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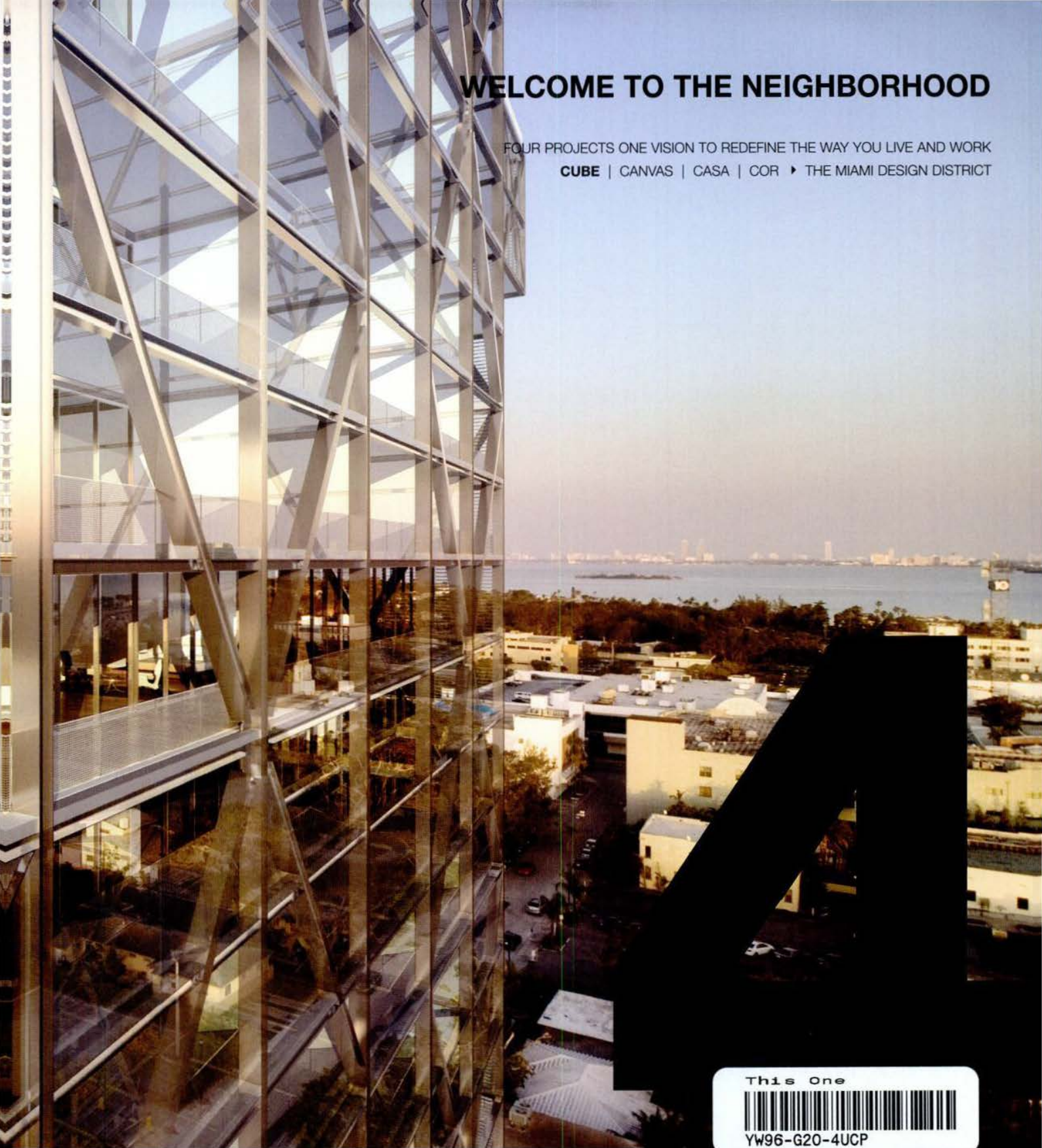
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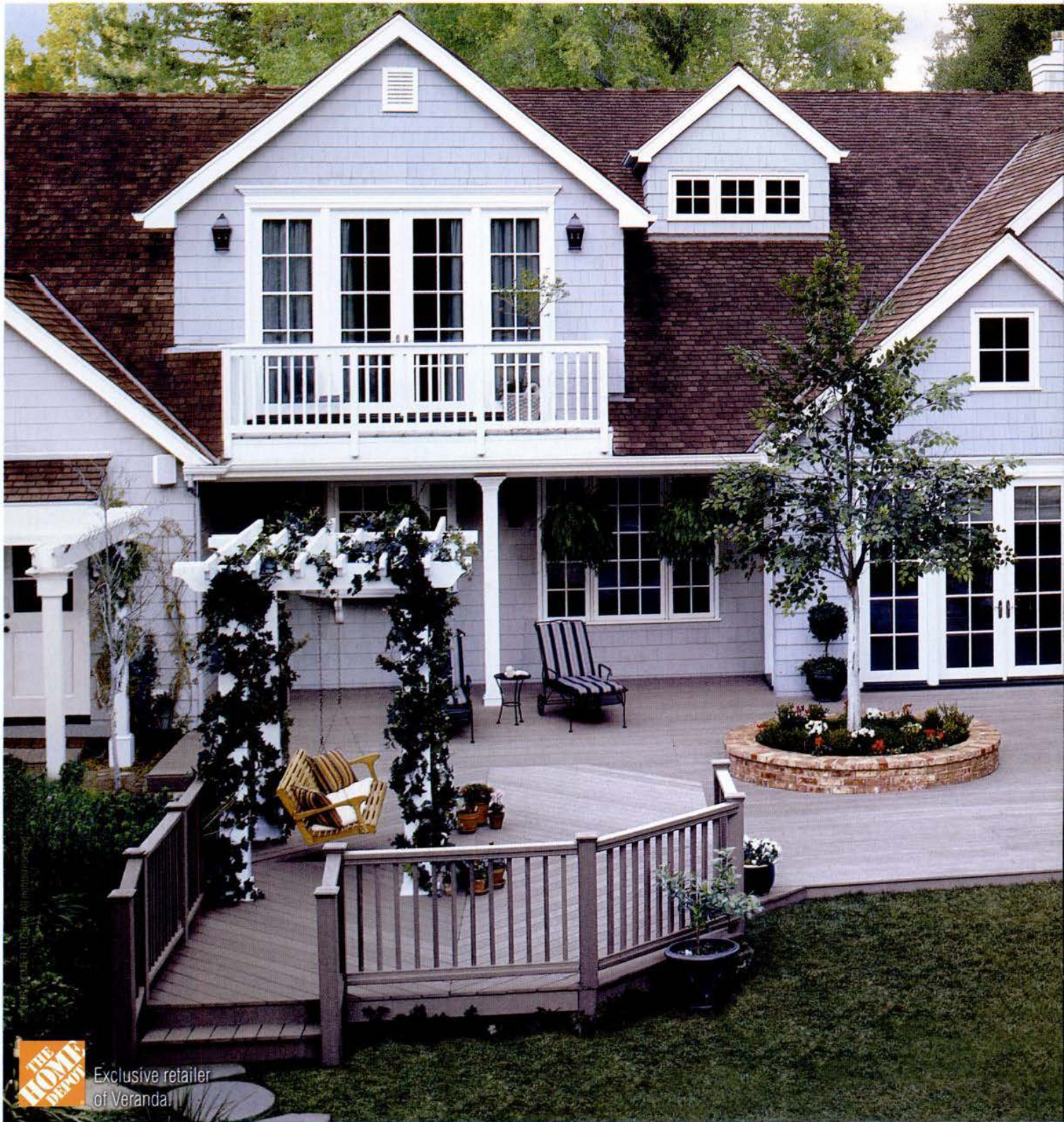


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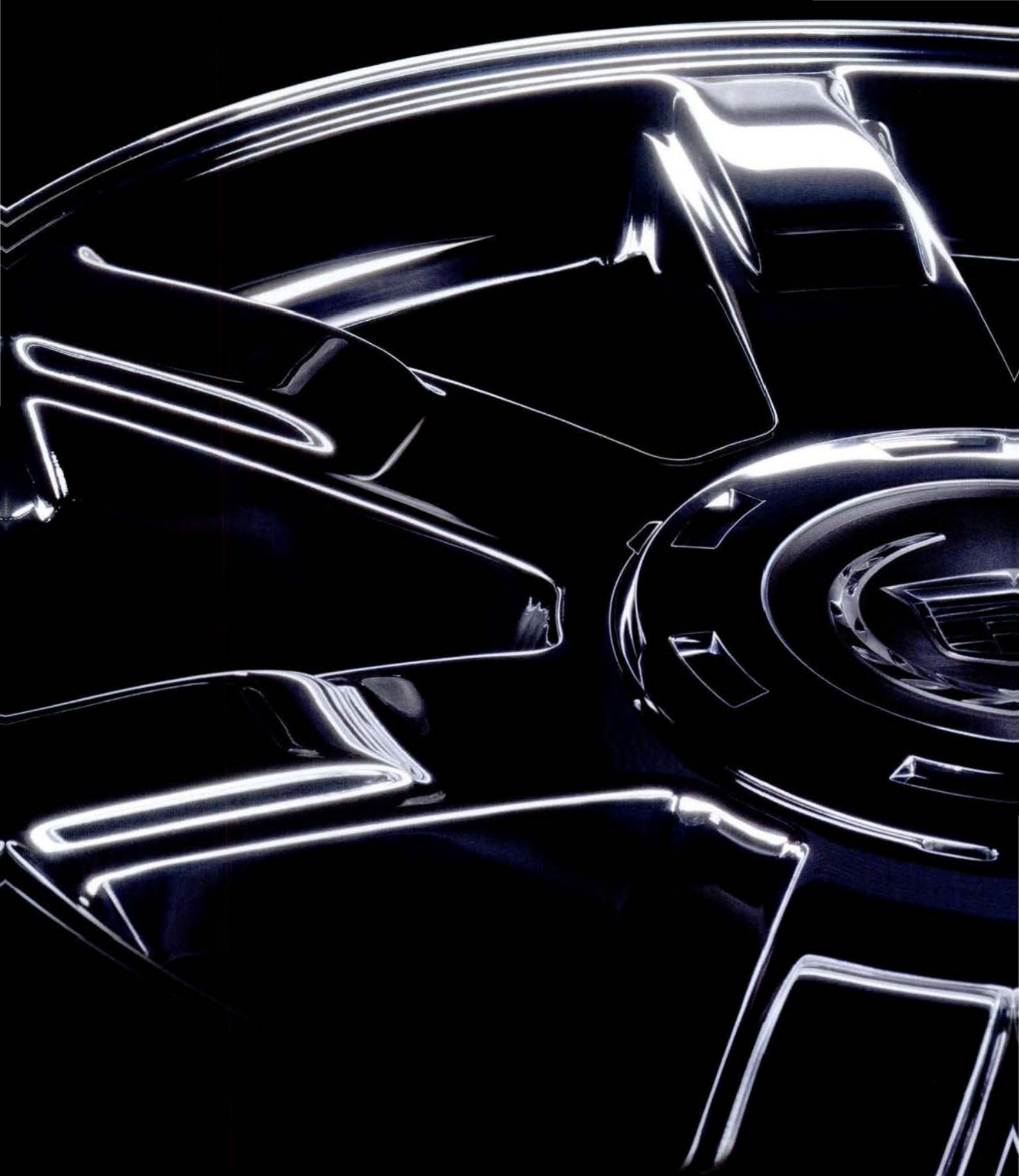
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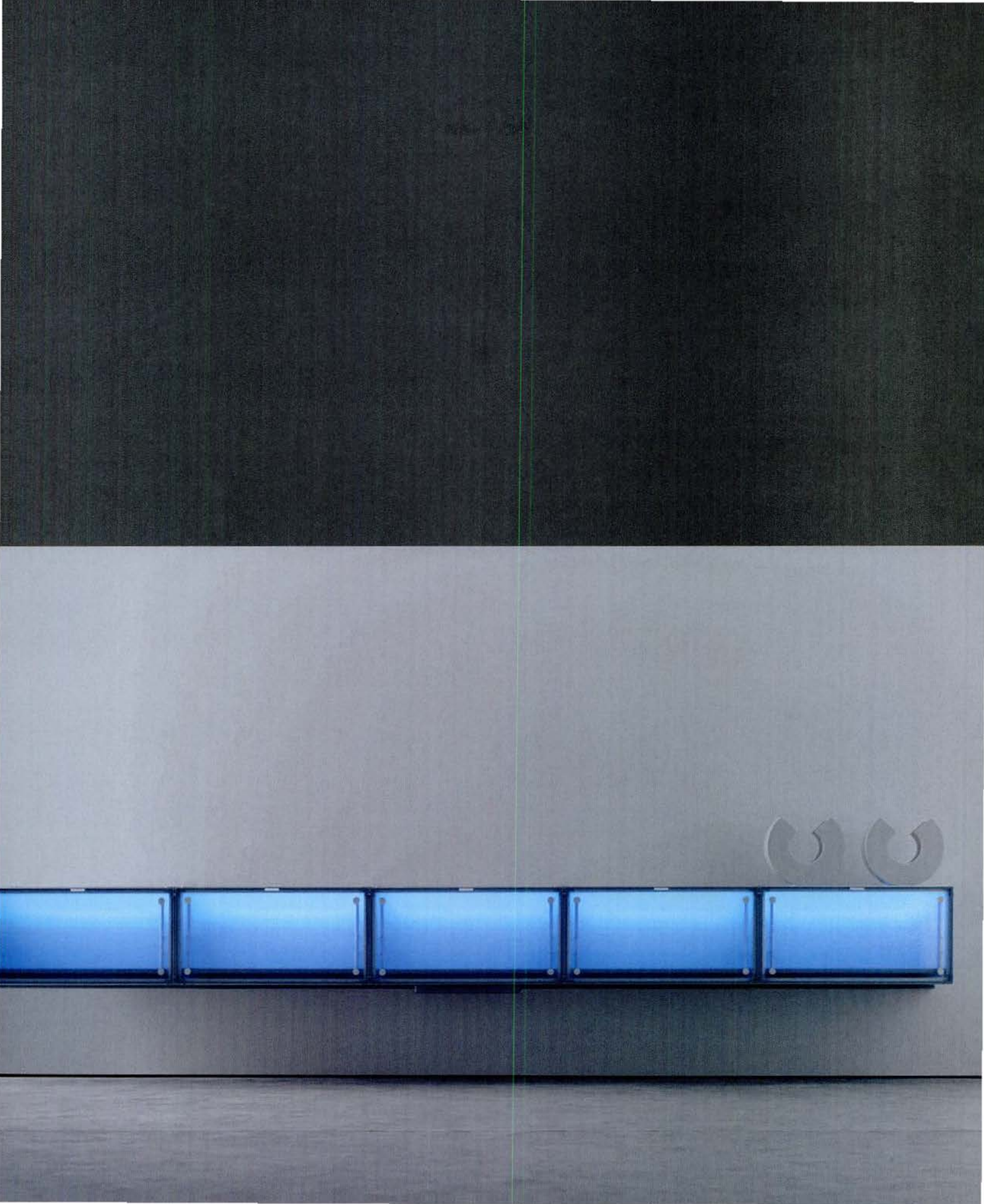
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# May 2006 Contents Think Small

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Photo by Adam Friedberg




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**Once upon a time, in a land far,**  
**far away Carolus Holet's father's,**  
**father's, father's, father's, father's,**  
**father's, father's, father's, father**  
**started a distillery.**

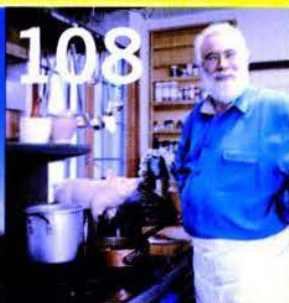
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99 Osgood Place  
San Francisco, CA 94133  
(415) 743-9990  
letters@dwellmag.com

**Owner & Founder** Lara Hedberg Deam  
**President & Publisher** Michela O'Connor Abrams

**Editor-in-Chief** Allison Arieff  
**Creative Director** Claudia Bruno

**Managing Editor** Ann Wilson Spradlin  
**Senior Editors** Andrew Wagner, Sam Grawe  
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**Dwell Advertising Offices (New York)**  
(212) 383-2010  
**International Sales Director**  
W. Keven Weeks / keven@dwellmag.com  
**Eastern Regional Manager**  
Kathryn McKeever / kathryn@dwellmag.com  
**New England/Canada Sales Manager**  
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**West Coast**  
**Barbara Bella & Associates**  
Danny Della Lana (San Francisco)  
(415) 986-7762 / danny@bbasf.com  
James Wood (Los Angeles)  
(323) 467-5906 / jwoods@bba-la.com

**Midwest**  
**Derr Media Group**, Timothy J. Derr  
(847) 615-1921 / derrmediagroup@comcast.net  
**Karen Teegarden & Associates**, Diane MacLean  
(248) 642-1773 / diane@kteegarden.com

**Southwest**  
**Nuala Berrells Media**, Nuala Berrells  
(214) 660-9713 / nuala@sbcglobal.net

**Southeast**  
Andy Clifton  
(706) 369-7320 / clifton@fccmedia.com

**Milan, Italy**  
Niche Srl, Andrea Pipitone  
(02) 29419059 / andrea.pipitone@nicheland.com

**Modern Market Managers**  
**East:** Lauren Dismuke  
(917) 941-1148 / lauren@dwellmag.com  
**Southwest:** Tracey Lasko  
(917) 892-4921 / tdlasko@nyc.rr.com  
**Northwest, Midwest:** Angela Ames  
(415) 898-5329 / angela@dwellmag.com

**DesignSource Director**  
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At Dwell's editorial office in San Francisco, Christopher Alexander's opus *The Nature of Order* (reviewed in *Dwell*, June 2005) multitasks as an ergonomic computer stand for associate editor Amber Bravo's iBook.

**The cover line on your February/March 2006 issue**—"Modern on the Inside: Traditional on the Outside"—immediately struck a chord.

Three years ago we bought a home listed on the National Register of Historic Places. Ours is one of 81 homes affectionately known as Rockefellers because of their placement on land formerly owned by John D. Rockefeller. They have been featured in national publications and are often discussed in the local media. How were we to place our personal stamp on a building that was itself a celebrity?

As your article suggested, we started on the inside. As you enter the front door, an electric-orange foyer and center hall greet you. Below the chair rail in the dining room, Caribbean blue accents the ceremonial masks hung above. In the living room are dense red window shades and sofas and cobalt blue lamps. Each room is now an exciting backdrop for our collection of colorful, sometimes humorous art. The space now defines us.

The attention to detail in these homes—such as copper gutters, slate roofs, quarter-sawn oak floors, Sloan Valve toilets, recirculating hot water lines, and four inches of concrete between the basement and first floor—remain as vanguards of the era in which they were constructed. Our input is a momentary alteration that can be removed and readied for the next generation of contemporary residents that will occupy this famous traditional home.

**Jeffrey R. Dross and Michele J. Ladouceur**  
Cleveland Heights, Ohio

**Thank you for the February/March 2006 issue.**

In particular, I appreciated the feature articles examining the idea of "Modern on the Inside: Traditional on the Outside." Please revisit this topic often. It is inspiring to learn of options within traditional architecture, as this form is more available and attainable to a wider socio-economic population. Additionally, the concept supports preservation and renewal.

Your magazine is a resource to budding modernists and design enthusiasts. Many of us are first introduced to traditional architecture, and many of us dwell there. You have an opportunity to help us grow by incorporating design in traditional settings in order to realize greater efficiency and personal development.

**Jason Dorsett**  
Minneapolis, Minnesota

**I am an avid reader of Dwell and was very pleasantly charmed by your latest edition** ("Modern on the Inside: Traditional on the Outside," February/March 2006). I am the proud owner of a 1910 cottage in Montreal, and our small

renovation project has been featured in a couple of magazines here in Canada. But, unfortunately, none of these articles has captured the intention behind the design: reusing great bones for a new family life. Our house is still a work in progress; everything that the owners, architects, and families of your feature stories said, thought, or showed of their houses (and their life in it) is also true of ours.

**Suzanne Lortie**  
Montreal, Quebec

**A picture should be worth a thousand words,** but Craig Cutler's photographs of the Ogradnik residence ("Row House Revival," February/March 2006) are worth only two words: cute kids. That's not why we subscribe to *Dwell*.

**David Gold**  
Los Angeles, California

**My husband and I recently bought an approximately 90-year-old row house in Montreal that we would like to have a more modern interior.** As I read "Row House Revival" I realized that Mo Ogradnik and her husband's house had almost the same dimensions as ours and that their house might be used as a model. I especially wanted to see how the structure that started as a storage space wound up as sleeping lofts for the kids. Our house could offer room for two kids in the future with a little bit of creative space management. But I couldn't find the floor plans that you typically include with these articles. Was it an oversight? Does it exist in cyberspace somewhere in your office network?

**Hannah Hoag**  
Montreal, Quebec

**Editors' Note:** While we usually do include floor plans on all our feature houses, we were unable to do so this time around. The project architect, Matthew Baird ([matthew@bairdarchitects.com](mailto:matthew@bairdarchitects.com)), may be able to help you.

**I've only read your article** ("The Edifice Complex," February/March 2006), and don't know anything more than that about Deyan Sudjic's book. But from what I can understand, this guy is a big cynic. First of all, he's been part of two of the most snobbish magazines in the architecture world (*Blueprint* and *Domus*), and he's talking about rescuing architecture? Secondly, thinking about architecture without its aesthetics is against the natural order of things. As much as you can't make an art book without showcasing the art, the same goes for the architecture. The argument that the motives involved in client-architect relationships are questionable is an old dilemma that goes back centuries, ►



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## Letters

and the same thing can be said about many other professionals, including painters and sculptors. I don't like these kinds of extremely cynical approaches from people who find themselves in constant opposition to everything.

**Arda Talu**  
Chicago, Illinois

**I was elated to read your article on architect Ray Crites** ("Ray of Light," February/March 2006); it brought back many memories. I grew up in a Ray Crites house—the Bellizzi residence—in Huxley, Iowa. I can recall watching my father as he fielded the quizzical questions and comments from surrounding neighbors about the strangeness and purpose of our home's cutting-edge design, so it is a pleasure to see these active-conservation home ideas coming to the forefront of design again.

**Marc Bellizzi**  
Seattle, Washington

**Having been a designer/builder for the last 30 years**, I enjoyed your Design-Build 101 section (February/March 2006), particularly the laugh-out-loud "Tools of the Trade" page. However, I would take issue with a few items in this wonderfully random collection of factoids.

For example, I can think of 50 tools necessary to a basic tool kit (like the circular saw, jigsaw, and router illustrated in the piece) before suggesting a horizontal band saw. And while I

won't quibble that a novice welder should wear goggles, I would hope that they knew a bit more than that before firing up the torch.

My favorite tool recommendation was the "pneumatic air hammer," which I have been mistakenly calling a nail gun. I wasn't actually aware that there was a nonportable version of this tool. And I would have to have drunk an



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awful lot of espresso for my gun's firing rate of a couple hundred nails per minute to slow me down. With regards to the cryptic reference to torque, I can only surmise that the author has invented a new tool, which is half nail gun and half impact wrench.

**David Hornstein**  
Lincoln, Massachusetts

**Thank you for featuring the housing prototype** by architects Carib Daniel Martin and Rob Bregan ("HELP Is on the Way," February/March 2006). What happens next with this design so that it can actually provide real shelter? Are there versions that are large enough to house larger families? Eight feet by 12 feet seems small for any use other than short term.

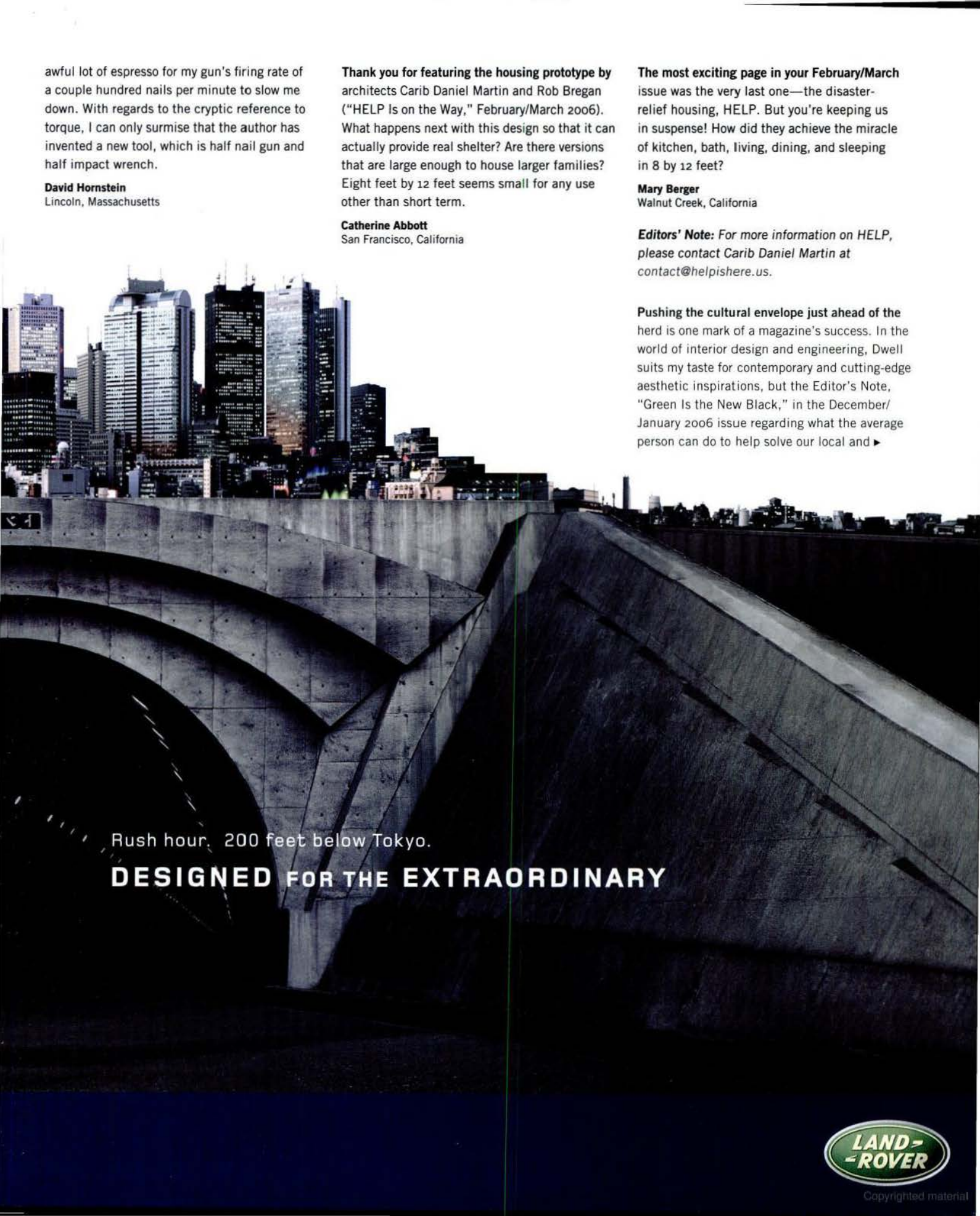
**Catherine Abbott**  
San Francisco, California

**The most exciting page in your February/March** issue was the very last one—the disaster-relief housing, HELP. But you're keeping us in suspense! How did they achieve the miracle of kitchen, bath, living, dining, and sleeping in 8 by 12 feet?

**Mary Berger**  
Walnut Creek, California

**Editors' Note:** For more information on HELP, please contact Carib Daniel Martin at [contact@helpishere.us](mailto:contact@helpishere.us).

