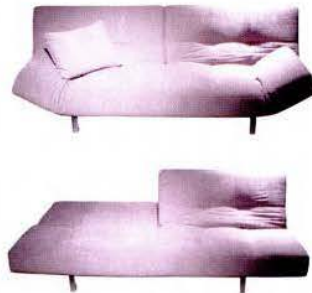
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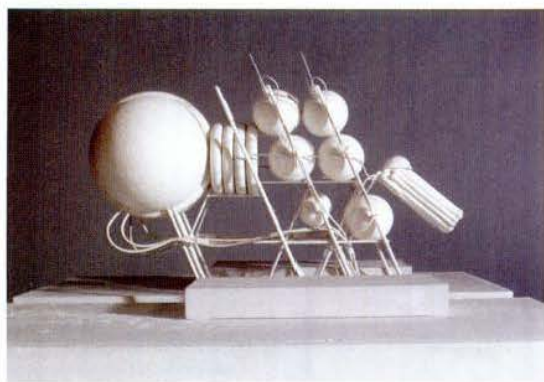
**Strip chair / By Poliform**

The utilitarian shell is formed to protect from the elements. But while remarkable in utility, it is often regarded as a mere impediment to the beauty or treasure within. Like those of the Eameses and Saarinen, Carlo Colombo's contemporary take on the shell chair aims to provide both function and beauty, making any inhabitant look lovelier than a Venus or a pearl. [www.poliform.it](http://www.poliform.it)



**The City Beneath Us: Building the New York Subway / 29 June–Jan / New York Transit Museum / Brooklyn Heights, NY**

The New York City subway has delighted car-less commuters for a century. This new exhibition, curated by Vivian Heller, explores the history of the extensive transit system through a selection of 200 photographs documenting the struggle to create a veritable underground city. Now commuters can ruminate on the extraordinary vision it required to construct the subway, rather than the egregious invasion of space at rush hour. [www.mta.nyc.ny.us/mta/museum](http://www.mta.nyc.ny.us/mta/museum)



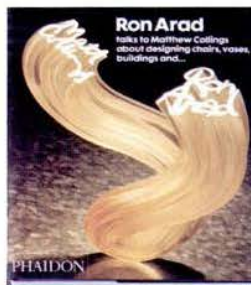
**Archilab: The Eternal City / 21 Dec–13 Mar / Mori Art Museum / Tokyo, Japan**

"Paper architecture" is the heady complement to the buildings around us—theoretical, grandiose, sometimes egomaniacal. Le Corbusier proposed the Radiant City, and Wright drew plans for Long Acre City; "Archilab: The Eternal City" presents the work that followed in their wake—from Archigram's '60s inflatables (and Coop Himmelblau's space-aged model above) to the technologically dominated schemes of the '90s. Over 400 works by nearly 100 architects will be on display for the Mori's first architecture exhibition. [www.mori.art.museum](http://www.mori.art.museum)



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**Ron Arad / By Matthew Collings / Phaidon / \$55.95**

There's nothing like being important enough to shoot the breeze with important designers and art critics—we have to settle for reading about their tête-à-têtes. In this new book, art critic Matthew Collings and designer Ron Arad discuss design, architecture, and aversions to the straight line. [www.phaidon.com](http://www.phaidon.com)

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Charlotte Perriand at the 1929 Salon d'Automne, in the chaise longue- designed by herself, Le Corbusier and Pierre Jeanneret, 1928. © Fonds d'archives de Charlotte Perriand 1998.



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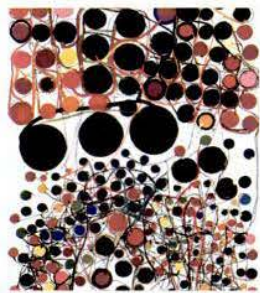
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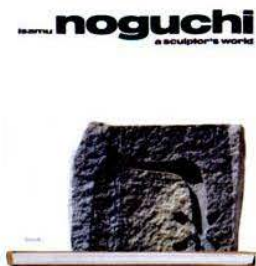
**Chandelini / By Touch Design Studio**

Brooklyn-based designers Michael Marra and Peter Valois aren't content to just tweak current forms to create new designs; instead, they've reinvented standard shapes as a series of playful pieces. Interlocking plywood slats become coffee tables, rubber bands are made into chairs, and a breakfast bowl looks like a splash of cereal milk. We especially like Chandelini, a dangling light fixture of dozens of champagne glasses clustered together, lit from within by a string of small 6-watt bulbs. [www.touchdesignstudio.com](http://www.touchdesignstudio.com)



**Electrifying Art: Atsuko Tanaka, 1954–1968 /**

14 Sept–11 Dec / NYU Grey Art Gallery / New York, NY  
As a pioneering figure in the postwar Japanese art scene and a member of the avant-garde Gutai group, Atsuko Tanaka dealt explicitly with the rapid urbanization and industrialization of the postwar landscape. *Electric Dress*, her best-known piece, composed of multicolored, flashing incandescent lightbulbs and tangled cables, will headline a collection of early abstract paintings and intricate drawings. [www.nyu.edu/greyart](http://www.nyu.edu/greyart)



**Isamu Noguchi: A Sculptor's World / Isamu Noguchi / Steidl / \$65**

While Noguchi's legacy is often iterated by the ubiquitous glass-and-wood coffee table and variety of paper lanterns, this reissued 1968 autobiography reveals a far more expansive picture of the designer as consummate artist. A young Noguchi cut and polished stones for Brancusi, later amassing a substantial body of sculptural works, which, like Noguchi's intercontinental ancestry, somehow betray both a spirit of Japanese austerity and American bravura. [www.steidl.de](http://www.steidl.de)

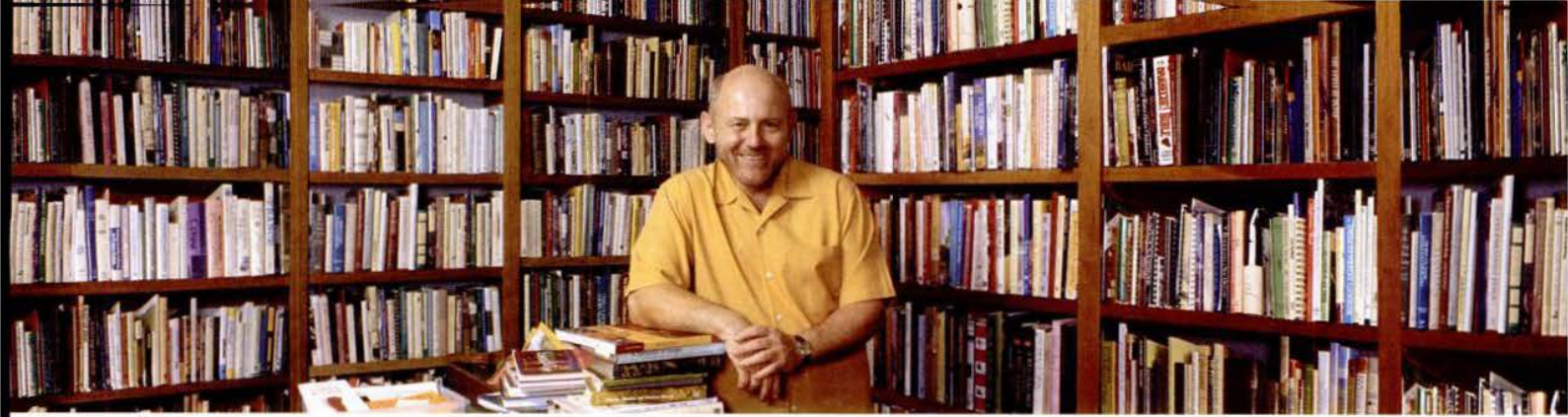


**Wegman fabrics / By Crypton Fabrics**

Try as you may, you will never have enough prints of that weimaraner mug. Lucky for you, William Wegman has met the demand by plastering his muse in silhouette on a line of fabrics and upholstery. Now you can clothe your furniture, or yourself, doggy-style—just don't tell your poodle (or us, for that matter). [www.cryptonfabric.com](http://www.cryptonfabric.com)

**MoMA / New York, NY**

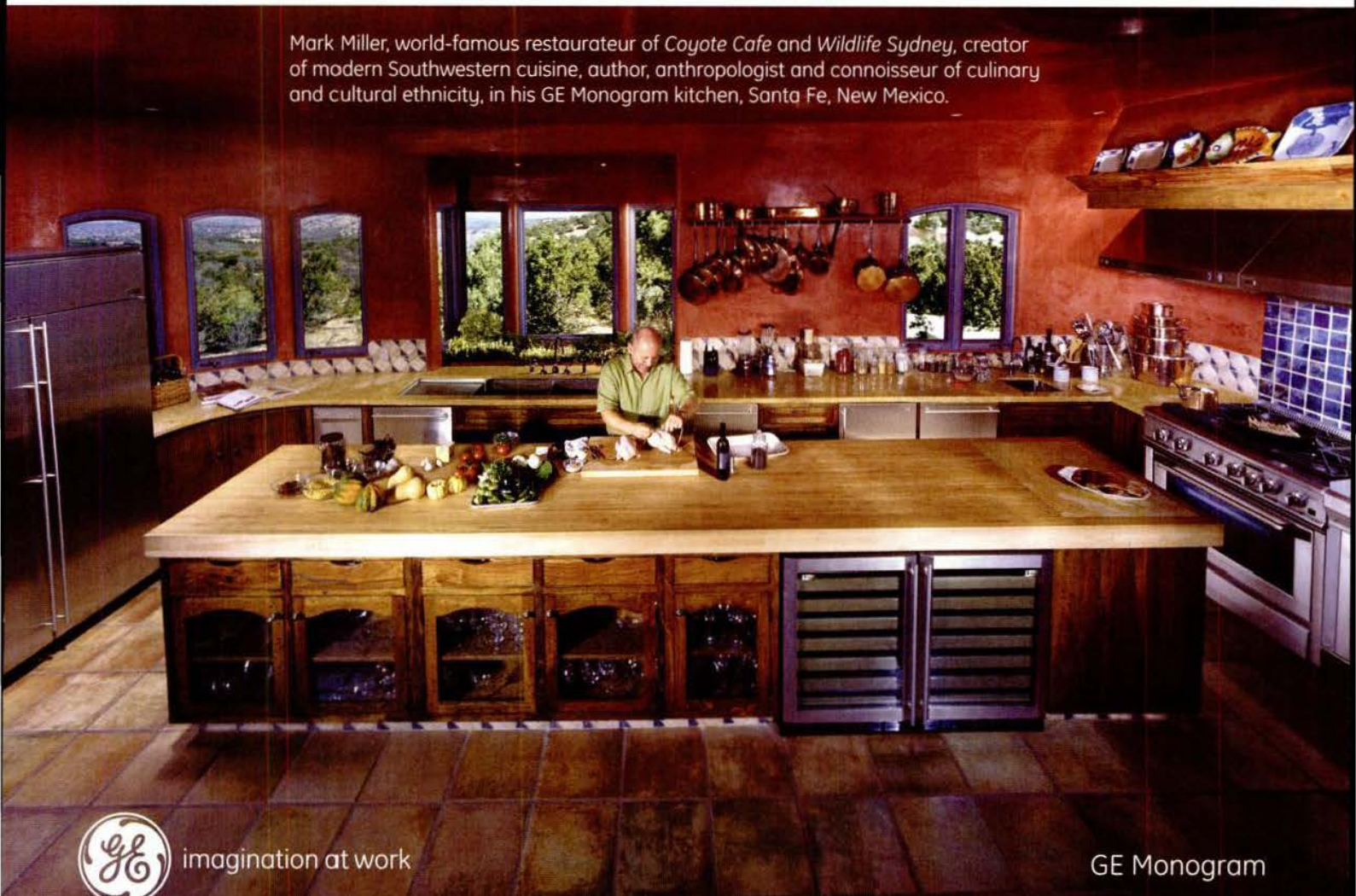
When Yoshio Taniguchi's revamped design for the midtown MoMA opened on November 20, it marked the most significant building project in the museum's history. From its humble beginnings in the Heckscher Building to Edward Durell Stone and Philip L. Goodwin's International Style low-rise, and subsequent additions and renovations by Philip Johnson and Cesar Pelli, the museum has evolved alongside the works exhibited within. [www.moma.org/expansion](http://www.moma.org/expansion)



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### Camper FoodBall / Barcelona, Spain

The pyramid is no longer the paragon of nutrition. Camper (as in shoes) has toppled the geometric reign in order to reshape the way we look at healthy eating, and it took balls to do it. The first Camper FoodBall purveyor will open in Barcelona's Raval district, providing the masses with healthy, whole balls of food. Homemade daily, the FoodBall consists of perfectly balanced local, seasonal food and organic rice. With side dishes like soup and fresh and dried fruit and nuts, in addition to juices and organic beer, Camper has certainly reconfigured the square meal. [www.camper.com](http://www.camper.com)



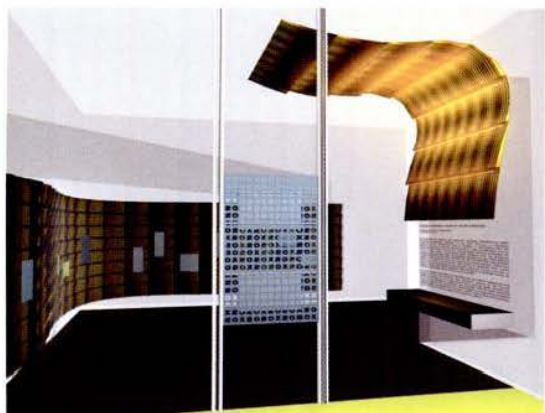
### Sweet Disposable / By Emiliano Godoy

Hansel and Gretel's witch epitomized evil, but despite her nefarious intent, her methods were actually quite eco-friendly. Her sugary abode is fully biodegradable and will simply disappear into the earth if not eaten first. Emiliano Godoy has devised a series of products—from a graceful lamp (shown here) to utilitarian golf tees and coat hooks—that also utilize sugar as an environmentally conscious material of choice. Should you tire of their look, you can always serve them for dessert. [www.godoylab.com](http://www.godoylab.com)



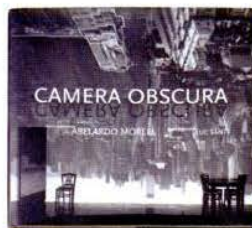
### La Fonda del Sol Collection / By Alexander Girard for Maximo

New York's La Fonda del Sol restaurant opened in 1960, offering a more romantic counterpart to corporate modernism. Contrasting with the Eameses' Herman Miller furnishings, Girard's folk art-inspired series of vibrant suns adorned everything from the waiters' buttons to the wine menu, and are presented here for the first time as a series of hand-printed decorative cushions. [www.maximodesign.com](http://www.maximodesign.com)



### Chicago Architecture: Ten Visions / 26 Nov–3 Apr / The Art Institute of Chicago / Chicago, IL

Architectural innovation has long flourished in Chicago. In this exhibition, ten international provocateurs, including Doug Garofalo (above) and Jeanne Gang, continue the attempt to make Chicago into the perfectly planned city. Each architect curates a 21-by-21-foot space with a futuristic vision for the city; designs represent a range of approaches, from a theoretical focus on process to real-world ideas about housing. [www.artic.edu](http://www.artic.edu)



### Camera Obscura / Photographs by Aelardo Morell / Bulfinch Press / \$60

"Who would believe that so small a space could contain the image of all the universe?" Leonardo da Vinci said of the camera obscura, a process which reflects an image through a pinhole and projects and inverts it into a darkened space. In this series of black-and-white photos, Morell perfectly captures the eerie luminescence of the shadowy images this technique creates. [www.twbookmark.com](http://www.twbookmark.com)



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\*EPA estimated 20 city/27 hwy mpg (front-wheel drive); 19 city/24 hwy mpg (all-wheel drive).

A lush tropical spa scene featuring a waterfall cascading over dark rocks into a stone-lined pool. The water is clear and blue, surrounded by dense green foliage, including large ferns and hanging vines. The overall atmosphere is serene and natural.

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with ADRIENNE ARIEFF / DEBORAH BISHOP / IRENE RICASIO EDWARDS

Cold weather and impending holiday craziness getting you down? Whether you're ready to plan your escape or play armchair hedonist, *Spa* is the perfect resource. The beautiful book excerpted here features nearly 100 dramatic destinations for those who like their luxury wrapped in great design.

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## Bedarra Island

The romance of a private island doesn't get much more exclusive than this. At Bedarra Island, the champagne flows freely, sunset canapés are delivered to your pavilion daily, and sprawling daybeds await eager sun-worshippers. It's the most upmarket version of an all-inclusive vacation: Guests pay one package price and are free to eat, drink, and pursue resort activities as they wish. Located off the coast of Tropical North Queensland, on the fabled Great Barrier Reef, the 100-hectare island comprises pristine rainforest (home to numerous species of birds, butterflies, lizards, and wildlife), secluded beaches with swaying palms, and 16 architecturally stunning villas designed by Pike Withers, hidden amidst the trees. Two beachfront pavilions overlooking Wedgerock Bay have floor-to-ceiling glass, timber decks with private plunge pools, oversized bathrooms with deep-soaking tubs, and custom-designed "floating" beds. For high-tech access and maximum panoramic views, book the Point, a split-level villa accessed by a private rainforest path and featuring a sizeable living area with a workstation and plasma-screen TV. Massages, facials, and various healing therapies are available in the treatment center overlooking the beach (try the Kodo massage, which incorporates aboriginal techniques and native essential oils); more extensive pampering is available by taking a 15-minute boat ride to Dunk Island's Spa of Peace and Plenty. Back at Bedarra, the fully stocked, self-serve open bar awaits.

**Signature Treatment:** Kodo Massage

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## Sasanqua Spa at Kiawah Island

Golf is the thing on Kiawah Island, but luxury and relaxation is the goal at its elegant spa. Located on an Atlantic barrier island near Charleston, South Carolina, Sasanqua Spa is an idyllic hideaway that overlooks balmy marshes and gently rippling grasses. Named after a variety of camellia prevalent on the island, Sasanqua was created by renowned designer Clodagh, who communed with nature to create this relaxing retreat. Clad in cypress, stucco, and poplar-bark tile, the expansive 9,000 square foot wood structure suggests tranquility at first glance. Natural materials that complement the surrounding environs perfectly are used throughout. The spa embraces its locale, making the spa experience an interior and exterior one. Spa-goers can pause to take in the local bird life, for example, simply by walking outside. Just beyond the impressively scaled-copper-clad front door, is a dramatic infinity pool filled with river rocks, encouraging reflection and contemplation. Inside, signature Sasanqua treatments incorporate indigenous ingredients from Kiawah's diverse surroundings, specifically from the garden, the marsh, and the sea. Sasanqua offers both traditional spa services along with Ayurvedic offerings, stone massage, and for the golfer, a special Golfer's Advantage package that, vis-à-vis a facial and reflexology, provides essential maintenance for the avid golfer.

**Signature Treatment:** Sasanqua Massage

Sasanqua Spa  
10 River Course Lane  
Kiawah Island, SC 29455  
Tel: 843.768.5725  
[www.kiawahisland.com](http://www.kiawahisland.com)

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Cartier London, *Tiara*, 1937  
© 2002 Ettore Sottsass/Cartier



## Toscana Terme Bad Sulza

Being of sound mind and body takes on new meaning at the Toscana Terme. Liquid Sound, the spa's main attraction, is the brainchild of media artist Micky Remann. Moved by his own oceangoing encounters with orca whales, Remann sought to recreate the experience in a spa environment—with many permutations and minus the sea mammals. Set deep in the German countryside, the structure looks as though left behind by visiting extraterrestrials. A series of flying-saucer-like, glass-walled domes arch over interconnecting pools where spa-goers float weightlessly on womb-temperature saltwater fed by an ancient, underground seabed. Underwater speakers provide the sound—music that ranges from Bach to Bjork. The sub-aquatic notes are crystal clear; the acoustic waves they produce reverberate through the body so that bathers both hear and feel the sound. A symphony of colored lights and images projected on the vaulted ceilings adds yet another sensory dimension. Aqua Wellness, the spa's signature treatment, further enhances the sensation. This underwater massage allows therapists full-body access: Bathers receive an all-over kneading soaked in music and mesmerized by the rooftop lightshow. For those who prefer treatments of the dry, silent variety, Toscana Terme's wellness center offers saunas, an exercise studio, and a salon for mud packs and more.

**Signature Treatment:** Aqua Wellness

Toscana Terme  
D99518 Bad Sulza  
Wunderwaldstrasse 2a  
Germany  
Tel: 49 (0)3 64 61 9 10 80  
Fax: 49 (0)3 64 61 9 10 88  
[www.toscana-therme.de](http://www.toscana-therme.de)



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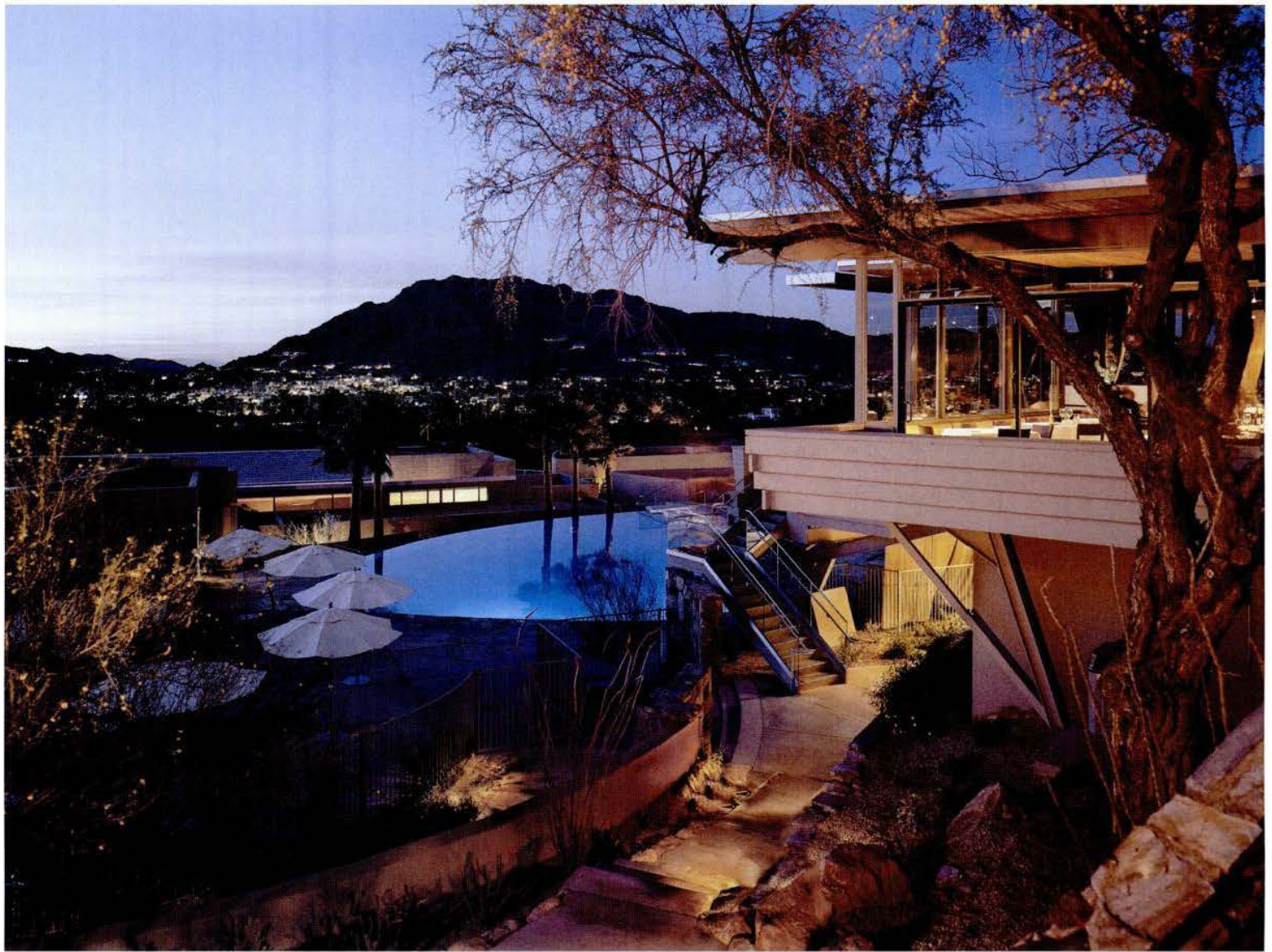
## Explora en Atacama

Located on the edge of San Pedro de Atacama in the neighborhood of Ayllu de Larache, Explora en Atacama sits on 42 acres of rugged Chilean landscape. The property has 50 rooms and a main building constructed from an old adobe house that features a bar serving natural fruit juice and tea. In 2004, Atacama opened Casa del Agua, a spa with open-air wells that feed on deep water. There are two saunas and two steam bath rooms on the premises as well as treatment rooms for the spa's inventive line of treatments. Explora also has its own line of oils, salts, creams, and body treatment products, enriched by local herbs and minerals. Casa del Agua's treatments include mud treatment, aromatherapy, hydrotherapy, relaxation massages, gemotherapy, yoga, and Atacaman massages. The Explora philosophy is one of environmental immersion through active adventure. The management provides guests with expert guides to facilitate explorations throughout this gorgeous location. Hikes, photographic safaris, mountain biking, and even volcano tours are all available options.

**Signature Treatment:** Atacaman Massage

Explora en Atacama  
Américo Vespucio Sur 80, Piso 5  
Santiago, Chile  
Tel: (56-2) 3952533  
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## Sanctuary on Camelback Mountain

Asian spirituality meets the Arizona desert at this chic resort oasis, a former tennis ranch dating from the 1960s. The resort's 24 new casitas, decorated in minimalist splendor, surround the resort's expansive infinity-edge pool, while 74 older, more traditional casitas have more discreet settings up the mountain. The 12,000-square-foot, indoor/outdoor spa opened in January 2002. The cathedral-like reception area has soaring ceilings and a dramatic floor-to-ceiling window with mountain views. Eleven treatment rooms open onto an interior courtyard with a meditation garden and reflecting pool. In keeping with the spa's Eastern philosophy, signature treatments include the Sumatra coconut polish (in which fresh coconut is used to buff away dead skin cells) and a Thai foot massage (in which a wooden dowel is used with traditional reflexology). Most treatments can be performed in Sanctum, a private treatment suite for two with its own plunge pool, fire pit, and outdoor shower. There's also a 25-yard lap pool, a heated Watsu pool, and a state-of-the-art fitness center. At night, Elements restaurant serves fare that's several notches above your average spa cuisine, and the adjoining Jade Bar plays host to a good-looking crowd of locals. In the shadow of Camelback's famed Praying Monk, the effect is appropriately serene.

**Signature Treatment:** Sumatra Coconut Polish

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A close-up, black and white photograph of the front of a silver Audi car. The image focuses on the headlight, grille, and bumper area. Several thin white lines originate from text labels and point to specific parts of the car's bodywork. The lighting is dramatic, highlighting the metallic texture and the intricate details of the headlight assembly.

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# CERAMIC TILES OF ITALY DESIGN COMPETITION 2005

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Ceramic Tiles of Italy



**Pannikin Coffee and Tea** has been a San Diego fixture since 1968, when Bob Sinclair opened the first of five shops. Over the years, the business has poured a million cups of joe, and has also served as a launching point for the careers of various family members, including Bob's stepson, Torrey Lee. In the early '80s, while working at one of Pannikin's shops, Torrey met his future wife and business partner, Kimberly. In 1998, keeping the business in the family, Kim and Torrey bought Pannikin's wholesale division, Cafe Moto, headquartered in two faded warehouses on the outskirts of downtown's Gaslamp Quarter.

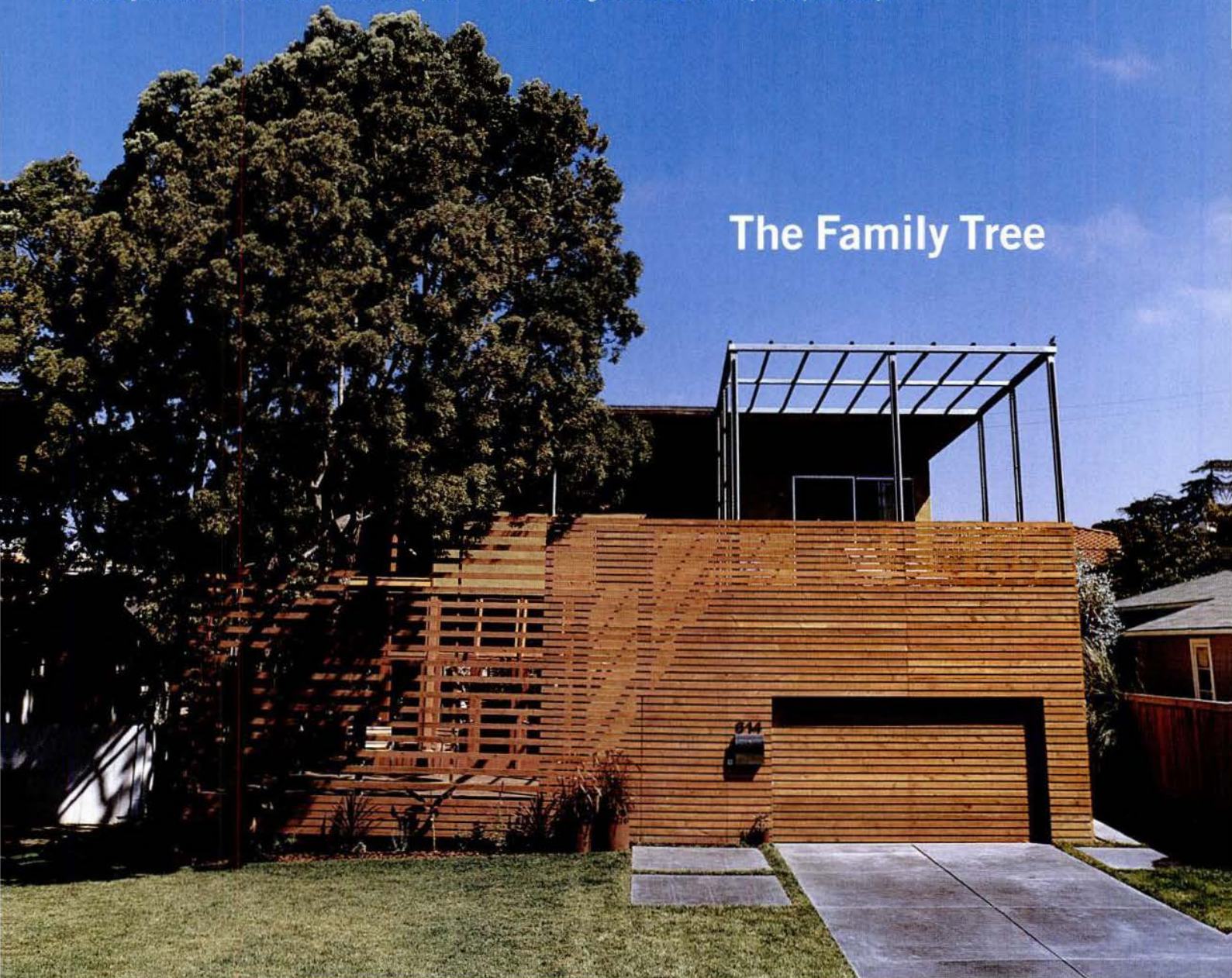
But if home is where the heart is—and heart is no small part of any successful business—then the real tale of Cafe Moto begins with another storied structure about a 25-minute drive from downtown, in La Jolla.

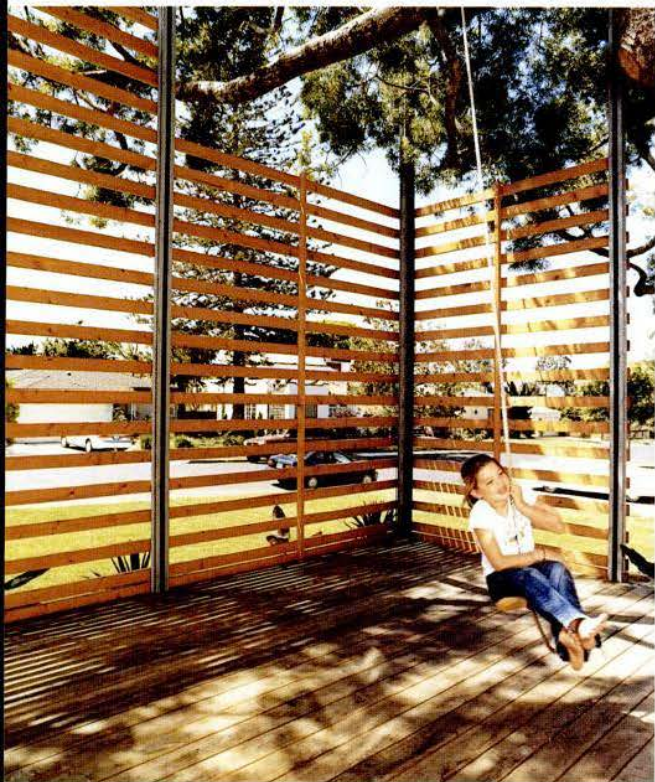
Resting quietly on a quaint block, Kim and Torrey's house sits where the family home has been since 1949, when Torrey's grandmother, Peg Sharpe, bought the house. Torrey's mother and uncle grew up in the simple ranch house, where they spent their days playing in the spacious front yard.

Torrey's mother eventually moved out and started her own family, which by 1965 included Torrey. Today, Torrey recalls visiting his grandmother at the old house. "We would play in the front yard with all the neighborhood kids and we used to tie a rope swing to the tree, which of course was much smaller," he says. Little did Torrey know that 30 years later, he would find himself standing in that same front yard with his own family, contemplating that tree and its fate.

"We bought the house from my family when my ▶

## The Family Tree





Gabriella (top left) swings on the rope swing hung from the podocarpus tree. The blue-tiled master bathroom (above) stands in contrast to the muted tones of the rest of the house. The tile is recycled glass from China. Kim and Gabriella (top right) enjoy their kitchen, which spills out onto their backyard deck.

grandmother passed away," Torrey explains. "We had been living downtown in a huge loft that was much closer to work, but when we had the opportunity to buy this place, we had to take it." But while the 1,200-square-foot ranch house offered the sprawling front and back yards, the now over-50-foot-tall podocarpus tree, and a kid-friendly neighborhood, it didn't offer a lot of space for a young family of four to grow.

"The house had very few windows and was divided into rooms in the strangest ways," Torrey says. "We just knew we had to do something, and do it soon, before the girls got too big." Without having a real idea of what they wanted or how to go about getting it, the couple put out a call. "We approached about three [architectural] firms," Kim says, "but they all wanted to get rid of the tree and we just couldn't imagine that."

Torrey's sister recommended that the couple talk to her friends Jim Brown and James Gates, who together make up the San Diego firm Public Architecture. "Kim and Torrey gave us the program for the house," says Brown, "and we immediately knew what we wanted to do, and the tree was going to be a big part of it." That was enough information for the Lees to know that these were their architects.

The first design Public presented was a sweeping, airy house that warmly embraced the massive tree and got everyone's mind racing. "But it was going to be too expensive," Torrey says. "Plus," Brown adds, "when I look at that design now, it was confused and impractical."

Sitting in the light-filled living room of the new house on an August afternoon, Kim happily supports that

sentiment, nodding in agreement, "This is much better."

Public reworked their concept and quickly came up with a new design that still featured the tree but dropped the idiosyncrasies of the first plan. Acting as the contractors for the job, Public stripped the old house down to just a few walls and the foundation and set out to create a three-bedroom, two-bath, two-story house out of what was once a two-bedroom, one-bath, one-story bungalow. Since the footprint of the house would have to remain the same, the architects sought to increase the home's size through the creation of what they call outdoor rooms.

Taking advantage of the sizable front yard, Public extended a wooden screen approximately 18 feet from the new structure that runs all the way around the house, in essence giving the home an extra 800 square feet on the ground floor. The 20-foot-tall, steel-framed, custom-built wood screen provides enough privacy to give the outdoor space the feeling of a room, with the old podocarpus acting as a roof. But the slatted structure also takes advantage of the temperate San Diego climate, as cooling breezes from the nearby ocean easily cut through the faux fence.

Inside the house, what was once an eight-foot-high ceiling has morphed into a 22-foot double-height living/kitchen/dining area, free from the white stucco walls that once divided the space into bedroom, bathroom, and kitchen. The old six-foot-wide window facing the street is now a series of floor-to-ceiling windows that engage the massive tree looming just outside. The walls of the 350-square-foot living room open to the outside room, extending the interior another 450 square feet. ▶



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Madeline and Gabriella (above) check out the handprints of their grandmother and grand-uncle, which were cast in the original foundation in 1956.

The architects also added a second story, giving the two girls, 12-year-old Madeline and nine-year-old Gabriella, their own private kingdom, while Torrey and Kim's master bedroom remained where it had been in the old house—on the first floor just off the living room. But in this new house, it's hard to get the short end of the stick, as every room has its own deck. "I don't know if the girls quite grasp the outdoor room concept," Kim explains, "but they do their homework and stuff on their patios. It's cute, but I think when they're older, they'll really appreciate the decks. I know we do."

Though the old house is now unrecognizable, the architects and homeowners remained ever mindful of the importance of the place, paying homage to the past in many ways: The podocarpus tree so central to

the family's history—and the house's design—still stands proud. Part of the old foundation in the garage, containing Torrey's mother's and uncle's young handprints, is now accompanied by a new foundation featuring Madeline and Gabriella's young handprints. And a steel-stencil pictograph history panel for the front of the house was created by Public, relaying the complete story of the structure, from empty lot to happy home to a fourth generation of Lees.

Today, with the warm San Diego air flowing freely through it, the house seems more a part of the surrounding neighborhood and city than a shelter from it. It's a fitting space for a family whose history and livelihood have been so tightly tied to the booming Southern California city for years—and now, years to come. ■



## Make My House Your House

### Sliding art door

The Lees commissioned local artist Blair Thornley to create a large painting, which Public then mounted on a slider. The painting now functions as a sliding door to close off the TV room when necessary. "Blair coated it in acrylic," architect James Gates explains, "so they don't have to worry about handprints." [www.blairthornley.com](http://www.blairthornley.com)

### One person's trash is another's treasure

Almost all of the Lees' chairs, tables, and dressers (above right) are by the now-defunct Norwegian furniture company Peter Wessel. They were purchased from a friend whose grandfather was the accountant for the company. The friend hated the pieces and sold them all to the Lees after her grandfather passed away. "She's a real Pottery Barn girl," Kim says.

### Cheap window shades can work wonders

To hide the Lees' washer and dryer in the small space, Public bought a white roll-up window shade and installed it in front of the utility alcove (not shown). Now, when they don't want to be reminded of all the laundry that needs to be done, they pull down the shade and it looks like part of the white wall. When they put a load in the washer, the shade is simply pulled up—an efficient and cost-conscious solution.

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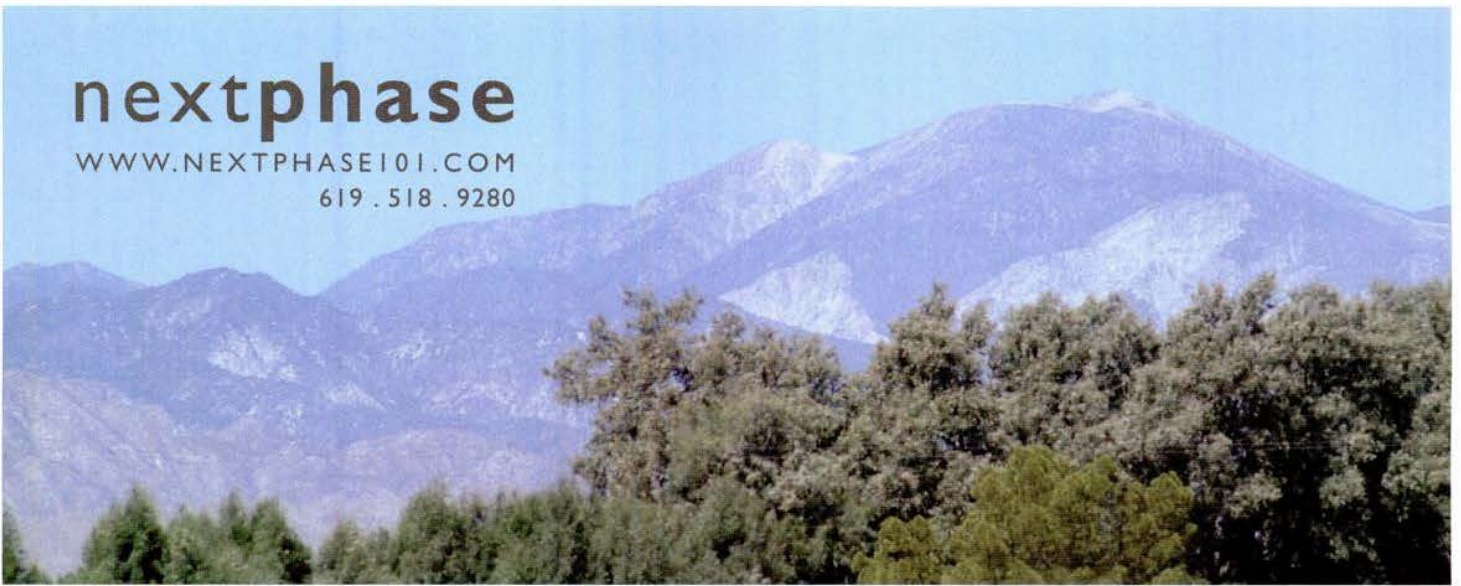
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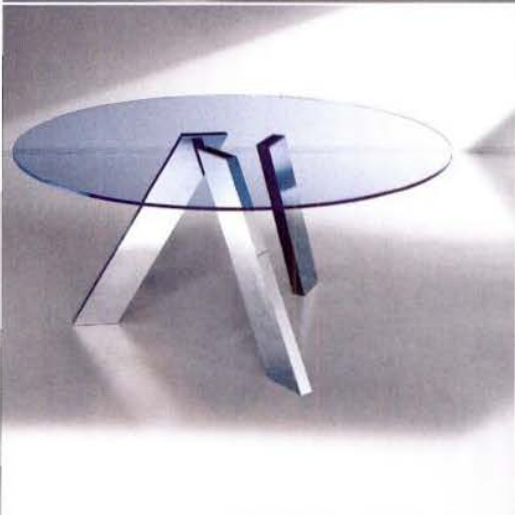


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## From Shack to Shangri-La

Little is left of the Wrights' old house—which, son Jon says, “had no architectural qualities whatsoever”—after a fire destroyed the original structure. In its place the family built a home that combines sustainable design with open living spaces and plenty of views.

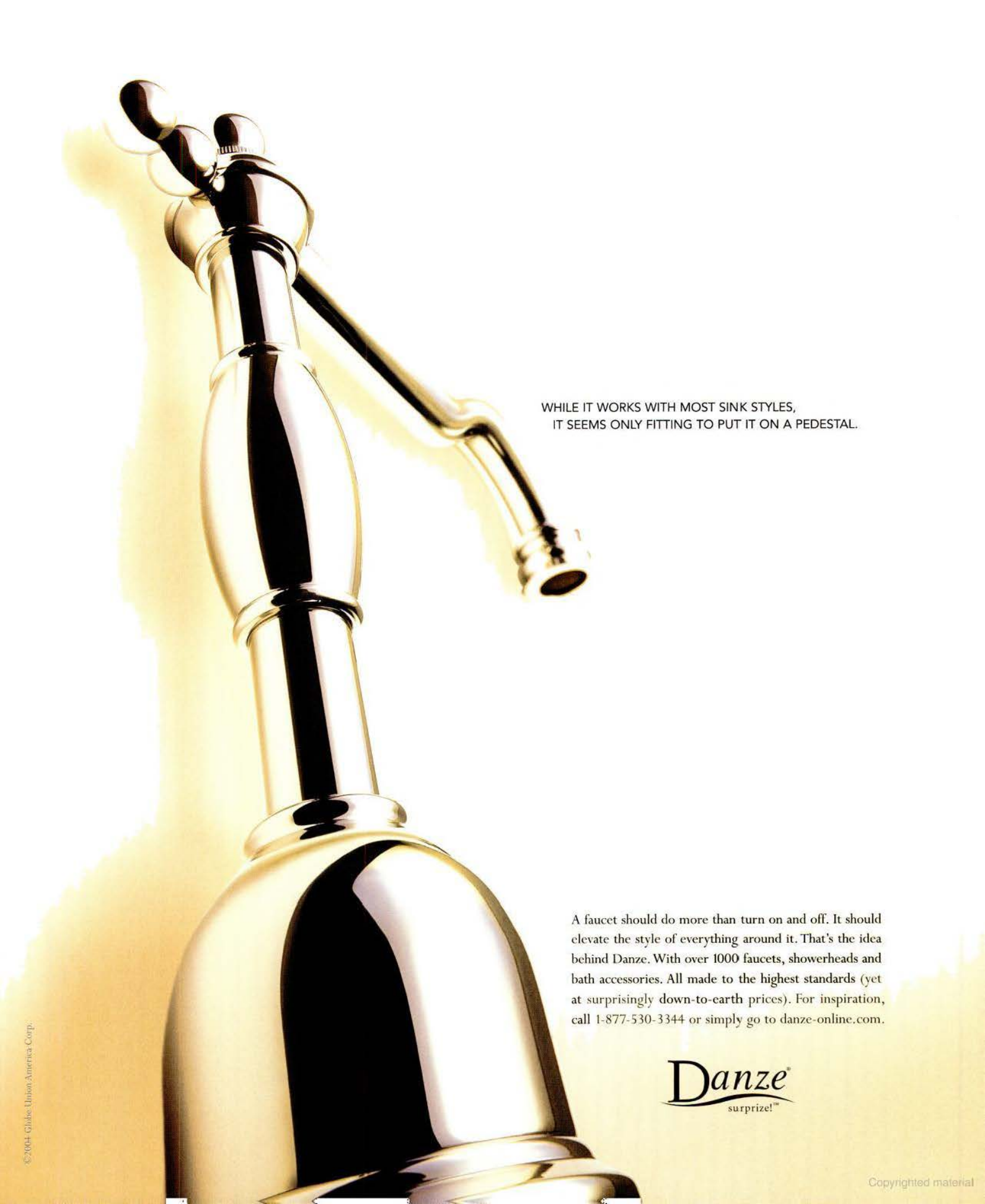
Many of us harbor secret fantasies of leveling our tired, outdated homes and rebuilding shining examples of good design in their place. But a lack of motivation, time, and money generally reins in most construction dreams, and slowly we become inured to our bland popcorn ceilings and shag-carpeted floors. For the Wright family of Seattle, an unfortunate fire that destroyed their home provided the impetus to start anew. “It wasn’t a great house, to put it mildly—it was basically a railroad shack built in 1944,” Jon Wright says of his family’s former house. “We had always dreamed of building a new home, so the fire was just a catalyst to that reality.”

From the outset, Jon and his parents, Geri and Lew, knew they wanted their house to incorporate sustainable elements. “My husband, Lew, is part Nisqually, and Seattle is very conscious of its Native American heritage,” Geri explains. “So our ideas are very much tied to Native American environmental sensibilities.” This commitment to nature is readily apparent in even brief conversations

with the Wrights. Both Jon and Geri refer to the tall hedge that borders their property with the same affection as they would a member of the family and they still mourn the loss of the 30-foot holly tree that had to be cut down to build their new place. “We’re reusing every part of the tree, with some of it becoming chips for landscaping and other parts being made into furniture and sculpture,” says Geri.

Initially, the Wrights imagined an avant-garde geodesic dome or straw bale home sitting placidly on their Magnolia urban-infill lot next to their neighbors’ modest tract houses. But Seattle city planners aren’t as forward-thinking as the Wrights, so the family quickly scaled back their plans and found an architect who could build them a more conventional sustainable home. “Ultimately, we chose David because of his history of having built other sustainable homes,” Jon says of David Vandervort, a principal at the Seattle-based firm David Vandervort Architects. The 1,765-square-foot, three-story house, completed this past winter, encapsulates both ▶





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## Off the Grid

the Wrights' simple aesthetic and their green leanings.

The house is entered through a five-foot-wide pivot door that was designed, says Vandervort, "to be the antithesis of a large entry, by having a door that melts into the wall to reveal the inside spaces and blurs the experience of indoors/outdoors"—and which allows partygoers to easily spill outside onto the deck (made of reclaimed composite materials) from the living room should the night be balmy.

Inside, there are few walls—in keeping with Lew's repeated request that the interior be "open, open, open," says Jon. "He doesn't like to have walls constricting him." Natural light fills the rooms, flowing in through the many energy-efficient windows and skylights that are part of the passive solar plan for the house, eliminating the need for forced heat and air-conditioning. In the summer, the overhang of the roof provides shade that keeps the rooms cool while the three large skylights vent out any hot air. On cold days, the house is heated by a series of woodstoves and fireplaces that are fueled with sustainably grown trees.

When family members want a little privacy, they each have a space to which they can escape. Jon has a mini-apartment, with its own entrance—as well as living, sleeping, and bathing areas—in the basement. Connected to the rest of the house by a stairwell made of Dakota Burl, a composite material consisting primarily of compressed sunflower seeds, Jon's space is hardly a dungeon, with wall-to-wall windows on the east side. Geri enjoys long baths in her Japanese soaking tub, which sits beside a door that opens onto the garden. And the loft above the living room is Lew's place to work on his photography or many other art projects.

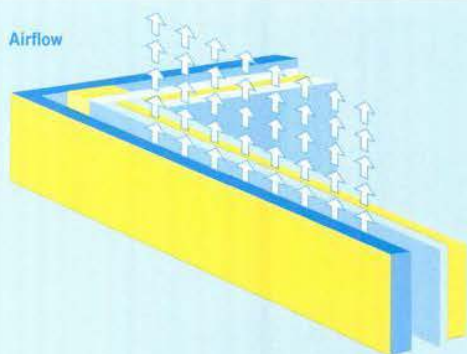
Though the new house does have elements of the old reflected in its design—"part of the house is a recycled metal-clad gable box that metaphorically represents the original house," says Vandervort—the Wrights don't miss their former residence at all. As Jon elaborates, with a laugh, "Our last house wasn't built with green design in mind; it didn't even have insulation. We went from a shack to the Shangri-La." It's almost enough to encourage the rest of us to start playing with matches. ■



The kitchen (top) features Energy Star appliances and formaldehyde-free strawboard cabinets with wheatboard cabinet doors. The entry door (above



left) swings open to maintain the fluidity between indoor and outdoor spaces; a buttressed-concrete fireplace (above right) heats the living room. **E** p. 190



## Saved From a Rainy Day

Seattle gets more than its fair share of precipitation. That constant moisture takes its toll on houses, creating a buildup of mold and mildew inside windows, walls, and anywhere else the water can find its way. To keep the home dry, Vandervort integrated rain-screen surfaces as part of the house's cement-board and metal-screen siding.

To create the rain screen, Vandervort first applied a waterproof membrane to the walls.

The exterior siding was then set off the wall about half an inch by a furring strip. This space ensures that any moisture will drop down to the ground and be absorbed rather than making its way inside the walls of the house. As a bonus, the extra area between the wall and the siding also adds insulation value, "like the air space between two panes of glass [in a double-glazed window]," Vandervort says. —A.H.