**Pushing the cultural envelope just ahead of the** herd is one mark of a magazine's success. In the world of interior design and engineering, Dwell suits my taste for contemporary and cutting-edge aesthetic inspirations, but the Editor's Note, "Green Is the New Black," in the December/January 2006 issue regarding what the average person can do to help solve our local and ▶



Rush hour. 200 feet below Tokyo.

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global environmental problems was old news.

Green already is the new black. My organization, Sustainable South Bronx (ssbx.org), has, among other things, already put up a green and cool roof over our offices, and we're lining up clients for installations in 2006. We're doing it because we have to: The South Bronx and areas like it across the country are suffering the consequences of our country's energy consumption and waste problems more acutely than the rest of our fellow Americans.

An earlier generation created hip-hop music out of desperation and creativity, which both still exist in the South Bronx. There were those who saw a revolution in the works, and supported it enthusiastically.

Energy and our environment affect everything, including our ability to pay for all the cool things in your magazine. I invite you to take your readers on a trip to my neighborhood, and help us really motivate people to reach for solutions we are all capable of achieving.

**Majora Carter**

The Bronx, New York

**I found the December/January 2006 Editor's**

Note very interesting. Innovative use of green materials and homeowners becoming more educated about ways they can contribute are signaling the increased strength of an energy-educated consumer—whether it is electrical, gas, water, or sustainable components such as wind and solar.

I also found it interesting that the city of Portland, Oregon, was mentioned. I live and work in Portland for a company called Obvius (www.obvius.com) that creates energy auditing hardware primarily for the industrial and commercial energy markets. We have enjoyed extreme success with our products, and with our customers implementing the ability to monitor and track their energy usage. We have had several requests by developers to implement our products into their green building process, allowing future homeowners the same access to monitor power consumption as a large manufacturing facility. Our network provides real time and historical data that allow homeowners to know precisely what and how energy is being used throughout their homes. I felt it almost a necessity to write this letter, as I believe many Dwell readers are interested in accessible technologies that allow them greater control over and knowledge of their energy usage.

**Brett Westin**

Portland, Oregon

**David Griffin's article about Edward Durell**

Stone's Goodyear House ("Everybody Must Get Stone," December/January 2006) neglected ►

## Contributors

**Deborah Bishop** ("Spacing Out," p. 204), Dwell's San Francisco contributing editor, chatted with folks living in tight quarters—from West Hollywood to the Netherlands—to discover how they eked out a little spare room. Bishop says, "I liked Tucson architect John Messina's approach of detaching the bedroom from the house, so you get a little hit of nature before hitting the sack."

**Natasha Boas** ("Art Collecting 101," p. 218) is a San Francisco-based international art-world curator, former Yerba Buena Center for the Arts curator, and director for the new Michael Maltzan Sonoma County Museum of Design. She is also a professor of curatorial practice at California College of the Arts, a writer, and a collector of emerging artists. Boas says, "I'm totally into museum architecture and gallery design and am always eager to encourage people to collect new art."

**Aaron Dalton** ("Hester's Heyday," p. 167) is a Brooklyn-based freelance writer. Though San Diego mid-century-modernist star Henry Hester may shun the press, Dalton feels no such shyness. In fact, he invites one and all to view his work to their heart's content at his website, [www.imaginationwins.com](http://www.imaginationwins.com).

**Adam Friedberg** ("Big City, Little Loft," p. 196) is a photographer living in New York City just around the corner from his assignment for this issue. Friedberg says, "I also live in and struggle to make the most of a small apartment. I unfortunately learned during this shoot that I'd have to completely renovate to really make a difference, but my landlord may get upset." Friedberg has also shot for *W*, the *New York Times Magazine*, *Newsweek*, and *Details*.

**Michelle Hoffman** ("Salon du Meuble," p. 150, and "Maison et Objet," p. 154), a writer in Paris, schlepped back and forth on the commuter train between the capital and its hinterland to attend two of the world's main furniture and home-accessory trade shows. "It was an intriguing contrast to behold such crafted, sometimes rarefied, objects housed in boxy, faceless warehouses out in the middle of exurbia," she says.

**Dean Kaufman** ("Urban Vessel," p. 91) is a photographer living in New York City. His commission to photograph the petite abode of architect

Page Goolrick left him just as exhausted as any large architectural site. "Place me in the smallest of inhabited spaces and I will consistently need to force myself away from the camera come the end of the day," comments Kaufman.

**Marc Kristal** ("Big City, Little Loft," p. 196), Dwell's New York contributing editor, like all New Yorkers, spends far too much time trying to figure out how to get the most out of his woefully space-challenged apartment. So he was particularly eager to see what architect Kyu Sung Woo had come up with for his son Wonbo's Greenwich Village mini-loft—and surprised and impressed by the results.

**William Lamb** ("Teaching by Example," p. 114) is a staff writer for the *St. Louis Post-Dispatch*. Researching the Charlottesville, Virginia, school's effort to build the greenest school in America taught him that schools can break the creativity-stifling cinder-block mold favored by the elementary, middle, and high schools that he attended.

**Gregg Segal** ("Good Lookin', Indeed," p. 121, and "Venetian Vicissitude," p. 186) claims that "among my assignments, a shoot for Dwell is always a highlight because the homes are works of art. I enjoy fitting people (homeowners) into these architecturally dynamic spaces. The spontaneity of the homeowners (gestures, expression) melds with the formal aspects of the homes—and this is part of the signature Dwell aesthetic. The downside of a Dwell shoot is that my own home always pales in comparison to the one I've photographed."

**Jane Szita** ("Curtain Call," p. 160), Dwell's Amsterdam-based contributing editor, met up with Petra Blaisse, founder of the innovative Inside Outside studio and frequent Rem Koolhaas collaborator, to talk about the ins and outs of interiors and gardens.

**Michael Walcott** ("A Whole Lot of Luck," p. 252) lives in Portland, Oregon, where he is hard at work outgrowing his cozy 1916 home with the help of his wife and three young boys. On vacations, Walcott is likely to be found staying with relatives in Tokyo and Kyushu, Japan, where he and his family make the typical compact home seem even more crowded.





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## Letters

to mention that Stone also codesigned (with Philip Goodwin) the boldly modern Museum of Modern Art in Manhattan. The MoMA, a masterpiece of classic modern design that has recently been thoroughly altered and enlarged, was Stone's first major work and would certainly be familiar to most Dwell readers.

**Christopher Girr**  
South Orange, New Jersey

**I applaud your recent article on Martin Kudlek** and his gallery in Cologne ("Curating Cologne," December/January 2006). I hope that this is the beginning of more articles on and interest in the art world from Dwell. However, it left me wanting to know more about the artwork that he shows.

I have always found it odd that Dwell contains so many articles on design, everything from espresso makers to architecture, yet nothing pertaining to the art world. Most of your photos of beautiful interiors feature spotless white walls devoid of artwork. Art and architecture have always been intertwined, and to separate the two creates a void in what is otherwise an excellent magazine, as well as creating interiors that seem to be lacking character and a human presence.

There are other important reasons to feature articles about and from the art world. In our current climate of consumption, most homeowners think nothing of dropping three to five thousand dollars on a flat-screen television, yet balk at spending even half that amount on a piece of art. When homeowners renovate, the first things they seem to contemplate are the Jacuzzi and the "entertainment center." (I have always found the term "entertainment center" an oxymoron, but that's another discussion entirely.)

Simultaneously, the public seems hungry for more art as more cities build contemporary art centers. To add to the confusion, as more chain retailers are trying to look like galleries, art museums are looking more and more like high-end shopping malls. Yet many museums are struggling to stay afloat and are being forced to sell off key pieces of their collections to survive. In the same way that food and wine complement and heighten the enjoyment of each, so too do art and architecture strengthen and enrich each other. Why not encourage your readers to consume some art in addition to their cappuccino?

**Anne E. Barrett**  
Somerville, Massachusetts

**Editors' Note:** We agree wholeheartedly, and we hope to increase our art coverage. We have run photo essays by fine-art photographers such as Stephen Shore, Catherine Wagner, and Larry Sultan and have more planned in the coming months. Also, please see this month's Art Collecting 101 on page 218.

**I have recently started reading Dwell, but I don't** see much about universal design or accessibility. Do you know that 49 million disabled people live independently in the U.S.? There is no reason why more new and renovated homes should not incorporate these design elements. Everyone knows someone and is related to someone who is disabled in some way. Look at your own staff: Surely someone has rheumatoid arthritis, MS, bad knees, hip problems, disc problems, blindness, spina bifida, retinitis pigmentosa. Does anyone you know walk with a cane, crutches, or use a wheelchair? And of course you know someone who is aging. Can your parents still make it up your steps to visit you? Can your wheelchair-bound friend get in the bathroom door, much less into your home? This is a part of our lives and every issue of Dwell should incorporate some universal design.

**Sharon Grossman**  
Cleveland Heights, Ohio

**I have finally signed up for a subscription to** Dwell and am looking forward to it. I do have a suggestion, however. In the past I have contributed significantly to the design of hospitals and nursing homes. The designs have always been based on patient needs and the facilitation of recovery. This is specifically important for mental health and psychiatric facilities, as well as those for people with dementia. Would Dwell ever be interested in sharing, advocating for, and including design that would reflect the needs of patients in hospitals or other health housing?

**Rich Lippincott, MD**  
Little Rock, Arkansas

**Editors' Note:** We hope you caught the article "Rethinking Senior Housing" in our April 2006 issue. We've also periodically featured similar articles throughout the years, including "The Siple Life" (March 2005) and "Extreme Retirement" (February 2001), and we will continue to publish such articles in the future. If you are interested in ordering back issues, please call (877) 939-3553.

**I have been an avid reader of your magazine for** some time now and I can't tell you how much I enjoy it. However, I must admit that I only vicariously decorate my house through the pages. My husband and I have a wonderful family life and a nice home, but like most families we have tight purse strings. For us, there is no obtaining of architects or affording high-end designer pieces, even just one. It would be wonderful if Dwell could put out an issue "for the rest of us," those who adore your design ideas, with products and designs that we can easily afford, and I ▶

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## Letters

do mean easily afford—not a lovely chair for \$250, but a lovely chair for \$50 or less. That would be so great and much appreciated.

**Kayce Harding**  
Fountain Valley, California

I am a charter subscriber to your magazine and one of the best days each month is when it comes in the post. I have learned a great deal from your pages, and I am grateful that somebody is willing to publish such an inspirational magazine.

I would love to see an issue or, better yet, a monthly section devoted to practical and inexpensive ways to bring modern sensibilities into the home. I'm a teacher and live in a comfortable rented house. I won't be buying anytime soon, so substantial remodeling is not an option—even if I could, I couldn't afford to hire an architect, etc. It would be great to see from you all the ways people in my income bracket are able to live in a modern home in modern ways.

**Brian Cook**  
Tilton, New Hampshire

**Editors' Note:** Kayce and Brian, please take a look at "Halving It All," on page 178. I think you'll be quite impressed with what David Sarti has pulled off with similarly tight purse strings.

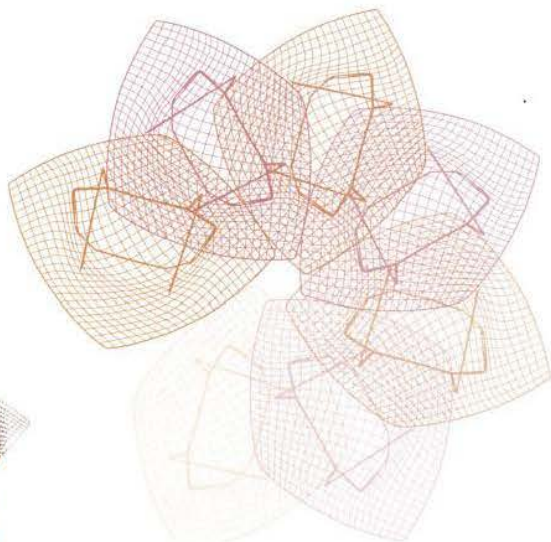
I received my degrees in industrial design and architecture from the University of Iowa and Florida, respectively, and in 1959 welcomed my son's birth. At the time I was simply appalled with what was available along the lines of baby furniture. Returning to my roots, I designed and constructed a "feeding platform" that was both safe (it had excellent seat belts) and, I hoped, not jarring to his sensitivities at such an early and impressionable age.

I was in total sympathy with letter writer Joey Netter, of Greenwich, Connecticut, until viewing the rest of the February/March 2006 issue showcasing some really worthy kids' furniture ("Playing with Design"). Thank you.

**D. Thomas Kincaid**  
Lake Geneva, Wisconsin

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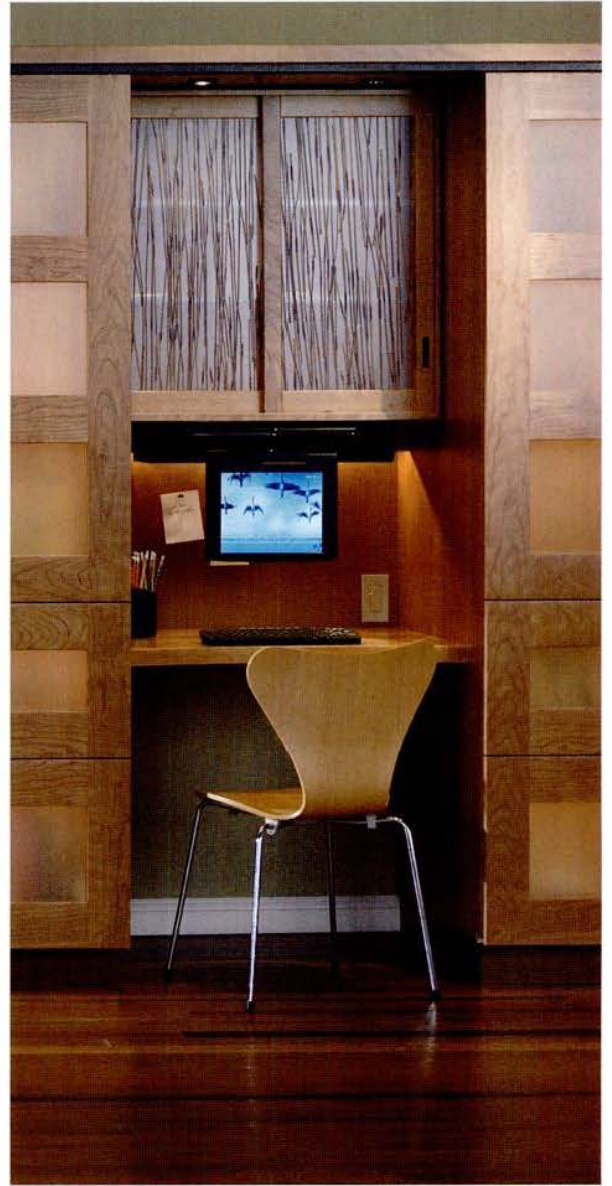
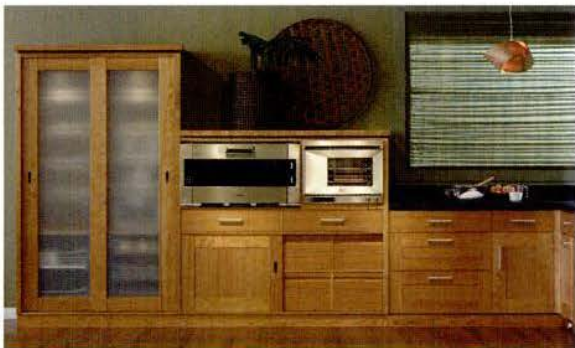
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# Small Talk

**I have a confession to make:** While working weekdays on this issue touting the benefits of living in a small space, I spent my weekends moving to a bigger one.

In my defense, we're still only talking about a 900-square-foot apartment—no wine cellars or swimming pools here. If you had spent the last three years in two rooms with no closets, you too would have jumped at the chance to move someplace where you don't have to look at everything you own—all the time. And from the perspective of sustainability (the greatest argument for building smaller), moving to the city in which I work means my car can stay at home.

I'll be the first to admit that having more space is a guilty pleasure—but when I shut the door to my new bedroom (which once doubled as a kitchen/dining/living area), my shame dissolves into utter content.

I'm not alone. Americans are constantly barraged with the message that bigger is better, and for the most part, we're sold. If the SUV you just parked next to isn't imposing enough, the one next to it is a foot longer. Does the Whopper leave you asking "where's the beef?" The new three-quarters of a pound Triple Whopper will take care of business. It seems as though the only thing not growing is leg room in the airlines' economy class.

When it comes to housing, even a cursory glance at the suburbs exposes a building industry convinced that quality of life can be measured in square footage. Thankfully, as we demonstrate in this issue, not everyone agrees. Take the aptly titled 700-square-foot Puzzle Loft architect Kyu Sung Woo designed for his son Wonbo. Like an architectural Merlin, Woo conjured two seven-foot-high floors within a 12-foot-high shell. It didn't take sorcery, just a fastidious approach to developing the apartment's spatial relationships. (Remind us never to challenge Woo to a game of Tetris.)

We also look at a couple in Los Angeles who found that a less-is-more attitude toward décor proved equally rewarding in building their house. In Seattle, designer David Sarti toyed with concepts for a year and a half until inspiration hit in the shape of an L. Sarti's compact home, built on an infill backyard half-lot, is proof that luxury comes in all shapes and sizes. While working in a world without limitations can generate fantastic ideas, working within the confines of smaller spaces allows architects to do what they do best—create practical solutions that enhance our lives.

By the time you reach the last page and read about Lucky Drops, a house in Tokyo that sits on a lot that tapers from ten to two feet wide, I think you'll be convinced that while in some cases bigger may be better, smaller certainly is smarter. ■

SAM GRAWE, SENIOR EDITOR  
sam@dwelldmag.com

*Editor-in-chief Allison Arieff is on maternity leave.*

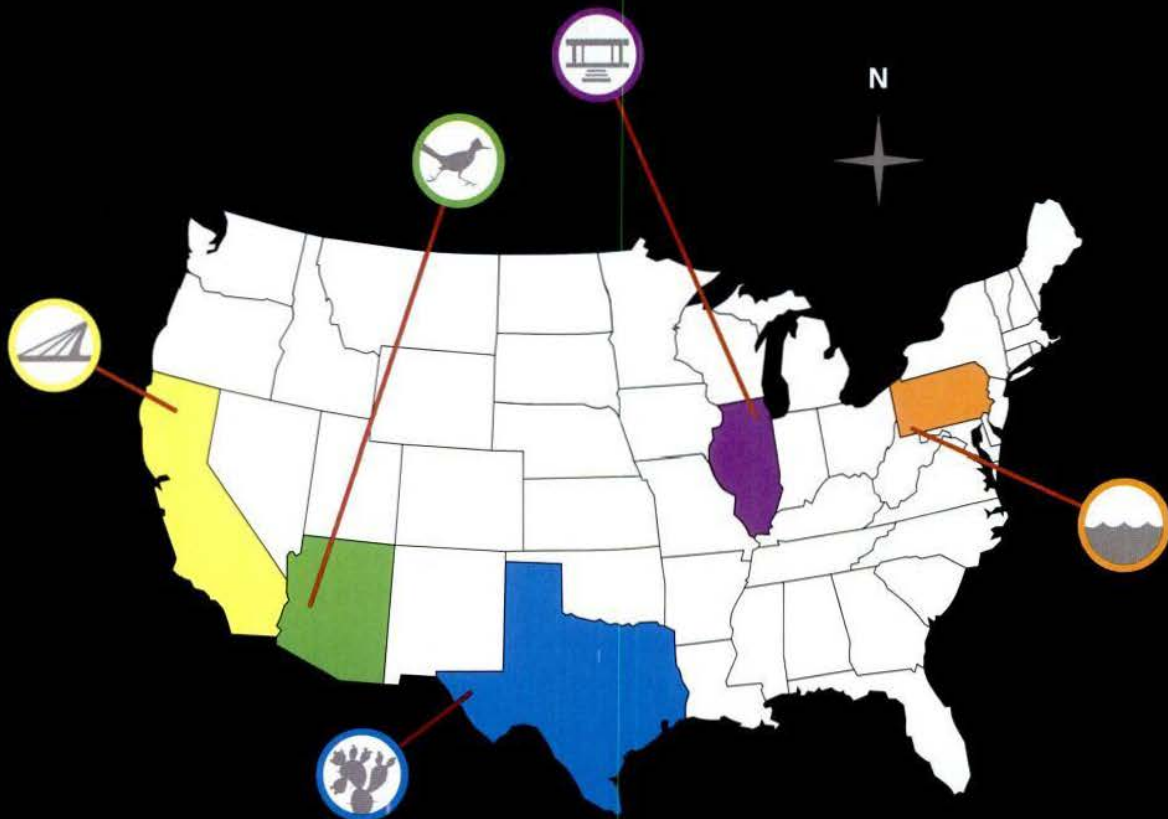
## LET'S VISIT FIVE WONDERS OF THE MODERN WORLD.

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#### MARFA, TEXAS

On the edge of nowhere, there's a small town where people see funny lights in the sky and striking sculptures inextricably linked to the desert landscape. It's home to the Chinati Foundation, the brainchild of Donald Judd.



#### SANTIAGO CALATRAVA BRIDGE

Is it a bridge? Is it a sundial? Maybe it's a little bit of both. Spanning a river near Redding, CA, the tall pylon and cable stays allow the elegant bridge to avoid the nearby salmon spawning beds.



#### THE FARNSWORTH HOUSE

Hidden amidst the endless flatlands of Illinois lies one of the highest points of modernist domestic architecture. Built by Ludwig Mies van der Rohe, it has been called more temple than dwelling.



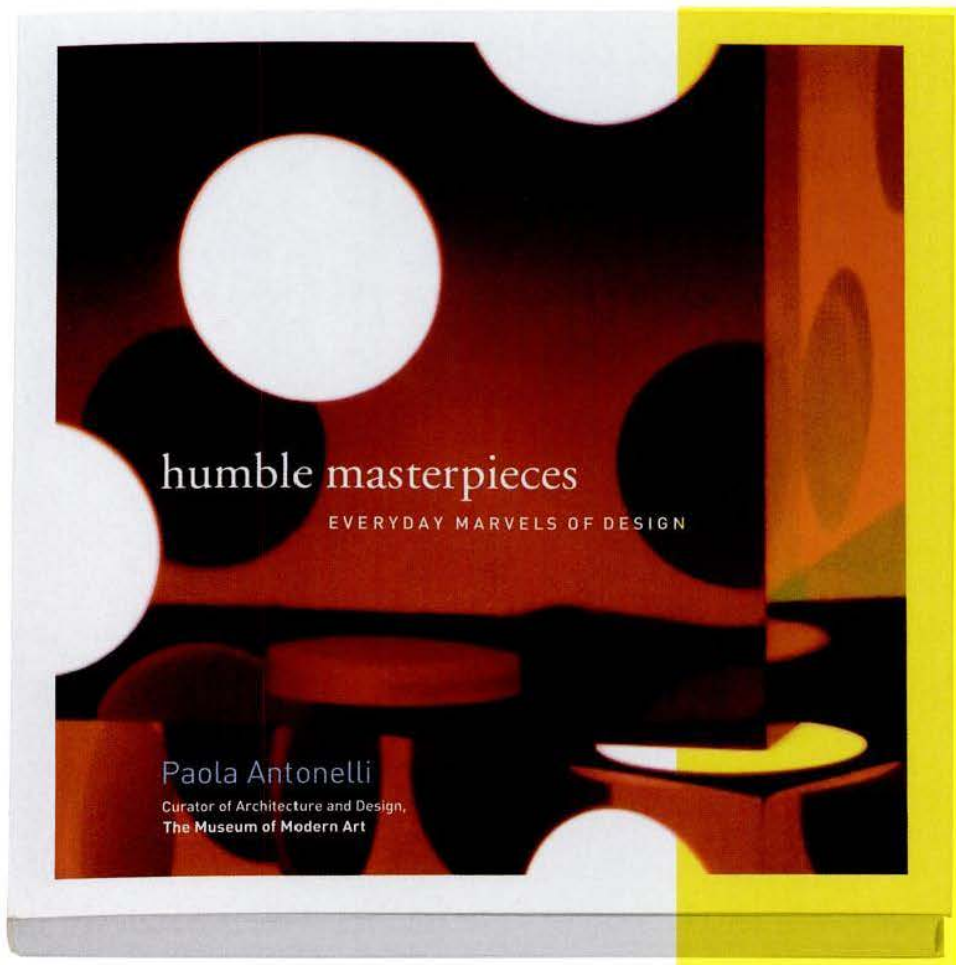
#### ARCOSANTI

Outside Phoenix, there is a small town of sorts, a hybrid of architecture and ecology. Architect Paolo Soleri designed it so the built and the living interact like organs in a highly evolved being.



#### FALLINGWATER

Frank Lloyd Wright built one of his most acclaimed works off the beaten path in the hills of Mill Run, PA. It's a supreme example of Wright's concept of organic architecture—a harmony between man and nature.



## Humble Masterpieces: Everyday Marvels of Design /

By Paola Antonelli / Harper Collins ReganBooks / \$22

Still saving up for that Vitra miniature? Need a second mortgage on your Neutra just to furnish it? If you crave good design all the time, you may not need to look any further than your cluttered desk. In her new book, Paola Antonelli, curator of architecture and design at New York's MoMA makes the case that good design can be found in unexpected places—and that we are in fact surrounded by it.



It's easy to look past pedestrian objects and to deem stellar design out of reach. But Antonelli finds beauty, functionality, and clever craftsmanship in everything from bubble wrap to Wiffle Balls, condoms to Q-tips. "It's easy to make good design for \$10,000," observes Antonelli, who provides 100 examples for our perusal, "but hard to do it for 10 cents. You can open up your drawers or your purse and find great objects."

*Humble Masterpieces*, which grew out of a summer 2004 exhibition at the MoMA, is sumptuously photographed by Francesco Mosto, whose every shot is both an ode and an exploration. So before you max out your credit card at Bang and Olufsen, take the time to marvel at these quotidian masterpieces. A quick tour of our apartment yielded 30: That which we call a pushpin by any other name would stick as sweet. [www.harpercollins.com](http://www.harpercollins.com)



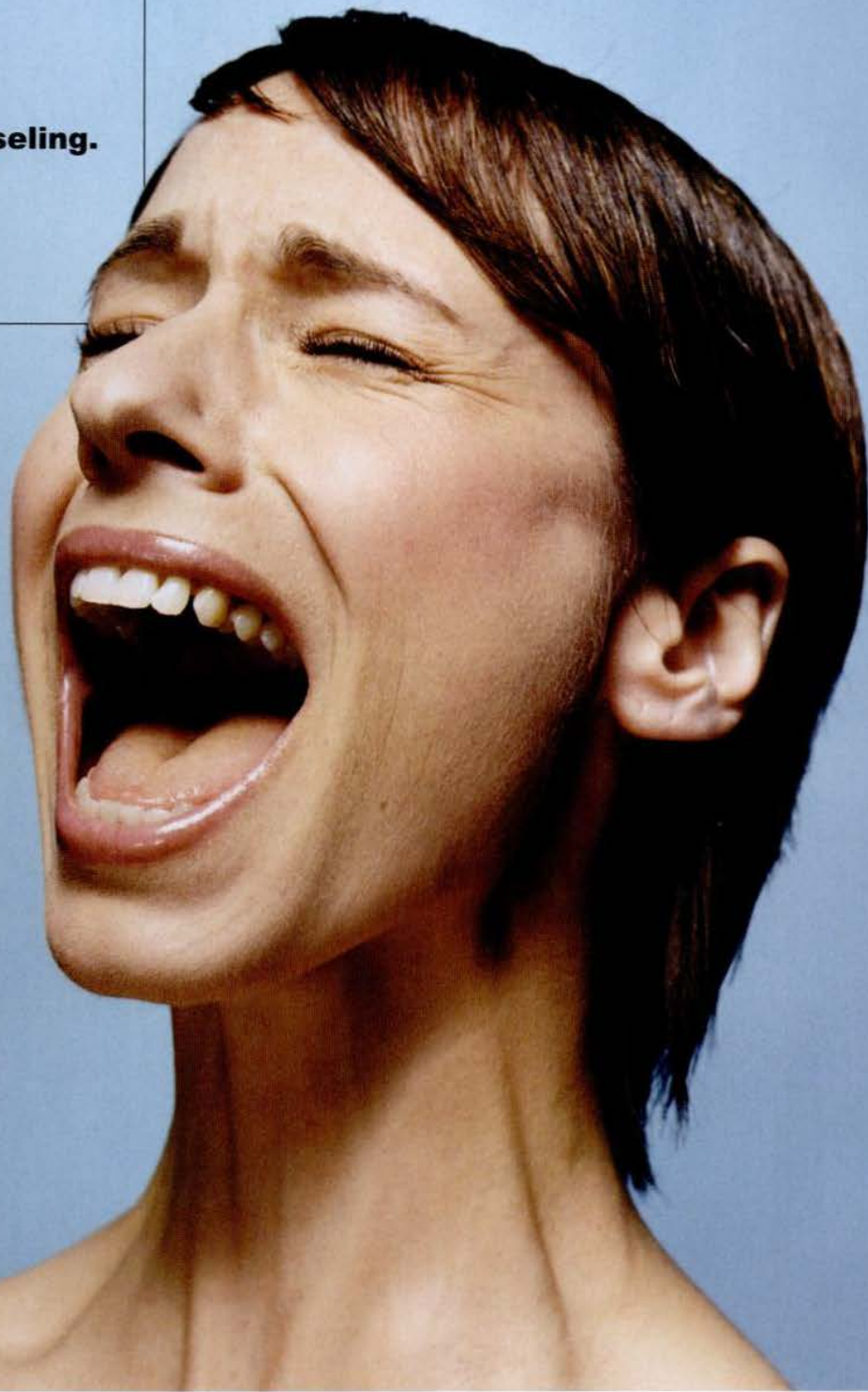
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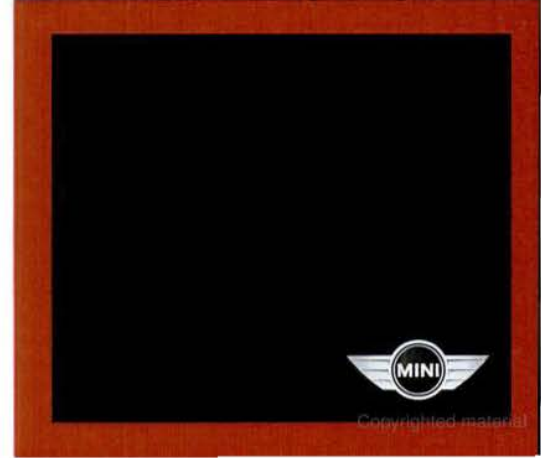
**Ceramics / By Siri Warren**

It seems that style is consanguineous, at least in the case of Norwegian-born, U.S.-educated Siri Warren, whose Scandinavian roots make her heir apparent in the world of product design. We are particularly fond of her ceramic and felt lines. [www.siriwarren.com](http://www.siriwarren.com)



**Vera Cruz / By Ankasa**

There are a lot of modern pillows on the market. We know, we usually publish them. But while we and other modern conduits push complementary-colored, graphic-silhouetted prints, we aren't afraid to throw in a wild card every now and again. Ankasa offers a wide variety of pillows, and after separating the wheat from the shabby chic, we've found a winner in their Vera Cruz line. [www.ankasa.com](http://www.ankasa.com)





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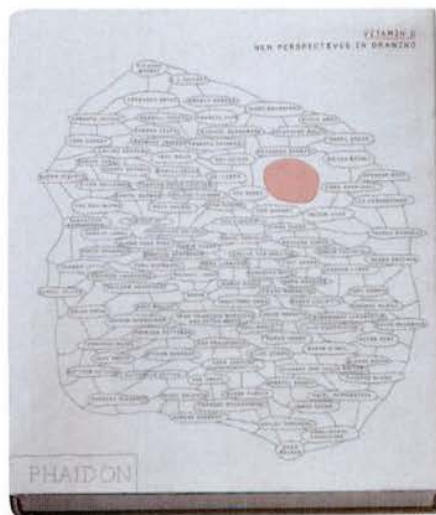
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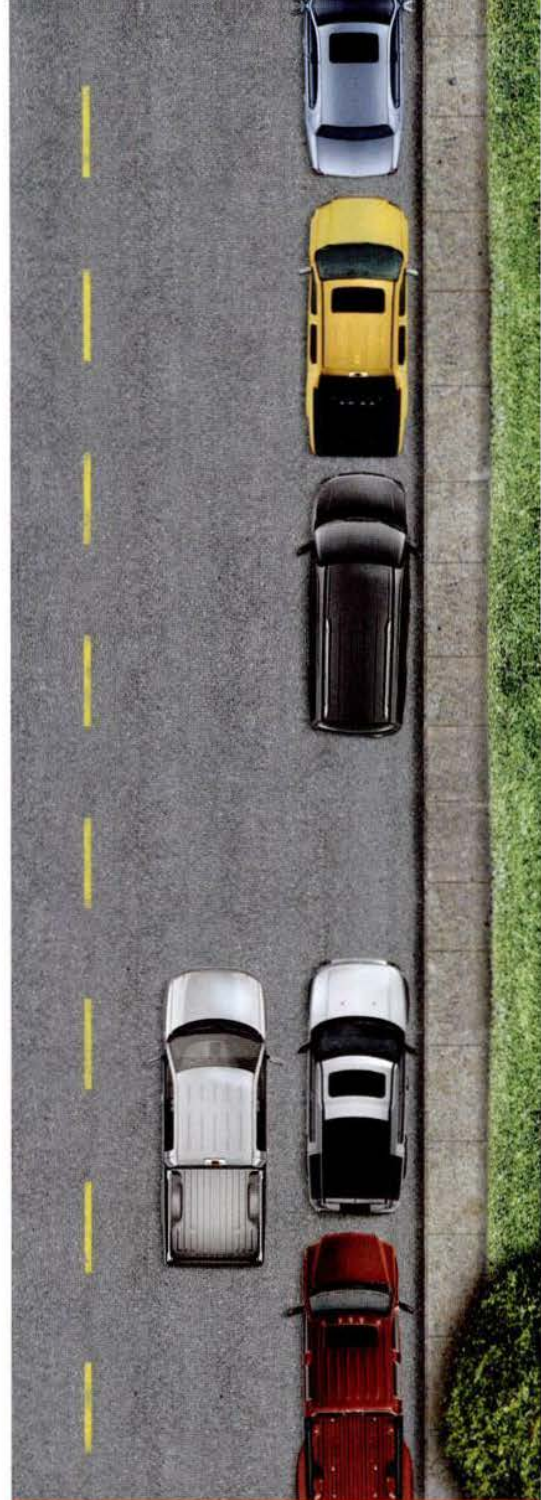
**Albers and Moholy-Nagy: From the Bauhaus to the New World / 9 Mar–4 June / Tate Modern / London, England**

The Bauhaus helped mold many precocious modernists for over a decade before being shut down by the Nazis, who distrusted the school's radical designs. Both Moholy-Nagy and Albers developed their own highly influential brands of abstraction and experimentation at the school, from the former's kinetic color-and-light pieces and photographs to the latter's discarded-glass sculptures and geometric paintings. This exhibition highlights the two artists' prolific output during this stage and up to their subsequent immigration to the U.S. in the 1930s. [www.tate.org.uk](http://www.tate.org.uk)



**Vitamin D: New Perspectives in Drawing / By Emma Dexter / Phaidon / \$69.95**

Following the success of Vitamin P, Phaidon's survey of contemporary painting, the oft on-point publishers have pulled together a compendium of the latest and greatest in drawing. Likely to make any works-on-paper lover (us included) swoon, this beastly volume not only explores who's who in drawing, but also ventures to ask why. [www.phaidon.com](http://www.phaidon.com)



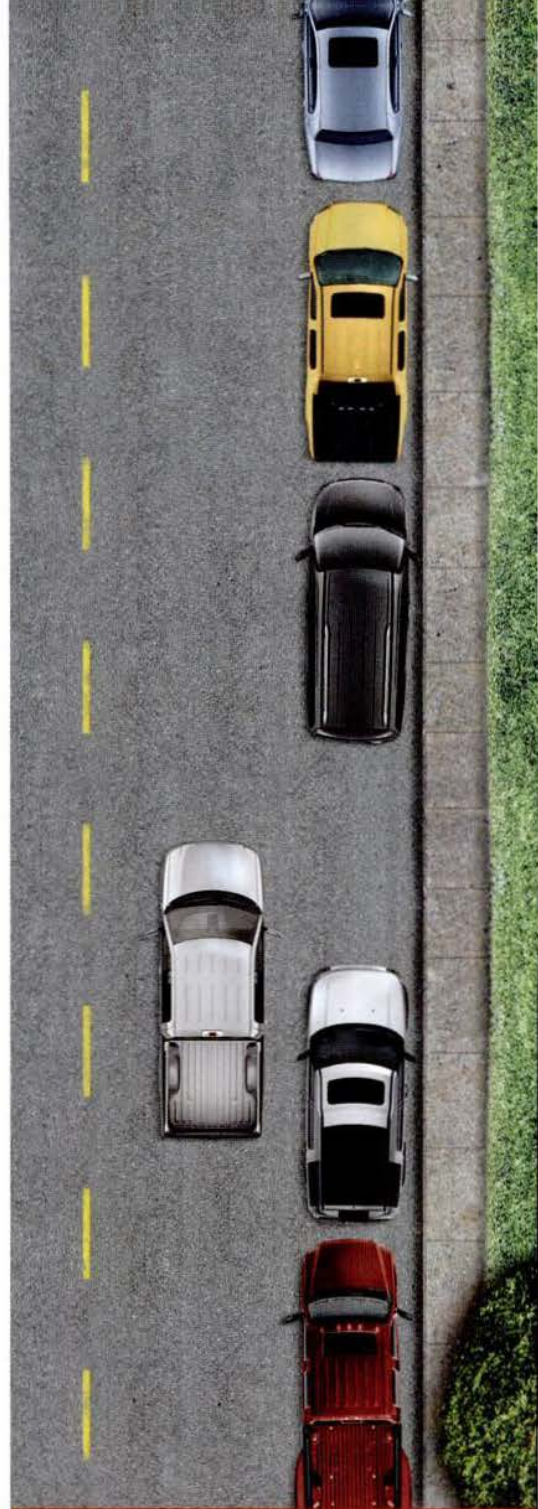
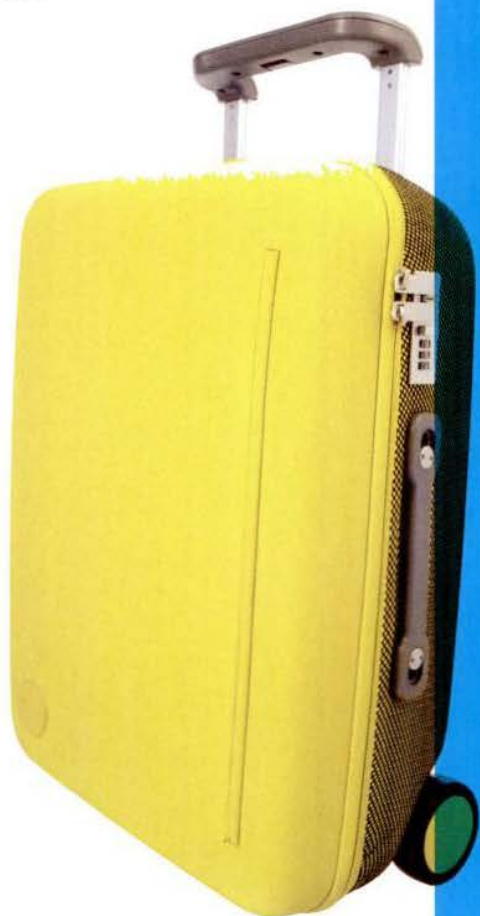


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**The Scope Collection / By Marc Newson for Samsonite**  
In 1910, intrepid businessman Jesse Shwayder founded a company that made heavy-duty luggage designed to withstand the jolting rigors of wagon journeys. Samsonite has continued in its founder's footsteps, amassing a litter of serious trunks in its wake. Though Newson's foam-and-mesh bags are a far cry from their rawhide progenitors, they're likewise designed to withstand tough travel—be it nonchalant United handlers or rutted dirt roads. And the neon hues mean that this luggage won't get lost in the baggage-claim sea of black.  
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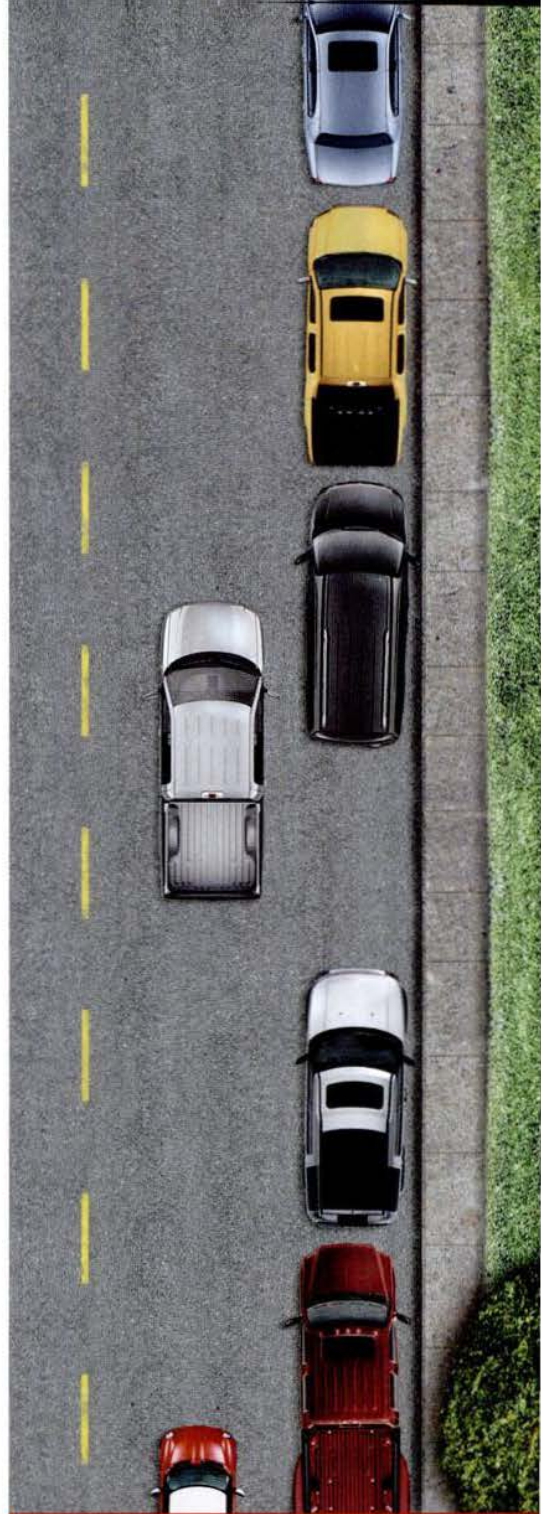
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**Ettore Sottsass, Designer** / 12 Mar–11 June /  
Los Angeles County Museum of Art / Los Angeles, CA  
Ettore Sottsass is an architect/designer/artist of iconic status, yet the brash Austrian-born, Milan-based 88-year-old bon vivant remains a mystery to many. Sottsass's career has run the gamut from designer of the famed Olivetti Valentine typewriter to founder of the Memphis Group design collective to editor of his own magazine, *Terrazzo*—keeping design enthusiasts worldwide guessing for over six decades now. LACMA's show will provide extensive insight into at least one important facet of this complex man's oeuvre—industrial design. Most likely, however, as in all of Sottsass's work, the exhibition will leave you shaking your head slightly, asking questions to which there are no answers. [www.lacma.org](http://www.lacma.org)





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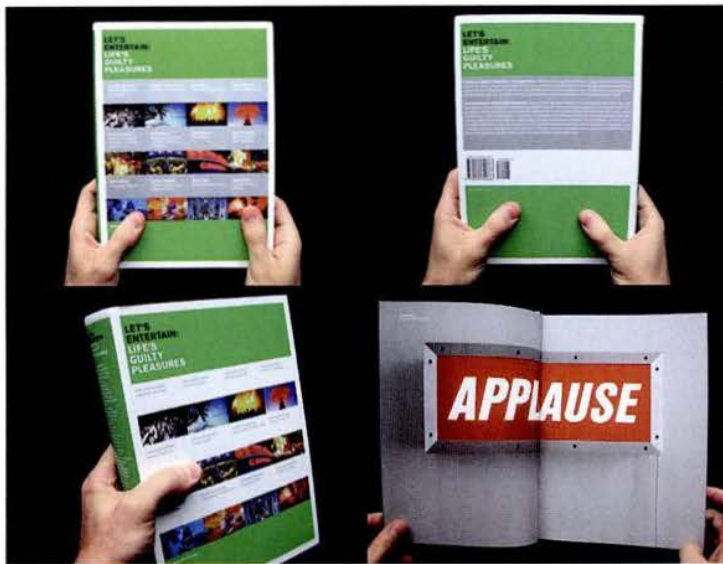


## In the Modern World



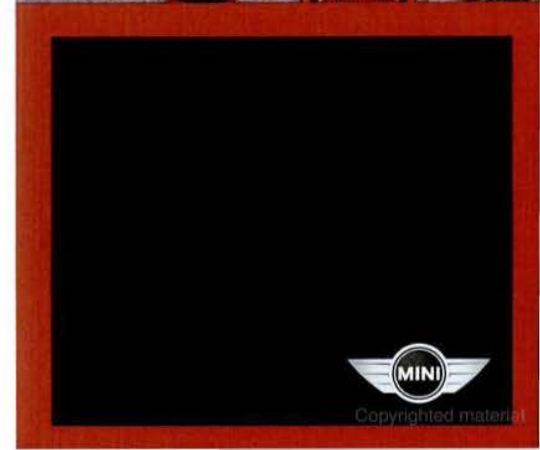
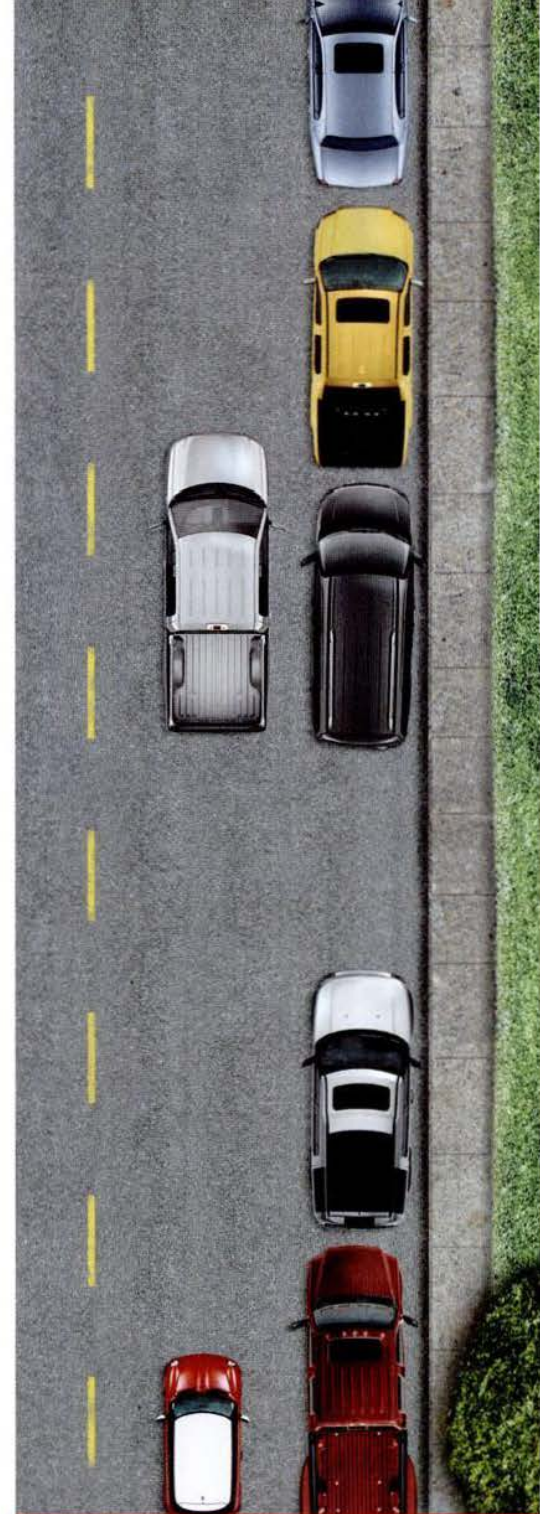
### **Kloud chair** / By Karim Rashid for Nienkämper

This new line of seating by Karim Rashid (designer of over 2,000 objects and judge of the surprisingly watchable reality show *Made in America*) furthers the designer's exploration of easy-going curvilinear forms that could have been culled from a lava lamp. [www.nienkamper.com](http://www.nienkamper.com)



### **Design Lab: Two (in Minneapolis)** / 10 Feb–21 May / The Knoxville Museum of Art / Knoxville, TN

"Design Lab: Two" brings Minneapolis to Tennessee, where the work of Minnesota graphic designers Deborah Littlejohn and Santiago Piedraftia is on display. The exhibition showcases a large-scale mural and several books by the dynamic duo, who split their time between teaching and their own studio, Two. Their font and typeface designs explore the very nature of design and its role in everyday life. [www.knoxart.org](http://www.knoxart.org)



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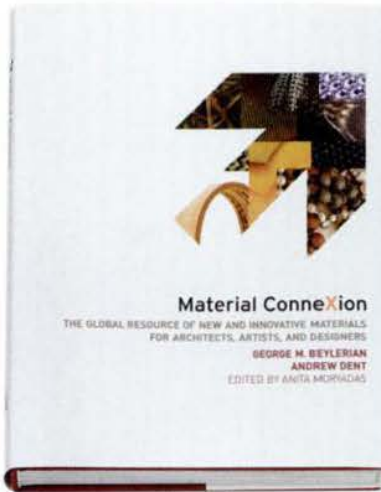
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### August Shop / Oakland, California

Art and commerce cozy up at August, where groovy ceramics by Esther Derxx and ecologically sensitive clothing by Edun and Loomstate are arrayed on salvaged-timber shelves overseen by sculptor Harry Siter's monolithic figures. Co-owners Louesa Roebuck and Erin Scott worked with architect Abigail Turin to achieve the desired mood: "gracious and beautiful, but primitive, androgynous, and just a little eerie." [www.augustshop.com](http://www.augustshop.com)



**Material Connexion: The Global Resource of New and Innovative Materials for Architects, Artists, and Designers** / By George M. Beylerian and Andrew Dent; edited by Anita Moryadas / Wiley / \$80

Need a breathable, wear-resistant rubber-based fabric? Or maybe you've been looking for a metal-coated drapery scrim that was originally developed to avoid radar detection? The resource maestros at Material Connexion can help. This book discusses the integral role of materials in 21st-century innovation and urges their creative application. Interviews with notable figures like Kartell founder Giulio Castelli are an inspiring addition. [www.materialconnexion.com](http://www.materialconnexion.com) / [www.wiley.com](http://www.wiley.com)

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In the Modern World



**Cascade Luminaire / By Todd Rugee for the Kentfield Collection**

While many might blanch at the prospect of placing a dangly, coruscating sea nettle in their dining room, for fear of blinding guests or being ostentatious, we'd like to remind you that contrary to popular belief, much that glitters is gold.