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**A Note on Our Experts:** When Charles Kiely and Sharon Pachter opened their restaurant, Grocery, in 1999, they didn't expect to get Brooklyn's top Zagat rating several years

later. Their unpretentious 30-seat space has since been packed with diners from all over the world. At work, they use basic aluminum pans that take plenty of abuse. They

sauté in shallow ones with sloped sides—what we would call fry pans—because they're trained to use the sides' curves, and flicks of the wrist, to move food around. "But with straight-

sided pans," Pachter explains, "you use a tool, and then you can deglaze for a sauce." Adds Kiely, "Compared to what we're used to, these cooking surfaces were all wonderful."

“Sauté” was a rare term when most of our parents were children. Today it’s easy to forget that America’s populous and powerful baby boomers were already pubescent by the time Julia Child’s *The French Chef* started beaming sauté scenes from Boston public TV to thousands of Cleavers. “Sauté” comes from the French verb *sauter*, to jump—because almost-smoking oil creates a jumpy sizzle when food lands on the pan. This urbane way of cooking was a big jump indeed for budding cooks who had grown up on Swanson’s TV dinners. In her 1961 *Mastering the Art of French Cooking*, Child wrote, “Sautéing is one of the most important of the primary cooking techniques.” As only Julia can, she had presciently laid down the law: Today, the kitchen that doesn’t sauté seems a tad ignorant and/or Francophobic.

But what does all this have to do with design? Though sautéing depends on human inventions—pan and burner—Child didn’t trouble herself with aesthetics. “Get yourself a good, solid pan,” she wrote in *Julia’s Kitchen Wisdom*, “one that will just hold your food and is neither too big nor too small.” According to Child, if a sauté pan functions, it’s made well enough, yet a

designer would contend there’s much in the words “good” and “solid.”

With help from Steven Bridge, of Bridge Kitchenware in New York, Dwell learned about some good, solid materials. “I get calls from people asking for a lightweight pan,” he says, “and I can’t help them, because lighter pans have a less even cooking surface. But stainless steel—the best material for cleaning and weight—doesn’t conduct heat well. Aluminum and copper conduct best, but are lightweight. Cast iron is heavy and conducts more slowly. Nonstick Teflon surfaces don’t brown things as well.” Designers of sauté pans combine these and other materials in an effort to balance the quest for a high-performance cooking surface with ergonomic and structural considerations.

A pair of rising-star chefs from Brooklyn, Charles Kiely and Sharon Pachter, helped us evaluate five sauté pans. Our tried-and-true approach was to eat our way through the job, using a two-part test for each pan. “We cooked omelettes to gauge maneuverability and feel,” Pachter says, “and skirt steak to judge browning ability and caramelization.”

# Fo’ Sizzle

Does food like to jump on hot oil? Fo’ shizzle my sizzle! It’s what the French call “*sauté*,” and what we call delicious. With a pair of chefs from the Brooklyn restaurant Grocery, Dwell examines five tools for the job.

## Sitram Catering Line

Copper sandwiched between two layers of stainless steel; stainless steel handle. Available in four sizes, from 2.5 to 4.9 quarts, \$104–\$135 (\$136–\$178 with lids).

**Expert Opinion:** Pachter is enthusiastic: “We love cooking with this pan. The surface is excellent. Also, most of the details are incredibly well done. For instance, the bolts that attach the handle to the pan are riveted seamlessly, so that it will be easy to clean.”

“However, the handle is not so good,” says Kiely. “Its angle makes the pan feel heavy,

and it also digs into your skin. With a kitchen mitt, it’s gonna want to slide. Other than that, it’s just about perfect.”

**What We Think:** There is something powerful about this pan, something monumental about its geometry. Pachter and Kiely are probably right about the ergonomics, which is why we prefer the largest version, which has a “helper handle” opposite the long, angled one. But the copper-steel sandwich base seems like the ideal searing surface—it heats up fastest and it’s easiest to maintain. Time for some Niman Ranch pork chops! ▶





**Mauviel Copper Sauté Pan with Lid for Williams Sonoma**

Copper exterior with stainless steel interior; brass handle. 1.75 quarts, \$220; 3.25 quarts, \$260.

**Expert Opinion:** "I love this pan," Kiely says, "but I'd only reach for it on special occasions, because I don't like cleaning, and the copper doesn't look good unless it's clean. Also, the brass handle really takes in the heat of the pan, which can be a hazard."

Pachter is inspired. "I love this, because

you get great caramelization and a great crust—then deglaze it, finish cooking, and bring it right to the table on a trivet. It would be gorgeous and delicious."

**What We Think:** The classic look of copper is undeniably elegant, and this would cut a nice figure on one of our Alessi bentwood trivets. The copper exterior glows almost as much as Herzog & de Meuron's new de Young Museum, but keeping it clean might be a hassle. It's certainly gorgeous, but in the kitchen, convenience is worth the most.



**All-Clad Stainless Steel Sauté Pan**

Stainless steel exterior and interior with aluminum core. Available in four sizes, from 2 to 6 quarts, \$148–\$250.

**Expert Opinion:** "This held temperature well," says Kiely, "and it has a nice size, wide and deep. My complaint is the handle."

"It's tiny!" Pachter exclaims. "It feels thin in your hand and very unstable."

"When I cook with it," Kiely adds, "I'm afraid that if the meat moves to one side of the pan, the whole thing might just spin upside-down and spill on me. It has a helper

handle, but I don't like having to use two hands to lift it safely."

**What We Think:** All-Clad cookware is popular on the bridal registry circuit, and its reputation must mean something. However, at these prices we'd rather receive All-Clad as a gift. The aluminum-filled stainless steel cooking surface is more expensive and less conductive than Sitram's steel-sandwiched copper, and just as difficult to maintain. And like Kiely, we wouldn't want to dedicate both hands to sautéing—just like we don't always drive with two hands on the wheel.



**Viking Sauté Pan with Lid**

Constructed with a patented seven-ply mix of metals called Therm-alloy. Stainless steel cooking surface and interior; stainless steel handle. 2 quarts, \$185; 3 quarts, \$210; 6 quarts, \$275.

**Expert Opinion:** "This is a beautiful pan," Pachter says. "It's the best balance in terms of the weight and the angle of the handle."

Kiely agrees: "It's most ergonomic, and it also has a very good surface. After only about 70 seconds it got the oil to a smoke point."

"It's hard to find a complaint with this one," Pachter concludes, "except that the engraved logo—though handsome—will get greasy and be hard to clean."

**What We Think:** Pachter has a point about the dirt-collecting logo—however, looks trump practicality only in this one self-promotional way. Everything else about the pan, most of all the ergonomic handle, is attractively concise and useful. The seven-ply Therm-alloy conducts heat well, whatever it's made of.



**Le Creuset Deep Covered Sauté Pan**

Porcelain-enameled cast iron, exclusive edition for Williams Sonoma. Available in four colors, 3.75 quarts, \$230.

**Expert Opinion:** "Great banana color," Pachter says, eyes glued to the yellow enamel. "This has incredible nostalgia for us. Both our moms cooked in these."

Kiely observes: "The logo is engraved but with a smooth coating on top so it won't collect gunk. And the cooking surface is very even and versatile—you can do anything with it."

"I love how they left the top edge of the cast iron bare," adds Pachter, "so it won't chip if you bang down the lid. That's also a nice organic detail—showing you what it's made of."

**What We Think:** The spell of enameled cast iron, hand-finished and cheerfully colored, has begotten much-deserved love since its invention in the 1920s. But aside from the fact that this weighs a ton, what makes us hesitate to reach for it is a certain kind of Francophobia, admittedly reserved for uppity modernists: fear of French-country interiors. ■



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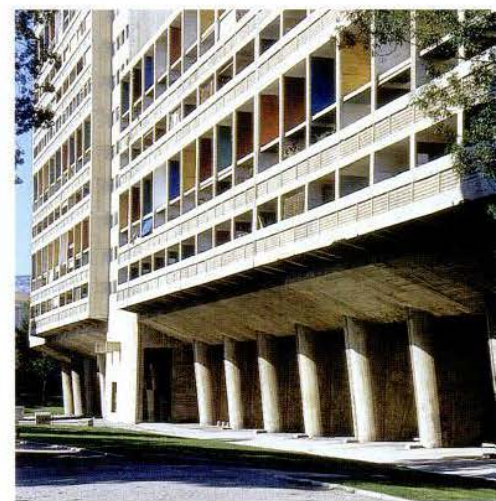


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## Corbu Collective

Marseille, the second largest city in France, is the grungy cousin of the more chichi Paris. But when Parisians go on vacation, they often escape to the bright skies and warm Mediterranean waters of this ancient port city—just three hours away by TGV. While the eye contemplates the architectural lineage—starting with Greek and Roman—the palate can enjoy a pastis followed by bouillabaisse, Marseille's famed fish soup.

While most of the important buildings in Marseille are of the ornate and religious sort, you can also get an intimate tour of Le Corbusier's vision of urban utopia, L'Unité d'Habitation. L'Unité was a small part of Corbu's grand plan for "the radiant city," where the evils of crowded, industrial life would be alleviated and a better society would flourish. Here, Corbu's "house-machine" is an apartment-complex machine, with many of the functions—child care, recreation, exercise—taken care of collectively. In L'Unité, Le Corbusier also pioneered the unfinished concrete exterior—which was later co-opted as a cheap finish. Completed in 1952, today it is simply

called "Le Corbusier," and the apartments once rented to government officials on modest incomes are now privately owned. Le Corbusier has become a chic address for architects and other connoisseurs of modern design.

At first, the massive concrete structure appears rather grim. But features like outdoor lights in the shape of inverted music notes, the stubby feet on which the building rests, and the bright primary-colored paint coating much of the rough exterior are more welcoming. The whimsy percolates through a grid of stained-glass windows in the lobby, not to mention the space-age rooftop.

Inside, the apartments are hardly cookie-cutter: There are 23 different configurations for different sizes of families. Nathalie and Charles Tissier's apartment, where they live with their three young children, is on the sixth "street." (Inspired by New York, Corbu assigned street numbers to the floors of his vertical village.) Charles was three years old when he first moved into L'Unité in 1953. He and Nathalie moved into their current apartment 15 years ago. ▶

Most of the apartments in "Le Corbusier" are double-height with views to the Mediterranean on one side, hills on the other. In the Tissiers' layout (top and left), the second floor spans the width of the building, allowing a sea breeze to enter through the living room.





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## Elsewhere

Dwell talked with the Tissiers about what it's like to live in such an infamous structure, nicknamed by locals *La Maison du Fada*, or the Nuthouse.

### What do you like about living here?

**Nathalie:** The most surprising thing is the luminosity within the apartment. The natural lighting is very bright. On the other hand, the streets, or hallways, are purposefully dim. Le Corbusier designed these streets as transition spaces between the extreme activity of the exterior world—traffic, crowds, noise—and the calm place of contemplation that constitutes the family cell. These muffled spaces allow you to get used to the change of rhythm.

**Jean-Henri (age 9):** Le Corbusier is very practical since it has a bakery and a little grocery store. The view from my room is great, and at night you can see the ocean liners all lit up leaving Marseille.

### What feature of the interior design is the most ingenious?

**Nathalie:** The blackboard that separates the children's rooms is clever and useful at the same time. It gives them one big playroom during the day, and then at night it becomes a partition. They can also draw on it with chalk.

### What did you have to do to restore the apartment?

**Nathalie:** The laboratory—the name Le Corbusier gave the kitchen—had been redone by the people who lived here before us in the style of a traditional Provençal kitchen, which didn't go with the rest of the apartment at all. So we had the cabinets redone in mahogany, with brushed-steel doors.

To find out the original paint colors, we had to scratch through all the layers of paint on the walls. There is one white wall and one colored wall. The sun falls on the darker wall in all of the rooms.

We returned the bathroom to its original configuration and dimensions. When the bathroom was finished, we wanted to find an original bath stool by Le Corbusier. We found one on eBay, in the States, and repatriated it.

### What makes Le Corbusier different from modern apartment buildings?

**Nathalie:** Unlike modern apartments, paradoxically, there is less concrete in our apartment. The exterior of the building is all concrete but in our apartment, the floor is oak, as is the stairway and the window frames. The closets are all oak or fir. This gives the apartment a warm, cozy feel.

### Is Le Corbusier's original vision of L'Unité d'Habitation as a self-contained village still in effect today?

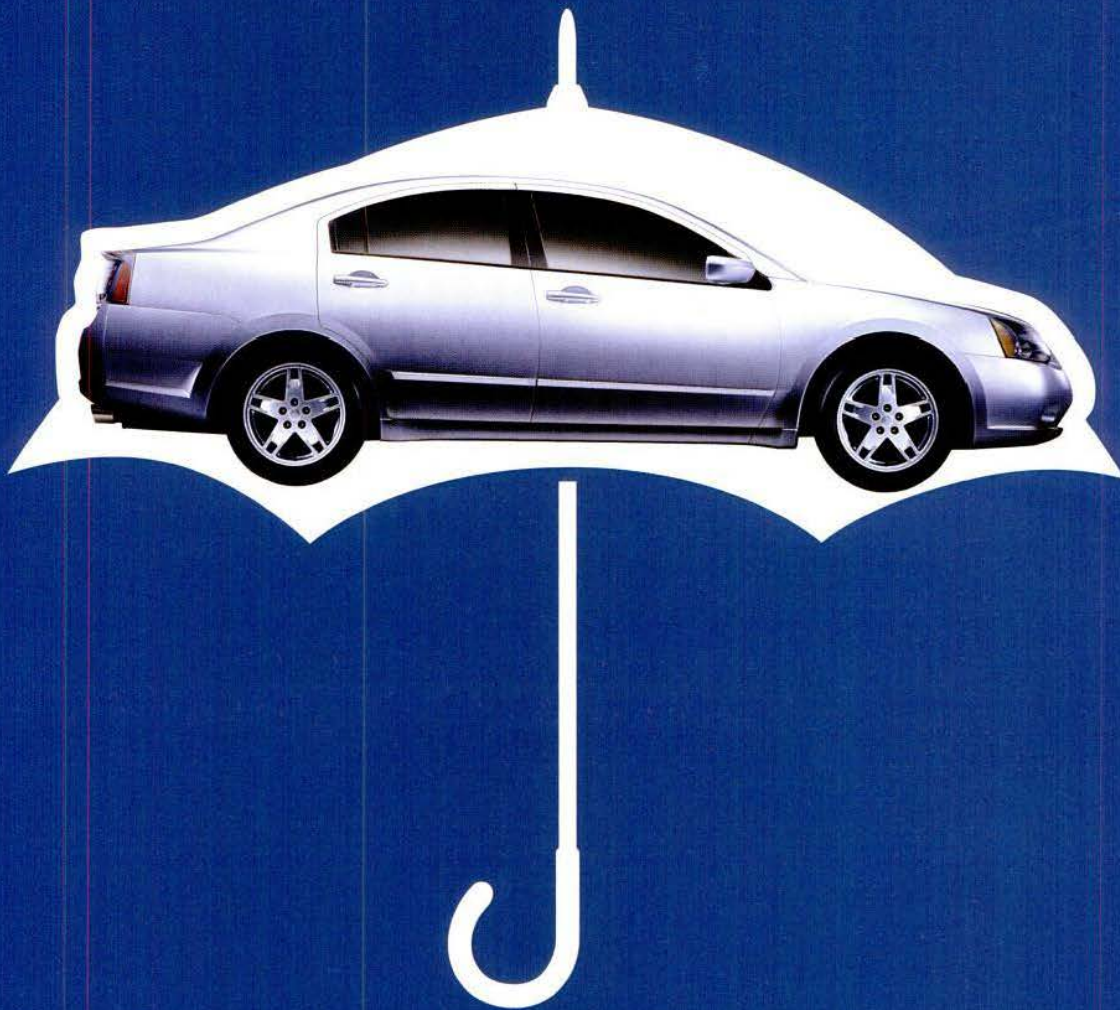
**Nathalie:** Yes, we have quite an extraordinary operation here. There's a day-care center on eighth street. There's a little supermarket, a very good bakery, and a hotel/restaurant. We use all the facilities in our daily life. ▶



Designed to accommodate a family of six, the Tissier apartment makes the most of its

1,000 square feet with multi-use features like the blackboard that separates the kids'

rooms (top). Corbu referred to the colorful kitchen (above) as "the laboratory."



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## Vive le Marseille!

### **A** Les Calanques

Explore the natural architecture that the Mediterranean has carved into the limestone cliffs: The chalk-white calanques (inlets), filled with turquoise water, can be accessed by boat, kayak, or foot.

### **B** Government Headquarters / 52 Avenue de Saint-Just / Tel: 011-33-4-91-21-13-70

Dubbed the “blue boat” by locals, English architect Will Alsop’s early-’90s vision of the future makes working for the government look downright exciting. The main reception area and gardens are open to the public.

### **C** L’Hôtel Le Corbusier / L’Unité d’Habitation, 280 Blvd. Michelet / Tel: 011-33-4-91-16-78-00 / [www.hotellecorbusier.com](http://www.hotellecorbusier.com)

See for yourself what it’s like to live at Le Corbusier. The hotel’s slightly shabby *cellules* were the building’s original guest quarters (new management is in the process of renovating them). But no matter how small your room is, you can always enjoy a drink and the superb panoramic view from the hotel’s balcony.

### **D** Le Pouce de César / Pierre Guerre traffic roundabout

Don’t miss the surreal spectacle of cars circling this enormous bronze thumb, sculpted by the artist known as César in 1988.

### **Zé** / 19 Quai Rive Neuve / Tel: 011-33-4-91-55-08-15

Le chic, c’est Zé. The walls change color as you dine on the nouvelle fusion cuisine. The minimalist structure, designed by local architect José Morales, fittingly pays homage to Corbu.

### **Musée Cantini** / 19 Rue Grignan / Tel: 011-33-4-91-54-77-75

Get a vision of the world from Fauvists, Cubists, and Surrealists, in turn. The excellent temporary installations occasionally feature Corbu.

### **La Grotte** / 1 Avenue Pebrons / Tel: 011-33-4-91-73-17-79

In an antique building along the water, La Grotte serves up the romance of the past. Join the local politicians and celebrities, who come for the excellent Provençal cuisine. ■



HOTELS



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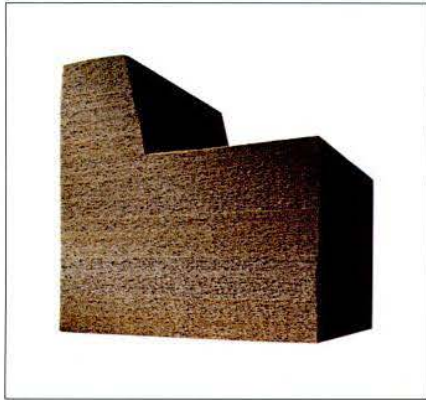
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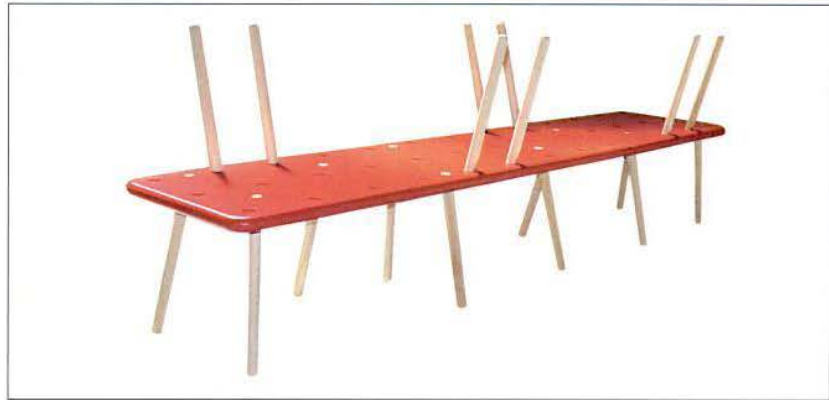
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**Pankabestia** / By Maro Ferreri for Billiani / [www.billiani.it](http://www.billiani.it)

## Promosedia

Italy may be famed for its regional cuisine and wines, but its chair region is less well known. Situated close to the Slovenian border, the area around Udine produces 44 million chairs per year. Promosedia (a.k.a. the Chair Fair) is the industry's trade show and this year, its 28th, showed a return to form with innovative design from the region as well as neighboring countries.



**Up and Down** / By Alberto Turolo for ITF / [www.itfdesign.com](http://www.itfdesign.com)



**Allround** / By Mårten Claesson, Eero Koivisto, and Ola Rune for SedieFriuli / [www.sediefriuli.it](http://www.sediefriuli.it)



**Falb** / By Katharina Maria Bruckner, Herbert Klamminger, Stefan Moritsch / [www.bkm-format.com](http://www.bkm-format.com)



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## Structure and Spirit

In 1926, Sri Aurobindo Ghosh, a prominent Indian activist, renounced his pursuit of India's independence from the British, and established a spiritual community in the French colony of Pondicherry, on the southeastern coast of India. Together with his disciple Mirra—a French citizen known simply as “the Mother”—he developed an ashram with a focus on a meditative existence, devoid of dogma. The charisma of the founders attracted an eclectic international following, including the architects Antonin Raymond and George Nakashima.

In 1935, Sri Aurobindo hired Raymond's architectural office in Tokyo to design dormitory building for the ashram. Regarded as an innovative architect, Raymond was also known for incorporating traditional Japanese materials and construction methods in his work. His espousal of a progressive modernism capable of assimilating the local vernacular resonated with Sri Aurobindo's vision of an evolving spiritual and aesthetic union.

Raymond sought a design solution that would mitigate the effects of the humid Pondicherry climate,

siting the building such that the major façades would be oriented to the north and south to take advantage of the tropical breeze. George Nakashima, then employed by Raymond, conducted the preliminary site visit, and designs for the project were completed in early 1936. Nakashima then returned to Pondicherry, and spent the next two years in the ashram as project architect and as a devotee of Sri Aurobindo (he even adopted an Indian name that means “one who delights in beauty”).

By 1937, the imminent threat of war impelled Raymond to leave Japan. Arriving with his family in India en route to the United States, he spent eight months at the ashram, before entrusting Nakashima and François Sammer—a Czech architect in Raymond's office—with completion of the project. Political unrest had adversely affected the availability of construction material, necessitating the development of alternative solutions. The hardware for the building, for example, was cast onsite from brass pots and pans donated by members of the community. ▶

Most devotees at the Sri Aurobindo Ashram maintain limited contact with the external world. Even Golconde is inaccessible to the public without prior permission. Above: An ashram devotee, 1962.



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In Golconde (above), shifts in scale from structure to detail, and transitions between exterior and interior, occur with grace and precision.

Sliding teak wood screens (right) separate interior rooms from main corridors, and the modulated façade's operable louvers allow for ample breezes.



The immaculately maintained structure, known as Golconde (it was christened in honor of the donor, owner of the Golconda diamond mines), uses a spare material palette: reinforced-concrete structure with a bowed concrete shell roof. With its exposed concrete wall and oversize teak door, the building's presence on the street is anomalous. The ground floor serves as the functional hub, with dining and laundry facilities partially excavated into the ground. This subtle siting gesture allows for the upper residential floors to levitate above pools and gardens, undisturbed by the routine arrivals and departures of visitors and devotees. The exterior presents a surreal, abstract quality of modulated façades with operable louvers. Sliding teak wood screens separate the interior rooms from the main corridors. White walls made of crushed-seashell plaster and polished limestone floors in every room provide a luminous canvas for the mélange of breeze and light passing through. A central core, containing the main stair and bathrooms, services the building. Completed in 1942, Golconde continues to serve as a dormitory for devotees in the ashram.

Nakashima left India in October 1939, having completed most of the concrete work for the structure. Destined to receive acclaim as a master woodworker, he would always maintain that the experience of working in the ashram, the seeking of perfection in every detail, served as an inspiration for his own practice designing and creating his own distinctive furniture in the United States. ■



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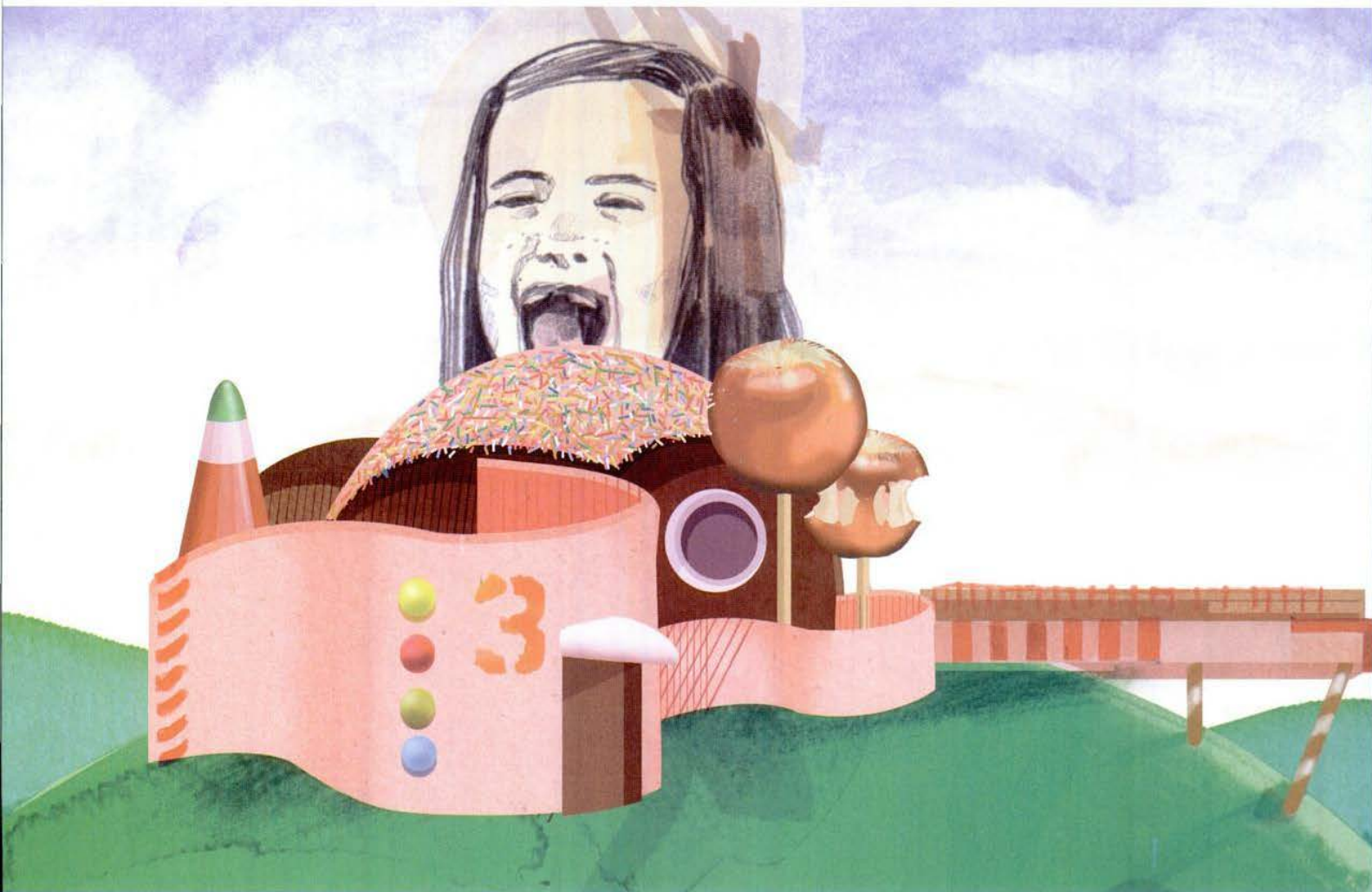


Unlike the competition's mild hybrids, which always require power from the gasoline engine, full hybrids – like the new Ford Escape Hybrid – have the ability to drive in electric-only mode at certain speeds. That means less trips to the gas station. 61% fewer smog-forming pollutants. 80% better fuel economy.\* In fact, this SUV is the most fuel-efficient SUV out there. No, all hybrids are not created equal. On the road to a better future, some are born to lead the way. [Fordvehicles.com/escapehybrid](http://Fordvehicles.com/escapehybrid).