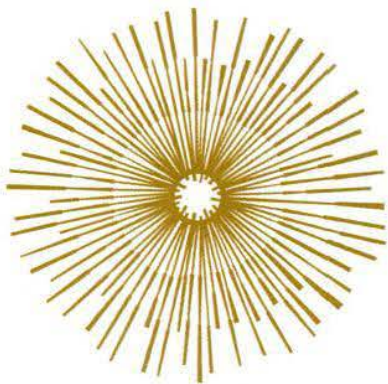
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### Mon Oncle furniture / By Domeau & Pérès

In Jacques Tati's 1958 classic *Mon Oncle*, the hapless Mr. Hulot comes to the rescue of his young nephew, the son of a plastic tube manufacturer living in a sparsely decorated, fully automated house. Using slapstick worthy of Curly, Larry, and Moe, Tati's film exposes the foibles of strict modernism. While Tati's message seems clear (modernism = bad), the fictional furniture pieces gracing the screen are worthy of the praise received by contemporaneous pieces worshiped in the modernist canon. Apparently, high-end Parisian furniture designers Domeau & Pérès feel the same way, having painstakingly re-created three of the film's pieces in limited editions of eight. As they point out, "We chose the kidney-shaped sofa, the sofa with green tubes, and Monsieur Arpel's yellow chair, because we felt that they were almost actors in their own right. The scenes they feature in could probably not have been shot without them." [www.domeauperes.com](http://www.domeauperes.com)



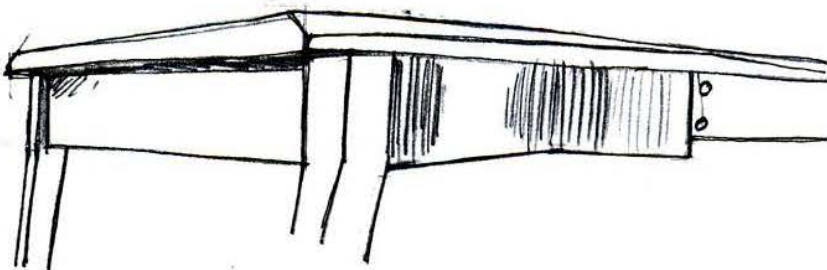
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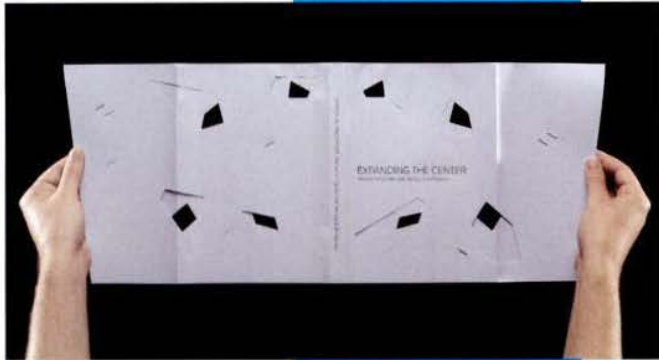
### The Rift Collection writing desk and chair / By Semigood Design

Pen your next masterpiece at this beautifully designed writing desk from Semigood Design. Multidisciplinary studio Semigood is the brainchild of Parsons graduates Thom Jones and Brendan Callahan, who handpick each piece of white oak to ensure consistent tone and quality. Their “It’s not half bad” motto pokes fun, but when it comes to craftsmanship they’re not kidding. [www.semigood.com](http://www.semigood.com)





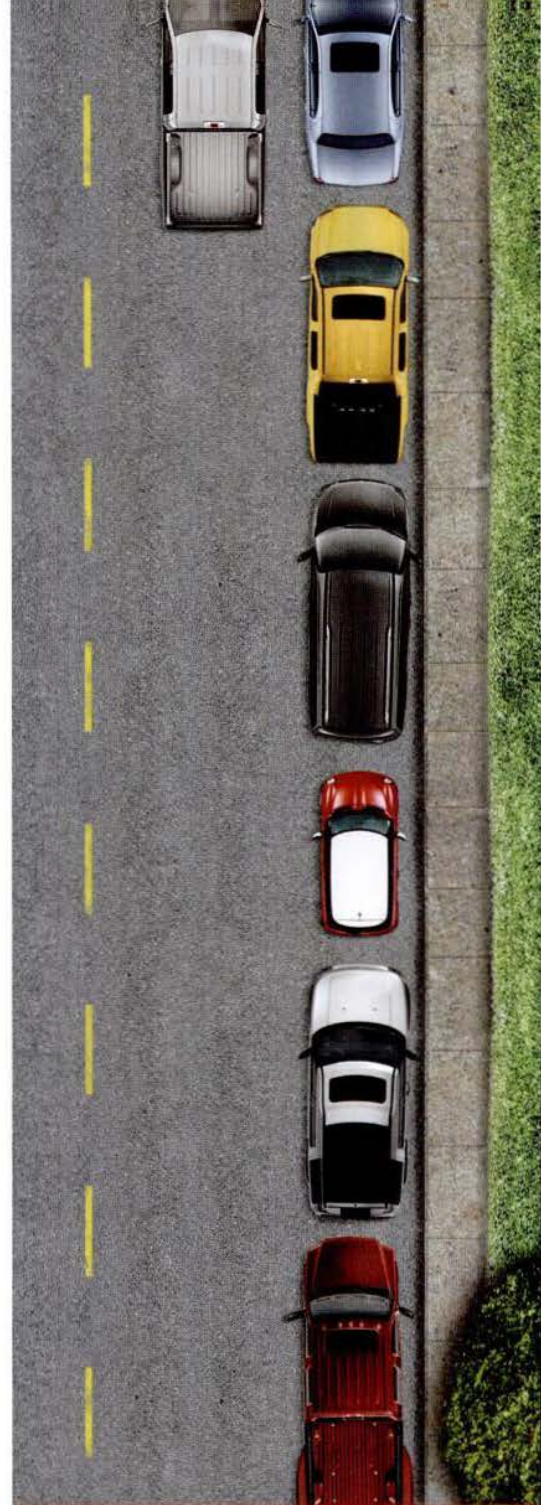
## In the Modern World



**Expanding the Center: Walker Art Center and Herzog & de Meuron** / By Walker Art Center, Jacques Herzog, and Pierre de Meuron; edited by Andrew Blauvelt / Walker Art Center / \$34.95

Navigating the richly layered design of this book mimics the experience encountered in the Walker Art Center, where boundaries of disciplines are melded together into a reciprocal exchange between the museumgoer and the building itself. This well-illustrated book is a record of the five-year expansion project headed by Herzog & de Meuron, who sought to create a space that embodied the Walker's pioneering spirit. [www.walkerart.org](http://www.walkerart.org)

PHOTOS BY CAMERON WITTIG

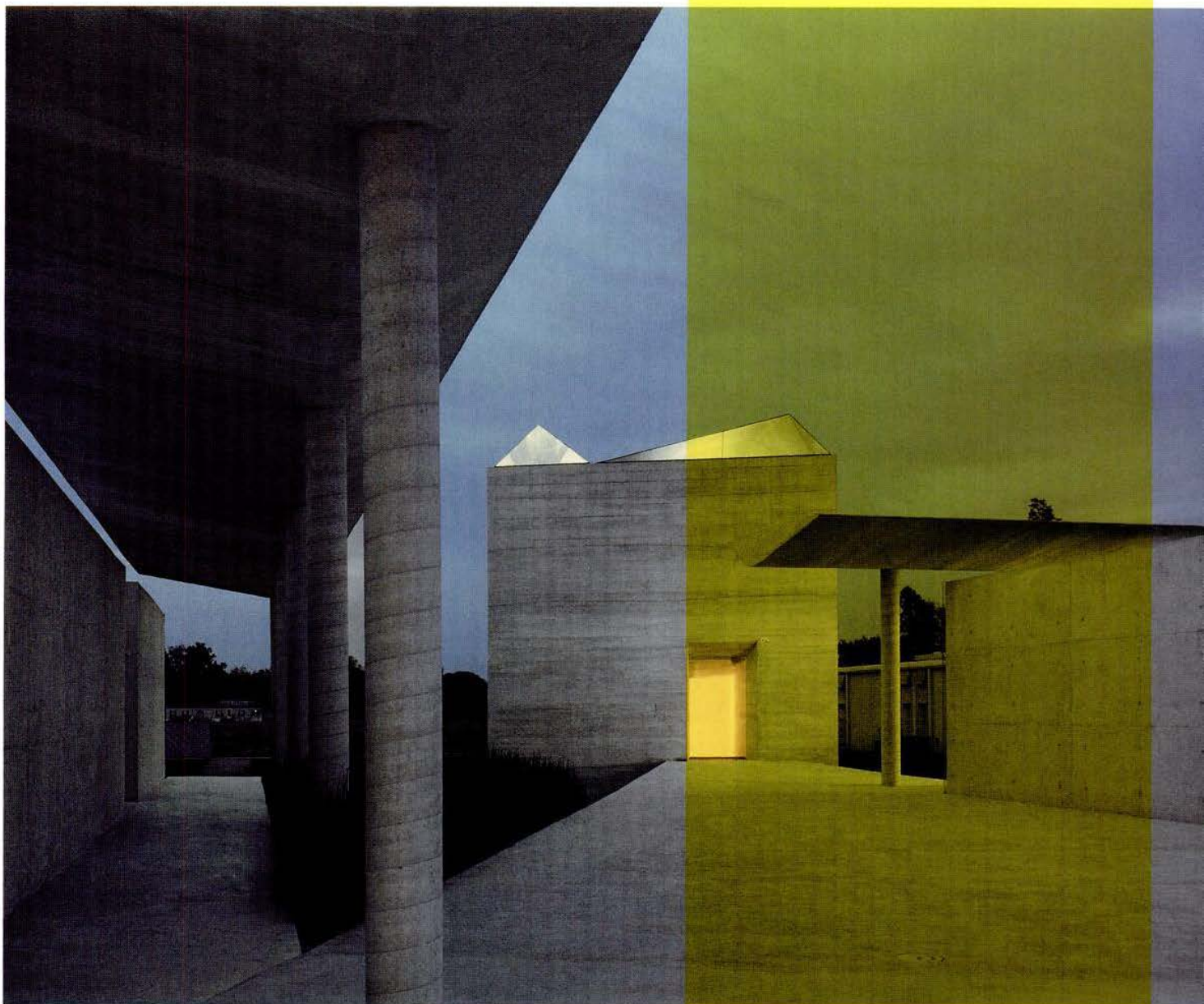


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The 2005 Architectural Review Awards for Emerging Architecture were presented late last year to a crop of up-and-coming designers. The three winners split the £10,000 prize and firmly planted their names on the international map.



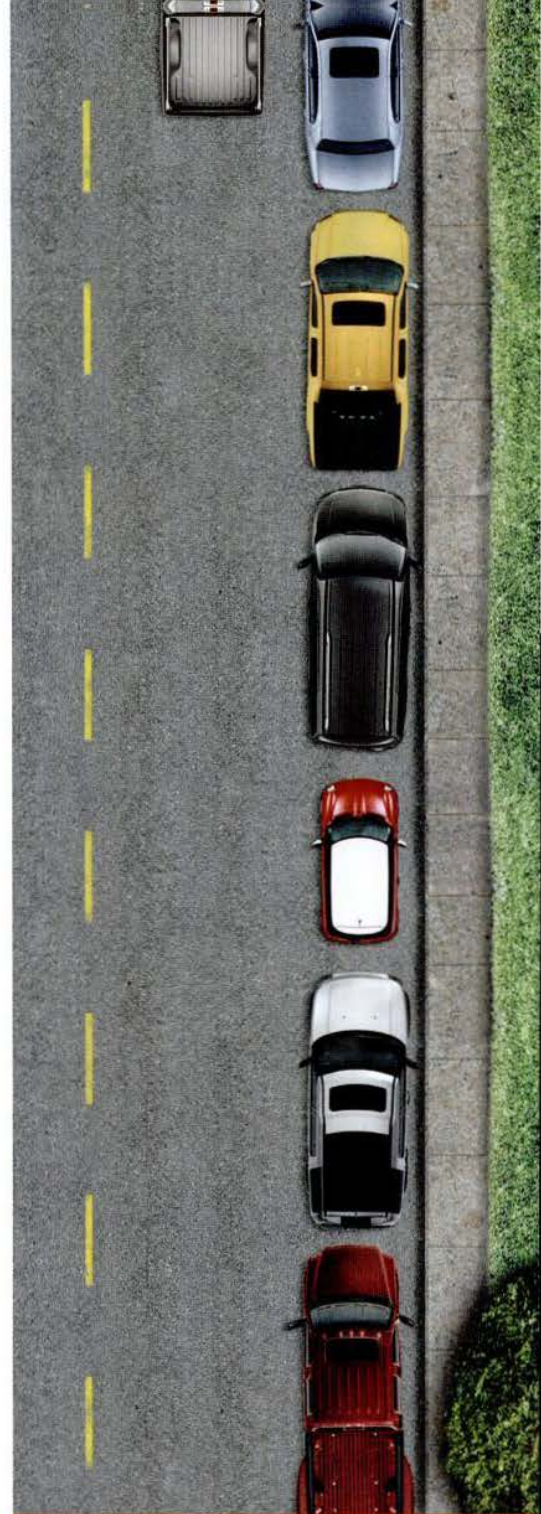
Above: Trahan Architects' Holy Rosary Church Complex outside Baton Rouge, Louisiana.  
Opposite: Thomas Heatherwick Studio's Rolling Bridge.



The only winning entry from the U.S. was Trahan Architects' Holy Rosary Church Complex outside Baton Rouge, Louisiana. The judges were all hosannas for this austere, optimistic sanctuary. The chapel is especially serene, with heaven-sent shafts of light penetrating the concrete interior.

The seven-year-old contest is designed to celebrate the work of young, relatively unknown designers with entries ranging from buildings to landscape projects, furniture to pavilions. The judges evaluated each entry on construction ingenuity, ecological implications, understanding of materials, and handling of space and light.

The most charming entry came from London's Thomas Heatherwick Studio, whose Rolling Bridge across a Paddington basin uncoils from an octagonal sculpture to a proper path, and retracts after pedestrians have safely ▶



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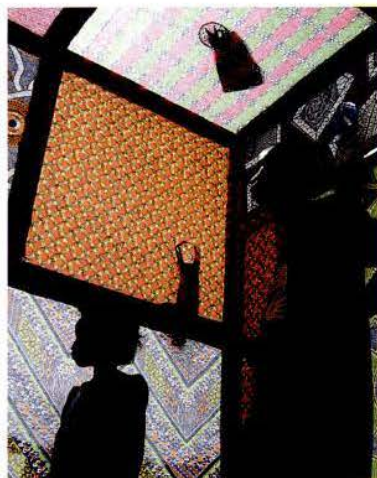
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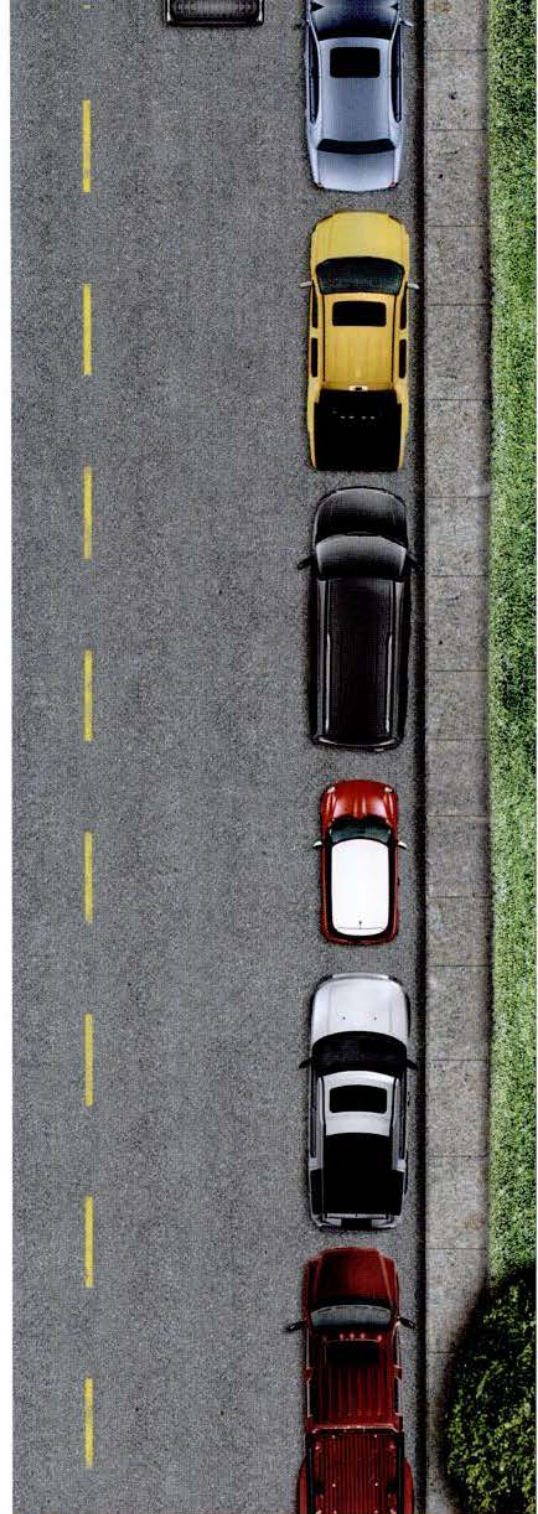
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crossed. "Highly Commended" by the judges, the design recalls Britain's medieval past—this is a drawbridge Richard the Lionheart would have envied—as well as its mod present—the coiled bridge looks rather like a mini London Eye. Perhaps the strangest entry was Barcelona's ex.studio's Dream House, which garnered an honorable mention. This gauzy cocoon of a tree house is an otherworldly hanging sack that looks more likely to harbor some prodigious pupa than a soporific homo sapien. [www.arplus.com](http://www.arplus.com)



Above: ex.studio's Dream House  
Left: ex.studio's Tambabox won the studio a second honorable mention nomination.



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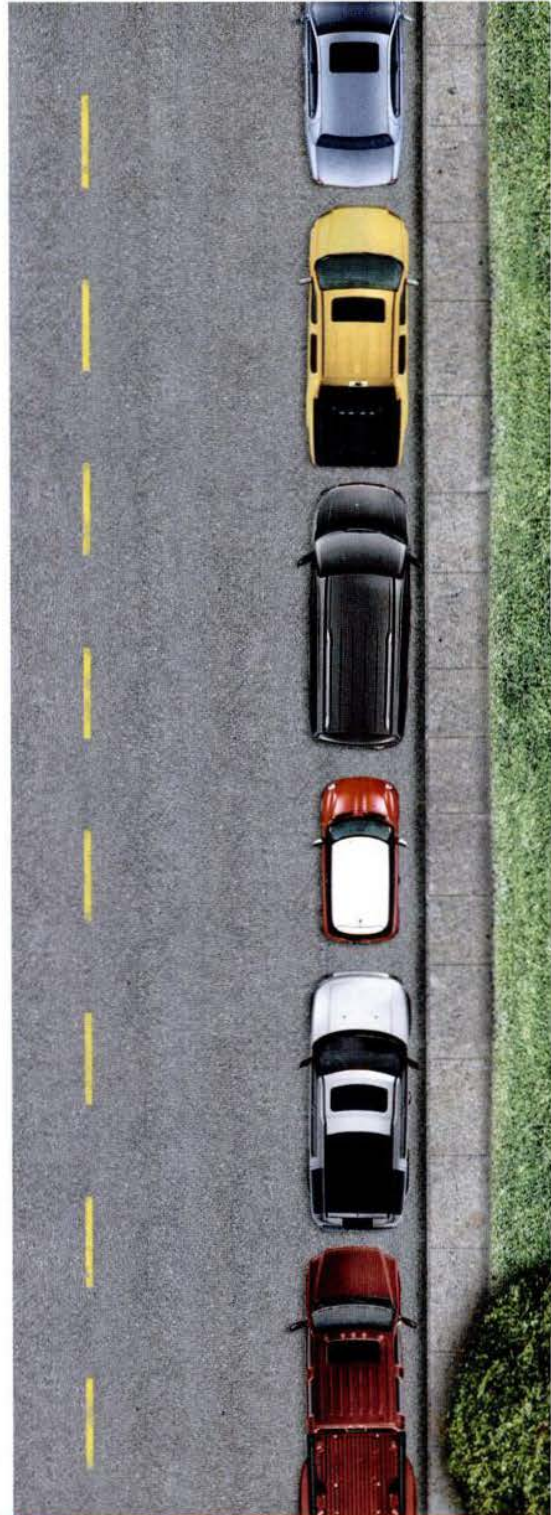
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### iSweats / By Amden Designs

There are many ways to protect the ubiquitous iPod, but few are as stylish (and dare we say adorable) as this pint-sized hoodie with click-wheel operable pouch. [www.isweats.net](http://www.isweats.net)

PHOTO BY PETER BELANGER



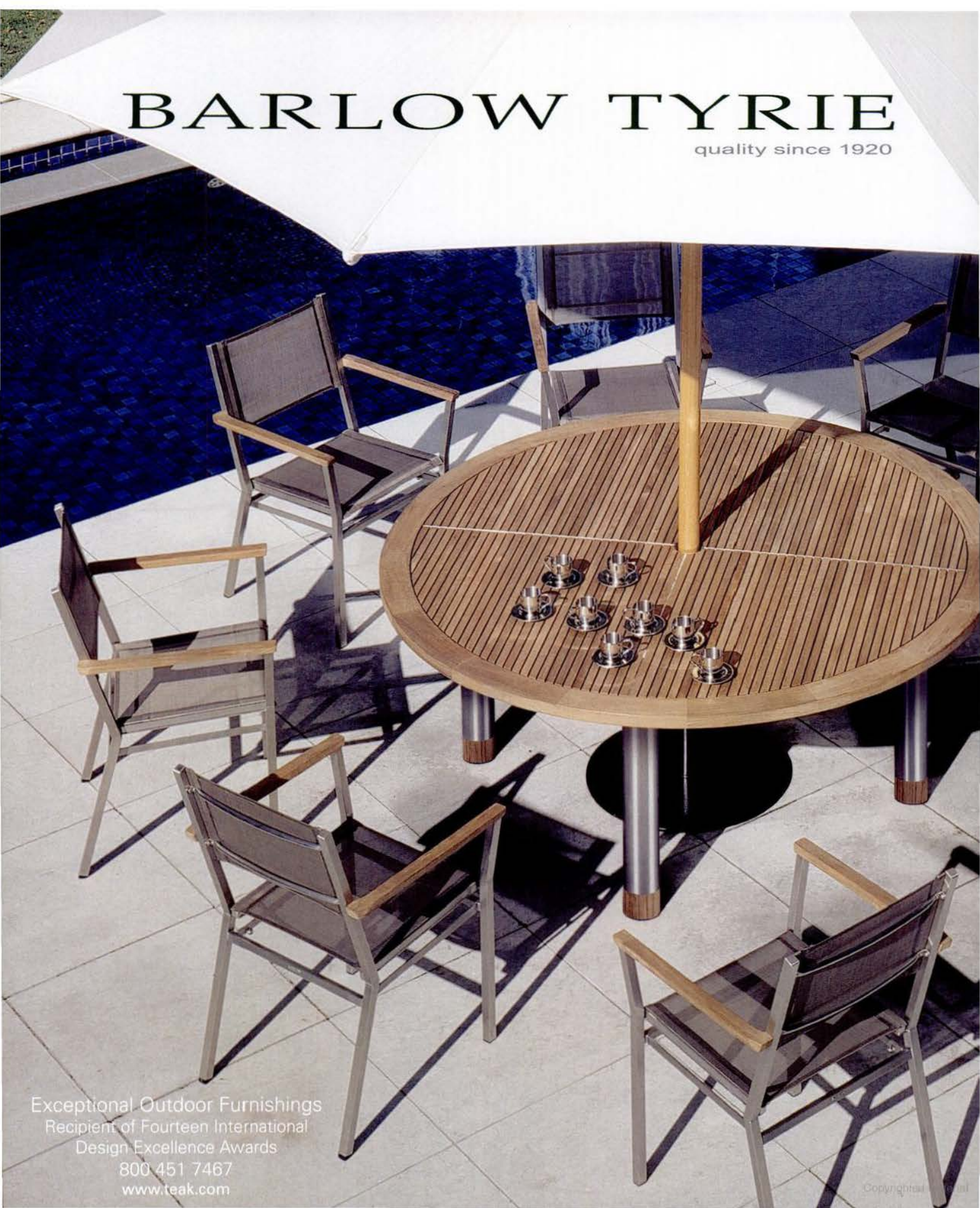
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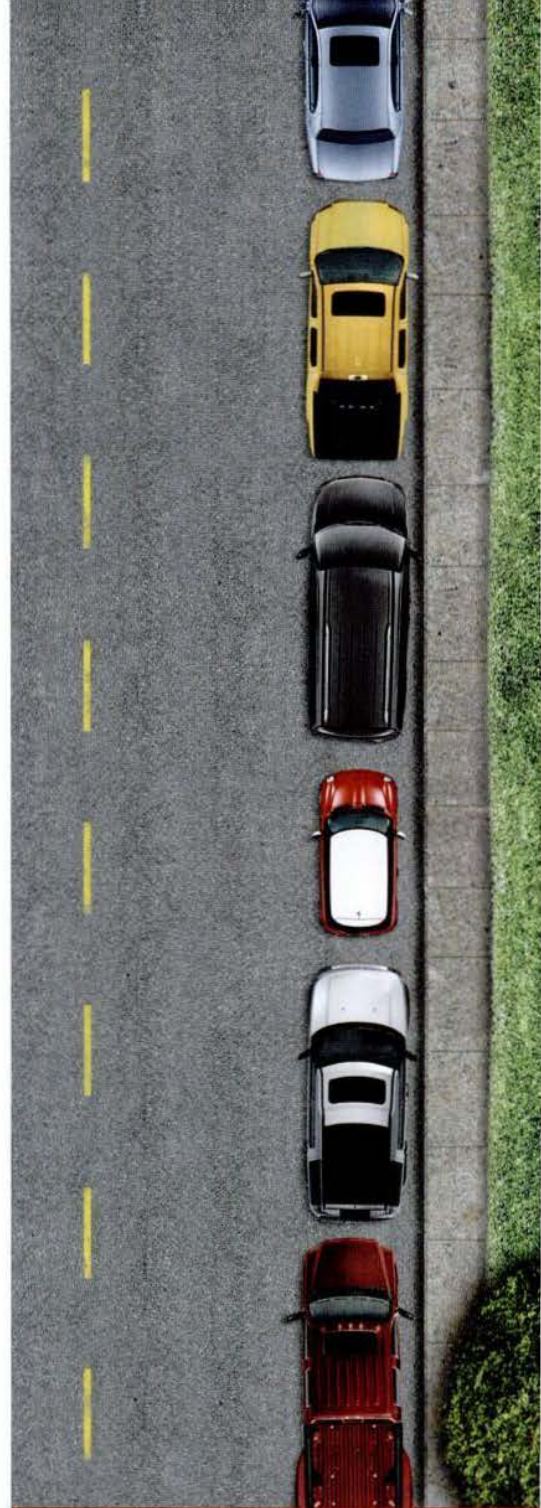
### Torpediniera / By Bottega Montana

Our Algerian friend says he can tell he's in San Francisco when he drives, due to the inferior quality of the streets (which boast any number of potholes, decayed pavement, and assorted other treacheries), but the city, with its epic hills, is still a skateboarder's paradise. And now, thanks to Montana-based furniture makers Bottega Montana, the ride has been made infinitely smoother. Using the same North American walnut and white oak featured in much of their furniture, Bottega Montana has produced five different long-board models, each with a distinct shape and size, that are amazingly strong while remaining flexible. With 3dm wheels and Seismic trucks included, these long boards are so smooth that even the bumpy streets of San Francisco seem like a walk in the park. [www.bottegamontana.com](http://www.bottegamontana.com)



### Push / By Arbor Sports

If you've outgrown the harsh realities of slamming into the pavement and now find yourself heading for the softer (though not necessarily less painful) snowy mountaintops for your boarding pleasures, Arbor Sports has just the thing for the extreme design fiend. Using bamboo topsheets supplied by manufacturers Smith & Fong Plywood and Teragren, their Push snowboard for women has stronger tensile strength than steel but remains extremely light and responsive. And, thanks to Arbor's strict adherence to using only environmentally friendly wood and bamboo veneer, you can glide down the slopes guilt-free. [www.arborsports.com](http://www.arborsports.com)



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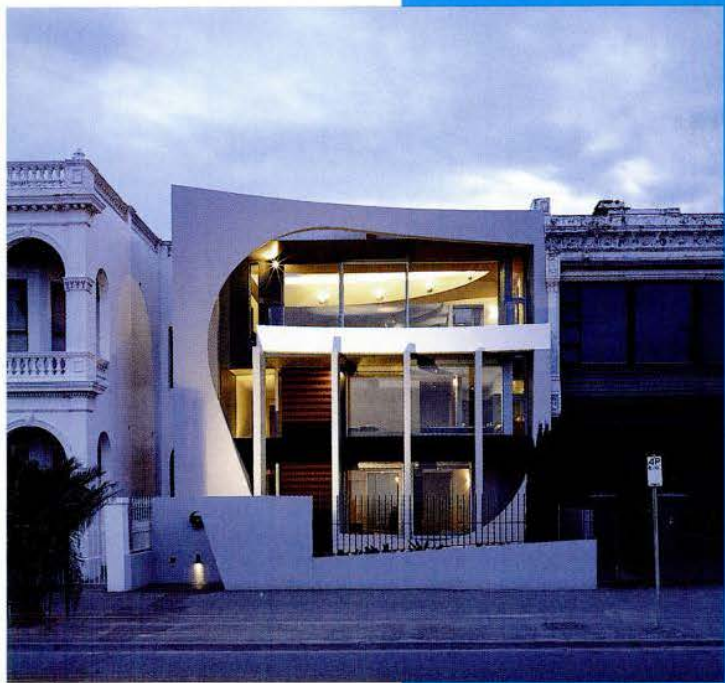


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**The Green House: New Directions in Sustainable Architecture and Design / 20 May 2006–3 June 2007 / National Building Museum / Washington, DC**

At this exhibition, visitors will not only learn the tenets of sustainable design, such as land use, energy efficiency, and material selection, but they'll also see that green isn't only responsible—it can also be cool. After experiencing photographs of innovative homes as well as a full-scale furnished model of the prefab Glidehouse, people will leave with a renewed commitment to renewable resources.

[www.nbm.org](http://www.nbm.org)



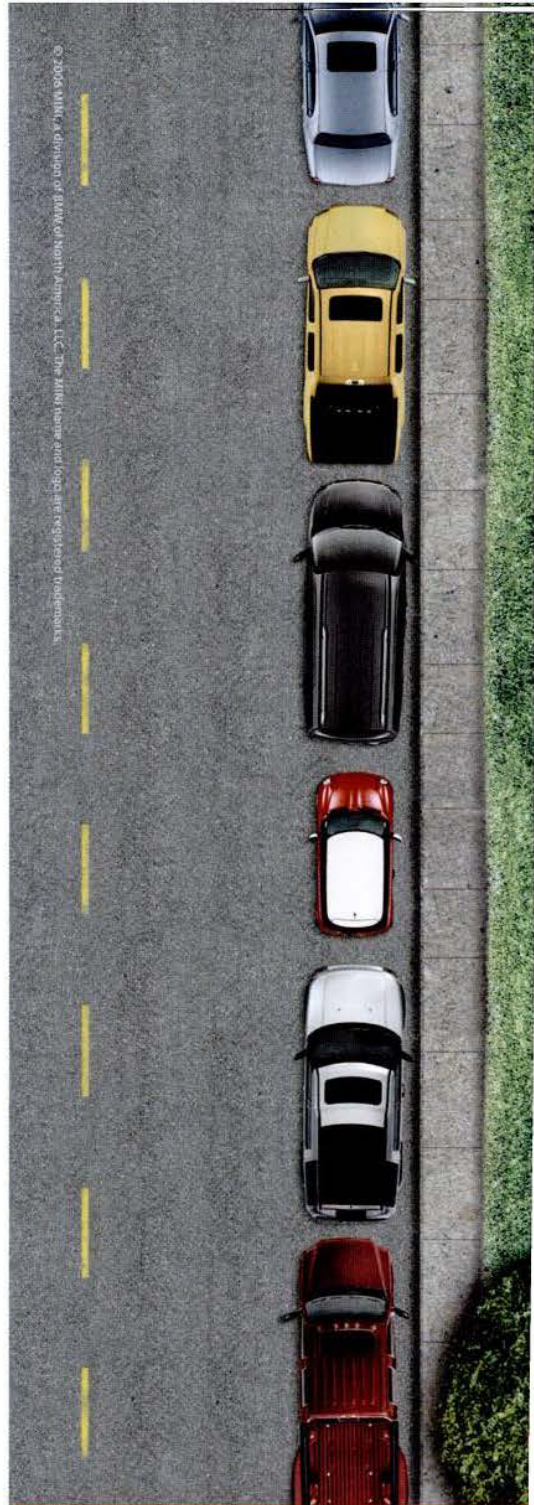
**Peace Industry felt rugs /**

**By Melina Raissnia**

Entering Melina and Dodd Raissnia's San Francisco showroom, you are hit with the woolly smell of new and traditional Iranian felt rugs stacked and hung throughout the space. The owners invite you to sift through the piles (no small feat, as the rugs are dense and heavy) and explain that you can have any of Melina's newer designs (in collaboration with master Iranian felt maker Asghar Aliyari) in a variety of vegetable-dyed hues; the traditional rugs are dictated by availability and no two are alike.

[www.melinaraissnia.com](http://www.melinaraissnia.com)

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## Urban Vessel

"I'm used to spending time on boats," says New York-based architect and interior designer Page Goolrick, who has been sailing competitively for 15 years. "It's influenced my design. Sailing vessels are beautifully designed, flexible, made for performance, but also attractive. They are not ornamental; they do their job and do it well, but they're beautiful." It seems that the two disciplines have conspired to make Goolrick's design streamlined, efficient, and unobtrusively inventive. And these qualities are nowhere so apparent as in the Gramercy Park apartment she recently renovated for herself. ▶



Goolrick designed sliding partitions that when closed still allow light to flow through her 560-square-foot space, and when opened reveal cocoonlike sleeping quarters.

## My House

Goolrick's 560-square-foot pied-à-terre functions much like the interior of a small yacht: efficient, adaptable, highly functional, and glossily good-looking. With a place for every little thing, and lacking fatuous details, she has created a decadent minimalism on a budget of only \$70,000. The apartment is brightly white and richly veined with wood, a dark-stained (formerly cheap blond) parquet floor, walnut shelving, and a walnut sideboard by Knoll. In the bathroom, she used glass tile to generate depth and luminosity. The overall effect has been to create, within a single interior, spaces that are both lofty and intimate.

From the front door, the hallway looks toward a wall of glacier-green, sanded-acrylic sliding doors that form a box around the bedroom. The doors that flank the bed (there's very little room around it—this is a nest if ever there was one) are translucent, but those at its foot are opaque partitions made from lacquered white MDF

Storage beneath the bed obviates the need for a dresser and allows for a narrow pass between bed frame and sliding partition. Dark-stained parquet floors offset the muted colors

used throughout the space. Goolrick reoriented the kitchen and chose sleek stainless steel countertops and bright white walls and cupboards to create the illusion of space.



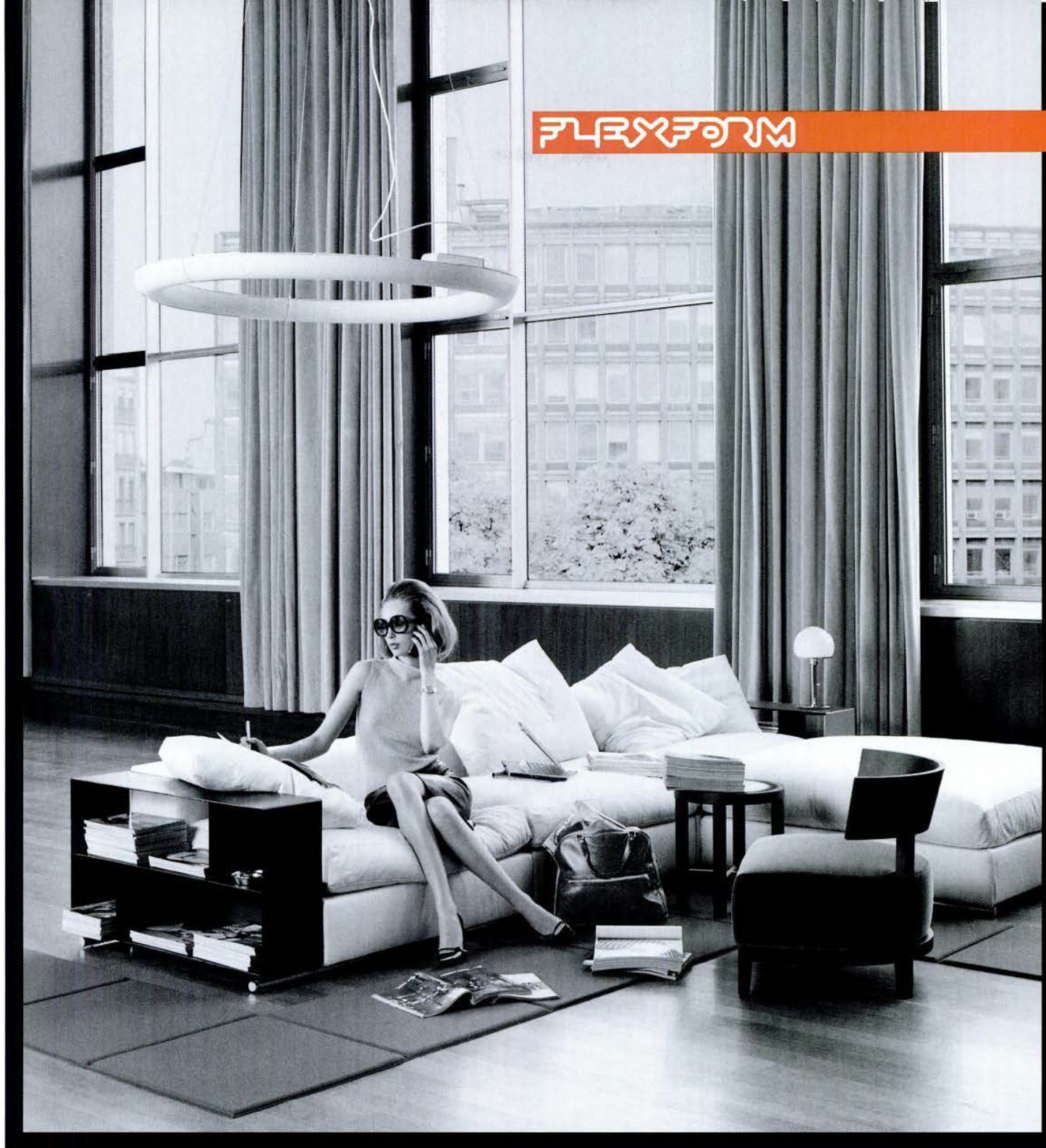
panels set into Häfele tracks and which, when open, park perfectly against a furred wall of the same width. Goolrick designed custom hardware that allows various panels to telegraph together when open, stacking seamlessly against walls of the same width, and to open sequentially without the messy look of floor channels.

An upholstered headboard is recessed into the wall, leaving a small cavity above to hold books or photographs. Beneath the mattress, a platform contains eight drawers floating slightly off the floor to make room for feet to approach the bed without banging into it. Sleek white cabinetry to the left of the bed hides a flat-screen television that pivots out of its niche, shelving, and a chute-like pocket to hold shoes.

In the hall, the rear of each of two walk-in closets is lined floor-to-ceiling with mirrors, which makes the space, tiered with two racks for clothes, look significantly bigger and deeper than it actually is. (Anything ▶



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One of Goolrick's custom lights cantilevers over a marble-topped Saarinen Tulip table with the slight camber of a laden fishing pole. The table acts as both dining and work

space; the cabinets to the side store all of the requisite office supplies tucked away neatly in custom drawers. Goolrick's space multitasks almost as efficiently as she does.

that Goolrick planned to store was measured and the storage containers made to that measure: Trousers on a clip hanger, for instance, took 10 inches of depth instead of the more standard 24 inches.)

Likewise, the kitchen feels economical without being parsimonious: It has simple steel countertops, sheer wall panels, a ribbon of faucet, and two hip-high Sub-Zero refrigerator-freezers that leave room for cabinetry above. Goolrick modified IKEA drawers by cutting openings in them to accommodate plumbing and electrical wiring. "Because the space is so small, I can't just bring anything home. This is kind of like a great hotel suite with a kitchenette, and I like that because it keeps me light and free. Editing is a big part of the [design] process."

In the living room, where books about de Kooning and Matisse and *The Poetics of Space* are piled on a coffee table, a wide mirror above the sofa bed allows the green canopy of trees in the park seven floors below to be seen from

every corner of the apartment. Windows on Lexington Avenue are fitted with blinds made from heavy white sailcloth (and do indeed resemble sails) that pivot about 180 degrees, cantilever parallel with the window to let light in, and park perpendicular with the sill to diffuse light and create privacy. Reaching the corner, where two windows meet at a right angle, they pirouette smoothly to cover the facing window.

The dining room table serves as Goolrick's home office. Behind the table, a diminutive white cabinet contains the equivalent of an office in the equivalent of a sailboat bench: a printer, modem, fax, telephone, and, recessed inside a secret alcove in the shoulder of the cabinet, a stereo. Goolrick designed the cabinet to be exactly 8.5 inches deep to stow a ream of 8.5-by-11-inch paper. "You want to use every inch in this city," Goolrick says. "Every half-inch amounts to something, but it's not necessary to have a lot of square footage to live well." ▶



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## How to Make My House Your House

### Countertops

Steel bathroom and kitchen countertops and a floating steel windowsill in the bedroom were fabricated by Bowery Restaurant Supply. The steel, a cool counterpoint to glass tile and the warmth of the wood grain, emphasizes clean lines and gives the illusion of volume. [www.boweryrestaurantsupply.com](http://www.boweryrestaurantsupply.com)

### Tracking

The track system used to enclose the bedroom and hang the sailcloth blinds is Häfele's sliding-door fitting HAWA Junior 80/Z. Goolrick used it on the floor-to-ceiling sanded-Plexiglas kitchen/foyer panels and the opaque bedroom/living-room panels. [www.hafeleonline.com](http://www.hafeleonline.com)

### Lighting

"I got into lighting [design] because I couldn't find anything good enough for the spaces I was designing for my clients," says Goolrick. "We used to make them as placeholders until the client could find the right light, but we'd go back months later and the lights would still be there." The ceiling light shade is covered in a fine white linen with a frame of brushed nickel. [www.goolrick.com](http://www.goolrick.com)

### Ventilation

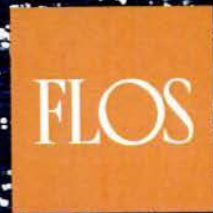
A Cirrus Hugger fan from the Modern Fan Company hangs above the bed. Designed by Ron Rezek, it's available through many sources, including Lee's Studio and Lighting by Gregory. "It was the simplest, smallest

fan I could find," says Goolrick. "I thought, I'm going to feel like I'm in a blender if I get the big one." [www.modernfan.com](http://www.modernfan.com)

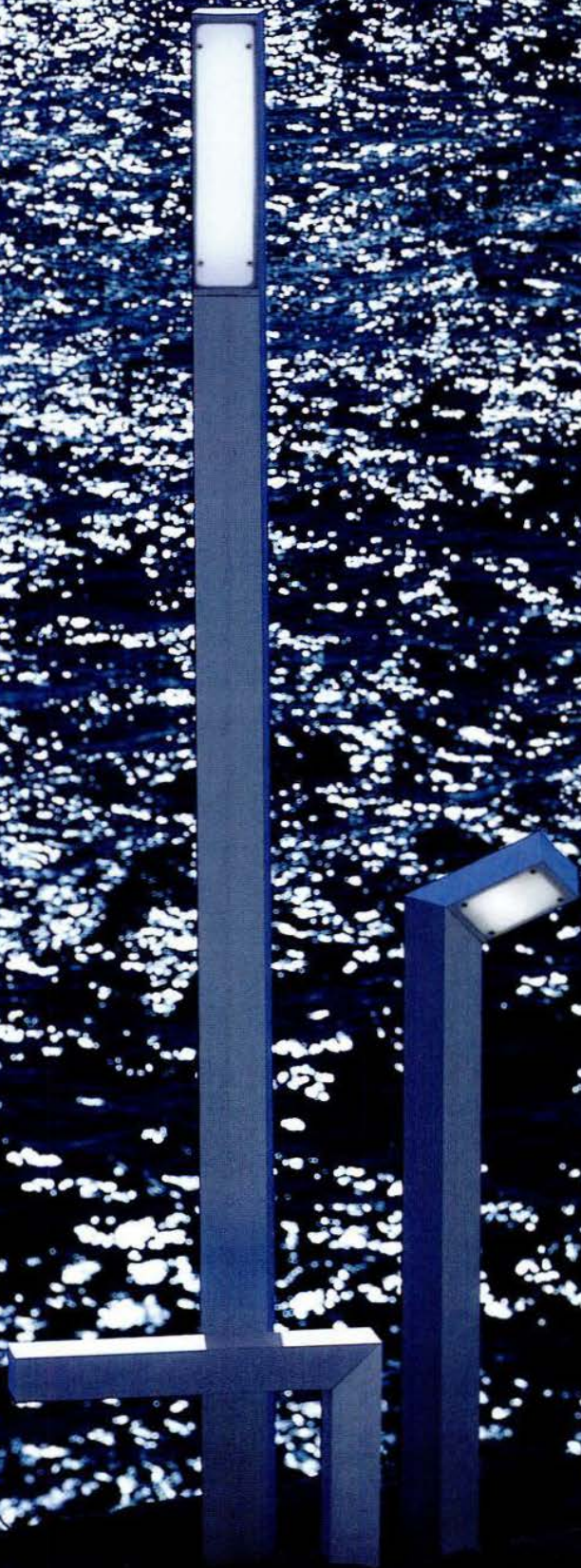
### Home Office

Stowed as tidily as jib sheets and a spinnaker in her made-to-measure cabinetry, Goolrick's scaled-down home office doesn't lack amenities: a Canon i80 color bubble-jet printer, an Apple laptop with a 12-inch screen, an Apple wireless station, a Bose subwoofer, and a Sony CD player. This is also where her tiny, thumb-size Apple mini flash drive (for recording and carrying large-format drawings that she doesn't want to email to herself) lives. [www.canon.com](http://www.canon.com) / [www.apple.com](http://www.apple.com) / [www.bose.com](http://www.bose.com) / [www.sony.com](http://www.sony.com) ■

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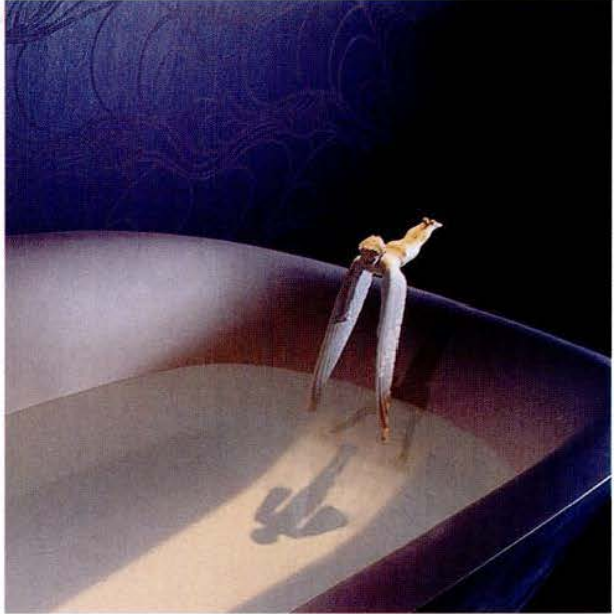
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## Rising to the Occasion

Gerard Kitchener is fond of talking about the weather, especially as it pertains to Waratah Bay in southeastern Victoria, Australia. But this isn't ordinary weather—it boasts the most boisterous elements this rugged coastal region can dish up. Think lashing horizontal rain, frequent bouts of lightning, gale-force winds strong enough to dislocate car doors and blow the dogs over, and hailstones as big as walnuts.

Gerard and his partner Denise spend most weekends on top of an exposed hill in a two-level steel-and-glass tower on stilts, reading newspapers and savoring the fine wines that they're passionate about. There's no cowering at ground level for these two. "You would have to be mad to live here," admits Gerard, with a grin.

As far as containers for living in, this one is well prepared to cope with all weather. It's a triumph, according to Gerard, of design over environment. Something of an inventor, he views Australia's extreme climate as a hurdle to be overcome—he recently patented a wine-

storage system designed especially to battle the tropical humidity and ovenlike heat that Australia can deliver. "This house was a similar exercise. We worked very hard on the design of the wine-storage system—we love our wine so we devised a special condenser to cope with excess humidity. With this house, it was a similar challenge. We've learned a lot about ourselves, and how good design can enable you to live well in an extreme climate."

The couple had owned a more conventional holiday shack nearby, but a few years ago they came into enough money to buy some land on the highest point in the neighborhood. Standing on the roof of their car, they imagined the views from their future house—a 360-degree panoramic sweep that would take in the surging ocean on three sides and in the middle, in the distance, a pristine forest.

Serendipity led them to Melbourne architect Daniel Holan, with whom they instantly clicked. "We bought a book on Australian architect Glenn Murcutt for inspi- ▶

## Off the Grid

ration, and the woman working in the bookshop suggested we contact Daniel if that was the sort of thing we were looking for. It turns out she was an old friend of his," recalls Gerard.

During initial meetings and site visits, Holan sketched a design that featured a sleeping pavilion connected via a spiral staircase to a living and kitchen level. To take in those greatly anticipated views, the house was to be perched on steel legs, above water tanks, a carport, and a laundry. "We told Daniel we wanted a view from every corner of the house, including the bathroom and even the shower," says Denise.

Those views are immediately evident in the light-flooded living area while in the bedrooms, which are enclosed by walls clad externally in corrugated steel, they are merely glimpsed through narrow vertical windows. Solid blinds ensure a good night's sleep.

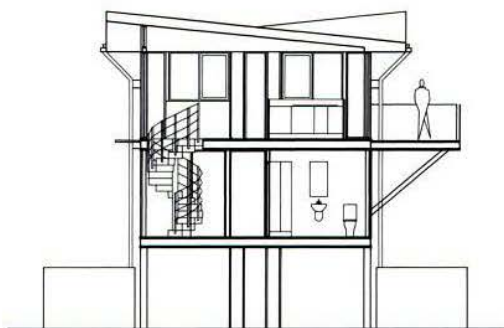
Overall, Holan specified cost-effective materials like steel beams and corrugated steel panels that could be prefabricated offsite, trucked to this remote location, and erected quickly using a crane. "The steel members were precision cut offsite, and a preliminary assembly was checked in the factory," he explains. "The entire structure was then constructed and bolted together onsite like a giant Meccano set in one and a half days."

Four double I-beams make up the building's refined outer skeleton. The I-beams are placed centrally on all four sides of the house, leaving the corners free of structural elements. Holan dissolved the corners further still by introducing butt-jointed glazing to the living space and bedrooms. As a foil to all this steel and glass, translucent white thermoplastic cladding lends a 21st-century flavor to the entry stair walls and water tanks.

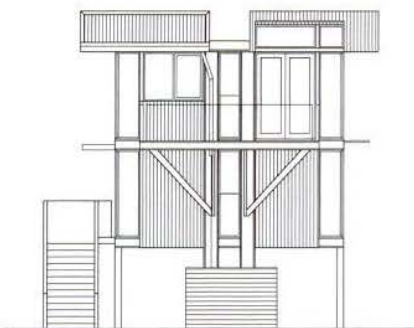
Generous glazing on the upper level affords the house its lookout-tower character. Holan sourced a special window system from Germany in order to hermetically seal the house against heat loss and howling winds. "It can be blowing a gale outside and be quiet and warm in here," says Gerard. "These double-glazed windows were designed to withstand severe European winters, and they work well here, too." ▶



Section



East Elevation



To provide space for outdoor living, architect Daniel Holan designed a balcony of timber and toughened glass for the most sheltered side of the living pavilion, facing out to Waratah Bay and the morning sun. Here, his clients keep a telescope. "We get the most amazing night skies," says Denise. "We bring our blankets out here and spend whole evenings looking at the moon."





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## Off the Grid

Atop the house, a pair of skillion roofs is arranged in counterpoint—one raking up to take in views of nearby Wilsons Promontory National Park, the other capturing the rolling pastures of the hinterland. Rain is collected by these two roofs, running into a gutter in the center and down pipes to the tanks below. The garden is maintained using water from a dam on the property. Household waste is treated in an onsite septic unit.

The house is connected to a limited local power supply, so energy-sapping appliances have been kept to a minimum. There's no plug-in climate control—the well-sealed windows and pull-down blinds control solar gain and loss, while glass louvers and ceiling fans aid air circulation during the summer. It could be a chilly 45 degrees outside yet a balmy 74 inside.

The clients are thrilled with their unusual residence—now a national identity thanks to its starring role in a television commercial—but what have the locals made of it? “The local newspaper called us a blight on the landscape,” says Gerard, with more than a hint of satisfaction. ■



## Small Is Smart

This house owes much of its energy-efficiency to the simple fact that it is so compact. The total dwelling and laundry/storage area is 900 square feet, with an extra 400 square feet for the carport and 140 square feet for the balcony. To heat and illuminate a larger house would have placed a far greater strain on the local power supply, turning this weekend retreat into an unaffordable extravagance. Despite its compact dimensions, the house has a spacious feel owing to the open-plan living area, the limited palette

of materials, and the endless, uninterrupted views. A narrow spiral stair is tucked neatly into one corner, allowing maximum usable floor space on both levels. Bedrooms are arranged around a simple circulation zone that wastes little space. The kitchen consists of two basic benches with everything stowed underneath, away from the perimeter of the room and the window line. The organization of space and the care with which belongings are stored are reminiscent of a ship or a lighthouse. —C.F.



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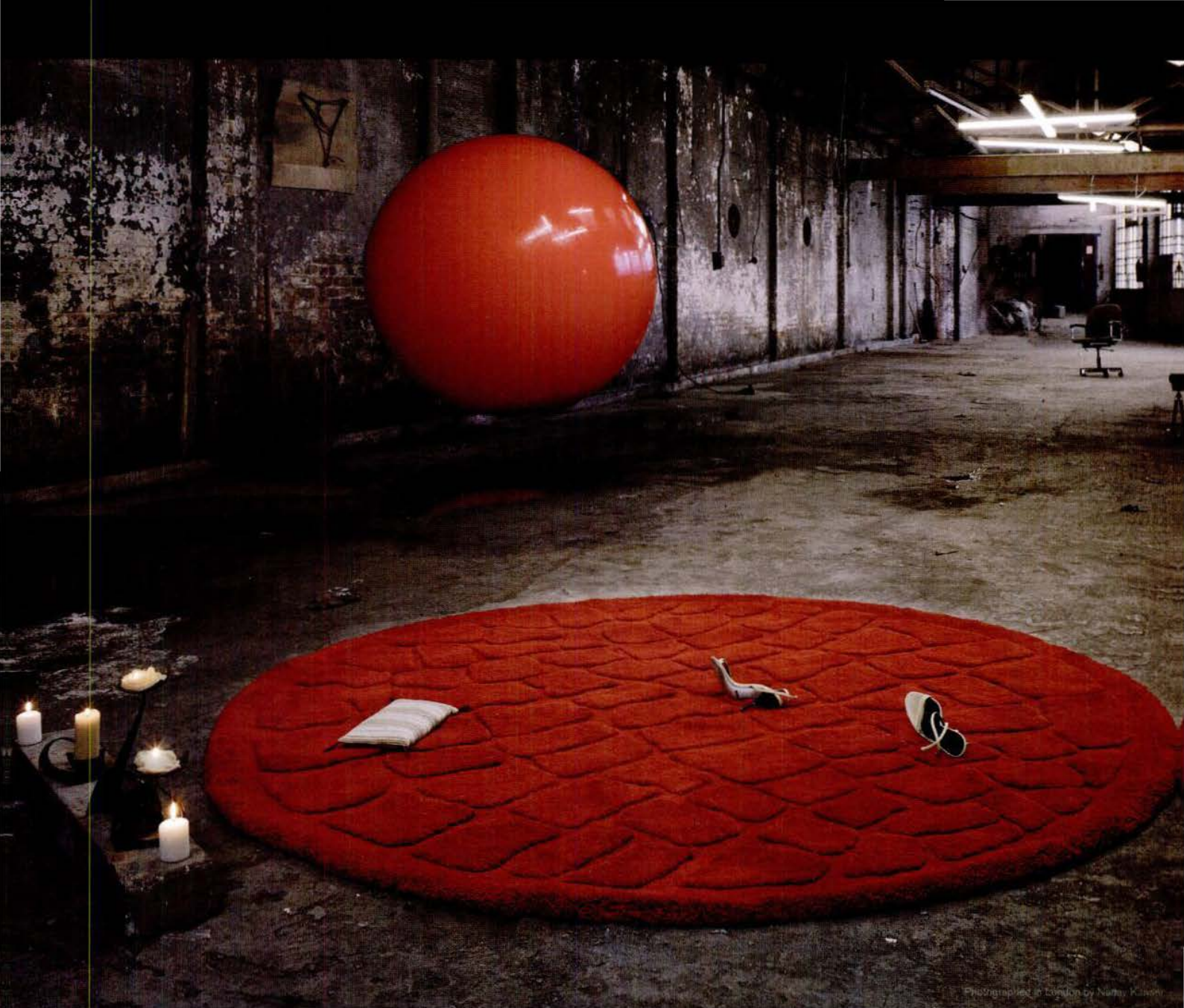
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Photographed in London by Nadia Kaban

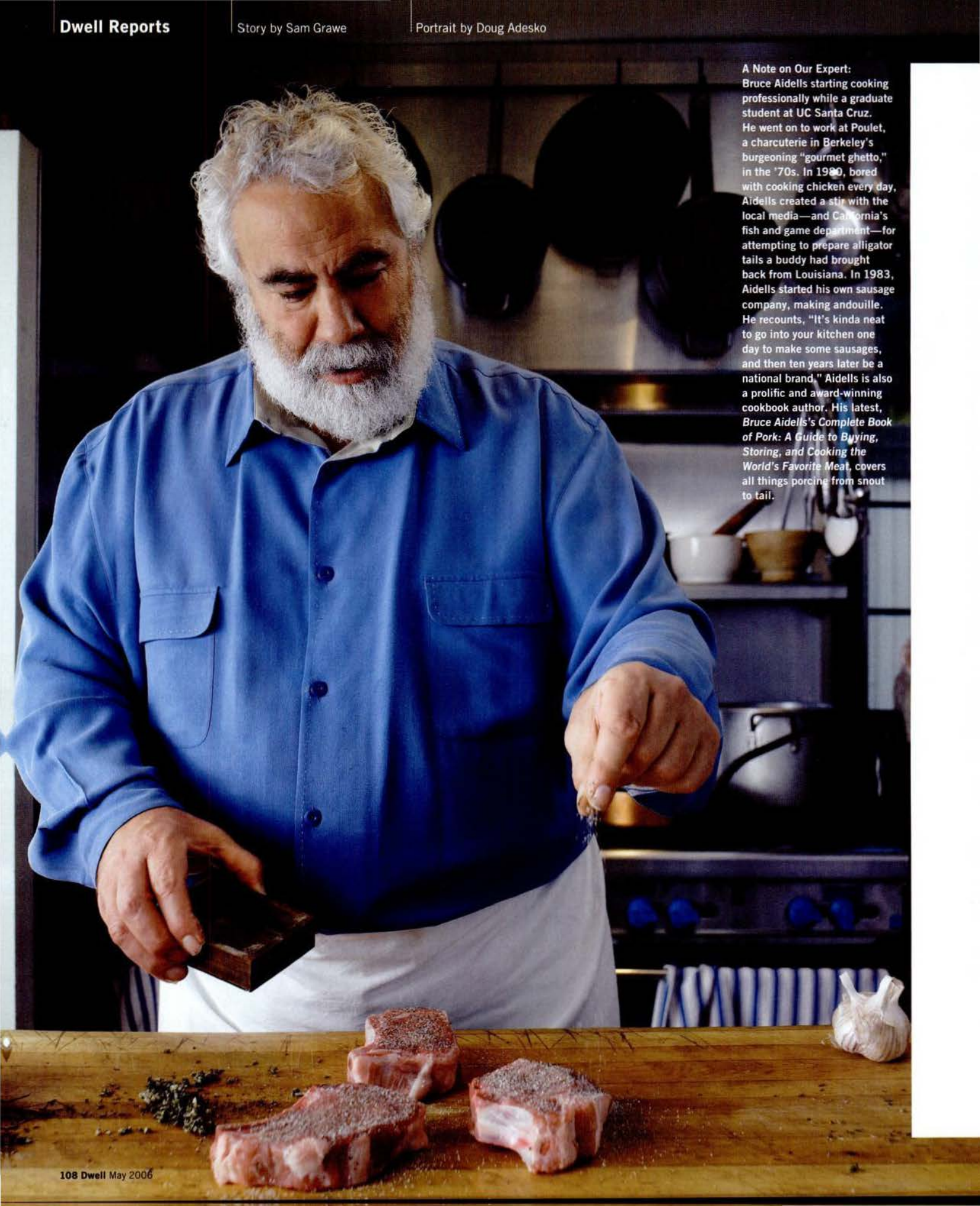
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**A Note on Our Expert:** Bruce Aidells starting cooking professionally while a graduate student at UC Santa Cruz. He went on to work at Poulet, a charcuterie in Berkeley's burgeoning "gourmet ghetto," in the '70s. In 1980, bored with cooking chicken every day, Aidells created a stir with the local media—and California's fish and game department—for attempting to prepare alligator tails a buddy had brought back from Louisiana. In 1983, Aidells started his own sausage company, making andouille. He recounts, "It's kinda neat to go into your kitchen one day to make some sausages, and then ten years later be a national brand." Aidells is also a prolific and award-winning cookbook author. His latest, *Bruce Aidells's Complete Book of Pork: A Guide to Buying, Storing, and Cooking the World's Favorite Meat*, covers all things porcine from snout to tail.