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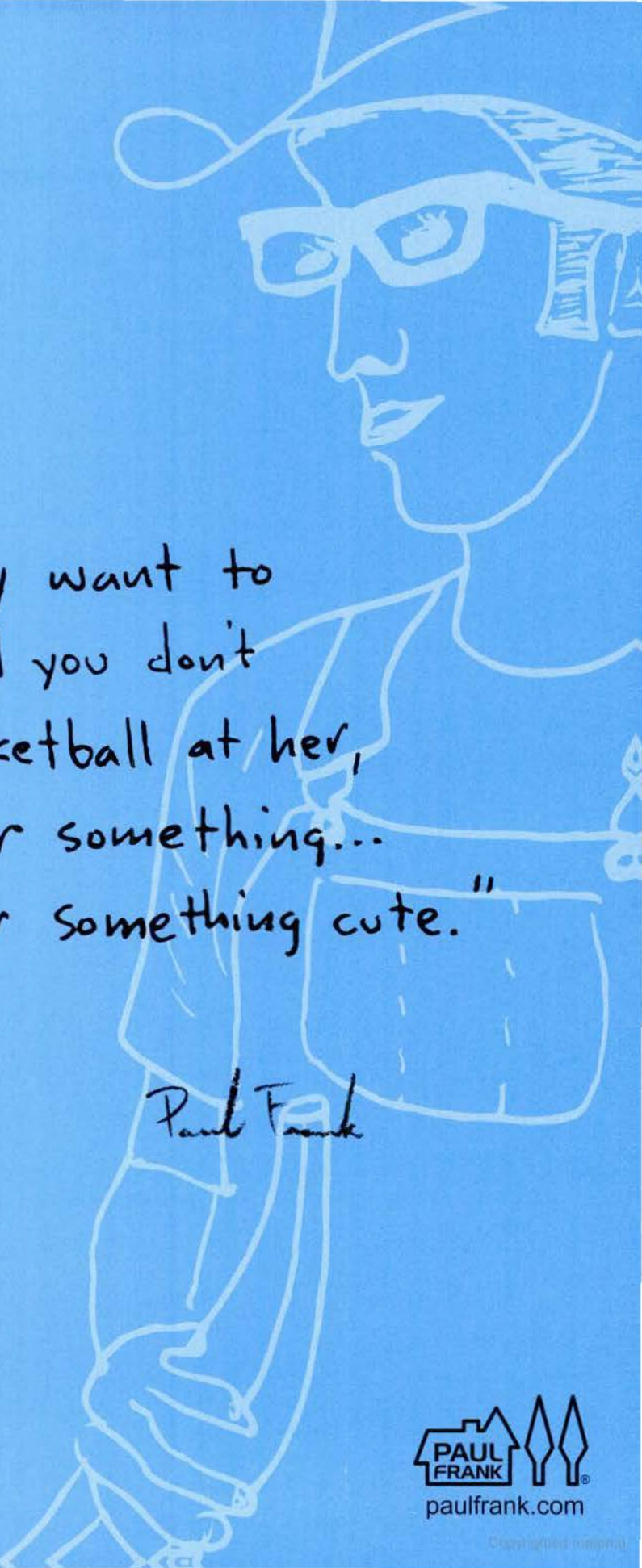
## Sweet Charity

The tradition of the *Hexenhäusle*, or witch's house, fashioned from large pieces of *Lebkuchen* (gingerbread), is based on the tale of Hansel and Gretel, the abandoned siblings who happen upon a duplicitous retreat in the middle of the forest. But the gingerbread houses of today, in all their sugary sweetness, connote a wholesome holiday fun far distant from their 19th-century origins. It is these houses that inspired the Dundas, Ontario-based architecture firm Vermeulen/Hind to turn their family's annual gingerbread-house day into a fairy tale-like charity endeavor that would provide shelter and food for the homeless in their community. Using their contacts in the design world, partner Chris Harrison and his wife, Cheryl Paterson, wanted to create an artistically inclined social initiative, and thus Design Hope was formed.

Since 2001, Design Hope has recruited designers, architects, and artists to create structures in the spirit of a gingerbread house. Twenty houses are raffled off at a benefit gala where proceeds, in addition to corporate gifts, are donated directly to Hamilton Out of the Cold,

a local charity for the homeless. Entrants may use any nonliving materials (a provision enforced after receiving an entry involving a live fish) to construct their piece, as long as it weighs less than 25 pounds and its dimensions do not exceed 14 by 14 by 24 inches. In the past, the raffle has seen a variety of works ranging from a chocolate rendition of Fallingwater (aptly named "Falling Chocolate") to more conceptual representations of shelter. To date, Design Hope has raised more than \$40,000 for Hamilton Out of the Cold. Last year alone, Design Hope enabled Hamilton Out of the Cold to serve meals to 11,487 guests and provide 1,574 people with a warm place to sleep.

Now in its fourth year of operation, Design Hope looks to create a national presence, including a forthcoming Vancouver branch, with entrants participating throughout Canada. Given that the first year saw only five houses, two of which were designed by Vermeulen/Hind, the program has proven to be an overwhelming success, providing hope in the form of holiday spirit that encourages the design community to get involved and take action. ■



"if you really want to  
meet a girl you don't  
throw a basketball at her,  
you make her something...  
like a purse or something cute."

Paul Frank

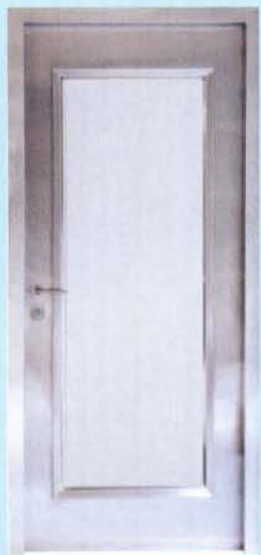
# Don't Forget to Wipe Your Feet

Dear Dwell,

We need to replace the front door on our mid-'50s house in the Oakland hills, but most of the doors we've seen are more suitable for Craftsman or Victorian houses. Any suggestions?

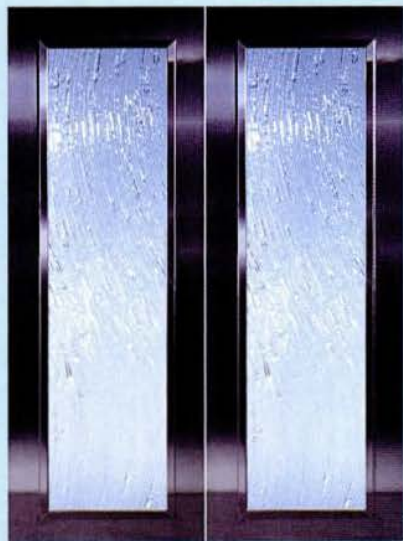
—Bob Baty, Oakland, CA

Don't let the regional patois force you to forgo your modern sensibility; compromising on a front door could be disastrous to your overall aesthetic. Modern entryways are simple, favoring clean lines and muted tones that blend into the context of surrounding architectural elements. Doors fabricated from steel or MDF (medium density fiberboard) are more enduring, earth-friendly alternatives to traditional wood frames, which can crack and warp, and they work well with most modern homes.



Neoporte Modern Door / [www.neoporte.com](http://www.neoporte.com)

Neoporte offers an array of modern stainless steel doors. On its comprehensive website, you can browse the style of door, both face and frame, and an impressive selection of glass and lever designs. You can also select your ideal combination door and submit it for an online price quote. Custom sizing is available within a four-and-a-half-by-ten-foot parameter.



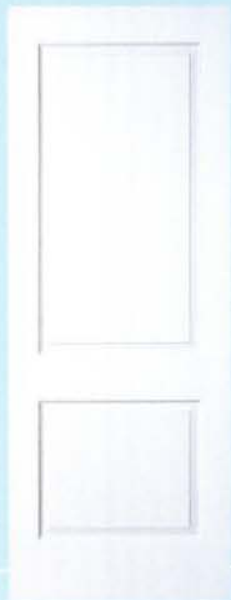
The Next Door Company / [www.nextdoorco.com](http://www.nextdoorco.com)

Originally a commercial steel door manufacturer, Next Door entered the residential market in 1998. With 18 styles of both hand- and machine-made Bendheim textured or colored architectural glass, these doors are amenable to a wide range of housing types. Keep your design modern by sticking to one of the more basic door-frames. Steel variations are available in five colors, nine finishes, and a choice of three embossing shapes in several designs. Next Door can meet virtually any custom frame specification.



Simpson Door Company / [www.simpsondoor.com](http://www.simpsondoor.com)

Although it doesn't carry a specialty line of modern exterior doors, Simpson's boundless variety provides plenty of contemporary options. The ViewSaver Thermal French door with three-quarter-inch insulated glass is particularly attractive, but simpler, all-wood designs are also available and would work well with a mid-century house. Simpson has a wide range of standard-dimension doors with additional fitting capabilities available upon request.



The Modernist series / TruStile / [www.trustile.com](http://www.trustile.com)

Adding to TruStile's already extensive collection, the Modernist series touts the minimalist line with both flat- and raised-panel models that are custom built to fit any size entryway. Incorporating glass into one of these popular paint-grade MDF or solid wood doors will create an open entryway that fits perfectly with the rest of your home. ■



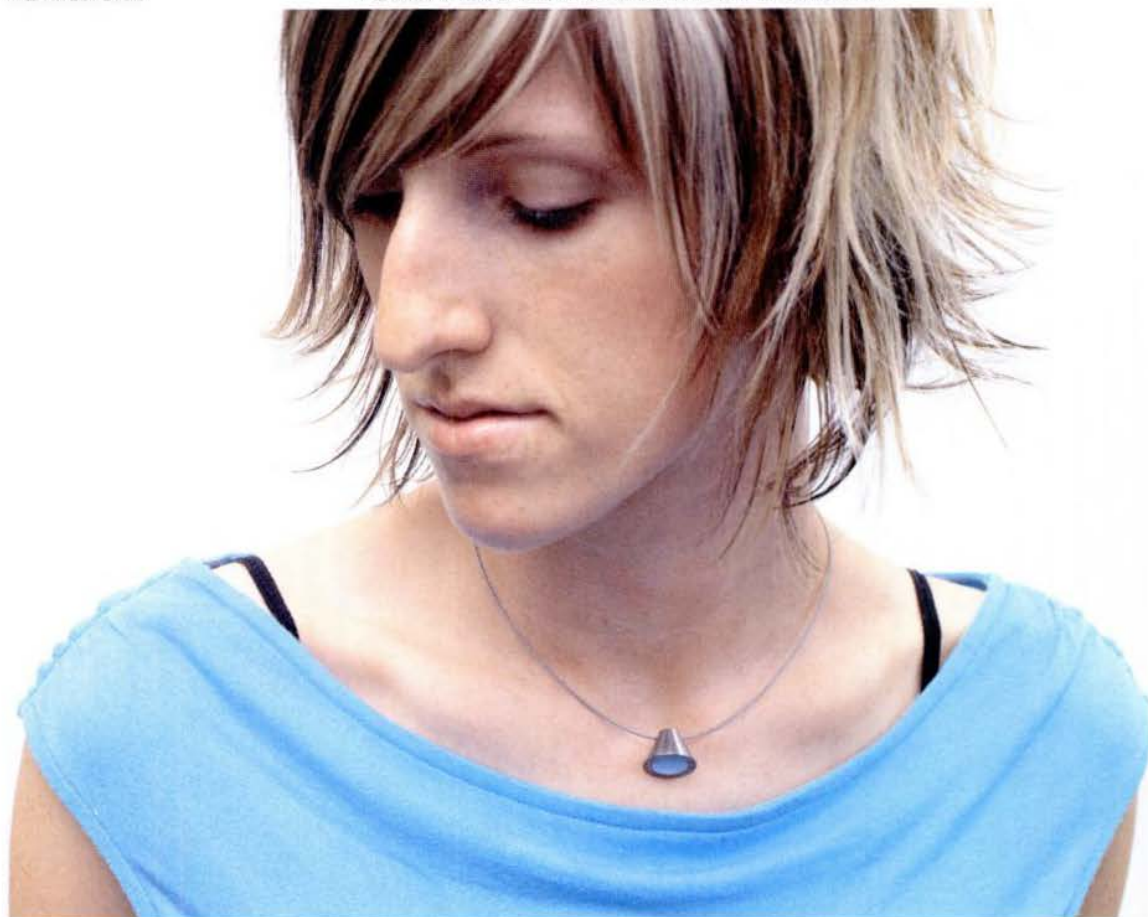




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# It's That Time of the Year

*Do you know what we like?*

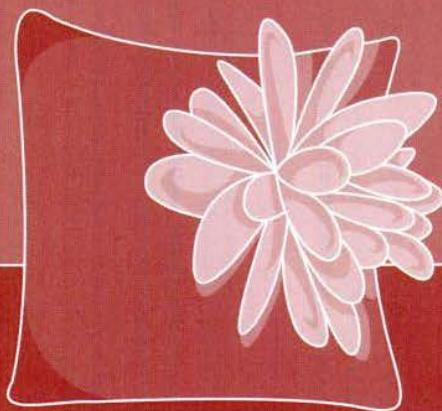
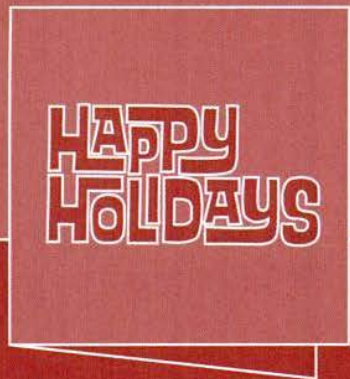
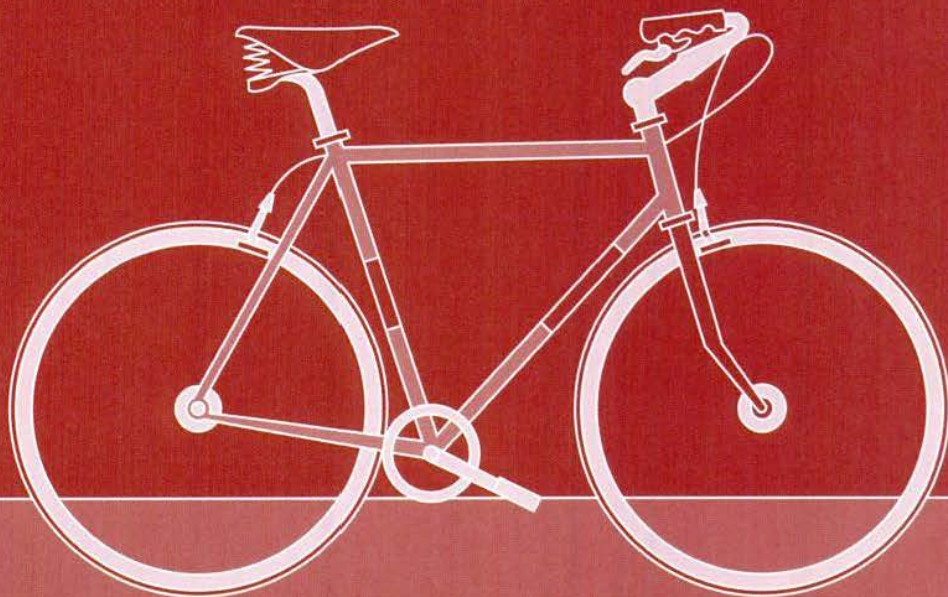
*You should buy what we like.*

*A bag, a light, a brand-new shiny bike,*

*And a dress with a big graphic bow,*

*And a dress with a big graphic bow!*

Here are gifts the Dwell staff is pining for:



**The Bantam Bicycle**

Kyle, our senior designer, is deceptively sporty. Don't let that brooding, I-understand-color-theory look fool you. [www.antbikemike.com](http://www.antbikemike.com)

**Izzy Tote**

Whether it's sesame soba salad for one or lemon bars for the whole staff, Aya, our assistant photo editor, is a chef to be reckoned with, and wants a classy tote to tote her gourmet goodies. [www.flight001.com](http://www.flight001.com)

**Holiday Cards from MOCA**

Keven, our home furnishings director, has refined his holiday sensibility, and hereby denounces any greeting card that isn't stylishly designed, like these commissioned by the L.A. MOCA. [www.moca.org](http://www.moca.org)

**Seabloom Pillow by Oromono**

Our associate editor, Amara, is a Leo who loves the ocean and long walks on the beach. She won't need that white-noise wave simulator once she rests her head on this pillow. [www.lekkerhome.com](http://www.lekkerhome.com)

**Roost Vases**

Amber, our editorial assistant, was raised near a barn. She fancies chickens and various fowl, and wants this vase for her one-bedroom roost. [www.friend-sf.com](http://www.friend-sf.com)



**NAVA stilo writes**

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**MONO doppio**

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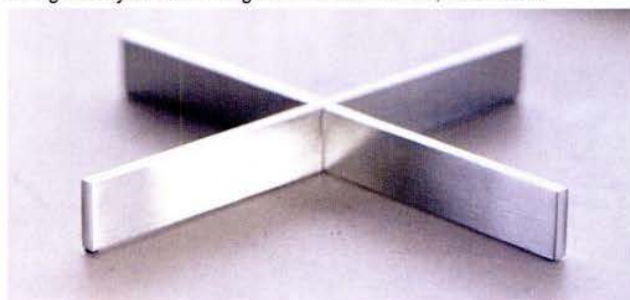
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**MONO wave**

any fruit on this tray is an invitation to partake, with dynamic energy this piece stands out in any environment. filio wave tray \$136. *designed by ralph kramer for mono, germany.*



**ROSENDAHL monkey**

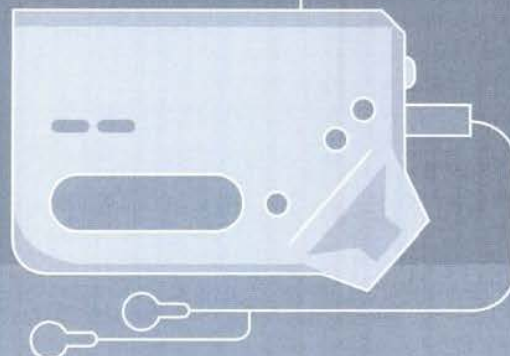
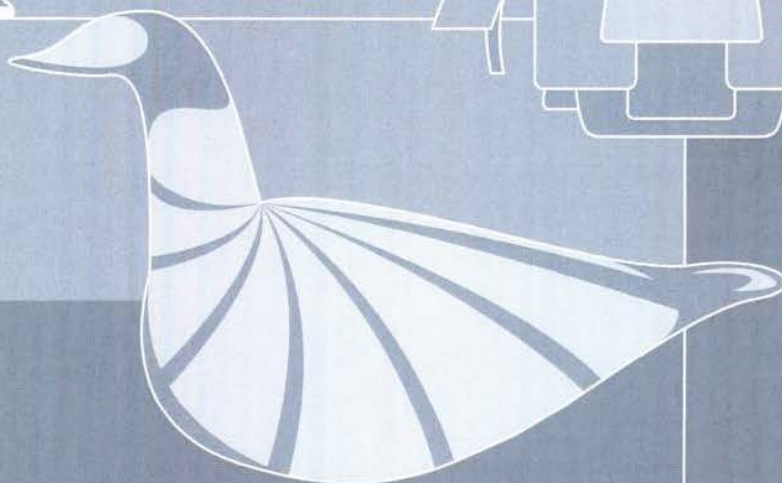
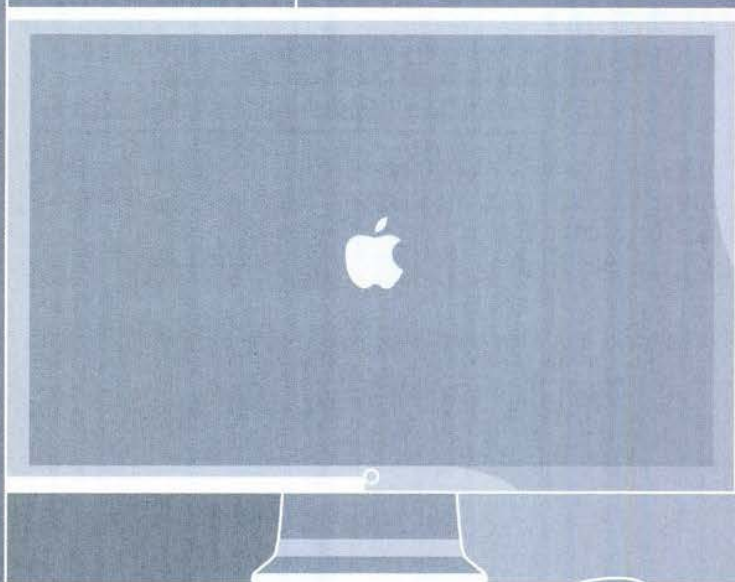
few products have been more loved than kay bojesens world renowned monkey. since 1951 the monkey has been made by hand in teak and limba wood. monkey \$120. *design by kay bojesen, rosendahl, denmark.*



**NAVA ego-work**

defined through soft lines but strong identity these bags have space for computer, pockets for cd, pens, etc. include shoulder strap. black-grey bag \$149. *designed by beat box for nava, italy*





**Apple 30" Display**

Paul, our IT expert extraordinaire, doesn't mind being obvious. Apple's 30" display allows him enough space to monitor all of our desktops at once. [www.apple.com](http://www.apple.com)

**Artichoke Lamp  
by Poul Henningsen**

Because the best part of the artichoke is the heart, and the best part of Dwell is Ann, our managing editor. [www.dmk.dk](http://www.dmk.dk)

**Dirk Van Saene Dress**

Jeanette, part creative director, part J-bird, is a gift to us all, and she's found a designer who thinks so, too. Dirk Van Saene designs are available at MAC in San Francisco. (415) 863-3011

**Birds by Toikka**

Editor Sam finds this section's excessive reference to birds unnerving, but for continuity's sake, he traded Eero Aarnio's Pony for these winged fauna. [www.iittala.com](http://www.iittala.com)

**Sony Network Walkman**

Our publisher and president, Michela, spends more time flying between our bicoastal offices than in them—this Sony Walkman has the battery life to match. [www.sonystyle.com.hk](http://www.sonystyle.com.hk)