**Jade RJDG3610 / \$1,529 /**

[www.jadeappliances.com](http://www.jadeappliances.com)

Gas; max. BTUs: 9,200–18,000; stainless steel with black porcelain enamel-coated cast-iron burner grates; 5 burners

**Expert Opinion:** Dynasty [now known as Jade] has been making commercial products for a long time—I really love their range. With this, however, the placement of knobs and burners is a big problem. Let's say I have

a 14-inch frying pan on there: It's gonna get damn close to that knob. That's a no-no—that metal knob could get hot. If it was plastic, it would melt.

**What We Think:** We appreciate the heavy-duty professional look and feel of Jade's cast-iron burner grates and the selection of firepower beneath, but we have to agree that the knobs, while solid and responsive, are awkwardly placed. ▶

# Over the Top

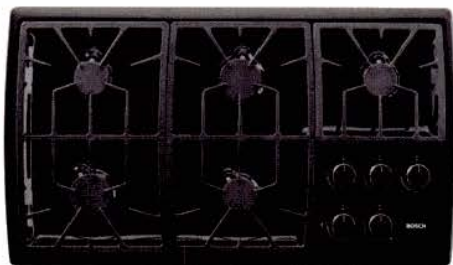
Not quite at home on the range? No need to boast the most roast? For boiling, frying, searing, and simmering, the drop-in cooktop is king.

Centuries ago, when our ancestors slaved over simmering cauldrons on open flames, cooking was as much about chopping wood as it was about chopping vegetables. Ongoing culinary and technological advancements have made the modern-day kitchen a relative paradise of convenience and bastion of sanitation. However, the simple smell of onions sautéing remains as seductive as ever. We cook not only to sit down and enjoy a delicious meal, but because the process can be as gratifying as the digestive act itself.

Nowhere is this sensual appeal of cooking more evident than on the cooktop, where sauces simmer, meats sear, and wafting aromas originate. There's something formulaic about cooking in an oven—just set it and forget it. Working on the burners, however, requires constant attention, and allows the chef to interact directly

with his food—testing for flavor and continually refining his meal until it hits the plate. Just how exciting would *Iron Chef* be if Hiroyuki Sakai stood around peering into his oven?

While the range—a combination of oven and cooktop—is still by far the most common kitchen appliance, in today's world, where kitchens can be as sleek as sports cars, the drop-in cooktop offers greater flexibility (and means that you can install the oven ergonomically, so you won't break your back getting a turkey in and out). If you're in the market for a cooktop, you're faced with three choices: gas, radiant electric, and induction. We took a look at all three, inviting sausage-maker and pork expert Bruce Aidells to offer his opinions. We headed down to CG Appliance in Daly City, California, with pork chops in tow, to put five 36-inch cooktops to the test.



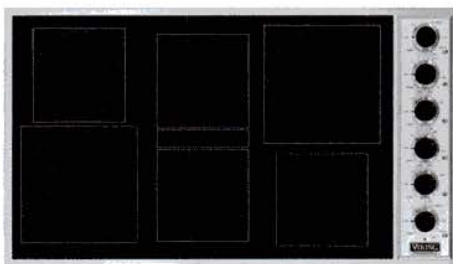
**Bosch NGP945UC** / \$1,079 / [www.boschappliances.com](http://www.boschappliances.com)

Gas; max. BTUs: 6,500–15,000; stainless steel, black, or white; 5 burners

**Expert Opinion:** At least the knobs here are set away from the highest-powered burner. My biggest problem is that for a guy like me, who's building a house out in the country and operating on liquefied petroleum gas, one loses about 20 percent of one's power

immediately. A 15,000-BTU maximum just isn't enough firepower for me.

**What We Think:** City dwellers that we are, 15,000 BTUs would more than cover our pasta pot-boiling and pork chop-searing needs. We like the spartan feel of the design, but to be truly nit-picky, the slight curvature might look as dated as a 1996 Ford Taurus in a couple years. Though they are plastic, the knobs are indeed well placed.



**Viking VCCU165-6BSS** / \$2,599 / [www.vikingrange.com](http://www.vikingrange.com)

Electric induction; max. wattage: 1,200–3,300; black glass ceramic; 6 burners

**Expert Opinion:** The cookware [for induction] can be expensive unless you use cast iron because it requires special pots. It basically works by vibrating the metal, so you need a lot of metal there to vibrate. It's great for apartment people, or neat freaks worried about flames.

**What We Think:** Induction technology heats the pot with magnetic energy rather than firing up a cooking surface. It is impressive, but we're not entirely sure it's worth the cost. That said, a report from the U.S. Department of Energy Codes and Standards lists a 15 percent reduction in electricity usage, so the argument could be made that they pay for themselves over time. Viking's easy-to-read knob settings come in handy when there's no flame to look at.



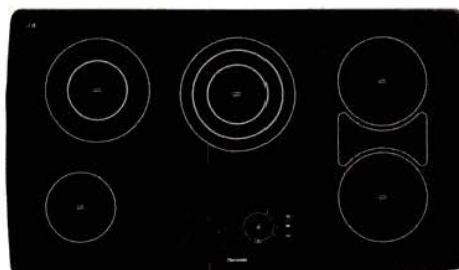
**Miele MasterChef Cooktop KM342GSS** / \$1,459 / [www.miele.com](http://www.miele.com)

Gas; max. BTUs: 9,000–15,300; stainless steel, white enamel or black enamel; 5 burners

**Expert Opinion:** What's nice about this, with its second row of flames, is you don't have to sacrifice the high-power burner for a bunch of simmering burners, which are useless. There's a knob placement issue, but I think you could use your 14-inch pot on

this. It would overlap a little, but at least it would fit.

**What We Think:** Knobs continue to be the big issue with cooktops. Miele's six-burner model offers the preferable control panel on the side—but who really needs six burners? We like that Miele offers a host of design options—from finishes to burner-grate styles (round or linear) to knob color—and the automatic reignition and shut-off ensures safety.



**Thermador CEP365ZB** / \$1,669 / [www.thermador.com](http://www.thermador.com)

Electric; max. wattage: 1,200–2,500; black glass ceramic; 5 burners plus bridge element crevice tools

**Expert Opinion:** I actually cook on an electric cooktop on the weekends, but this one is neater. Electric ranges used to be pretty wimpy in the old days, but they are pretty powerful now. My major problem with electric is that if you put it on full heat to get it

nice and hot, you basically have to take your pan off for a minute or two to cool it down. You don't have that quick response.

**What We Think:** No knobs to contend with here, but the elaborate electronic interface might prove challenging while dealing with an boiling-over pot. The Zonesmart technology, which senses the size of the pot you've placed on the burner, seems nifty—and might shave some cents off your power bill. All told, this isn't for technophobes. ■



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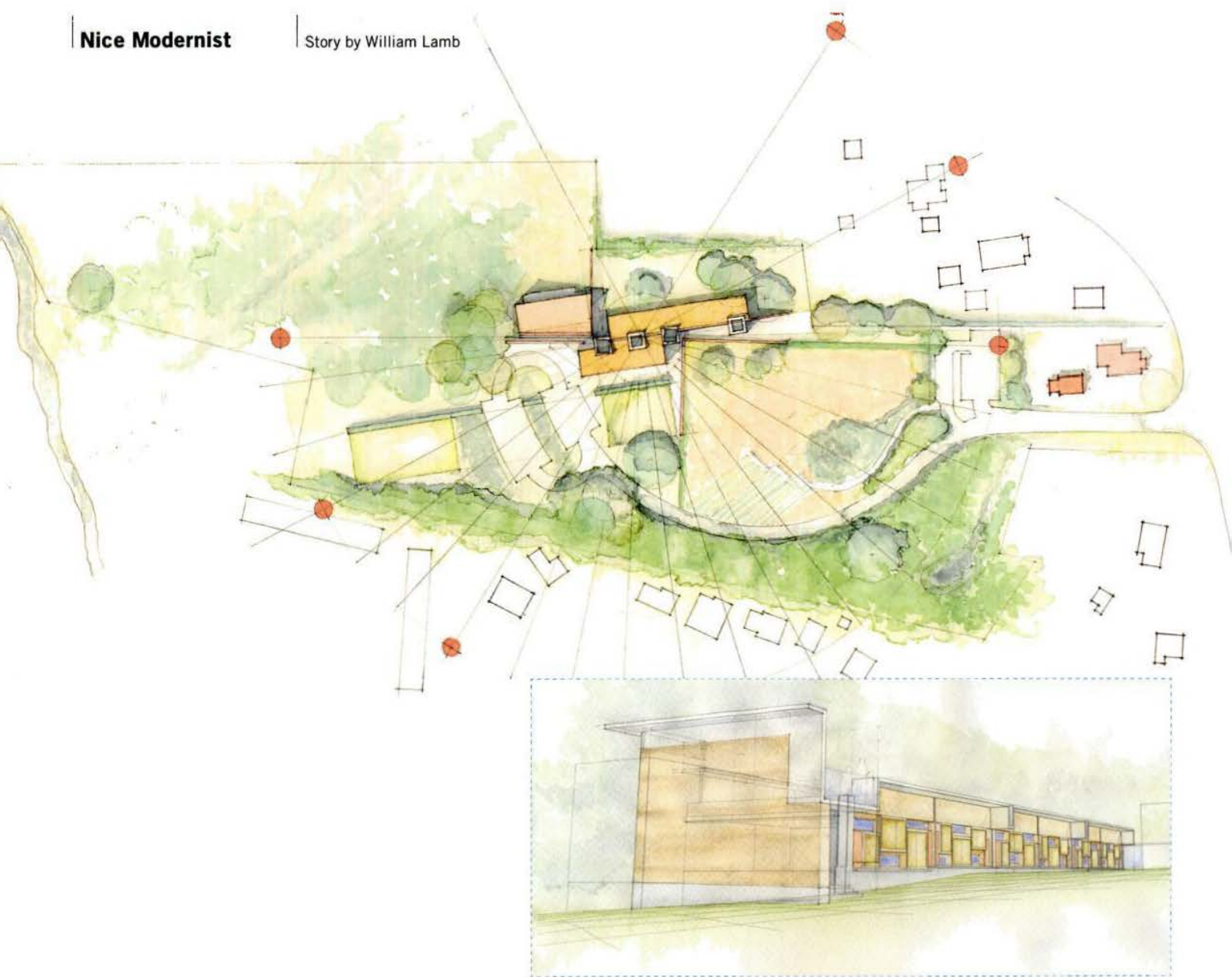
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## Teaching by Example

When the Charlottesville Waldorf School bought 13 undeveloped acres outside Charlottesville, Virginia, in 2002, the idea was simply to build a permanent home for the school's 130 students, replacing the rented space closer to the center of town that the school had outgrown. The school's campaign to build the greenest school in America evolved almost by accident as it dawned on administrators that building green meshed nicely with the school's educational philosophy—and its modest annual budget.

Specifically, CWS is angling to construct the first elementary-school building in the country to earn a platinum certification from the nonprofit U.S. Green Building Council. The council promotes environmentally responsible construction methods through its Leadership in Energy and Environmental Design (LEED) rating system, awarding points for materials with recycled content, energy-efficient heating and cooling systems, and other staples of sustainable building. ▶

The rendering (above) demonstrates how the orientation of the proposed building maximizes passive solar energy. The orange dots represent the sun's arc at its highest, middle, and lowest points. South-facing windows combined with rammed-earth and straw-bale construction will help retain solar gains during daylight hours.

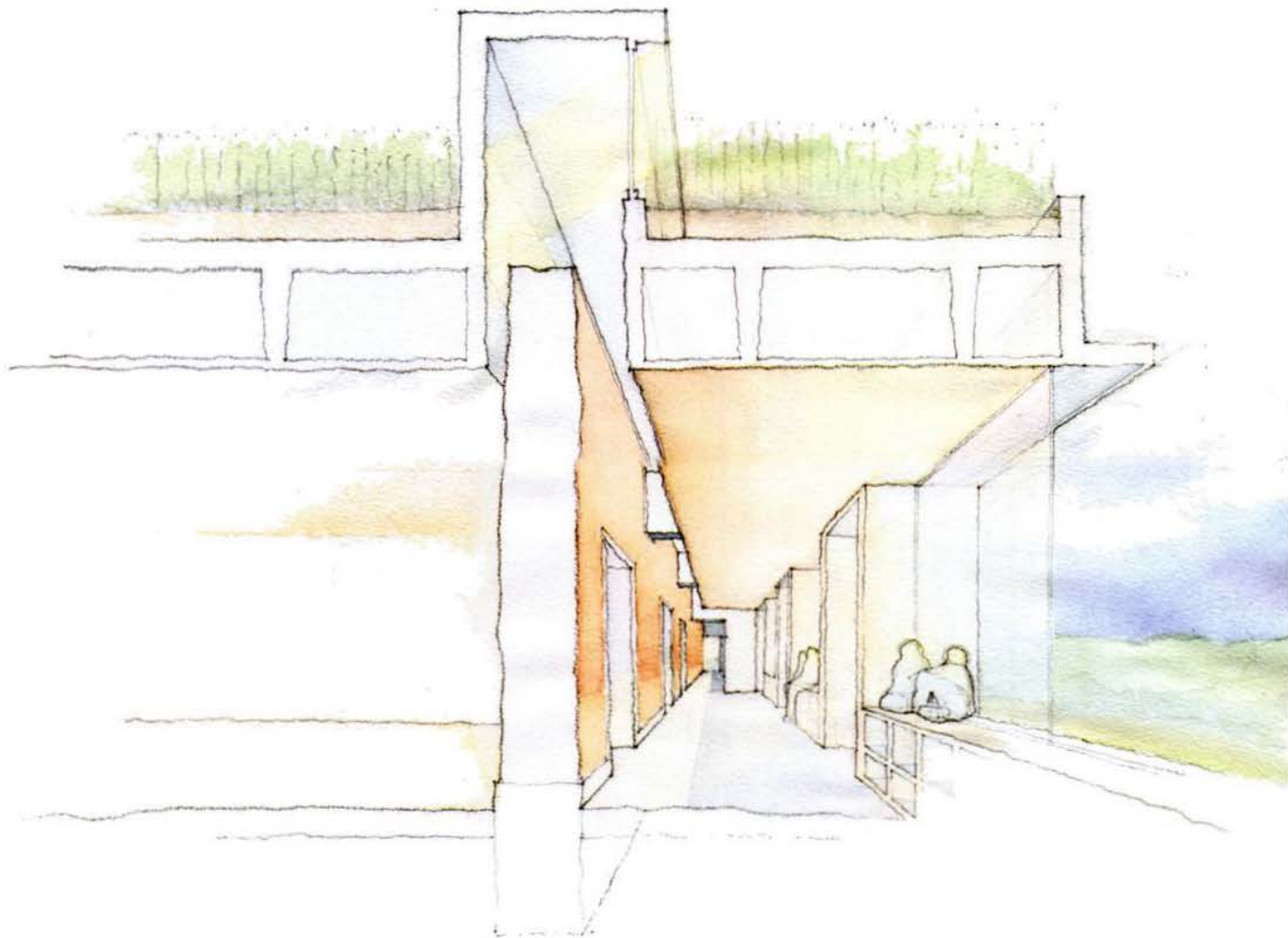


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Established in 1982, the Charlottesville Waldorf School is one of about 150 schools in the U.S. following a curriculum developed by the Austrian philosopher Rudolf Steiner that stresses creativity and freethinking. (The Waldorf name comes from the cigarette company that bankrolled the first Waldorf school in Germany in 1919.) "The Steiner-Waldorf philosophy has always been one of surrounding the childhood experience in the natural world," says Marianne Lund, the building-campaign chairperson and the mother of three CWS students. "So we came to a point where we realized that if we're going to match the building process with our school philosophy, there really is no alternative but to build green."

Designed by Ted Jones Architect of Charlottesville, the 19,000-square-foot building will be constructed largely with plywood panels insulated with locally produced straw bale—an inexpensive, renewable alternative to foam insulation. Windows will be oriented to take advantage of natural light and breezes, while the straw-

bale panels and a heat-absorbing rammed-earth wall running the length of the building will help keep classrooms naturally warm in the winter. A green roof will cover much of the school, insulating the building while absorbing storm-water runoff. The building "will pay for itself very well over time with reduced energy costs," says the school's administrator, Nancy Regan.

By the end of 2005, the school had raised about \$2 million of the \$6.7 million that administrators say it will cost to build the new school, which is scheduled to open in the fall of 2007. The administrators and architects say they aim to prove to other schools that building green need not be an expensive proposition.

"Our goal is beyond just creating a school for ourselves," Regan says. "If we can do it by showing that you don't have to be a big, wealthy institution to create a green building, that's a great inspiration for people. We're a really small institution. If we can do this, pretty much anybody can." ■

This section shows the living roof that will provide excellent insulation and curtail storm-water runoff. Large expanses of glass provide ample natural light to heat the centrally located rammed-earth wall.

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## Good Lookin', Indeed

In the October/November 2005 issue, we asked our readers to help curate our annual special kitchen section by submitting photographs of their kitchens. The response was overwhelming, and we were delighted, but not at all surprised, to find our readers have exceedingly good taste! The following pages are just a sampling of the numerous inspired designs we received. (To check out all of the runners-up, go to [www.dwellmag.com](http://www.dwellmag.com).) So here they are, the winners of the Dwell Kitchen Contest . . .



**Project:** Hong/Porretta Residence  
**Designer:** John Ferri  
**Location:** Santa Monica, California



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[www.artemide.us](http://www.artemide.us)

**B** Bunny cookie jar by Momoyo Toritmitsu  
[www.unicahome.com](http://www.unicahome.com)

**C** Preference raised vent exhaust  
[www.dacor.com](http://www.dacor.com)

**D** Millennia electric range by Dacor (MRES30)  
[www.dacor.com](http://www.dacor.com)

**E** Artwork by Shepard Fairey  
[www.studionumber-one.com](http://www.studionumber-one.com)

**F** Interaktiv faucet by Hansgrohe  
[www.hansgrohe-usa.com](http://www.hansgrohe-usa.com)

**G** Countertops and sink by CAC Fabrication, Inc.  
 Chatsworth, CA  
 Tel: (818) 882-2626

**H** Artwork by Os Gêmeos  
[fiz@uol.com.br](mailto:fiz@uol.com.br)

**I** Integra dishwasher by Bosch (SHX46A05UC)  
[www.boschappliances.com](http://www.boschappliances.com)

**J** Custom cabinets and island by Modern Cabinets  
 Los Angeles, CA  
 Tel: (310) 590-9500

**K** Tile by Dal-Tile  
[www.daltile.com](http://www.daltile.com)

**L** Refrigerator by Frigidaire  
[www.frigidaire.com](http://www.frigidaire.com)

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**A** 22-year veteran of the kitchen design industry, Scott believes in making modern, contemporary design accessible across America. His company is doing it one kitchen at a time and with the help of a growing network of dealer partners.

**Q** Describe your company's mission and how Berlioni brings it to life.

**A** Our mission is to bring great modern design, exceptional quality, and a different product to mid-America. We've been working with Berlioni for seven years—we were one of the first to do mainstream contemporary—and no one does affordable contemporary better than Berlioni.

It's quality design and state-of-the-art manufacturing—and it's affordable. Berlioni is a 100% computerized, robotic company, and we know the system inside and out and have the ability to teach it to our dealers. We are here to help our partners and we'll streamline the communication flow and shipping process for them.

Today, the goal of Progressive Design Group is to expand our Berlioni dealer network, and find those that have the same passion we do. Our dealers—and future dealers—help us fulfill our dream to help America understand and afford modern.

**Q** You're based in the Detroit metro area, a region dominated by 80-90% traditional homes, much like the rest of the country. How do you explain Berlioni's popularity in the state—as well as throughout the U.S.?

**A** Keep in mind, some of the best contemporary is done here too—but the mix is what's really big. A very traditional house can have a truly modern kitchen. Secondary cities work really well for us—go to Cincinnati, for example, and no one sells a product similar to ours. Now we're giving our dealers uniqueness, and they start to stand out. Plus, our work with important architects and builders such as Daniel Liebskind, who made Berlioni kitchens part of his first residential project, is really putting us on the map. We've installed close to 1,000 Berlioni kitchens across the country, and we're growing.



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ad designed by clearworks 888 923 2667

**Project:** Black/Sandquist Residence  
**Designer:** Holly Hulburd Design  
**Location:** San Francisco, California



**A** Recessed lights by Delta Light USA (Caree)  
[www.deltalight.com](http://www.deltalight.com)

**B** Pendant light by Fontana Arte  
[www.fontanaarte.it](http://www.fontanaarte.it)

**C** Oven by Gaggenau (EB388-610)  
[www.gaggenau.com](http://www.gaggenau.com)

**D** Hood by Viking (VWH4848SS)  
[www.vikingrange.com](http://www.vikingrange.com)

**E** Pot filler by Vola  
[www.vola.com](http://www.vola.com)

**F** Cooktop by Viking (VGRT4806QSS)  
[www.vikingrange.com](http://www.vikingrange.com)

**G** Shades by Mecho Shade Systems  
[www.mechoshade.com](http://www.mechoshade.com)

**H** Cabinets and island by Steinbach Cabinet Shop  
 San Rafael, CA  
 Tel: (415) 453-7322

**I** Black walnut table from BDDW  
[www.bddw.com](http://www.bddw.com)

**J** Hi Pad chairs by Jasper Morrison  
[www.limn.com](http://www.limn.com)

**K** Alvar Aalto stools  
[www.arkitekturainsitu.com](http://www.arkitekturainsitu.com)

**L** Bamboo flooring by Creative Oak Hardwood Floors  
 Sonoma, CA  
 Tel: (415) 457-9223

**M** Custom design backsplash  
[www.hulburddesign.com](http://www.hulburddesign.com)



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**A** Toaster by Dualit  
[www.dualit.com](http://www.dualit.com)

**B** Refrigerator drawers  
by Sub-Zero (700BR)  
[www.subzero.com](http://www.subzero.com)



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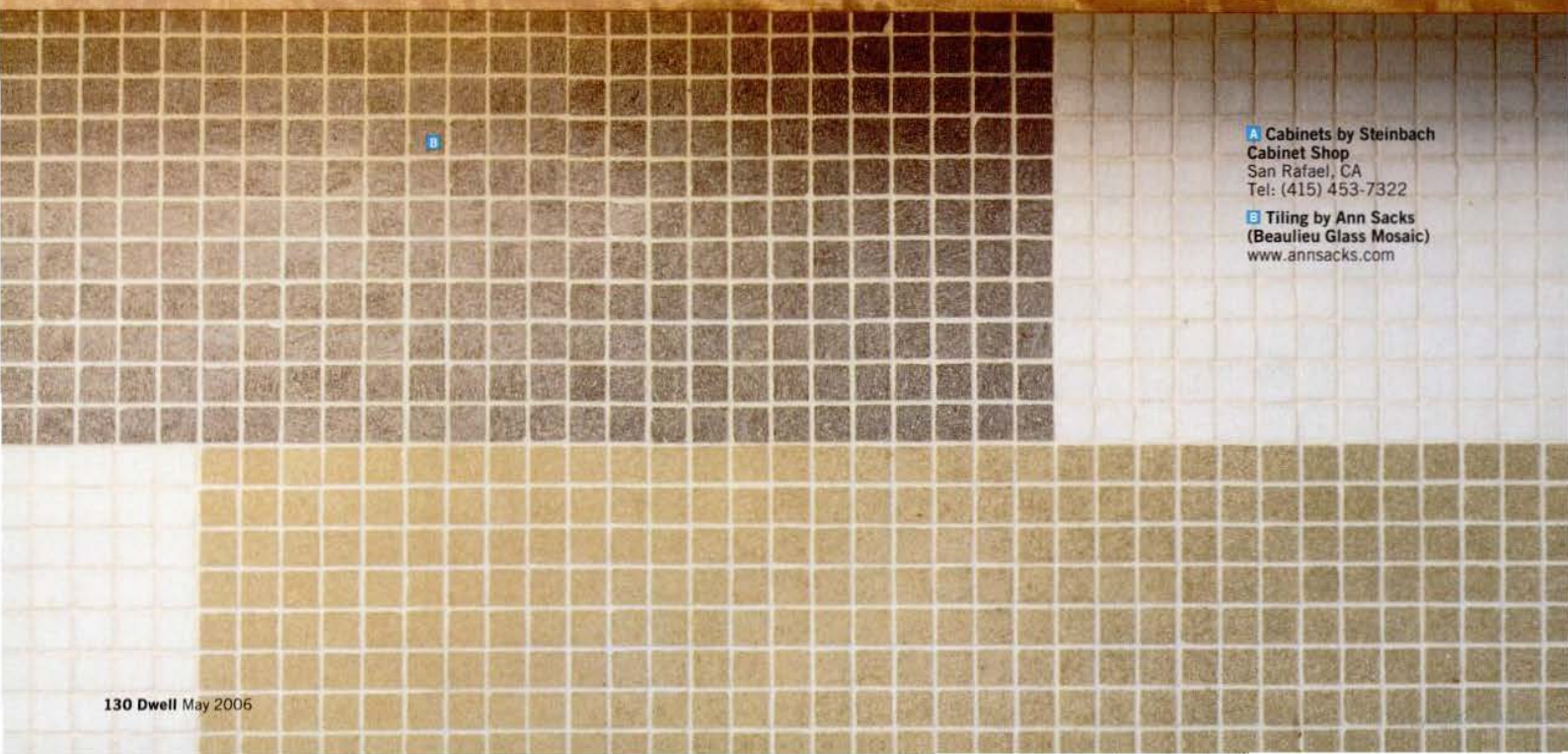


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A



B

**A** Cabinets by Steinbach  
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**B** Tiling by Ann Sacks  
(Beaulieu Glass Mosaic)  
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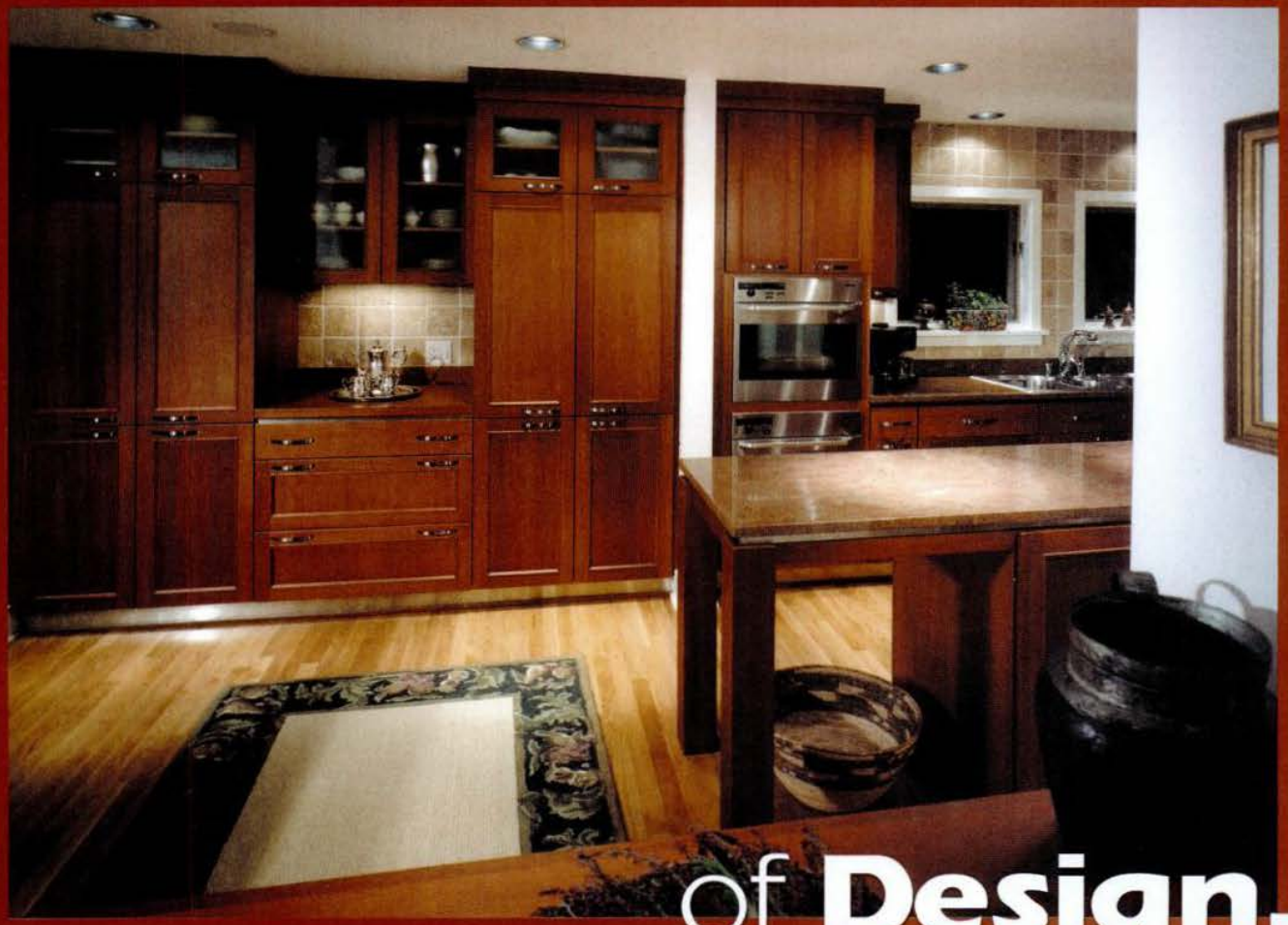
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**Project:** Larson/Uhlander Residence  
**Designer:** Olson Sundberg Kundig Allen Architects  
**Location:** Seattle, Washington



**A** Skylights and windows by Evergreen House, Inc. [www.evergreenhouse.com](http://www.evergreenhouse.com)

**B** Lighting by Juno [www.junolighting.com](http://www.junolighting.com)

**C** Refrigerator by Sub-Zero [www.subzero.com](http://www.subzero.com)

**D** Concrete countertops by Marc Peterson of Puget Sound Precast [www.psprecast.com](http://www.psprecast.com)

**E** Cabinets and island by Sundowner Products Woodinville, WA Tel: (425) 486-1856

**F** Flooring by Environmental Building Supplies [www.ecohaus.com](http://www.ecohaus.com)

**G** Magnetic paint by Magically Magnetic, Inc. Saxonburg, PA Tel: (866) 683-7474

**H** Faucets by Dornbracht [www.dornbracht.com](http://www.dornbracht.com)

**I** Sinks by Blanco [www.blancoamerica.com](http://www.blancoamerica.com)

**J** BABA counter stools [www.dwr.com](http://www.dwr.com)

**K** Drawer pulls by Arthur Harris & Co. Stainless Steel Products [www.arthurharris.com](http://www.arthurharris.com)





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**Project:** Lovatti Residence  
**Designer:** Studio Oliva  
**Location:** Milan, Italy



**A** Neon lighting designed by Maarten van Severen for Modular  
[www.supermodular.com](http://www.supermodular.com)

**B** Faucet designed by Arne Jacobsen for Vola  
[www.vola.com](http://www.vola.com)

**C** Table and bench by Studio Oliva  
Milan, Italy  
Tel: 011-39-02-8940-0626

**D** Panton chairs  
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**Dallas**, TKO ASSOCIATES, Phone (214) 741-6060. **Dania Beach**, DESIGNER'S PLUMBING STUDIO, Phone (954) 920-5997.

**New Jersey**, HARDWARE DESIGNS, Phone (973) 808-0266. **New York**, DAVIS & WARSHOW, Phone (212) 688-5990. BLACKMAN NEW YORK, Phone (212) 337-1000.

**Vancouver**, CANTU BATHROOMS + HARDWARE, Phone (604) 688-1252, **West Palm Beach**, WOOL WHOLESALE PLUMBING, Phone (561) 863-7788.

**Project:** Cividino Residence  
**Designer:** Paolo Cividino of Tutto Ferro  
**Location:** Reno, Nevada



**A** Sink and faucet by Franke  
[www.frankekd.com](http://www.frankekd.com)

**B** Refrigerator by Samsung  
[www.samsung.com](http://www.samsung.com)

**C** Kitchen cabinets and pulls  
by Scavolini (Tess model)  
[www.scavolini.com](http://www.scavolini.com)

**D** Stovetop by Miele (KM342)  
[www.miele.com](http://www.miele.com)

**E** All custom steel work by  
Tutto Ferro  
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**Project:** Goodman/Sainsbury Residence  
**Designer:** Jackson & McElhane Architects  
**Location:** Austin, Texas

**A** Custom 2-in-1 window and door unit by Nana Wall Systems (WD66)  
[www.nanawallsystems.com](http://www.nanawallsystems.com)

**B** Countertops by Midwest Tile, Marble & Granite  
[www.midwesttile.com](http://www.midwesttile.com)

**C** Cabinets and island by MCW Custom Cabinets & Millwork  
 Austin, TX  
 Tel: (512) 335-8808

**D** Bamboo flooring by D&M Bamboo Flooring Co.  
[www.dmbamboo.com](http://www.dmbamboo.com)



**Project:** Logan/Brinsfield Residence  
**Designer:** Beverly Logan  
**Location:** Annapolis, Maryland

**A** Sink and faucet by Franke  
[www.frankeksd.com](http://www.frankeksd.com)

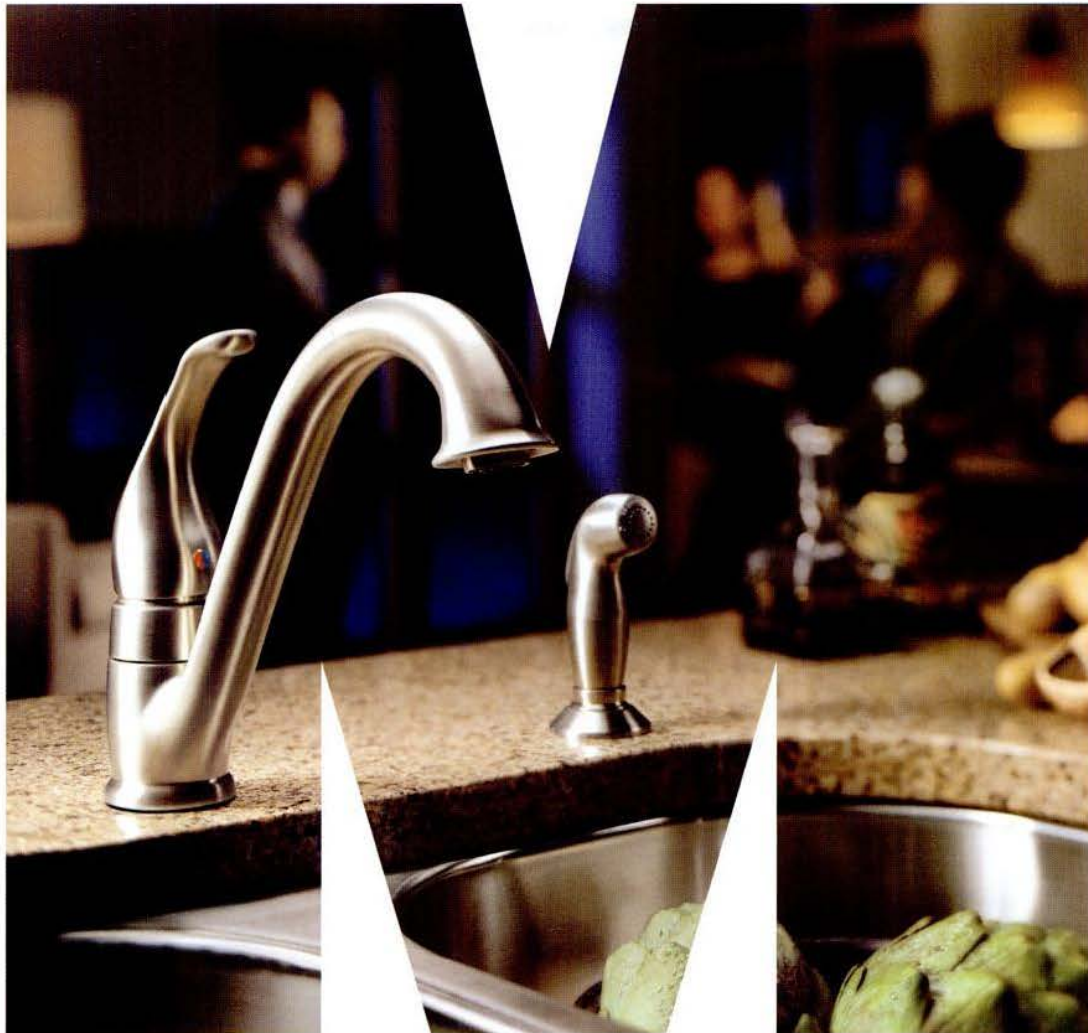
**B** CameoWhite matte finish countertops by Corian  
[www.corian.com](http://www.corian.com)

**C** Dishwasher by Asko (with hidden control D3251 XLFI and stainless door panel by Sub-Zero)  
[www.askousa.com](http://www.askousa.com)  
[www.subzero.com](http://www.subzero.com)

**D** Custom cabinets in Afromosia wood by Atlantic Woodworks  
[www.atlanticwoodworks.com](http://www.atlanticwoodworks.com)

**E** Stainless steel cabinet pulls by Omnia  
[www.omniaindustries.com](http://www.omniaindustries.com)





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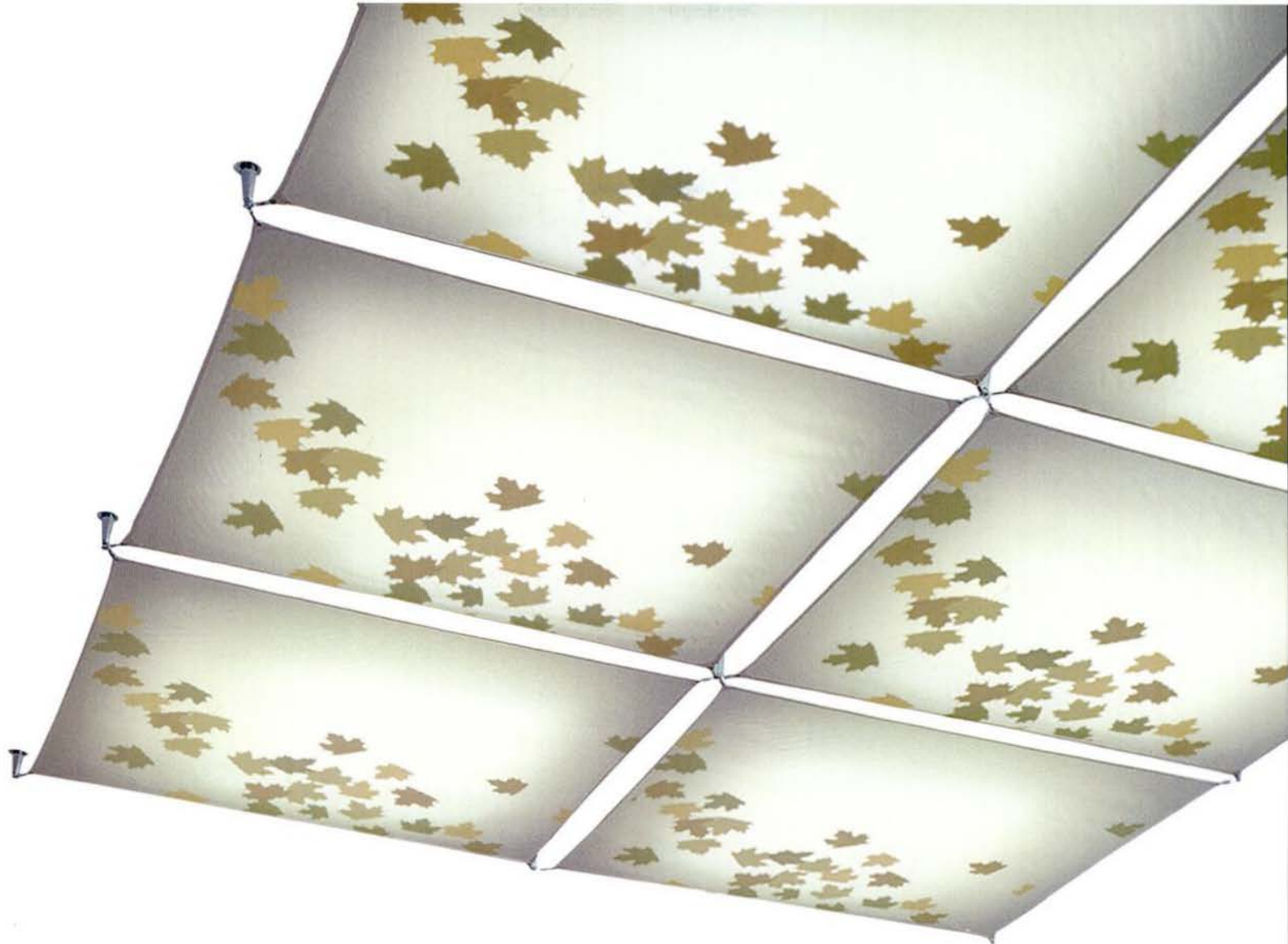
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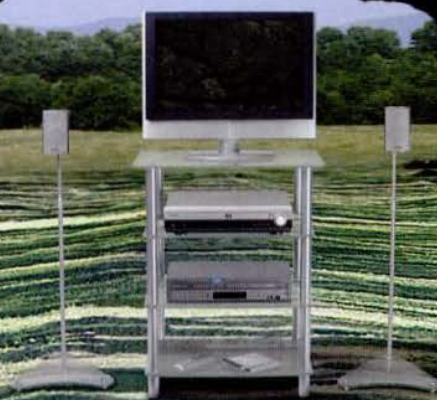
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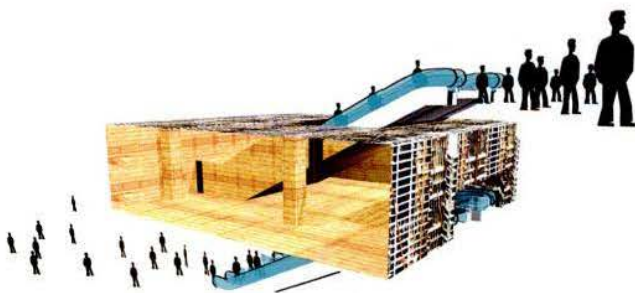
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## COLOGNE



Boasting major renovations to the colossal convention center, and a new venue along the Rhine called Design Post for important companies like ClassiCon and Moooi, Cologne's annual design week was quite different this year. On the party front, Six Pack, a favored bar in past years, didn't attract the late-night crowd, though Stylepark, the emerging designers' show, was packed with the usual carousers.

#### The Ideal Houses

The renovated fairgrounds sandwiched the Ideal Houses around two sets of escalators that connect three stories in pavilion 11. Perhaps the fair organizers had Tokyo's uber-modern concept of escalator-as-street in mind when they planned this location. But here the result was muddled by convention-center dowdiness and, well, escalators. The Ideal House designers, Dieter Rams, Stefan Diez, Joris Laarman, and Astrid Krogh, took interest in the ephemeral, with scaffolding a recurring theme. [www.imm-cologne.de](http://www.imm-cologne.de) ▶





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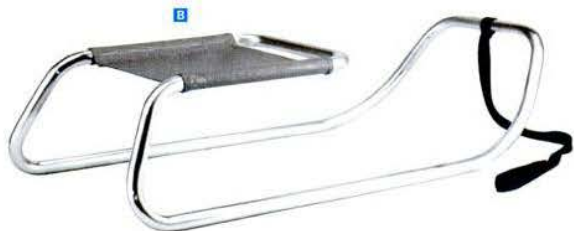
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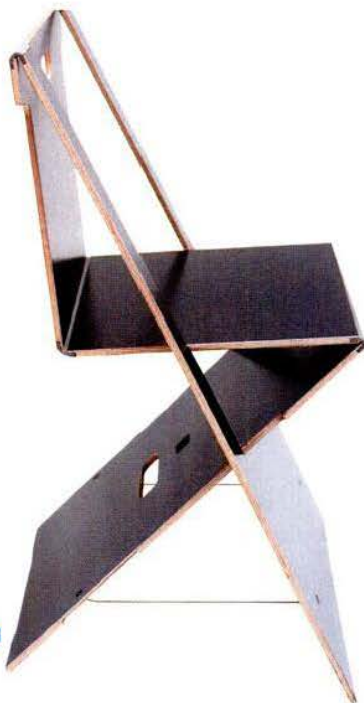
A



D



B



C



E

## A Serpentine shower by Extremis

Belgian outsiders Extremis—dedicated to outdoor furniture—presented a refreshingly low-tech shower that hooks up to a garden hose. The warm water, heated in the tube by sunshine, is in visibly short supply. [www.extremis.be](http://www.extremis.be)

## B S 333 toboggan by Holger Lange

It was nice to see something so playful from Thonet, who are best known for their bent-wood chairs. Holger Lange designed this for his daughter, and Thonet decided to produce it after seeing his sketches. [www.thonet.com](http://www.thonet.com)

## C Flatmate chair by Kaether und Weise

Strolling the streets for Passagen, the off-site event in which stores and galleries stock wine and design exhibits, we came across

this charming plywood chair from German designers Kaether und Weise. The angular folds slide ingeniously into a flat position, turning the chair into an interesting wall piece. [www.kaetherundweise.de](http://www.kaetherundweise.de)

## D Häkeln hook by Fries und Zumbühl

"Inspired by Cologne," an annual event featuring young designers, was the show's highlight. These interlocking coat hooks by Fries and Zumbühl form a kind of art installation. Simply machined pieces of metal, they'd be a cinch to mass-produce. [haekeln@gmx.ch](mailto:haekeln@gmx.ch)

## E Solid Poetry by Susanne Happle

At "Inspired by Cologne," Susanne Happle and Terratorium presented this concrete tile that goes from plain to patterned on contact with water. [www.susannehapple.com](http://www.susannehapple.com) ■



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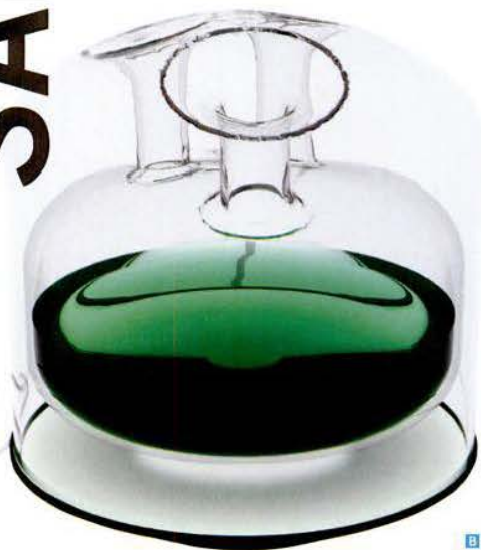
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# SALON DU MEUBLE



A

Creature comforts, the basic theme of the Salon du Meuble furniture fair in Paris, inspired some surprisingly creative works that asked—and sometimes answered—the essential questions of modern living: How to recline while watching TV? Where to store techno-gadgets? And, perhaps more relevant, how to make cramped spaces work? With 650 exhibitors from 40 countries and 37,000 visitors, the event kicked off a month of Parisian design fairs featuring products ranging from bathroom fixtures to carpets, finally culminating in the mammoth Maison et Objet show.



B

#### A **Maisonnette Tendance**

Little red houses showcasing style trends dotted the Salon du Meuble. This one celebrates the integration of new technologies into living spaces—flat-screen panels are given art-like frames, simultaneous projections throw images on the wall, reclining sofas and pouf cushions abound.

#### B «O» by Mathieu Lehanneur

Lehanneur's work, still in its early prototype days, reconciles objects with our well-being. «O» gauges the oxygen level in a room. When it drops, the sensor switches on small LEDs, which stimulate spirulina algae, which in turn create oxygen. A breath of fresh air, literally. [mlehanneur@club-internet.fr](mailto:mlehanneur@club-internet.fr) ▶

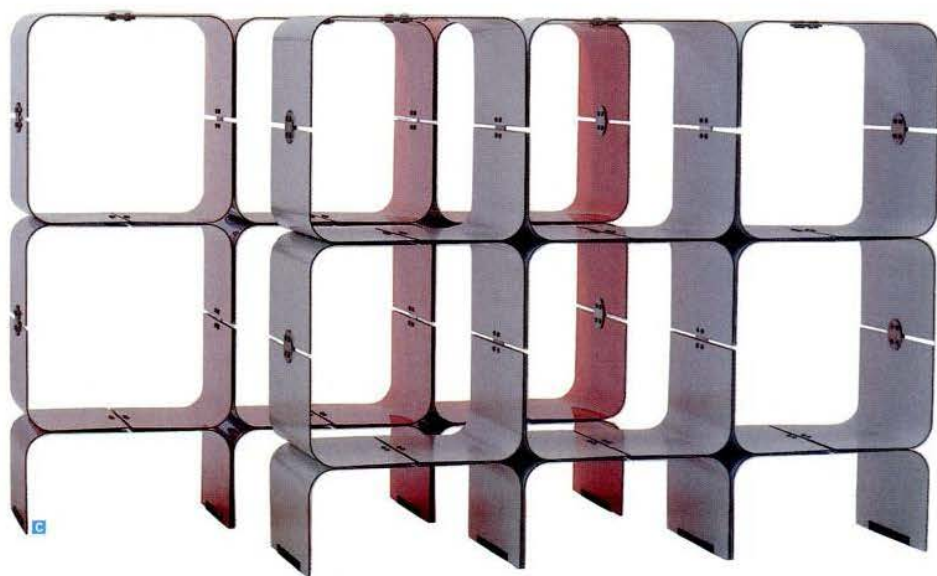
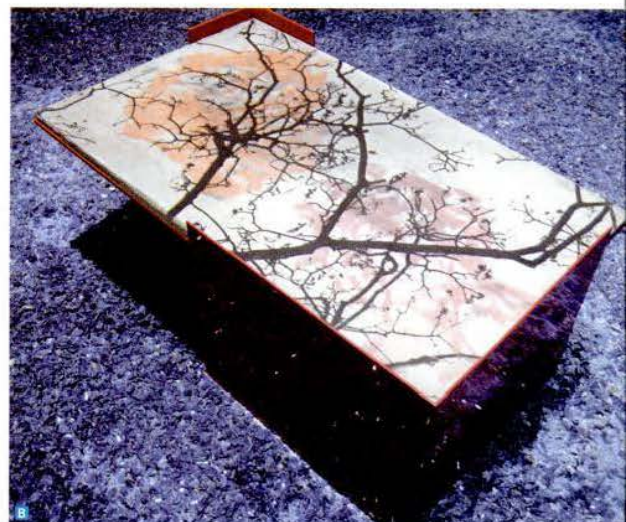




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# SALON DU MEUBLE



#### ■ Matali Crasset

The salon's "Designer of the Year" dabbles in everything from hotels to art exhibits, but the self-described "UFO" actually scorns furniture as an end in itself. After high-end projects like the restaurant Vert Anis in the French Alps and the Hi Hotel in Nice, she is now restyling the drab Formule 1 motel chain. [www.matalicrasset.com](http://www.matalicrasset.com)

#### ■ Marie-Françoise Rouy

Rouy and a photographer friend are some of the first to develop photos directly onto concrete, creating hauntingly beautiful motifs that can be hung as decorative panels, integrated directly into walls, or used as tabletops. [mfrouy@wanadoo.fr](mailto:mfrouy@wanadoo.fr)

#### ■ Duplico shelving system

Aviation technology is behind this super-lightweight shelving system: A tough composite invented for planes is sandwiched between high-performance aluminum, then painted a variety of hothouse colors. The genius is in the system's ease and modularity; the aluminum curves screw together to form modules of any length or height. [www.myduplico.com](http://www.myduplico.com)

#### ■ Louis XVI armchairs by ETC

It's very French to take a classic design and kick up the attitude, as Magali Jeambrun has done with these Louis XVI armchairs. She uses high-quality resin and integrates fabrics and props, like flowers or toys, into the back and seat of the chair. [etcmagali@yahoo.fr](mailto:etcmagali@yahoo.fr) ■



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# MAISON ET OBJET



Maison et Objet—a bewildering forest of displays housed on the outskirts of Paris—featured Europe’s top designers and everything for the home from candelabras to couches. The best displayed a deft craftsmanship that brought out the beauty of natural materials and the purity of modern form.