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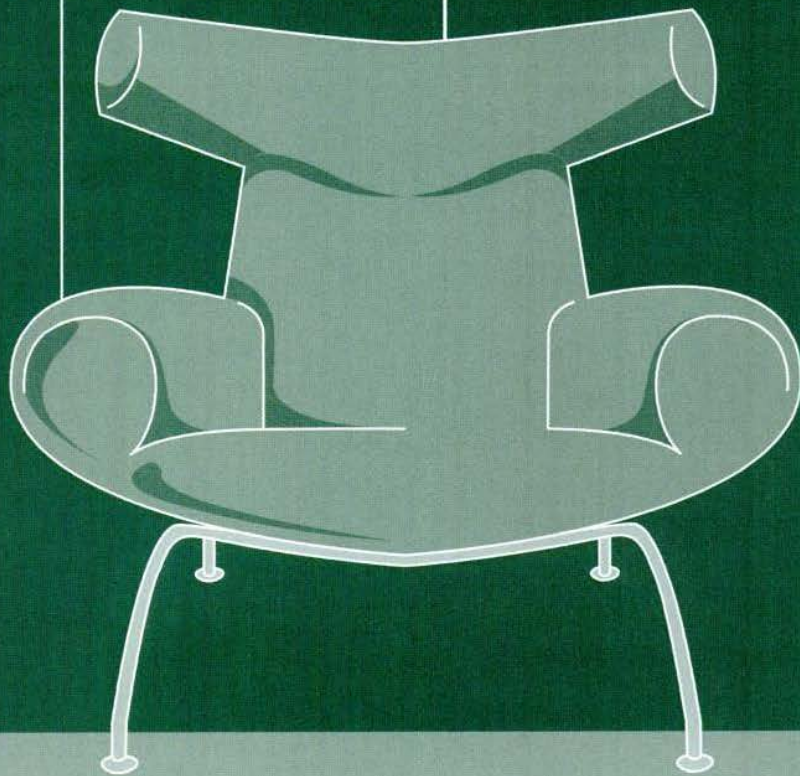
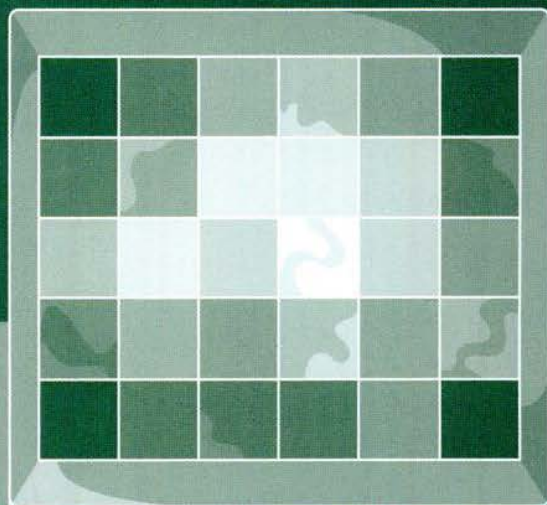
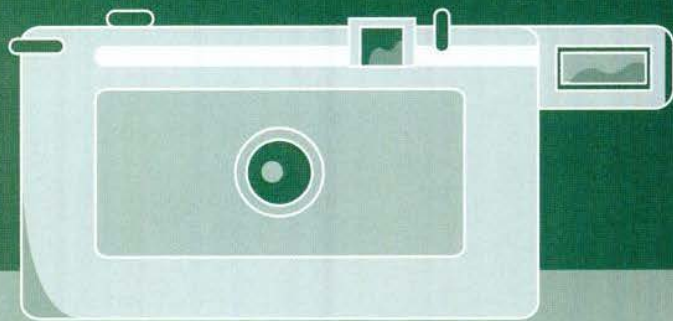
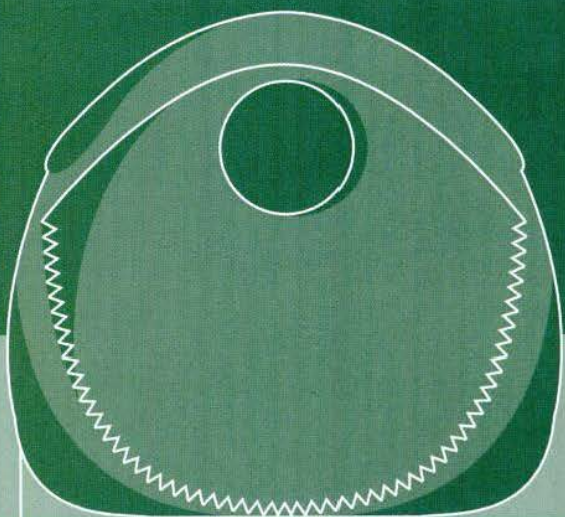
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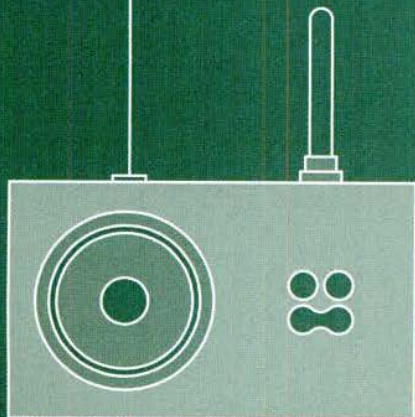
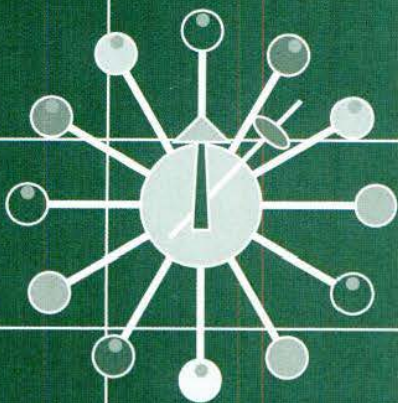
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**Project:** Dwell Home  
**Architect:** Resolution: 4 Architecture  
**Location:** Pittsboro, North Carolina



# Prefab, Proven

In January 2003, we issued a challenge to 16 architects: Design a modern prefab home for \$200,000. Here's the story of the house that resulted from that challenge—and what we learned along the way.

In 2003, Resolution: 4 Architecture was one of 16 firms who participated in the Dwell Home Design Invitational, a competition to design a modern prefab home for \$200,000. Their submission appears at right; the home (left) was completed over the summer.

In April 2001, Dwell devoted an issue to prefab homes. Featured projects included a black-and-white post-and-beam house in Fox Island, Washington; a high-end penthouse manufactured in Sweden, shipped by boat, and then craned onto London rooftops; and a page on R. Buckminster Fuller's prefab bathrooms. It was a fascinating topic, but—magazine deadlines being what they are—we barely scratched the surface.

My interest was piqued, however, and I eventually wrote an entire book on the subject—aptly titled *Prefab*—that was published in 2002. During the course of my research, I learned that countless modern architects and designers had tried their hand at prefab—from Le Corbusier to Frank Lloyd Wright to Philippe Starck—yet their efforts had resulted in a series of noble failures. It was not for lack of trying, but nothing ever seemed to get off the ground. I also learned that in the realm of prefabrication, the United States was decades behind. The innovative, modern pre-fab homes that were being built were in places like Japan, Sweden, and the Netherlands, where good design is omni-present. Sadly, little was happening in this country to move things forward.

Then, one afternoon in the summer of 2002, I took a call from a young entrepreneur in North Carolina named Nathan Wieler. He had seen the prefab issue of Dwell and

read my book, and he wanted to know how he and his fiancée, Ingrid Tung, could purchase a prefab home in North Carolina. We got to talking about the dearth of reasonably priced modernist houses and the surplus of cookie-cutter housing. A few minutes into the conversation, I had an idea.

"Hey, Nate," I said. "We've been thinking about launching some sort of housing competition at Dwell. If you're game, we could do it for a modern prefab house for you."

Wieler was thrilled with the idea, so I walked across the hall to the office of our publisher, Michela O'Connor Abrams, and blurted out my plan for a competition to build an affordable, modern prefab house. Much to my surprise, she agreed right away.

Had any of us stopped to consider the enormous challenges of undertaking such a project, we might never have proceeded. But we threw caution to the wind, and in the January/February 2003 issue of Dwell, we announced the Dwell Home Design Invitational, in which 16 architects and designers were invited to design an innovative prefabricated house for \$200,000.

In May 2003, the architects submitted their proposals. Soon after, Wieler and Tung came to Dwell's San Francisco offices to meet with me and our panel of advisors (architecture and design curator Joseph Rosa, president of ►

Wieler and Tung (below) enjoy two of the home's several decks. The home is clad in red cedar siding and features a multitude of view-enhancing windows by Loewen. The decking is composite wood by Trex. [p. 190](#)

Hanley Wood LLC Frank Anton, and architects Ray Kappe and Sarah Susanka) to select the winning design. Later that month, at the International Contemporary Furniture Fair in New York City, we announced Resolution: 4 Architecture as the winner.

Res 4 had developed a system of building based on prefabricated modules that could be inexpensively produced in a factory environment, trucked to the site, and craned onto a concrete foundation that houses all mechanical systems. These easy-to-transport modules could be configured in any number of ways to create limitless home-design possibilities. Res 4's invitational design created a program specific to the clients, their needs, and their site. Two intersecting "bars" form the house: The communal areas are housed in the lower-level bar, while the private spaces are in the second-story volume. Special materials and features like cedar siding,

bamboo flooring, aluminum-clad windows, and even a roof deck with fireplace highlight the customization potential of prefabrication.

We had our design. Wieler and Tung had acquired their building site, seven wooded acres atop a steep grade in Pittsboro, North Carolina. Now all we needed was a manufacturer willing to build the home.

### Finding a Factory

Getting a manufacturer to build the Dwell Home proved more difficult than anyone had expected. The work required to engineer a single home that differed from a manufacturer's regular product line was vast. The startup costs were high and the incentives were small. Most manufacturers weren't interested. "A modern home doesn't look like anything they've done before, so it's identified as a problem," architect Joseph Tanney of Res 4 observed



during the search. "A lot of these manufacturers don't want any part of it. So finding someone receptive is key."

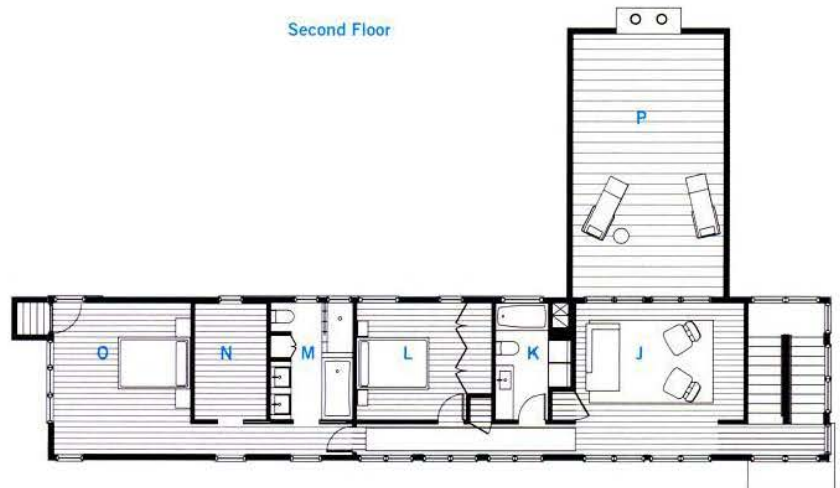
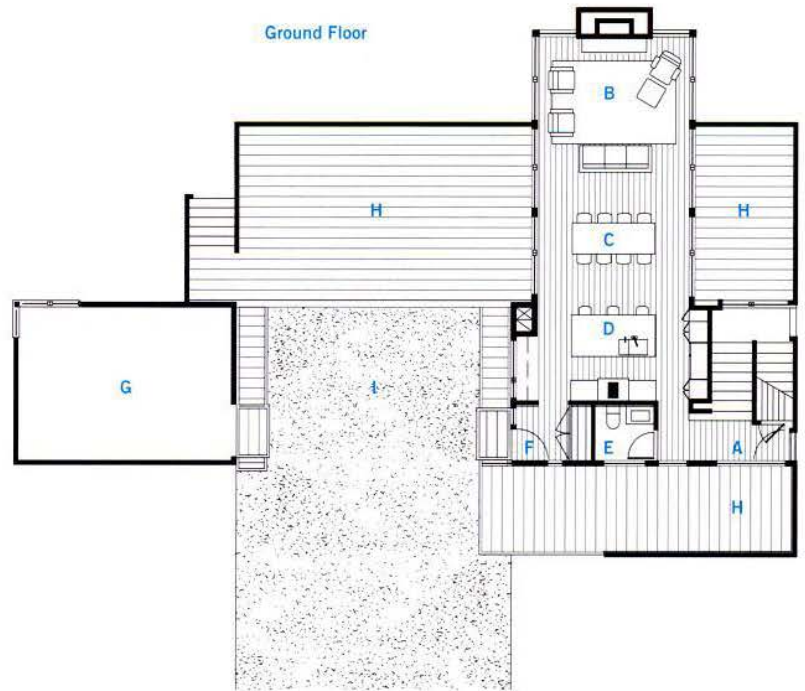
That receptive someone turned out to be Elliot Fabri, CEO of New Era Building Systems, whom I'd met when we were both judges for an undergraduate architecture competition earlier that year. One of his companies, Carolina Building Solutions (CBS), became the factory for the Dwell Home.

The guys at CBS were alternately frustrated and, in the end, inspired by the task before them. As Mike Zangardi, general manager of CBS, explains, "Our biggest challenge was the design conversion process. But Resolution 4 did their homework and provided a great design within the limitations of the highway department's 'keyhole' through which all oversized deliverable loads must pass."

"The design conversion process," Zangardi continues, "began when we started to redraft or engineer the ▶

The original floor plan was modified slightly for budgetary reasons, yet doesn't feel compromised. The built house (shown in plan at right) provides two bedrooms, two and a half baths, an office, and a spacious living and dining area, all within 2,000 square feet.

The house is entered through a Visteon steel door (below) by Neoporte, who also provided the solid core birch interior doors. **p. 190**



Dwell Home Floor Plan

- |                 |                          |
|-----------------|--------------------------|
| A Main Entry    | I Covered Parking        |
| B Living        | J Study / Office         |
| C Dining        | K Bathroom               |
| D Kitchen       | L Bedroom                |
| E Half Bath     | M Master Bath            |
| F Carport Entry | N Closet / Dressing Room |
| G Storage       | O Master Bedroom         |
| H Deck          | P Terrace                |



modules to fit into and take best advantage of CBS's manufacturing plant without tampering with the original design." Some adjustments were needed and, as Fabri explains, design conversion didn't come cheap. "There were tremendous engineering costs—\$15,000 to \$20,000. But now that's done. When you're a pioneer, that's the sort of thing you run into."

In addition to the obstacles presented by engineering, inclement weather, and, of all things, the start of deer hunting season (which warranted the temporary closing of CBS), basic communication often impeded the Dwell Home's progress. "It's a different language," said Tanney early in 2004. "It's as if we're speaking German and CBS is speaking Italian and we're both learning French so we can communicate."

As things worked themselves out at the factory, Wieler, the architects, and the contractor, Steve Olson, tackled

the work to be done onsite. Preliminary land searches had yielded flat expanses of land, but Wieler was intrigued by the hilly Pittsboro property. The foundation proved to be trickier than expected, given the grade of the site and the re-engineering of the modules, and more expensive, costing approximately \$17,000.

Meanwhile, back in San Francisco, there were good days and bad days as I received calls reporting on progress—or the disappointing lack thereof. There was frustration on all sides through this period of protracted delays. "In the heat of battle, we wanted nothing to do with it [building future Dwell Homes], but now we're game," says Fabri. "The worst thing would be to do one and then never do this again."

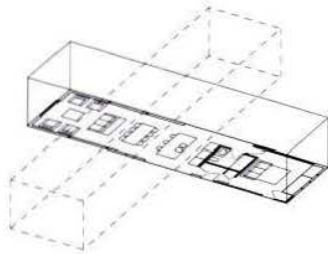
On April 6, 2004, after months of arduous preparation, CBS began work on the Dwell Home modules. It took just five days to construct the framing and install insulation, ►

Light-filled living and dining areas and an open kitchen are all contained within the ground-floor module (see diagram of Res 4's modular building system below). The space can be closed off by slightly iridescent curtains in "Decipher" by

Maharam, hung on a curtain track with 8" drop chains. The centerpiece of the space is Artemide's Logico Suspension lamp, which illuminates the elegant M.I.R. table by Cassina and under-stated Laleggera chairs by Alias (opposite).

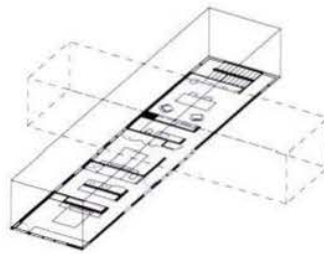
The flooring throughout is vertical-cut prefinished bamboo by Sustainable Flooring. An Estate fireplace by Lennox heats the space, while brushed-aluminum fans by Modern Fan Co. provide welcome breezes in the summertime.

Tung (below) takes in the wooded view from the house's back deck. Inside, the Goetz sofa, Eames lounge chair and ottoman, and Aalto stool are all from Herman Miller. The rug and throw are by Emma Gardner. **E** p. 190



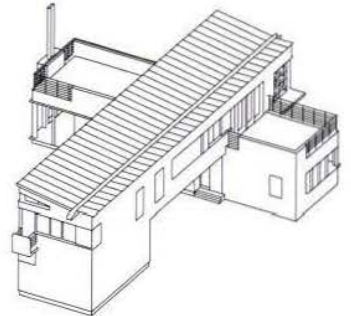
Communal

+



Private

=



The Dwell Home





sheathing, rough plumbing and electrical, 80 to 90 percent of the Sheetrock, windows and trim, weatherproofing, cabinetry, and stairs. "It was quite a day," recalls Tanney, "as if a huge weight had been lifted off our shoulders."

On April 13, work was completed on the modules. On April 21, five flatbed trucks, each with its own police escort, transported them from the CBS factory in Salisbury, North Carolina, to Pittsboro. By the 23rd, the modules were set onto the foundation and the roof was gingerly put in its place.

It had taken nearly a year to get to this point, and we all hoped that the remaining work would be a walk in the park. But things weren't turning out that way.

The cost of producing the modules came in at \$100,289—more than \$1,500 under CBS's initial estimate—but other costs were greater than anticipated. The allocation of

dollars for the finishing work became problematic as Olson struggled to reapportion funds to his subcontractors after completing the foundation. The architects made almost weekly trips to North Carolina from New York, each time creating new punch lists, but little progress was being made by Olson and his team. How ironic, I thought, that the most difficult part of the process was turning out to be not the prefabrication but the more traditional finishing work.

At the eleventh hour, as the deadline for the Dwell Home Open House loomed, Elliot Fabri learned of the work delays and graciously offered to send out a crew from CBS to finish the job. In a Herculean effort, a team of CBS workers showed up and in stifling July heat did their best to wrap things up. With their help, we were able to pull off the event, attracting nearly 2,500 visitors to the home on July 10 for the Open House.





### The Finished Home

People often ask me "Why prefabrication?" and I make an analogy with automobile production. Cars—whether top-of-the-line BMWs or economical Saturns—are all produced in a factory, thus eliminating the variables that come with an uncontrolled environment and guaranteeing efficiency and standardization in construction. It's useful to look at the fabrication of houses in the same way. To be sure, there are poorly constructed factory-built homes, just as there are cheap cars. But luxury cars are also factory-built and, as we've shown, well-designed homes can be, too.

It is instructive to think of this first prefab Dwell Home as the concept car, the unique version that sets the stage for future production models. Generous donations from the Dwell Home sponsors—everything from a home networking system to windows to appliances to ►

Wieler and Tung wanted a space conducive to entertaining, and this open kitchen delivers. It features a stainless steel refrigerator, Pro-Style gas range, hood, backsplash, and two-rack tub dishwasher, all from Jenn-Air.

The ebony countertop, which allows the chef to interact easily with guests, is from Caesarstone. The distinctive faucet and Poise kitchen sink are from Kohler.

Maple cabinets by Merillat (installed flush with the wall to save space and look sleek) provide ample storage space for all kitchen essentials.

The under-counter storage space holds Victoria china designed by Oscar Tusquets for Driade. The bread board was designed by Antonio Citterio for Iittala's Tools collection. The wine rack and oil/vinegar cruets are from Rosendahl. **E** p. 190



The master bedroom (above) has a number of windows in varying shapes and sizes, providing unique views to the woods outside. The bed, chest of drawers, side tables, and geometric linens are all from West Elm. The Tolomeo wall lamps are by Artemide.

When Wieler and Tung are in their office (if they can resist the lure of the roof deck), they can work or just relax in this happy Tulip chair designed by Jeffrey Bennett. Sound system by Bang & Olufsen. **E** p.190

furniture—offset initial research and development costs and allowed us to demonstrate the full potential of customized prefabrication. As the Dwell Home was a one-off project, it cannot accurately be described as mass-produced and as such the full cost savings that prefabrication promises were not enjoyed.

An important thing the Dwell Home brought to light is that, with the majority of prefab construction across the country, a sense of context is missing. By contrast, the Dwell Home's design fully exploits its surroundings: There are plentiful windows and sliding glass doors to frame the view and let in natural light, generously sized decks off the front and rear façades, and a roof deck with an outdoor fireplace.

The home also demonstrates the importance of a livable floor plan and a well-orchestrated flow of space. On the ground floor, the open-plan module that contains the living room, dining area, and kitchen can be entirely open to the outside or enclosed by a striking gunmetal-gray curtain. Classic modern furniture provides comfort and style without taking over the room. The open kitchen, with its gleaming stainless steel appliances, is ideally suited to the love of entertaining the homeowners had described in their initial program.

Upstairs, private spaces are more compartmentalized. The master bedroom at one end of the volume looks out

onto a grove of trees (and will eventually have its own private deck). Two bathrooms and a guest room/office run along the same axis, their entrances unified by bamboo flooring. The simple lines of the office area at the opposite end are highly conducive to concentration—though the roof deck that extends out from it is bound to be a great outlet for procrastination. Overall, the Dwell Home is a striking example of what can be achieved with a well-thought-out modular system of construction.

#### The Future

The stage has been set for future Dwell Homes, and now that the initial work has been done in engineering, planning, and coordination, the true cost and time-saving benefits of prefabrication can be realized. "As we develop relationships with manufacturers," explains Res 4 project architect Michael MacDonald, "it will become economical to incorporate more of the materials and products we would like to use, those that have the potential to transform the way homes look and function, by allowing these products to become part of the manufacturers' standard palette of materials that can be ordered in bulk and whose inventory can be maintained at the factory."

As this strategy evolves, there is still much work to be done to fulfill the economic promise of prefab. Initial estimates for the Dwell Home came in at \$87 per square ▶

Near right: A storage space off the house keeps papers and the other detritus of everyday life out of the way. The slate gray floor is Marmoleum by Forbo.

Far right: The bathroom does double duty as the laundry room. Sink, faucet, and all other bathroom fixtures throughout the house are by Kohler. The Eco-Smart washer and SmartLoad dryer are by Fisher & Paykel.

Below: A view from the top of the stairs, past the office to the master bedroom. Sunlight filters through extensive fenestration to the hall, which features a runner by Emma Gardner.

Artwork by Campbell Laird hangs over B&B Italia seating in the couple's office. Not shown is a Herman Miller desk complete with Aeron work chair. [p. 190](#)



## Dwellings

foot. In the end, the cost was probably closer to \$110. "In hindsight," Tanney explains, "we would have reduced the square footage or reduced the scope of the roof, roof decking, exterior fireplace, and overall skin. If someone wanted to build the Dwell Home in North Carolina or a similar state, we'd recommend budgeting \$125 per square foot. In the Northeast, we'd recommend budgeting \$150 to \$175 per square foot, and in areas like Southern California, we'd advise budgeting about \$200 per square foot."

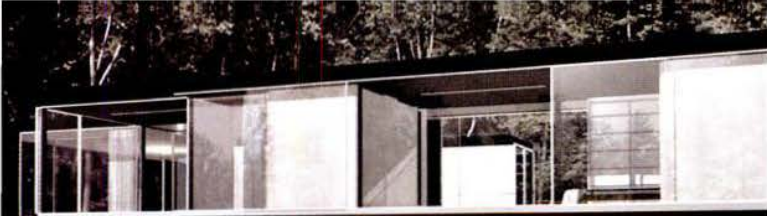
It is true that much of the appeal of prefab for the public has been tied to cost savings. At the present time, those savings are not as significant as the consumer might hope. But one cannot underestimate the efficiency and precision of this type of construction, if done right, and the value of the time saved in the process.

Unified efforts are key for this movement to keep momentum. A single buyer hoping to buy a single home is still apt to be disappointed by what is available and what he or she will have to pay for it. But things are changing. A number of architects and designers have really thought things through and are spearheading the successful production of modern prefab homes. And, perhaps most important, the manufactured-housing industry is starting to take notice. Without their commitment, even the most brilliant ideas and designs cannot be realized.

The Dwell Home Design Invitational may have been a competition to build a single home, but in the end, I believe we've built so much more: a community of like-minded individuals excited about the potential of something that can improve the quality of our lives. ■

The private site allowed for generous windows and decks (below), but the Res 4 design could be adapted to a more urban setting as well. Ultimately, the Dwell Home proves that a manufactured house can be site-specific. The design, scale, and materials are appropriate to the climate and context.





## What's Next for Modern Prefab?

The Dwell Home was an all-consuming project for Resolution: 4 Architecture. Nevertheless, the firm found time to field the overwhelming number of queries they received from people all over the country hoping to build their very own modern prefab. Res 4 is currently in the design phase for, or in construction on, 13 other prefab homes.

Many of the architects who participated in the Dwell Home Design Invitational have been just as busy. SU11 architecture + design has been commissioned to build a 2,300-square-foot, two-story house based on the principles developed for their I/N House. Michael Bell is at work on a prefabricated

house in New York [A](#) that utilizes systems derived from his Dwell Home entry, the Stations House. Adam Kalkin is working on new prefab houses in Europe, California, and Long Island [B](#).

Rocio Romero is building LV Homes throughout the United States, and recently expanded her prefab line with the 2,800-square-foot LVL home (the extra L is for "large"). Anderson Anderson Architecture is completing construction on several prefab homes, including the Cantilever House [C](#), made of a heavy steel prefab chassis structure and structural insulated-panel enclosures. The Office of Mobile Design has two

Swellhouses in the final stages of schematic design, and two Portable Houses under construction. Marmol Radziner Associates is engineering a modular home at a Southern California factory [D](#), to be built in Desert Hot Springs, and developing two other prefabricated homes in the L.A. area. Claesson Koivisto Rune is in negotiations to build their Dwell Home submission in Arizona. —A.A.

Interested in your own modern prefab? Please email us at [info@thedwellhome.com](mailto:info@thedwellhome.com) for information on a series of events and conferences in 2005 to help you realize your dream.

**Project:** Leeper/Bueno Residence**Architect:** Briggs Knowles Architects**Location:** Harlem, New York

# Harlem Renaissance

Yvette Leeper-Bueno and Adrian Bueno brave busted windows and burned-out blocks where they find the key to their future buried in the past but firmly entrenched in the present.



Yvette Leeper-Bueno and Adrian Bueno's home, on West 112th Street, is recognizable by its two-story bay window angled to bring light and views into the dark, narrow structure. "There's a threshold of planting

between the outside and inside," says architect Laura Briggs, citing the blooming boxes on the sidewalk, the rear deck, and the master-suite terrace (above the bay window, opposite).

In her book *Parisian Views*, critic Shelley Rice hauntingly evokes the dislocating effects that the near-complete reconstruction of Paris in the 19th century had on its population. Thanks to the most audacious urban redevelopment project in history, the city was thoroughly modernized and made new. Yet for those citizens whose histories had been completely erased, what Rice describes as "the demolition of the collective personal and public mythologies inherent in city spaces" had indirectly deprived Paris of its future. "There was no transformation possible," Rice observes, "for in spite of all the hustle and bustle the city could no longer move in time—a movement that must go backward to go forward."

The Parisians' dilemma reminds us that progressive architecture is about not only new materials and feats of engineering, but reinventing our connection to the past. This is more than a matter of adaptive reuse or historic preservation. Rather, it involves the design of buildings that point us toward the future by invoking Rice's "collective personal and public mythologies"—associations that create continuity with history, and without which there can be no true progress.

With their renovation of a turn-of-the-century Harlem townhouse for a couple with roots in the neighborhood's past, and a commitment to its future, architects Laura Briggs and Jonathan Knowles have forged just such a connection. They've created a work that Briggs describes as "pretty radical," yet one that remains entirely at home in, and indebted to, the community.

The townhouse, on West 112th Street, in the shadow of the Cathedral of St. John the Divine, has been in the family since 1982. "My father loved the area, and he was exuberant about this property," says Yvette Leeper-Bueno, ▶





In the kitchen, the architects contrasted the oak floor, bamboo cabinetry, and birch walls and ceiling with what architect Jonathan Knowles calls "a family of grays": granite floor tiles, limestone countertops,

and the steel stairway. Top: The view from the front door toward the rear of the house, through the kitchen to the stairway. Above: The birch wall behind Yvette is actually the sliding door to the pantry closet.

who lives there with her husband and two children. Talk about vision: Back then, the neighborhood was infested with crime, and the house itself—a single-room-occupancy residence, chopped up into tiny rooms—was purportedly inhabited by drug dealers and hard-luck cases. But, says Leeper-Bueno, "My father liked this street and the fact that it had the first row of townhouses as you set foot into Harlem's west side." He also appreciated its proximity to two parks, and so, with dreams of a better tomorrow, he took it on.

Ten years later, Franklin Leeper walked away. "He was calling the police constantly, he couldn't collect rent, he couldn't deal with the woes of the people," Leeper-Bueno explains. In the ensuing decade, the structure deteriorated as pipes burst and fires were set. The violations and back taxes piled up—and then the heavens delivered the coup de grâce: During a violent storm, the façade was struck by lightning and partially collapsed.

Yet dreams die hard—which was why, in 1999, Adrian Bueno, Leeper-Bueno's husband, found himself before a building he describes as "a complete shambles," listening to a proposition. "Frank was asking me, 'Why don't you get involved?'" recalls Bueno, a Buenos Aires-born bond broker. "And I was thinking, This is the Wild West. The whole block was abandoned, burned buildings on the corners—there was nobody." But the couple had their own dream of home ownership. And, Leeper-Bueno admits, "There was the sentimental value. My family had history here." So, as Franklin had done a generation earlier, they took the plunge.

It cost nearly \$200,000 to buy the house's freedom, a bureaucratic and legal nightmare that ended, Bueno says with a weary smile, "yesterday." Even more difficult was finding an architect brave enough to go into it. "It was completely collapsed," says Knowles, recalling his first visit. "To get into the house, we had to open a trapdoor under the stoop and lower ourselves on a metal ladder into the cellar. The structural engineer we wanted wouldn't even give us an estimate."

Still, the architects were intrigued by what Briggs calls the "space puzzle" of creating an owner's triplex apartment (including a new rooftop penthouse) and two rental apartments on an ultratight 16-foot-wide lot, and the challenge of improving the house's quality and efficiency. They also responded to their clients' enthusiasm for a rich and varied experience within the overall space. "I said to Jonathan, 'I don't care if I like it or not—I want it to be about something,'" Bueno declares.

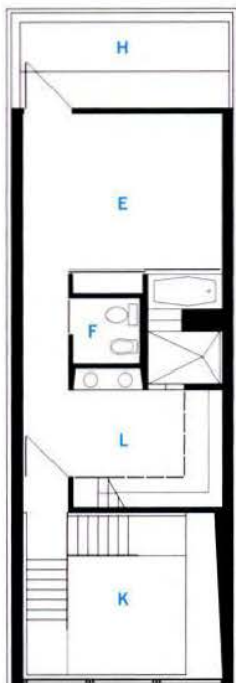
He got his wish. The house is about many things, among them light, material, geometry, and perception. Above all, the couple's remarkable three-level apartment presents a complex spatial narrative, as full of startling mood changes as the neighborhood itself.

This is particularly evident in the house's most arresting new feature. To compensate for the narrowness of the lot, the architects decided to relocate the stair from the side to the rear. As the building sits at the block's low end, Briggs and Knowles hit upon the idea of creating a 28-foot-high shaft, in which they hung a plate-steel stair ▶





Second Floor



Third Floor



First Floor

Leeper / Bueno  
Residence Floor Plan

- A Kitchen
- B Dining Room
- C Living Room
- D Entry
- E Bedroom
- F Bathroom
- G Kids' Bedroom
- H Deck
- I Stairwell
- J Stairwell / Breakfast
- K Stairwell / Platform
- L Closet
- M Guest Room



In one of the children's bedrooms (top), the apparently slanting line of Sheetrock above the view "straightens out," falling into alignment with the top of the window, as one moves closer to it.

In the living room (above), the floor slopes up to meet the glass within the bay window. Both gestures are designed to draw the family toward the light and views.



The house's 38-foot-high rear wall conceals the two-story stair. Seemingly a single, seamless unit, the stair is composed of two elements—treads and mezzanine—and held in place by two distinct strategies: The stairs (opposite) are welded to,

and cantilever out from, a series of steel tubes concealed in the walls; the mezzanine is attached on one side to a steel beam, and hung at two other points from rods attached to the roof structure.





Clear glass panes set strategically into the otherwise translucent curtain wall (top) expose the mezzanine to fresh air and rear views, while sliding panels open the hot tub to the master bedroom (above).

The architects designed the passive-solar house to collect heat in winter and screen it out in the hot months, and installed an energy-efficient radiant heating/cooling system in the floors. Opposite: Yvette,

Adrian, and their son Julian survey the view from the top-floor terrace. "I've never been fond of modernism—I find it cold," Adrian admits. "But having this house, I have to say, it's growing on me."

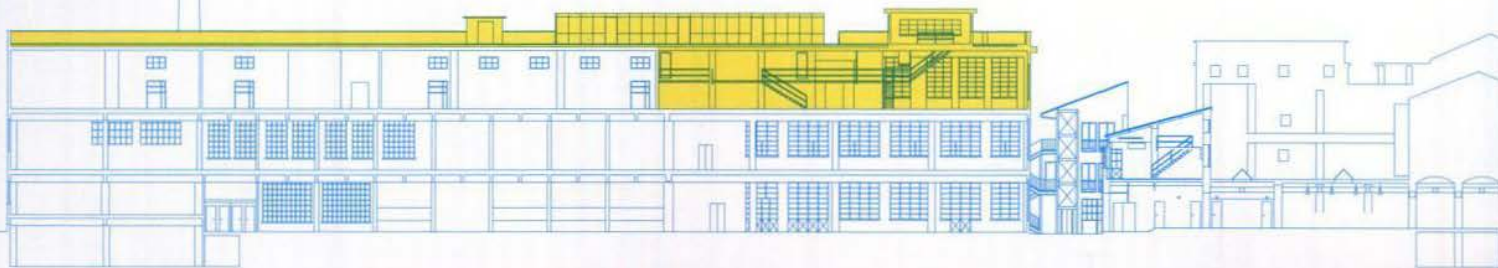
to create a sense of buoyancy—widening the landing between the second and third floors into a floating mezzanine that seems to turn the entire construction into a habitable space. Finally, the architects replaced the brick rear elevation with a curtain wall of translucent panels, into which they inserted glass panes that reveal glimpses of the outdoors.

Equally dynamic is the building's façade. "We were very conscious of making sure that the outside extended into the house," Briggs says. Toward this end, the architects designed a two-story, galvanized-steel-clad, bay window that angles toward nearby Morningside Park. Apart from drawing in light and views, the window's perceptual legerdemain also vitalizes the streetscape: From one end of the block, only a narrow plane of apparently freestanding metal can be seen. Observed from the park, however, the window appears to be directly "looking at" the viewer and physically reaching out to the neighborhood.

Despite the relocation of the stair, the children's suite and penthouse, on two levels suspended above the open-plan main floor, remain snug. Yet they borrow light and space from both front and back and from one another. This spatial fluidity peaks in the master suite, where the twin bathroom sinks sit in the dressing room, which is open to the overscaled shower, beyond which a semi-translucent door slides away to expose the hot tub to the bedroom, which in turn opens onto a terrace overlooking Morningside Park. In this, the most Latin-flavored of the house's zones, its many motifs—the layering of colors and materials, the mixing of the engineered and handmade, most of all the simultaneous pleasures of public and private space—all reach their apotheosis.

Most gratifying is that the architecture's interleaving of past and present, at once piquant and oddly haunting, has proven a hit with the community. "This guy rang the bell one day," Bueno recalls, "and he said, 'I live in the neighborhood, and I just want to tell you, I love your project. I know it's modern, but it's still respecting the jazz culture.'" Of course, as Briggs and Knowles acknowledge, that has much to do with their clients' aspirations. "We felt really proud to be working for Adrian and Yvette, because they're contributing to the neighborhood as individuals," Briggs says. "Partially because Yvette has a relationship to the property that's an old one, but also because they're not holding on to what it used to be; they're wanting to shape their lives within it in an interesting way." Yet by responding to those desires with an aggressively forward-looking design that nonetheless seems to breathe in all of Harlem's complexity, the architects have transcended both gentrification and preservation. Rather than creating what Rice calls "a *this is severed from its this has been*," Briggs and Knowles have combined the two and produced a "this will be." "My father hoped that one day he would see this neighborhood change into something wonderful," Leeper-Bueno says. On West 112th Street, change has produced a conceptual template for the future—not only of Harlem, but cities everywhere. ■





■ Marco Boglione Residence



# Basic Living

Live/work is a centuries-old practice turned overused architectural trend. By melding history and innovation, Turin's Basic Village offers up a compelling reinvention of the concept.

If Turin was part of a word association test, your first impulse would most likely be "shroud"; your second, "cars." The northern Italian city has largely been defined by the presence of Fiat, the Italian auto manufacturer that has employed the bulk of its citizens and crowded its streets with factories. But over the last several years, as Fiat began to lose its luster, Turin ran the risk of experiencing a major identity crisis.

In Detroit, Michigan—another city well known for its automobile production—such decline led to urban flight and cultural and economic decay. In Turin, a similar fate was palpable, but something surprising has begun to happen.

**Project:** Basic Village

**Architect:** Baietto, Battiato, Bianco with Marco Boggione

**Location:** Turin, Italy



Turin's city planners have been working to prevent industrial buildings from falling into disuse. And so today, instead of turning into a place unfit for venturing after dark, the city's infrastructure is beginning to thrive (a move inspired in no small part by Turin's scoring of the 2006 Winter Olympics). Factories—auto and otherwise—are being put to good use in ways that are so old-fashioned as to be avant-garde.

Take the case of Basic Village, transformed in the late '90s from an old textile factory just a third of a mile from Turin's city center into what may be the ultimate live/work space.

Forget a home office. Basic Village brings the entire business operation (factory, office, retail) of its owner, Marco Boggione, under one roof and throws in a bank, bar, supermarket, salon, roof garden, and residence for good measure.

"In Turin, we try not to abandon things," explains Boggione, the chairman of BasicNet SpA, which is run from Basic Village. "Factories are within cities that are 2,000 years old. I want to reconvert, not demolish or abandon. With a little imagination you can do a lot." ▶

## Dwellings

“There are so many old factories in Turin that were left empty,” says architect Armando Baietto. “Recuperating them creates the possibility of building nontraditional living spaces.”



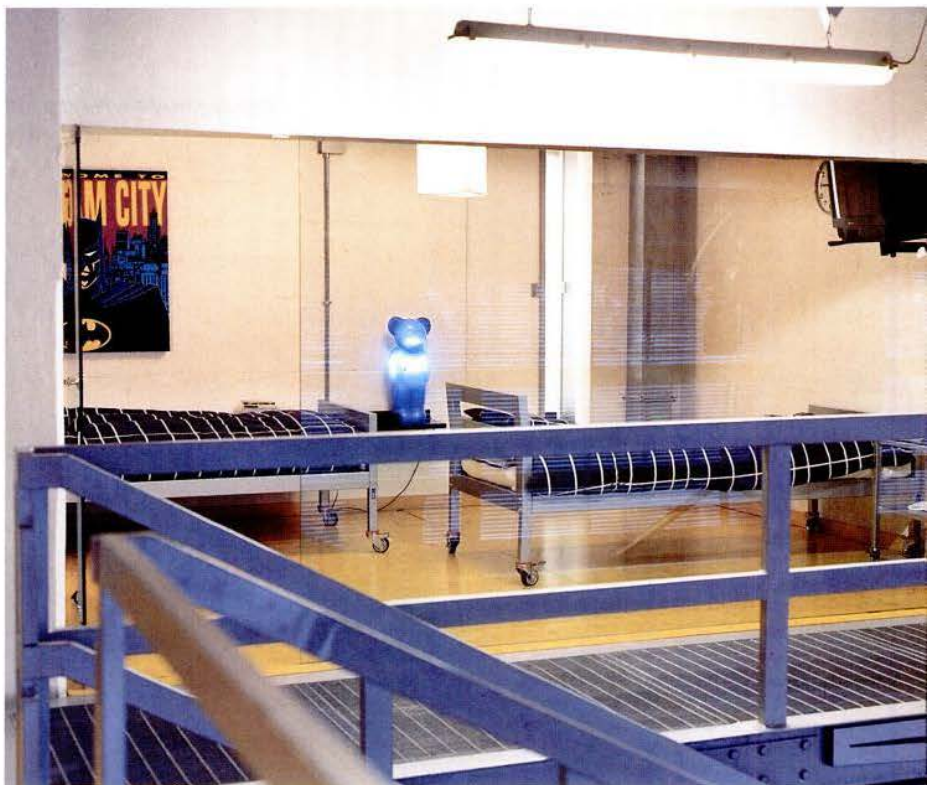


Boglione is an exuberant and eccentric 48-year-old whose career trajectory has taken place within these factory walls. In 1976, at age 19, he was hired as a marketing assistant at the Turin textile company Maglificio Calzificio Torinese (MCT), and soon after he founded his own venture, Football Sport Merchandise SpA (now BasicNet). In 1994, Boglione acquired MCT, and in 1996 began a collaboration with the alliteratively named architects Baietto, Battiato, Bianco to convert the once-struggling textile factory into a self-contained village.

"We executed the transformation bit by bit," architect Armando Baietto explains. "It was important not to lose the urban memory of the factory and its character for the hundreds of people who had worked in and knew the place." This acknowledgment of workplace culture and community was essential to the project (and highlights another way Turin differs from America's fading industrial areas). "The environment here," explains Baietto, "encourages interaction between people that can't happen in an office building."

The same can be said for Boglione's own living space on Basic Village's third floor. Baietto credits American loft living as an influence, while Boglione says he just wanted a comfortable place to work. "It was important to live within the company 24 hours a day."

Along with his wife Stella, daughter, two sons, and nanny, Boglione lives large in this split-level 8,600-square-foot open space that features a hockey-friendly floor, a basketball hoop, a ping-pong table, a couch designed for eight, and an ever-changing wall mural that Boglione repaints whenever he's inspired. Bill Clinton's mug was up there for a while; now the wall features the jersey of the Italian soccer team sponsored by BasicNet in the World Cup. "That's our best-selling shirt, which made me a lot of money," says Boglione. "That's why there's a smiley face painted there with the word 'thanks!'" ▶

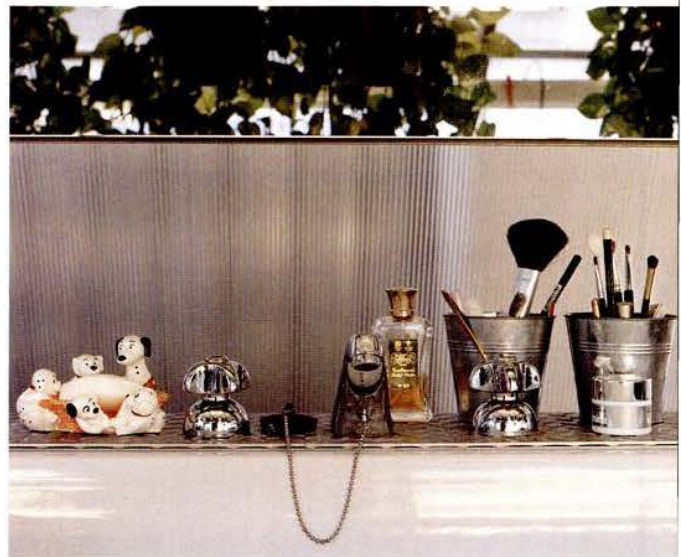


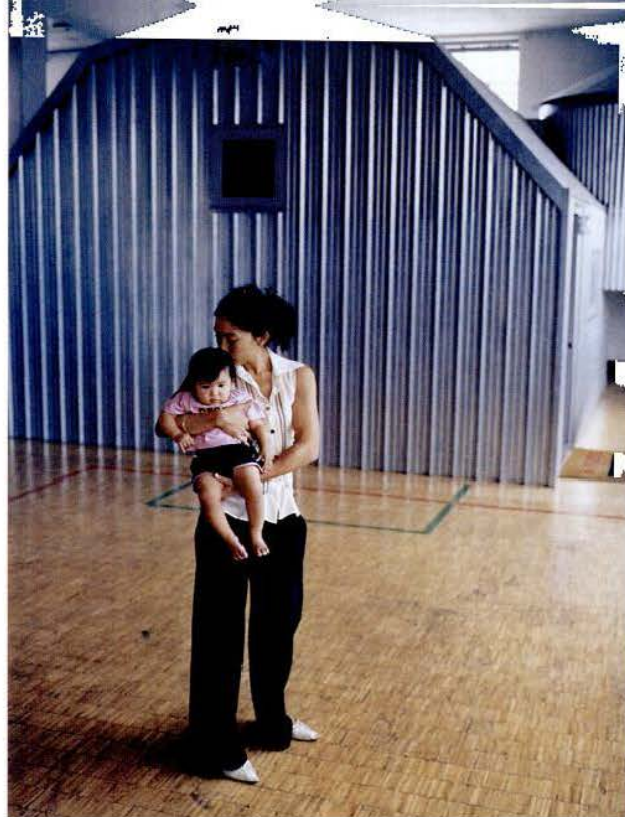




One of Boglione's favorite quotes comes from Albert Einstein: "Imagination is more important than knowledge." Boglione spends a lot of time developing that vivid imagination from within his terrarium-like bathroom. Settled comfortably in his armchair, laptop at the ready, he runs BasicNet from here every morning before venturing further afield. Why put the bathroom/office in a greenhouse? "I just liked the shape," he says. "But you should have seen the guy's reaction when I told him to deliver it to the second floor."

Though he spends hours working from this environment, Boglione conceives of his entire living space as a potential work area. "The concept was spontaneous. I just started to envision how all the different spaces could be used." The second level (shown on p. 134) is an open kitchen and dining room (described as the "lunch and dinner office" where colleagues can gather); the third level features an expansive roof garden with 360-degree views of Turin. "I guess you could say there are houses within the house," says Baietto of the configuration. "Many nuclei around the central space. On a smaller scale, it echoes the idea of a city." ▶





“People think this setup is unusual, but there are millions of entrepreneurs who live right next to their warehouses,” Boglione says. “The difference is that they make money and then build a hill with a fake villa on it.”

At a certain point in the building project, Boglione realized his loft needed a bedroom. “First, I thought about sleeping in Leo the lion’s cage from the Turin zoo where I had spent a lot of time when I was a child,” he recounts. “I had my mother go look for it, but when the zoo closed down Leo’s cage was destroyed.”

Then, Boglione continues, “I imagined a mountain with a cave—you know *The Flintstones*? A cave house like that, with big rocks out front. I told some of my friends about it and they put me in touch with an artist who does special effects for Steven Spielberg. He drew me a fantastic house but I found out it would cost a million dollars.”

In the end, Boglione scrapped both cage and cave, opting instead for two simple metal structures. “The shape of the house/bedroom [the background for wife Stella and daughter Maria, above] is the shape of American farm buildings, and the shape of the closet [left] is like the water towers on the rooftops in New York City. Simple. Basic. A shape a child could draw.”

The lively interior of the bedroom (above left) is evocative of the spaghetti Westerns that Boglione loved as a child. The frontier connection is apt: Boglione’s experiment is blazing a trail for future factory transformations in Turin, and perhaps the good old US of A. ■





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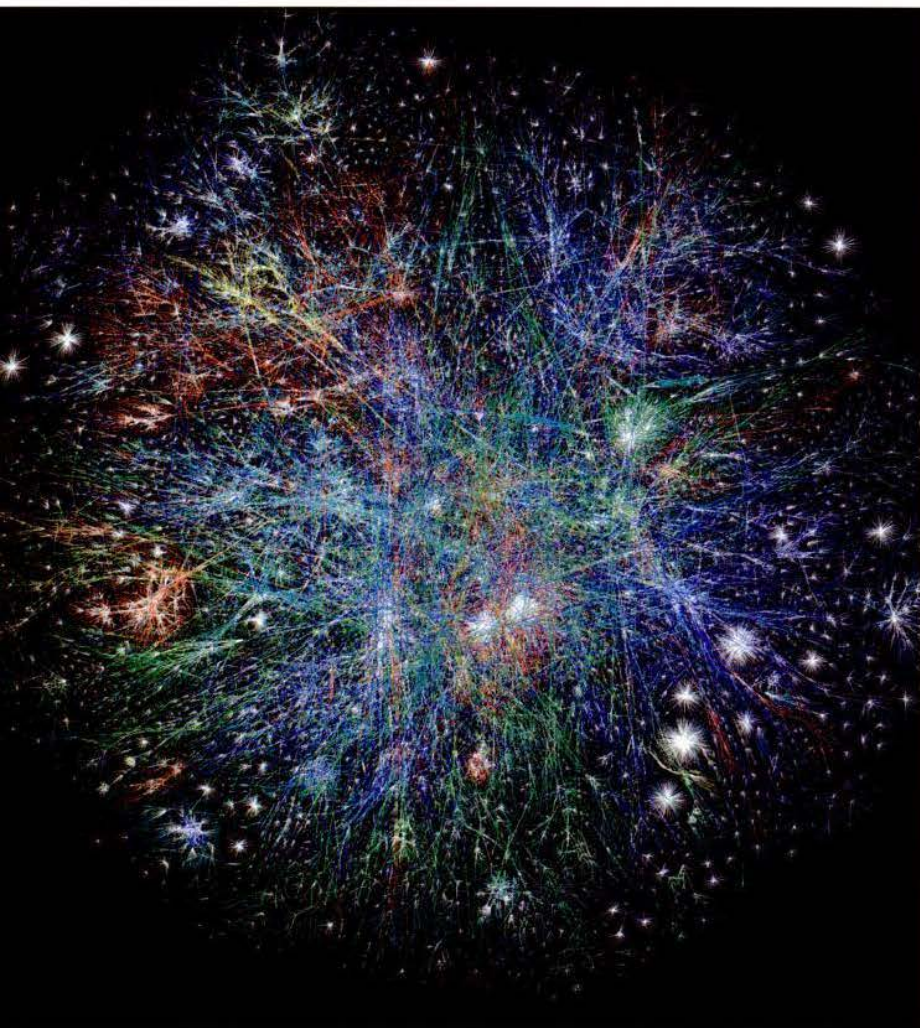
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Throughout his interdisciplinary über-project, "Massive Change," Bruce Mau uses big images to explain his big ideas. Below, a visualization of Internet activity sends the message "We will build a global brain."

# Design = Everything

A Bruce Mau exhibit in Vancouver takes on the role of manifesto, rethinking design on a grand scale. For today's world of global uncertainty, Mau's fascinating, sometimes perplexing declarations offer unexpected solutions.



When Kathleen Bartels became the director of the Vancouver Art Gallery in 2001, her mission was to rethink the way the museum exhibits design. At about the same time, the Toronto designer Bruce Mau was rethinking design itself. The results of their combined ambition are now on view until January 3 in the exhibition "Massive Change: The Future of Global Design," which abandons the notion that design shows in art museums must feature polished objects set gently upon spotlight pedestals. Most design exhibits intend to change your teacups—this one intends to change your life.

The surprise is that it actually seems like a reasonable proposition. In addition to the exhibition, which will tour internationally in 2005, the "Massive Change" project includes a book, website, symposium, radio series, and documentary film, all with a single, beguilingly simple thesis: Design is the process that makes the world; properly harnessed, it can make it better. "Massive Change" proves this point by presenting a range of objects and ideas that raise the possibility of a better future: Segway scooters, genetically modified foods, advanced biomass stoves, manufactured housing, micro-loans, and PVC-free chairs, among others. All demonstrate, as the exhibition's mantra puts it, "the human capacity to plan and produce outcomes across the entire spectrum of human activity."

Think of this as Mau's version of a new world order. Some ideologues send in armies to extend their vision of the future—Mau wants to stock the art museums with utopian propaganda. As "Massive Change" mantra number two has it: "Design has placed us at the beginning of a new, unprecedented period of human possibility." Bold stuff for a Saturday afternoon at the gallery.

A few years ago, Bartels and her curatorial staff at the Vancouver Art Gallery were looking for something ►



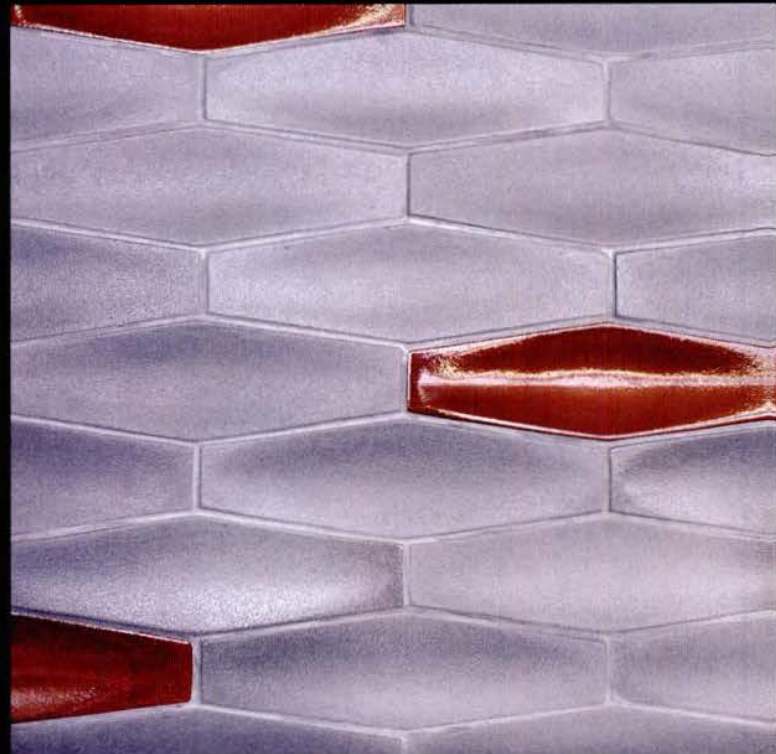
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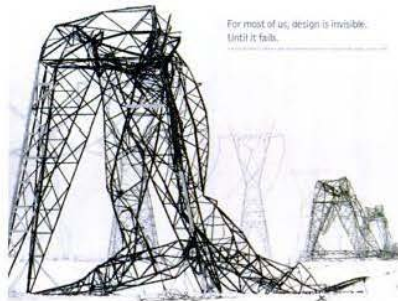
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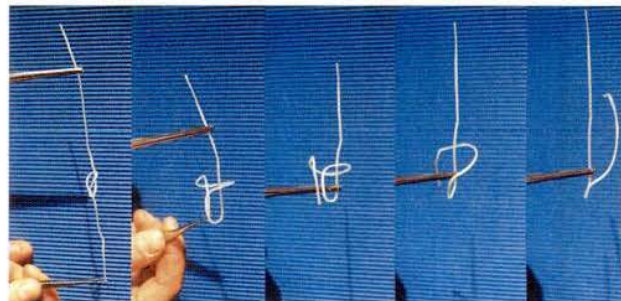
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Before design can save the world, we must recognize that it can destroy the world, too. The control room at Chernobyl (left) and downed electric lines in Quebec (center) show how design often only reveals itself in disasters.

A thermo-plastic memory polymer (right) becomes a self-tightening knot to ease the invasiveness of surgery. Below, a satellite image of the U.S.-Mexico border. Whether etched in the land or inserted inside of us, design is the process that makes the world.



For most of us, design is invisible. Until it fails.



that would shake up the museum's design programming—a manifesto—when Mau lectured in Vancouver to a sold-out crowd of architects and designers. From his seat in the audience that night, curator Bruce Grenville seriously considered Mau's claims that design should be a force of change in the world, rather than something applied as an afterthought. Grenville recalls, "I thought, Maybe we should call out Bruce on these claims. Maybe this is the benchmark we need to measure our design projects for the future."

Mau, who is no stranger to big, potentially groundbreaking projects, was game. While he began his career as a graphic designer, Mau and his team at Bruce Mau Design have worked on projects ranging from a new urban national park in Toronto to exhibits for a museum of biodiversity in Panama. Their architectural signage and typography found its way into four of the most prominent building openings this year: Frank Gehry's Walt Disney Concert Hall in Los Angeles and Stata Center at the Massachusetts Institute of Technology, Rem Koolhaas's Seattle Central Library, and Yoshio Taniguchi's expansion of the Museum of Modern Art in New York. "Massive Change" may have begun with an insight of Mau's, but it grew legs in this petri dish of design's potential.

In this project—unlike most in the design world—hope trumps beauty. "We didn't want to do an exhibition that was about aestheticizing objects," explains Grenville. "Instead we looked at capacity," Mau adds. "What design makes possible, and how those developments are reshaping the economies we live in." Out went the Philippe Starck juicers, in came the flexible solar panels.

Working with the seven students of the Institute Without Boundaries—Bruce Mau Design's yearlong ▶

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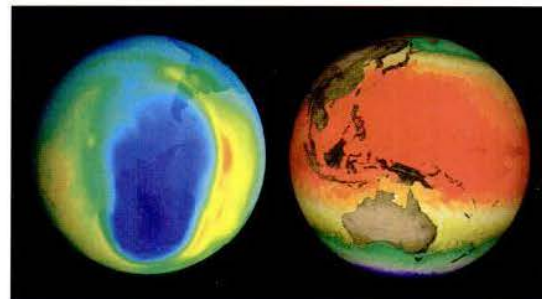
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The Ford Model U concept car (left) uses materials that never become waste. A genetically modified featherless chicken (center) increases body mass in tropical climates.

Weather visualizations (right) show how the climate itself can be subject to design. Below, crushed oil drums reveal the human potential for both waste and recycling.



in-house design school—they began by casting as wide a net as possible, looking for examples of people, products, and ideas that demonstrate a massive change. Even (or perhaps especially) against the dark global backdrop of the past few years, they were surprised by how many good examples they found, says Vannesa Ahuactzin, a student at the Institute Without Boundaries who stayed on to become the coordinator of the exhibit. “When we went out and researched,” Ahuactzin remembers, “we noticed that there were a lot of good things happening in the world, that not everything is about fear.”

Then began what Bruce Mau Design calls the “iterative process”: Ideas are boiled down, synthesized, grouped into categories they call “economies,” and carefully measured against each other. “We’re not saying to the visitors, This is a good thing and that’s a bad thing,” explains Ahuactzin. “We’re just saying, This is what’s happening and it’s up to you to choose.” “Massive Change” may be self-described as an “optimistic project,” she stresses, “but it doesn’t have a cotton-candy view of the world. It has a realistic tone.”

Design becomes an ideology all its own, with seemingly no regard for conventional political positions. For example, the “Market Economies” chapter of the book (which corresponds to a room in the exhibition) suggests: “The Home Depots and Nikes of the world have greater capacity to achieve more for greater good because of their scale. One incremental change for them becomes massive change for the entire industry.” The coy play on the show’s title is a hallmark of the exhibition, as is the sound-bite aesthetic. As Mau admits, “The terrain is so broad, to get the big picture you’ve got to keep it pretty compact.” But it also reveals that this is a communication project, a multimedia exercise in sloganeering and savvy image deployment. Given that, it’s not surprising ▶



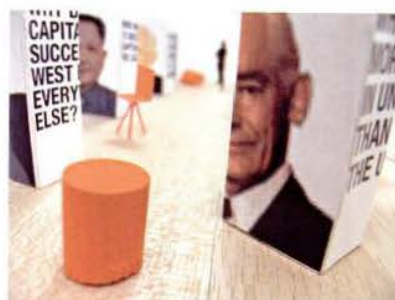
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From left, the exhibit at the Vancouver Art Museum brings Bruce Mau's graphic design skills to the gallery, making wall text an immersive experience.

The Massive Change project may be "optimistic" but some images are haunting. Below, the reconstructed wreckage of TWA flight 800 reveals the risks of design gone wrong.



that 50.1 percent of Bruce Mau Design was recently acquired by MDC Partners, a Toronto-based international advertising firm.

One of the project's most intriguing tag lines comes in the "urbanism" economy, where the exhibit pulls no punches in its argument. The idea to "embrace the plural and reject the romantic notion of the singular" pulls the rug out from under the idea of the building as precious object while simultaneously eliminating the field on which it rests. So forget that dream house and its wooded acres. Instead, the hope of the world (which is, as the exhibit crisply puts it, "shelter for the entire human race") relies upon accepting the sheer magnitude of human presence: Nothing is wild and everything is managed. In other words, "everywhere is city." Mau elaborates: "There's no longer an exterior to our urban economy. I think it's such a dangerous idea that somehow the city is an object and that's what we have to worry about, while everything else can be trashed."

But here, as everywhere in a world of massive change, design offers solutions both material and conceptual: environmentally efficient building techniques, urban agriculture, even the rethinking of property laws in the developing world to encourage stable domestic shelter. The big concepts are all packed into the gallery, leaving it to the other media—website, book, radio show, and film—to flesh out the details.

Will it all be enough to change your worldview? In Ahuactzin's experience, the ideas get under your skin. "I come from a really small town, and when you start to tell people about all the things that are happening in the world they become really amazed, actually," she says, sounding a little amazed herself. "It's not only the project that's the massive change, it's the massive change it brings to you." ■

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# What's So Great About the Future?

What exactly *is* the house of the future, wonders Jane Szita, and why would we want to go there anyway?

The blob-meets-monolith that is Living Tomorrow aims to introduce the public to products and services designed to improve the quality of housing, living, and working. The third incarnation of this concept, Amsterdam's Living Tomorrow (opposite), will be on display for five years while the fourth and fifth versions are under way in Brussels and Shanghai.

I'd thought the house of the future—at least in its visitor-attraction sense—was a thing of the past: a relic of an era when the flying car seemed like a feasible idea, and when Samuel Goldwyn's advice “Never prophesy—especially about the future” was universally ignored. But then I stumbled upon one in my own hometown of Amsterdam earlier this year.

Ben van Berkel's (or, strictly speaking, UN Studio's) aluminum-clad building looks, if not exactly futuristic, then at least anachronistic: Dwarfed by yesterday's high-rise offices in the city's Bijlmer district (a renowned disaster area of postwar Dutch urban planning), its friendly contours are set off by the surrounding hard-edged blocks.

Living Tomorrow—for this house modestly projects itself a mere five years down the line—is blobbily zoomorphic, something like an iMac crossed with an enormous crustacean. Van Berkel himself says the house has “that fetishistic *je ne sais quoi* that you find in the [Sony] AIBO dog.”

Contemporary parallels aside, Living Tomorrow refers obliquely to its antecedents, for even before the blobitecture era reintroduced an element of propaganda to our visions of tomorrow, it was something of an unspoken

Living Tomorrow Floor Plan

- |                             |                       |
|-----------------------------|-----------------------|
| A Technical Installation    | G Shaft               |
| B Kitchen                   | H Elevator            |
| C Living / Working / Garden | I Business Department |
| D Bedroom                   | J Auditorium          |
| E Lower Kitchen             | K Foyer               |
| F Storage                   | L Hallway             |

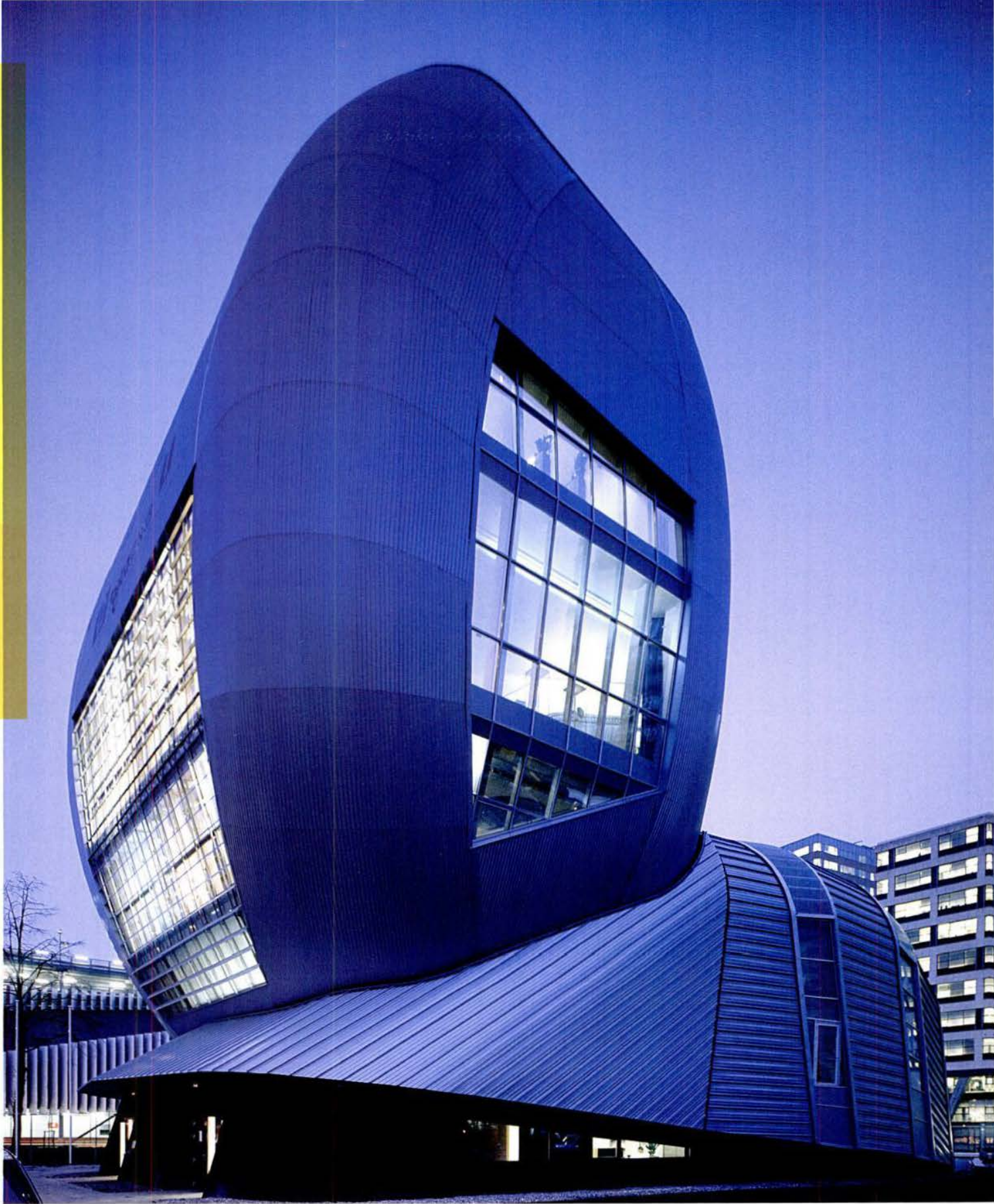


tradition that houses of the future were curvilinear. Think of R. Buckminster Fuller's elegantly autonomous Dymaxion House in the 1940s, or the plastic-fantastic Monsanto House of the Future (“hardly a natural material anywhere,” its publicity boasted), in the 1950s.

Alison and Peter Smithson's 1956 House of the Future in London was a sinuous, flesh-tinted fake built of plywood, with a mere skin of plastic sitting deceptively on top. Fast-forward to Werner Sobek's current House R129 project, which will radically revise architectural engineering to create what he calls “a glass bubble.” Whether just as window dressing or a rewriting of basic principles, architects suspect that the future is curvy.

Sobek's experimental R129 will be for a private client, while Living Tomorrow is an attempt to conserve that endangered species, the futuristic house as spectacle, reinvented as a showcase for next-generation products. Van Berkel designed the layout around the planned flows of visitor traffic, harking back to the era when, to paraphrase Alison Smithson, the future—and its house—were all about glamour and theater.

Van Berkel's AIBO reference, with its suggestions of electronic entertainment, emphasizes another quality Living Tomorrow shares with many other houses of ►





From top: Living Tomorrow's rather corporate-looking bathroom, friendlier-looking kitchen, and Austin Powers-worthy bedroom. Press info for Living Tomorrow explains that "many

systems work in the background and often are scarcely visible, even as they make a major contribution to our increased comfort." But is that helpful or ominous?



the future: Children have no space in the building; it's an adult plaything, infantilizing its imaginary inhabitants by surrounding them with wraparound infotainment and one-button appliances, just as its predecessors did with their robotic servants and powdered food.

This preoccupation with entertainment helps explain why the house of the future has had little impact on built homes, writes architect Gail Peter Borden: "The creation [of the Monsanto house] was so fantastic that it became more of an amusement ride than an actual proposition for future living. (Its Disneyland location didn't help either.) The result was the deferral of the idea and its capabilities. The house was dismissed as fantasy."

Today, the problem is rather different. As Aaron Betsky, director of the Netherlands Architecture Institute, expresses it: "Our idea of the future as different from today is inherently modernist. It depends upon our ability to remake our world through technology. But now that technology is disappearing, what do you build to show that the Internet is everywhere?"

In van Berkel's case, you build a giant robotic dog of a building, humorously symbolizing the gadget function of the house, its role as a container for electronic gee-whizzery, and its lack of autonomy as architecture. The joke is on the visitor, who, inside Living Tomorrow, finds alienation alongside inspiration.

The truth is, the house of the future is hard to pull off these days. On the one hand, "futuristic" gadgets are now quite banal. (The "tomorrow," it turns out, is quite literal: 80 percent of Living Tomorrow's gadgets are expected to be on the market within five years.) On the other hand, there is something disquieting about the pervasiveness of the media (watching TV in the bathroom mirror?) and the lack of control (electronically sealed sauna doors?). It all illustrates writer James Gleick's point that "the dream of perfect, ceaseless information flow can slip so easily into a nightmare of perfect, perpetual distraction." Today's house of the future is just as likely to be read as a technological dystopia as a preprogrammed paradise.

As Betsky points out, "It's not so much a question of 'What happened to the house of the future?' as 'What happened to the future?'"

There is simply no contemporary version of the unified, generally accepted idea of the future house our parents knew, for modern architecture is too diverse, our predictions of future life too tenuous and ambivalent. ▶





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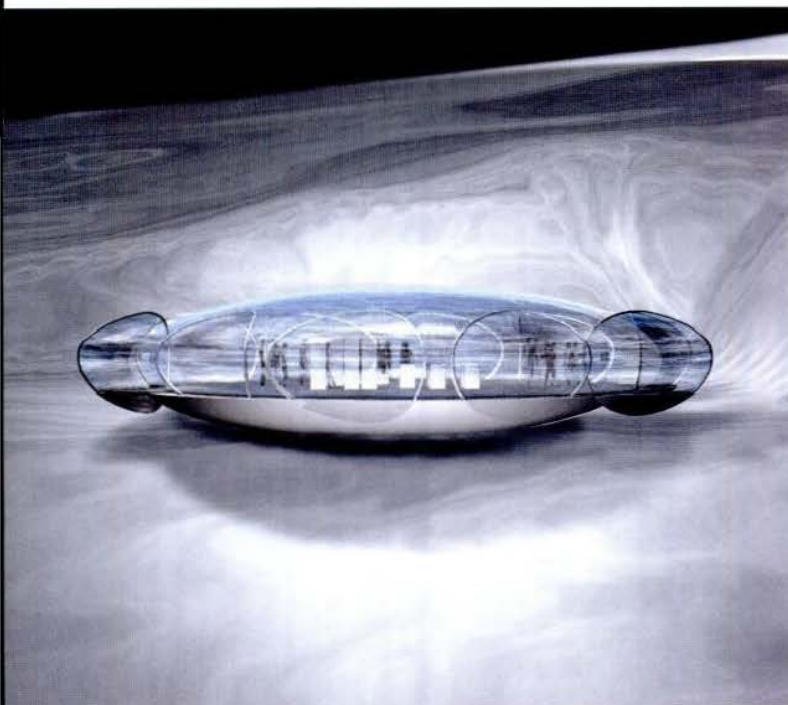
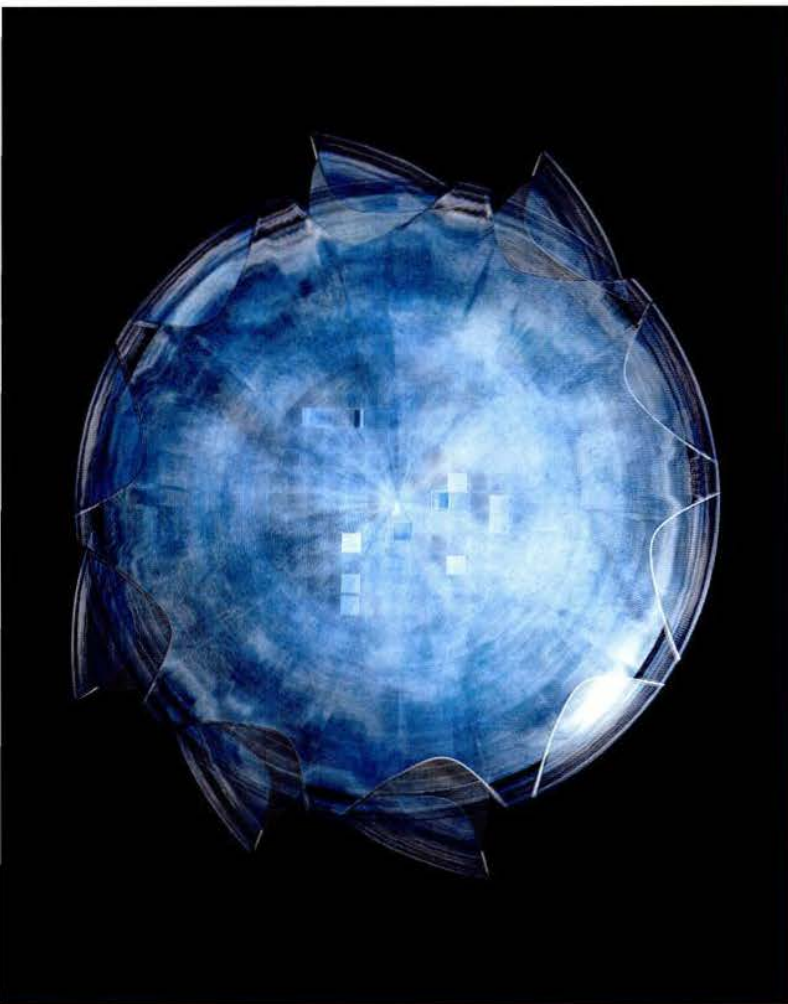
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**SCAVOLINI**



People weren't ready for round houses when R. Buckminster Fuller presented one in the '40s, but architect Werner Sobek believes the public—at least some of the public—is ready now. Hence, his flying sau-

cer-like prototype (shown from above and straight on, at left). "I don't imagine we all want to live in a glass bubble," he says. "but architecture has to dare to be innovative."

For us, the future is no grand vision, unless it's a blob landscape. And yet, the tomorrow imagined by our time is also reflected in eco and prefab housing, the low-impact, the temporary, and the mobile. Betsky finds this ironic: "What remains of the American dream house is a trailer home, and the 'house of future' is a modernist version of that."

He adds that today's architecture is full of "places endowed with a physical way of knowing that you are somewhere—a carefully controlled beam of light, a bit of precious wood, a trickle of water, a view." Not coincidentally, Sobek's R129 will be all view, as it will most likely be made of glass that can darken or lighten as required. It will also be nomadic, with no foundations or use of public utilities whatsoever.

This futuristic house does not yet exist, although much research has been done. Along the way, Sobek aims at "a total rethink of all processes. Why does a toilet have to look like a toilet always does? Why do we still use designs that are basically 100 years old? Our room divisions are not questioned. A kitchen is necessary—but only three hours a day. The rest of the time in the R129 house, it disappears into the 'body' [the basement]. We've already made bath taps that can elegantly fold away: Everything is fold away, flip away, think away." Perhaps this "mobility and malleability"—to use Michael Sorkin's phrase describing the largely unbuilt pop creations of Archigram in the 1960s—is our true attempt at an architecture for an unknown future.

"The golden age of the house of the future was 1968 to 1972," Sobek muses. "This was the last time architecture was truly innovative. It was a wonderful period of air-inflated buildings, or houses you could make yourself using foam from a spray can. It was all very amateurish, but the basic ideas deserved to be developed. The oil crisis defeated this, and people returned to totally reactionary forms of architecture, and the technical questions around the new ideas were never solved."

People famously seem to prefer rectangular houses, even though futurists think they shouldn't. "I don't imagine we will all want to live in a glass bubble," says Sobek, laughing. "But the ideas used in this house, the new techniques, will be capable of many applications. I'm taking risks, but if no one had ever taken a risk, we'd still be living in caves. Architecture has to dare to be innovative." ■



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## Jackson Square Design Walk

## Emerging N.Y. Architects Mentoring: Beyond IDP

As part of the AIA NY chapter, “Mentoring: Beyond IDP” has been designed to provide young architects with access to inspiring, experienced architects in a comfortable, informal group setting. The foundation and continuum of architectural practice has always had its roots in education, and mentoring has been the traditional method of teaching young architects. Historically, young architects worked alongside a master architect and learned by listening, observing, and participating. The last few decades have seen a shift away from this form of education.

In this program, young architects will meet with mentors at least four times during a nine-month period. Discussion topics during these meetings are determined by both mentor and mentees. The program concludes with a wrap-up event showcasing the mentees and the experiences they have drawn from the program.

For more information, please visit:  
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## So, What's for Dinner?

In the two decades that I've been giving and going to dinner parties, this once-guileless (if slightly impertinent) question has lost its innocence. Today, more often than not, it's the setup for a confession of culinary restrictions that threaten to make mineral water the only common denominator at the dinner table—provided, of course, one offers both sparkling and still.

As our country (and its citizens' bellies) swells with abundance, so does the creativity of our self-imposed deprivations. Time was, there were those who ate critters and those who didn't, and it was fairly easy to accommodate both. A few people had allergies (a friend of mine turns into a puffer fish at the merest mention of nuts), but the curious epidemic of late-onset intolerance of milk and wheat claimed by longtime consumers of lattes and French toast had yet to strike, and the words "raw food" mostly conjured up sparkling visions of sushi or steak tartare. Now, in a world gone mad with fruitarians, sproutarians, juicearians, and other -arians

poised to leap into the lexicon, it requires a computer program to construct a meal that isn't offensive to somebody.

Our last soirée nearly undid my husband, an excellent cook keen to concoct something special. The guests included five omnivores—one of whom shuns beef, another seafood; three vegetarians—two of whom eat fish; and a raw foodist, whose vegetables, nuts, and seeds cannot be heated above 116 degrees. (Adherents also eschew butter, milk, cheese, eggs, and other items commonly thought of as staples—no wonder a quick scan of raw food websites reveals more recipes containing the word "mock" than you've seen since staring at the back of an old Ritz Crackers box.)

I don't mean to sound churlish. There are many sound reasons for avoiding meat. And it goes without saying, here in the left coast culinary mecca, that one favors grub bereft of hormones, pesticides, and bad juju, and seeks out noble cows and cute pigs that once frolicked in sweet grass before meeting

a humane end. But what of the grilling endured by restaurant servers as to the presence of chicken stock in the wild nettle risotto? (Some of the same inquisitors go strangely mute when devouring their veggie burritos, whose flour tortillas are larded with, well, lard.)

Last Passover we threw caution to the winds and served a sublime, zinfandel-bathed brisket along with all manner of accompaniments, most of them heated well above 116 degrees, with a few salmon filets for the diehards. We watched with wonderment as our raw enthusiast tucked into the free-range roast—far from keeling over, she took seconds.

But we do have at least one thing to be thankful for: Nobody we know has yet jumped onto the low-carb bandwagon. Thinking back to that first seder in the desert, one wonders if a few fleeing slaves left their matzohs untouched—early adopters of what their descendents would rapturously come to call the South Beach Diet.

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## Tinsel-Free Holiday

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This two-piece pecan table was designed and built using traditional methods by Philip Agee of Muleland. "In my studio, the working title was '2X280,'" says Agee, half-joking, in reference to the two X shapes that offer support in the base and the 28 light-trans-

mitting holes carved into one flat end. The vintage Venetian wineglasses are available at Alabaster; the wine carafe is from Limn. Burning in the background is a Diptyque candle in "Feu de Bois," which emits the woody aroma of a campfire on a crisp night.





## Anatomy of a Tabletop

Anticipation is often the best part of a soirée (apart from the postprandial gossip, that is)—choosing the guests, setting the table, gathering flowers like Mrs. Dalloway on a bender. Just as we like to mix old friends with new finds, we also favor mismatching the china by design. The visual equivalent of an icebreaker, this not only offers motivation to clean one's plate (what lurks beneath the parsnip purée?) but also makes it less of a tragedy when your two-year-old mistakes the Ted Muehling plate for a frisbee.

From top left: Glazed porcelain Ted Muehling Faux Repair plate is appliquéd with gold to simulate a hairline crack, in the Japanese tradition of highlighting a flaw by filling it with gold. Available at Moss, 146 Greene St., NY, (866) 888-6677, [www.mossoonline.com](http://www.mossoonline.com).

Christian Tortu tilting vase in acid green, from Nest.

Ted Muehling insect plate is hand-painted with insects taken from the Cumberland

pattern designed by Joseph Zachenberger from 1760 to 1765.

Kelly Mulloy's felted and stitched placemats in a fantasia of colors, from carnival-hued to Rothko-esque, and sculptures in ebony, onyx, and turquoise by Alma Allen are all from Pearce, Venice.

Sori Yanagi flatware (left) in stainless steel from Tortoise, Venice.

Linea q flatware by Sambonet of Italy (right) available in stainless steel and black finishes, from Unica Home.

Hand-blown glass tumbler by Michael Ruh, who also created the water carafe and blue and green vases on previous spread.

Esther Derkx's "Improved!" crockery screen prints vintage plates and cups with new images of bodies in motion.

**➤** p.190

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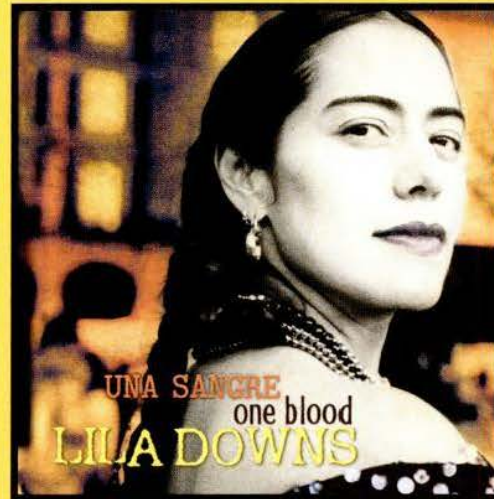
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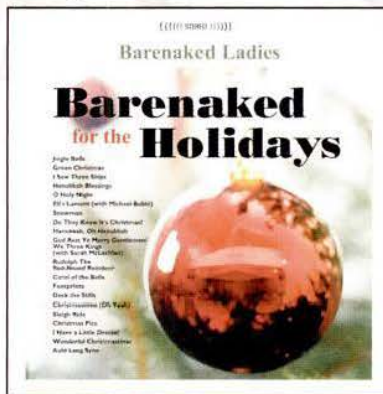
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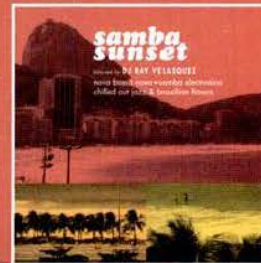
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## Getting Started

Guests often arrive at the door frenzied from the search for parking, and in need of an immediate tonic. However, as dinner tends to take a while to unfold, it's nice to ease in with something on the lighter side to ensure that everyone's upright later on.

We discovered this refreshing antidote to anxiety at Quince, a restaurant tucked into a former historic apothecary shop in San Francisco's Pacific Heights, where chef Michael Tusk (veteran of Chez Panisse and Olivetto) serves an inspired, organic-

ingredients-driven menu that's at once rustic and refined (wild nettle sformato, tagliolini with saffron and Dungeness crab, duck roasted with lavender and honey).

Their house aperitivo (often sipped in Italy as a digestivo) helps cleanse the palate and clear the brain of clutter, and is easily concocted in the glass, where it's capped with a fetching froth: 30 percent Prosecco (Quince uses Sorelle Bronca Prosecco di Valdobbiadene), 30 percent vodka, and 40 percent tart lemon sorbetto. Salut!

Spiegelau Vino Grande grappa glasses. Quince mixes their elixir in these delicate, shapely crystal glasses made in the heart of the Bavarian forest.

Figs and pistachios are displayed in Esther Derkx's "Improved!" crockery.

Lathe-turned ironwood serving bowls by Alma Allen.

Buoy vodka chiller by Michael Ruh. Outer and inner vessels are blown and shaped freehand. [www.michaelruh.com](http://www.michaelruh.com)

Self-cooling vodka glasses. Designed by Michael Young for Rosenthal, these glasses have a silver-coated glass bubble in the base that keeps liquids cool. Available at Moss, NYC.

Spicy Indian cashews and marinated olives from *The Jimtown Store Cookbook* by Carrie Brown and John Werner (HarperCollins). **p. 190**



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## Eye Candy

"Sally went out, picked hollyhocks, dahlias—all sorts of flowers that had never been seen together. . . . The effect was extraordinary—coming in to dinner in the sunset," wrote Virginia Woolf in *Mrs. Dalloway*. If there's a floral philosophy we embrace, it's to forget about flower "arranging" (which calls to mind the shifting of sofas and armoires) and focus on finding the perfect resting place for each single stem or monochromatic mass of blooms. Not just in bona fide vases, but all the watertight vessels in which it's possible

to tuck a sprig of jasmine or ganglia of chocolate cosmos, from the milk jug purloined from a breakfast tray in a Fez hotel to a shot glass more intimate with rye than roses.

While gardeners sometimes lament the brutality of raiding the beds to feed the vases, for some of us, perishability is part of the appeal: Instead of fretting over soil pH and killing frosts, we get to create temporary installations that offer instant gratification. And when the tulips finally topple, well, we can just toss them in the bin.

Vintage Moroccan bowl filled with garden roses, milk jug, and bird tin: writer's own.

Glass shot glass by Salviati filled with pink pom-pom dahlias, from Unica Home.

Marcel, the tiny elk, from Pearce.

Yellow and white Kastrup Holmegaard vases by Michael Bang. Find them on eBay.

Turtle Island by Michael Ruh: In a clear, kidney-shaped pool,

two hand-blown acid-green vessels are open to the water.

Tangerine Peanut vase hand-blown by Michael Ruh, filled with chocolate cosmos, from the SFMOMA store.

Harlequin diamond glass filled with dahlias and Christian Tortu tilting vase, from Nest Glass bud vase bearing roses, from The Gardener.

Glass tumbler by Covo filled with geranium leaves, from Limn. **p. 190**

## Dwell Home II

We are pleased to announce the winning architects for Dwell Home II: Escher Gunewardena Architecture of Los Angeles, California.

All five architects' submissions will be published in our January 2005 issue. Stay tuned for Dwell Home II updates throughout the year in the magazine and at [dwellmag.com](http://dwellmag.com).

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## Have a Seat

Have you ever wondered why some dinner parties dissolve within minutes of finishing dessert, while at others guests remain clustered 'round the table, picking at the candle wax and draining even your rot-gut grappa to the dregs?

"Sitting is hard work," observes Galen Cranz in *The Chair: Rethinking Culture, Body, and Design* (W.W. Norton). According to Cranz, a "new ergonomist" and professor at UC Berkeley's architecture department, there is no such thing as an ergonomically

correct right-angled chair—no matter how florid the manufacturer's claims of lumbar support. In fact, says Cranz, we'd all be a lot better off sitting upright on the ground than torturing our spines on some of modernism's more famous icons.

While Cranz makes several compelling arguments, the idea is unlikely to catch fire amongst our set (what with all the swirling dust bunnies). So we gamely put four contenders to the test to find out how long before our backs finally cried "Uncle!"

### Maxima armchair / Sawaya & Moroni

While it's hard to imagine ten of these exotic creatures at the table, the curving, winged back offers a surprisingly comfortable embrace. Ideal for getting through dinner without encouraging all-night discourses on Baudrillard.

**Risom side chair / Knoll**  
Jens Risom's enduring chair from 1941 offers comfort without excess bulk. The strapped webbing has some give, and the back discourages slumping for

a more lively appearance over the sauterne.

**Metropolitan chair / B&B Italia**  
A little upholstery goes a long way—even as far as late-night drunken confessions. The back is supportive yet yielding, and the little mail-slot-type opening allows one to recline easily.

**Prouvé standard chair / Vitra**  
The seat's sleek waterfall edge allegedly promotes circulation, but we found ourselves slowly sinking, as the hard, slippery wood conspired to eject us.





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Panelists: Aidlin Darling Design, Kuth Ranieri, Iwamoto Scott, Loom

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For reservations call (415)597-6705 or register online at [www.commonwealthclub.org](http://www.commonwealthclub.org).



## Music

MP3s are here to stay. The major labels have been slow to warm up to the new technology, but digital music represents the single greatest shift in the history of recorded sound—there's no longer a medium to sell, just ones and zeros. Fear not Luddites, for your vinyl and CD collections are hardly obsolete, merely in need of reformatting.

Unless you've been in a cave on the Afghanistan-Pakistan border for the last three years, you're likely to know that the world's preferred method of playing MP3s is with Apple's iPod portable music player and iTunes software. While the tech-savvy quickly realized that an 1/8th-inch-to-RCA adapter allows you to plug your iPod into any receiver, Apple's new wireless AirPort Express goes even further, turning your computer into a mini radio transmitter for the whole house, or even for a shared network. Connect the AirPort Express to your stereo and harness your computer's digital signal to beam your entire iTunes music collection to your stereo.

**At our next party, here are the ones and zeros we'll be beaming:**

*Six Marimbas* / Steve Reich  
*Something Going On* / Frida Heartbeat / Annie  
*Millionaire* / Kelis  
*Silent Chill* / Call and Response  
*Last Night Changed It All* / Esther Williams  
*Mike Mills* / Air  
*Ponteio* / Astrud Gilberto  
*Linha Do Horizonte* / Azimuth  
*Dead Dogs Two Remix by Boards of Canada* / Clouddead  
*Here He Comes* / Brian Eno  
*Sick Rose* / David Axelrod  
*Ashes to Ashes* / David Bowie  
*Places and Spaces* / Donald Byrd  
*Argomenti* / Ennio Morricone  
*Cradle* / Four Tet  
*One Evening* / Feist  
*I'd Rather Dance with You* / Kings of Convenience  
*Disco Dancer* / Unicorn  
*Me and My Arrow* / Harry Nilsson  
*Try to Relax* / Ballin' Jack

*Pai* / Baden Powell  
*Just a Love Child* / Bobbi Humphrey  
*Before We Begin* / Broadcast  
*Six Days* / DJ Shadow  
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*Warszawa* / Philip Glass, David Bowie, and Brian Eno  
*Can You Get to That?* / Funkadelic  
*I Dig Love* / George Harrison  
*Chiclete Com Banana* / Gilberto Gil  
*Palm Grease* / Herbie Hancock  
*E.V.A.* / Jean-Jacques Perrey  
*Not Sport, Martial Art* / Jim O'Rourke  
*Please, Garçon* / Joyce  
*Company in My Back* / Wilco  
*Meaning of Love* / Karin Krog  
*Why I Came to California* / Leon Ware  
*Garra* / Marcos Valle  
*'T' Plays It Cool* / Marvin Gaye  
*Perfect Colors* / Mellow  
*Karussell* / Michael Rother  
*Prototype* / Outkast  
*Cosmic Country Noir* / Stereolab  
*Twilight Mushrooms* / Parsley Sound

*Make Me Believe in You* / Patti Jo  
*Run That Body Down* / Paul Simon  
*Light Flight* / The Pentangle  
*Big Day* / Phil Manzanera  
*Everything Is Everything* / Phoenix  
*Zanzibar* / Edu Lobo  
*Green Valley* / Piero Umiliani  
*Free from the City* / The Poppy Family  
*Love You Bring* / Prefuse 73  
*Tudo Que Você Podia Ser* / Quarteto Em Cy  
*Let Me Down Easy* / Rare Pleasure  
*Never Enough* / Rob  
*La Ritournelle* / Sebastian Tellier  
*Cannabis-bis* / Serge Gainsbourg  
*Lost in Paradise* / Sergio Mendes and Brasil 66  
*Strawberry Letter 23 (extended disco)* / The Brothers Johnson  
*Golden Lady* / Stevie Wonder  
*Black & White Eyes* / Syd Matters  
*Couldn't I Just Tell You* / Todd Rundgren

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## The Morning After

After a night of enthusiastic socializing, when the mind throbs and the eyes feel freshly sanded, we suggest a healthy dose of sugar. These bloodshot peepers, fried egg, analgesics, and cappuccini are little masterpieces of verisimilitude and the creations of Clare Crespo—CalArts alumna, cupcake apologist, and author of *Hey There, Cupcake* (Melcher Media, 2004).

"My fantasy world is entirely populated by cupcakes. I'm cuckoo for them! They're cute and sweet, you don't have to share, and they won't make you ill." A follow-up to Crespo's

*The Secret Life of Food*, which also used edibles as an art supply (meatloaf football, banana dogs), *Hey There, Cupcake* features everything from crop circles to hamburgers rendered as sweet, petite baked goods.

Though Crespo has her master's in experimental animation, she says she "never liked the idea of the artist toiling in the studio. But I love to be in the kitchen, making things that get eaten and then go away." And it's not just a visual trick. "They have to taste good, too."

We'll take three aspirin, just to make sure.

Ted Muehling cake plate scattered with butterflies and fruit plate embellished with ladybug.

Ocki porcelain coffee cups from Limn hold "cappuccino" cupcakes.

Heath Ceramics white teapot vase designed by Roy McMakin (also available in other colors), at Friend. [p. 190](#)

## Introducing the 2005 Acura RL

Developed and tested on high-speed motorways including Germany's famed Nürburgring, the RL feels right at home in a tight turn. The RL also treats you to cutting-edge technology that can make your life easier and keep you better informed and thoroughly entertained. To test drive this new luxury sedan, come to Marin Acura where you will experience the extraordinary 2005 RL.

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## Come Bearing Gifts

Want to get asked back? Be creative with your conversation and your hostess gifts. While we're guilty of grabbing a dusty bottle of pinot just before rushing out to a dinner party, we know we can do better with a little imagination. And though we recently read with admiration the account of one ecologically minded guest who totes farm-fresh manure to the houses of city friends with needy gardens, we find ourselves limited both by our lack of large domestic animals and rigid sense of propriety. Here are a few things we'd enjoy receiving—all free of lingering odors.

A Poppy Love half apron from Kitch'n Glam deflects the sauce Bolognese while doubling as fetish-ware (\$41.80, [www.kitschnglam.com](http://www.kitschnglam.com)). In *Living and Eating* (Clarkson Potter, \$40), architect John Pawson applies his calm, uncluttered aesthetic to comestibles, photographed in his London home.

Love me, love my pet: Padded, multi-print travel bed designed by George McCalman (\$40); Happy Cat and Fetch Stick bowls (\$24); Doggie Dots leash (\$36); stringy cat toys (\$8);

stripy sweater (\$80; all from George ([www.georgesf.com](http://www.georgesf.com))). Wally, the Cairn terrier, belongs to Dwell's editor-in-chief and is not for sale.

Made from organically grown fruit, June Taylor marmalades make sparkling additions to toast (\$10), especially when smeared on with silver-plated Pan Am knives that recall the golden age of travel (\$3.50 each, from a collection of airline flatware from Fishs Eddy, [www.fishseddy.com](http://www.fishseddy.com)), and washed down with full-

bodied Mariage Frères French breakfast tea—better known in Texas as freedom tea. Between sips, share fascinating tidbits from *Schott's Food & Drink Miscellany* (Bloomsbury).

Avant-garde chocolatier Michael Recchiuti's S'Mores kit contains a bittersweet chocolate bar, buttery whole-wheat graham crackers, and marshmallows laced with Madagascar vanilla bean—evoking Proustian memories of some idealized trip from our dreams (\$20, [www.recchiuticonfections.com](http://www.recchiuticonfections.com)).

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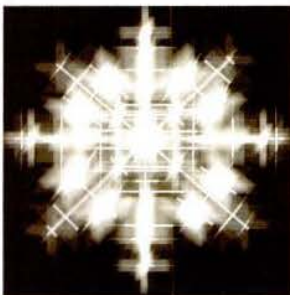


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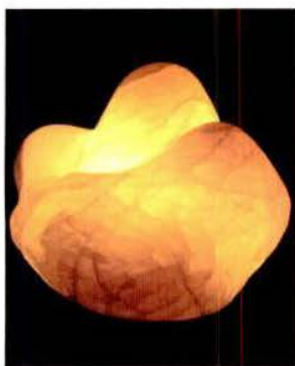
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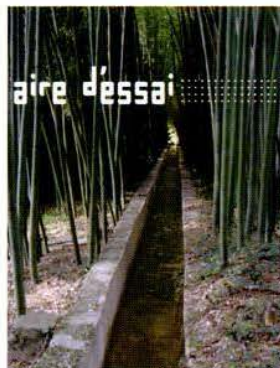


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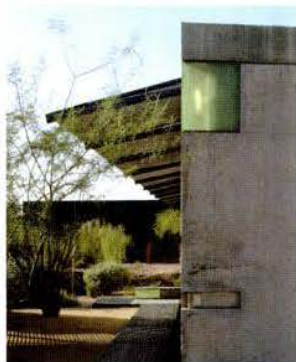
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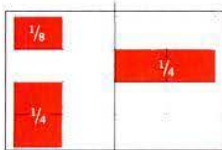




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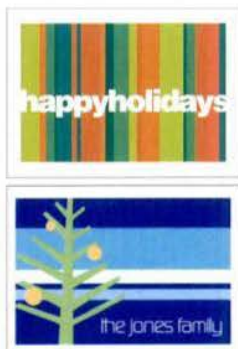
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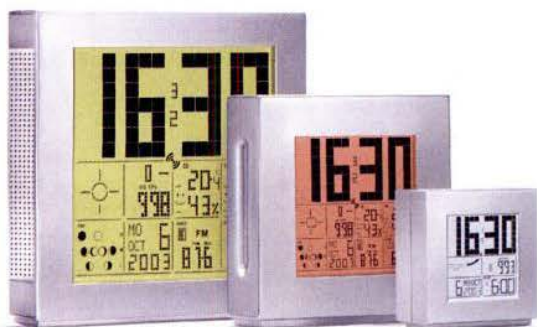
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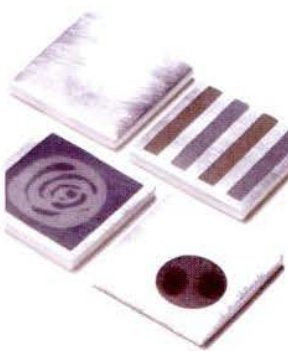
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Piece shown: *Onoko Series, #4*

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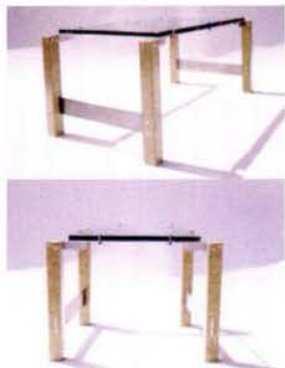
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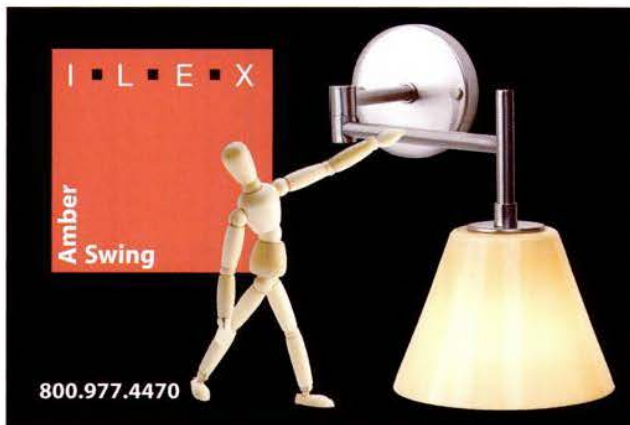




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Shown: Globe Floor Lamp

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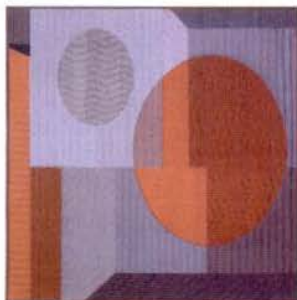


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Shown:  
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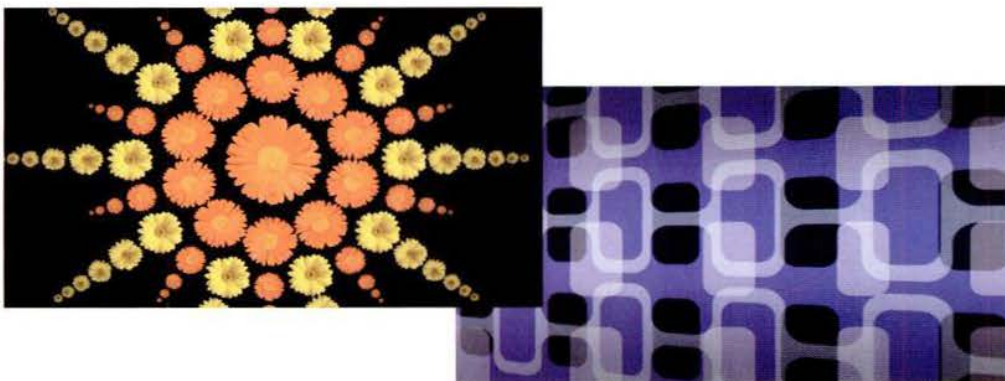
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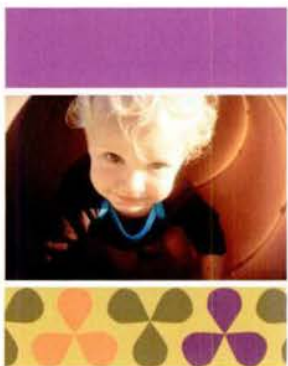
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B52 Stainless Steel Bar, ca. 1952

## Fusion Furniture LLC

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124

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112

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140

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86

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## Like Father, Like Son

When a client first meets with an architect, it's like going to a psychiatrist for the first time—there's a lot of ground to cover. But when Gregor Vielstädte started talking to architect Frank Drewes, of Drewes + Strenge Architekten, about designing a house for Gregor, his wife, and their two children, they already had (so to speak) a foundation in place: Gregor and Frank both grew up in houses designed by Frank's father, Ludger. "It was a natural choice," says Frank, "to hire the son of the architect who had created his parents' home."

Though Frank says his designs are more modern than his father's, he notes that the houses in which he and Gregor grew up were "contemporary enough to confuse the locals," and featured flat roofs, exposed concrete, flush windows, and large sliding glass doors that merged interior and exterior.

Located on the rural outskirts of Bad Essen, in Lower Saxony, Germany, the Vielstädte residence takes cues from not only Gregor's childhood home but also the

farm structures that surround it. Situated amongst a cluster of older brick buildings with red tile roofs, the new house cleverly inverts their color scheme—a weathered wood house-shape with a zinc roof is set atop a red stucco box.

Building was also a family affair, as the client's brothers each helped with a different aspect of the construction. "One was in charge of the windows, one was in charge of the hardwood floors, and another one installed the stone floors and the electricity," says Frank. Gregor, a carpenter, was involved in all the processes, but perhaps most intimately with the exterior wood paneling. He employed "moon wood"—larch trees that are felled at a specific point in the lunar cycle, thought to yield more stable and reliable lumber.

The home's straightforward, barnlike profile betrays little of the intricate three-story interior. "I like architecture which is not too obvious," says Frank. "There should be a secret in it." ■



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