**A Ventoux by Mathieu Lustrerie**

Regis Mathieu has taken up the helm of the family business specializing in sumptuous light fixtures and chandeliers. In addition to restoration projects—including the famed Hall of Mirrors at Versailles—he has focused on modern creations, like this 1960s-inspired wind vent. [www.mathieulustrerie.com](http://www.mathieulustrerie.com)

**B Sheer Kitchen**

The latest kitchen concept from Italy transforms an all-in-one spherical island into an art object. Its carbon dome top descends to cover the workspace, and lights up to double as a lamp. In addition to mood lighting, the unit is equipped with Corian countertops, a high-tech carbon-fiber base, induction range, lavastone, retractable table for five, champagne bottle coolers, two service trol-

leys, and ultraviolet sensors to remove trash odors. With luxury kitchens becoming homes within homes—and their prices reflecting that—Sheer’s retail price of \$35,000-plus was shocking for its “affordability.” [www.sheer.it](http://www.sheer.it)

**C Lux by Starck for IPI**

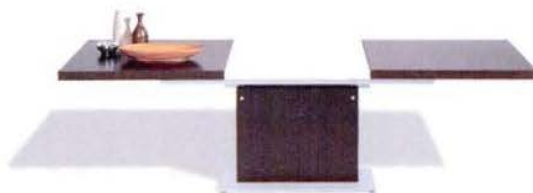
Finally, someone has solved the eternal party quandary of how to hold a champagne glass and a mini quiche and blow air kisses at the same time. Starck’s plates have a spike to keep glasses and dipping bowls from tipping over. It’s the fanciest plastic you’ll ever eat on, and a shame to think of it being disposable. Available soon in the U.S. [www.philippe-starck.com](http://www.philippe-starck.com) ▶



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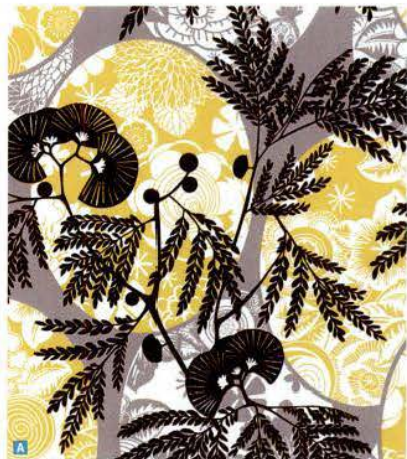
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# MAISON ET OBJET



### Wallpaper by Atelier LZC

This trio of silk screeners, illustrators of the wacky and ornate, have put their signature style on wallpaper. Their first collection of four flora-dominated designs is a good sign that the tacky paper trend has finally come to France. [www.atelierlzc.fr](http://www.atelierlzc.fr)



### Jean Nouvel

A section of the vast Now! contemporary-design hall was dedicated to a retrospective of Nouvel's furniture and homeware creations—items apparently whipped up in the architect's spare time between museums, hotels, and the like. His newest project, the Quai Branly museum, opens in Paris this spring. [www.jeannouvel.com](http://www.jeannouvel.com)

### Ligne Roset

A heavyweight on the French furniture scene, Ligne Roset wagers its new modular Downtown sofa bed, designed by Pascal Mourgue, will win over lounging loafers and style snobs alike with a blend of modern asymmetry and bendable comfort. [www.ligne-rosset.com](http://www.ligne-rosset.com)

### Vases by Justin Parker for Christian Tortu

The master "floral artist" takes young designers under his wing, adding their vases to his own prodigious line of glass and ceramic creations. Boston-based Justin Parker designed this limited-edition gallery line of anise-tinted blown glass. [www.christian-tortu.com](http://www.christian-tortu.com)





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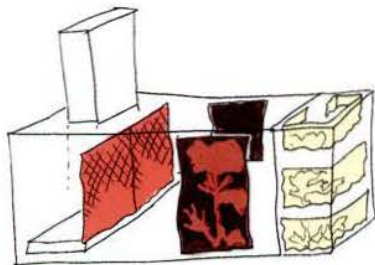
## Curtain Call

Since founding her Amsterdam office, *Inside Outside*, in 1991, Petra Blaisse has been exploring interior and landscape architecture, often simultaneously in the same project. Miami Art Museum director Terence Riley describes her work as “reinvigorating two things that are traditionally considered women’s domains—curtains and gardens—by infusing them with unexpected materials and a poet’s sense of metaphor and sensuality.”

Blaisse began her career by working as an exhibition designer at Amsterdam’s Stedelijk Museum of Modern Art. There, 20 years ago, she met Rem Koolhaas when she designed his firm’s first museum show, beginning a professional and personal partnership that has been compared to that of Mies van der Rohe and Lilly Reich. Initially, Koolhaas’s firm OMA hired her to design their shows, but, as OMA began to receive real commissions,

she became involved in those too. For the Netherlands Dance Theater, completed in 1987, she designed her first curtain, an opulent, gold-stamped creation that Herbert Muschamp of the *New York Times* has called “the logo for the building.”

Her numerous projects since, often with OMA, include the Museum Park in Rotterdam, the restoration of the Hackney Empire Theatre in London, and the Seattle Public Library, for which she designed the landscape and interior with its “garden carpets.” Like all her work, these reveal a lyrical preoccupation with change and movement, as well as a highly practical approach in using soft materials like drapes and carpets, and natural elements like planting and landscaping, to solve issues of acoustics, lighting, and visibility. She has also designed a wallpaper collection, *Touch*, for Wolf-Gordon.



In 2004 Blaise completed a redesign of the stage curtain, blackout curtain, and acoustic walls for London's Hackney Empire Theatre. Pictured above are a detail of the roped stage curtain, an early sketch, and a silkscreened curtain laid out on the studio floor to be sewn.

How do you relate inside and outside in your work?

In a sense, there's nothing new about what we're doing—because, of course, all modernist architecture is based on this relationship between inside and outside. But we are interested in exploring it in a way that's more intriguing than just putting a glass box into a landscape. So one theme of our work is leading people to experience the building not just in its landscape but as part of the landscape. In our design of the Museum Park around the Kunsthal in Rotterdam, you approach the building through a landscape, and then the field of chairs in the interior refers to a field of flowers, and there's a curtain which is like a ball gown but also like a tree—and it's as if the garden continues into the building, ending on the sloping roof garden.

For the Seattle Public Library, we continued on the same theme. We designed the gardens, and inside, where we needed carpets to make a welcoming statement and for the acoustics, it was logical to design carpets that ▶



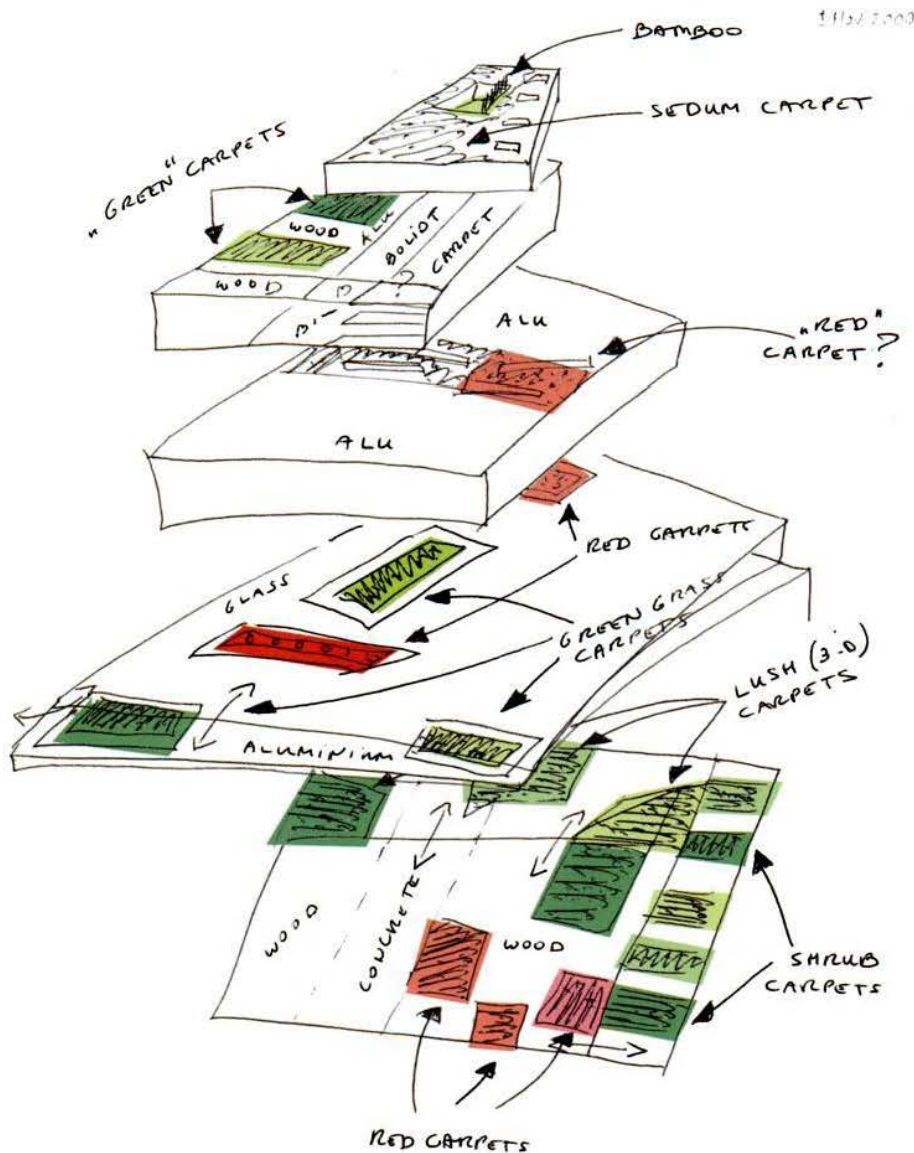
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For Seattle's much-heralded new public library by OMA, Blaise envisioned a landscape design that would transition from the exterior up through the building, in the form of plant-printed carpeting, all the way to the grass-covered roof, as seen here in an early sketch.

were printed with plants. It was another way of introducing the exterior space into the interior. So the whole building is about looking inside and looking outside. Curtains weren't needed here, because the structure itself is like a curtain. Only in the auditorium, the most inward space, were our curtains implemented.

The garden is a central focus in your work.

It is. I want to emphasize gardenlike situations because I believe they represent a longing for something we all recognize. The garden has symbolic importance in every culture. It stands for meditation, relaxation, life, our inner world; it is about memory, beauty, and consolation.

As a woman who works with gardens and textiles, you're sometimes labeled an architectural earth mother.

I know—it's terrible! Sometimes our work is interpreted as a soft, feminine touch added at the last minute, but actually it's part of the whole evolution of the space. The drapes, carpets, and other finishes we implement inside, or the planting outside, they're all composed right from the beginning, emerging from a discussion about the public space in its entirety with all those involved in the project—engineers, architects, the city or corporation, and so on. And everything is done on a monumental scale. This dictates our work. It's not about thinking, Oh, let's just soften these hard, masculine lines of architecture, not at all. We challenge architecture with our work!

What precedents are there for your work with textiles, such as your curtains?

Historical costume. Old paintings show that textiles had an amazing power to communicate time, culture, mood, status, and influence. Textiles trigger some historic human memory. The work we do refers to that tradition, but not in a personal sense. We've taken it and disconnected it from the body and the private home, so it serves a group identity. The curtain we did for the Netherlands Dance Theater has become part of the image of the whole institution, as did the curtains for the McCormick Tribune Center in Chicago and the curtains in the Casa da Musica in Porto—as strong as the architecture itself.

It's a long way from all those lace curtains we see here in Amsterdam!

But the lace curtain is a very elegant solution—it symbolizes a territory line, but you can still look through it. Our work is directly connected to this. If we design a curtain to keep out the light, we still have holes or slits in it—we always have this link to what is behind it either mentally, as illusion, or physically. And curtains can always move—they come and go. They talk to the imagination in a way that fixed architecture does not. I'm interested in this movement, in pushing it further, even in a domestic context. We worked on a villa in Bordeaux, where the curtain track takes the role of a path—it leads you through the space and takes you outside to the roofed terrace. You can make curtains ►

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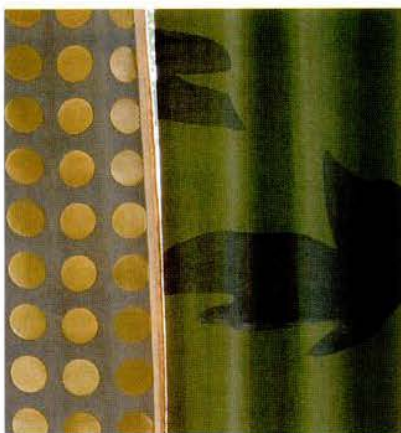
that disappear, curtains people can control or that can move by motor at different speeds—and suddenly you have an added story.

**What does your work add to the buildings it's designed for?**  
 Our work can add a touch of luxury, but more important a technical solution, relatively cheaply. This is a poor time for technical innovations and materials—many materials are now too expensive to use. Architecture today is about communication—of corporate, market-related messages, chiefly—and volume, imposing big spaces. And often forced to use cheap solutions! So we can add a tactile aspect to these generic elements or spaces. Intelligence in architecture now often comes down to the way common materials are used—the scale used, their relationship to each other, and so on. And we also have a limited choice of materials—we can only use fire-retardant textiles, and even paints must fulfill environmental criteria. We have to be inventive with limited means. We're always researching new materials, but so little is usable. It is about reinventing.

We're also adding the perspective of time. Gardens grow, so they are part of a natural time line. It takes anything from 10 to 50 years for a garden to mature. In this sense, adding a garden to a landscape is the very opposite of adding a sculpture. As a designer you can't control the future of a garden. You demand the input of generations to continue the work. The textiles we use have a different relationship with time. They degrade, they age fast, and they show wear. They have traces of use. This becomes part of their quality.

**What's the most challenging thing you're working on now?**  
 For the Toledo Museum of Art, in Ohio, we're working with SANAA architects (Kazuyo Sejima and Ryue Nishizawa) on curtains that must be invisible, or so barely visible, so ethereal, that they don't detract from the weightless, transparent architecture at all. Our only possible input is the detail of the stitching or laser cutting of the seams and hems, but we are bound to want to design something, however minimal it may be.

**What's your ambition for the future?**  
 To create more intricate solutions. There's this European longing for renewed philosophy and content now—not just the market mentality. We're all looking for ways to reinvent communal ambition in architecture, arts, politics, and every other domain. I want us to be part of that. ■



Blaise is currently designing curtains to enhance the Glass Pavilion, which opens this summer at the Toledo Museum of Art. Shown here from top to bottom: a study for shading; architects Kazuyo Sejima and Ryue Nishizawa inspect the first tests of the curtains in a mock-up building; and a fabric detail.

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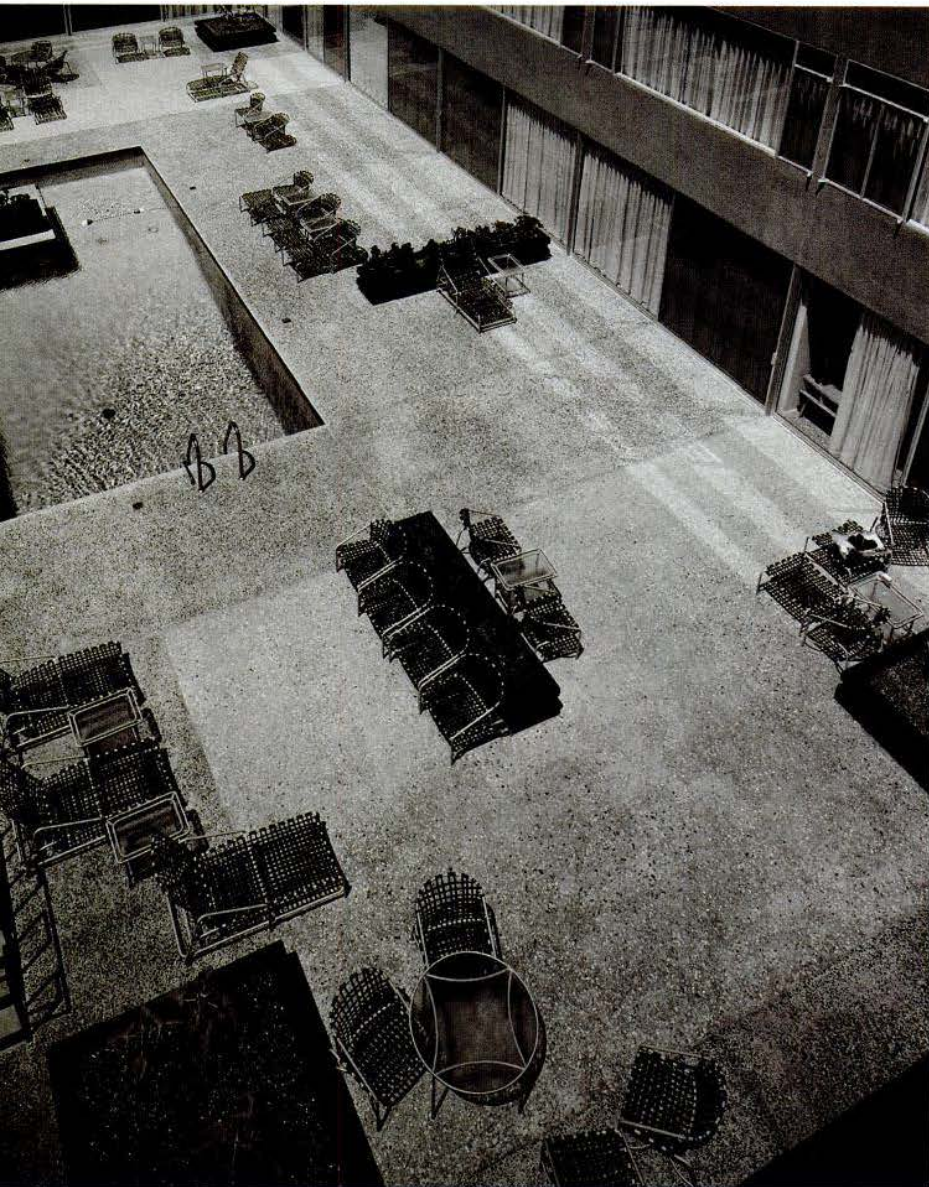


In 2004, Del Mar Heritage began restoring 3200 Sixth Avenue, a 30-unit apartment building in San Diego designed by local modernist Henry Hester.

## Hester's Heyday

Colonel Irving Salomon—industrialist, philanthropist, diplomat—led a full life. A soldier during both world wars, Salomon made his fortune at the Royal Metal Manufacturing Company, after which he turned diplomat, serving his country as a delegate to the United Nations under President Eisenhower. Although Salomon moved through the cosmopolitan world of international affairs, he also led a simpler life as a rancher in Valley

Center, a rural community north of San Diego. Life on the ranch offered a tranquil respite from political intrigue, but Salomon craved the bright-lights-and-big-city atmosphere he enjoyed back East. He decided on having a New York-style penthouse atop an apartment building in San Diego and purchased a site on Sixth Avenue. In 1958, the commission for the project was granted to La Jolla-based architect Henry Hester. ▶



Details such as the poolside planters (pictured here in 1959) have been meticulously restored by McGeough LaFrance Architects to bring the building back to its original state.

Mintz, who along with his partner Richard Mabie served as general contractor on the project.

Almost 50 years later, Del Mar Heritage purchased the apartment block from Salomon's heirs, converted it to condominiums, rebranded it as 3200 Sixth Avenue, and attempted to restore the structure's original period details while integrating modern-day amenities.

Del Mar hired San Diego-based McGeough LaFrance Architects to supervise the restoration. Carolyn LaFrance, who had long admired the building from afar, now found herself more impressed than ever. "It's such a great example of how to design an elegant multifamily structure," she says, praising the flexible floor plans and the use of floor-to-ceiling glass in 12 of the units that look into the park.

The spirit of the restoration project has been to match the original 1959 state of the building as closely as possible. Ash cabinetry and pendant light fixtures were restored when possible, and otherwise replicated. The architects teamed up with Mintz on some detective work to determine the original color of the building's exterior. Eventually, LaFrance found a few places where the gray-green color remained and were able to match the tint, which Mintz confirmed.

Hester is widely praised among San Diego architects, but not everyone agrees on the originality of his contributions. John Eisenhart, owner of the San Diego architecture firm Union, admires the Hester homes for their consistency and their proportions, but doesn't see Hester as an innovator. "He reworked the rectangular box and he did it better than most," says Eisenhart. "I think his legacy is not so much in being original, but in taking the modernist movement across America in the '50s and doing quality buildings that distill down the era."

Photographer Julius Shulman, whose images were used in the original marketing materials for the Salomon Apartments (and again today for 3200 Sixth Avenue) offered his own perspective. "I always considered Hester one of the best San Diego architects," he says. "He represented a good period of architecture when San Diego was just beginning to express itself in favor of modernism. In the early years, the so-called International Style prevalent among most architects like [Richard] Neutra was not accepted. Neutra was very austere with his proverbial glass box. Hester and others warmed up the work quite a bit and edited it in a way that clients would accept." ►

"Within the context of San Diego, Hester was extremely progressive," says Keith York, program director at KPBS television and amateur historian who runs the website [ModernSanDiego.com](http://ModernSanDiego.com). "The Salomon Apartments were boldly designed for where they were set. You have Irving Gill architecture nearby, the 1930s Balboa Park across the street, and then Hester built a great 3-D set of cubes."

The Salomon Apartments building that Hester designed—30 rental units crowned with a 2,715-square-foot, two-bedroom, two-bath penthouse—was marketed as "San Diego's Most Distinguished Place to Live." With the Salomons anchoring the penthouse, the building quickly filled up with some of San Diego's most prominent citizens. The Sullivan family, owners of a large lumber company, took up residence, as did architect Leonard Veitzer. "It was one of the finest apartment buildings in which people could live in those days," says Theodore



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## Ten Things You Should Know About Henry Hester

**1 /** Henry Hester is an intensely private man. He retired in Palm Springs and drew a veil of secrecy over his past. "It's tough for anybody to be an expert on Hester," says Keith York.

**2 /** Hester graduated from USC School of Architecture around 1947. Now 81 years old and married twice, Hester has two children.

**3 /** Hester was able to choose architectural commissions without worrying about finances. According to Jonathan Segal, he may have received an inheritance from his mother that financed his practice.

**4 /** Hester formed a number of short-lived partnerships with architects, including Fred Liebhardt, Ronald K. Davis, and William Cody. He then formed a professional and social bond with architect Robert E. Jones that lasted through much of the '60s.

**5 /** For decades Hester lived in a home he designed on Torrey Pines Road in La Jolla. When he moved out, he left behind a number of personal effects that the new owners discovered—original photographs of his buildings, blueprints, and drawings.

**6 /** In addition to the homes he built in San Diego, Hester was also involved in residential developments in Denver and Albuquerque.

**7 /** Hester rebuffed any attempts to solicit his opinions on the Salomon Apartments restoration.

**8 /** According to Jonathan Segal, Hester doesn't even want his name associated with the redone 3200 Sixth Avenue. "Nobody wants their work touched," sympathizes Segal. "It's like someone is restoring your painting and thinks the color blue you used isn't right so they want to use lavender."

**9 /** Colonel Salomon passed over John Lloyd Wright, the son of Frank Lloyd Wright, in choosing Hester as the architect for his home.

**10 /** Homes designed by Hester are scattered throughout La Jolla. In 2004, a 1986 Hester home named Coast Walk was on the market for nearly \$6 million. ■



Clockwise from top left: The verdant entry to Henry Hester's post-and-beam La Jolla home. Hester poses in front of the newly completed Salomon Apartments. The home of interior designer Gerald Jerome, designed by Hester in 1961

with partner Robert E. Jones. Jerome was the decorator of the Salomon Apartments. The interior of Hester's home, featuring Eero Saarinen's Grasshopper chair and a television atop a George Nelson bench.

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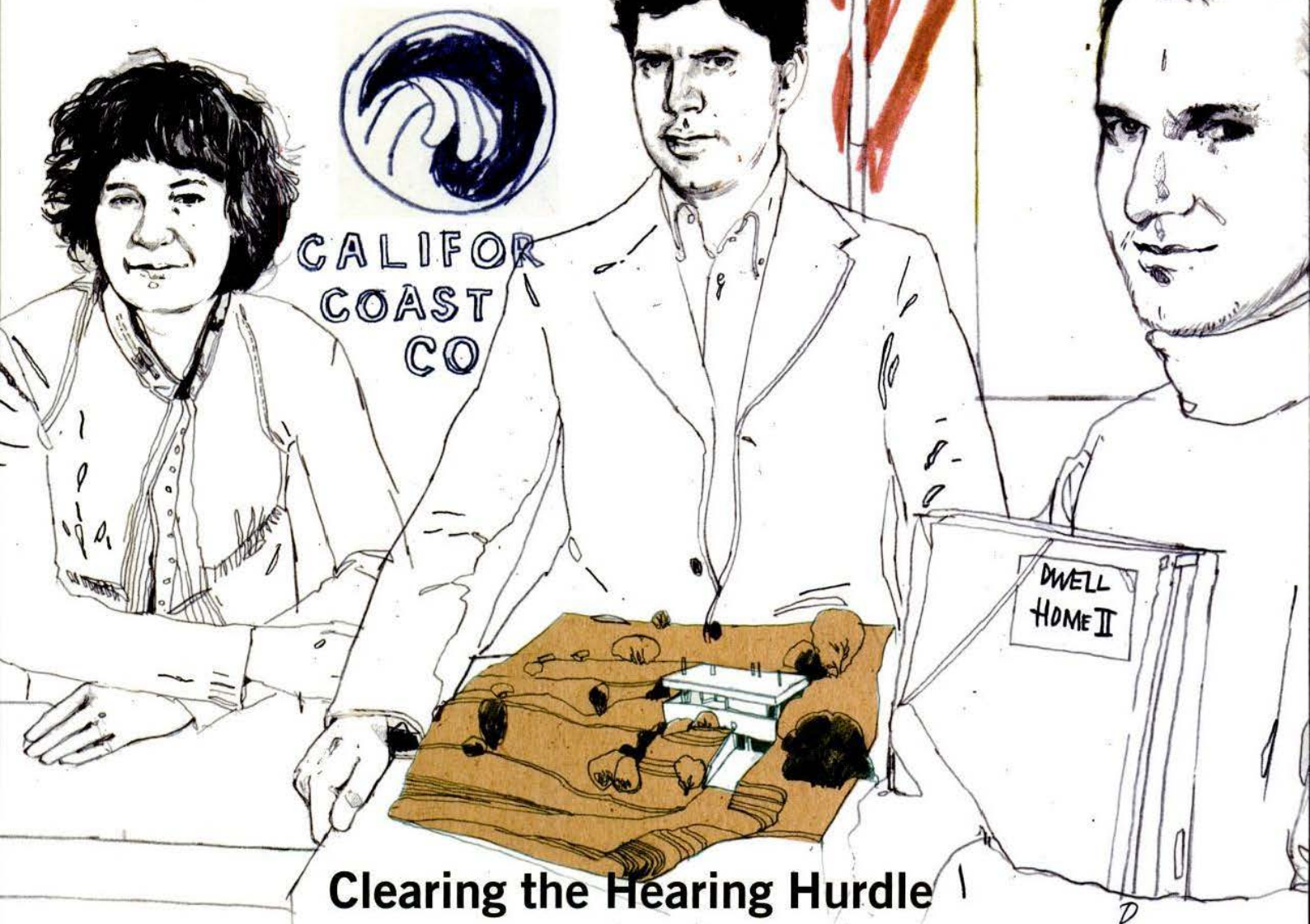
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## Clearing the Hearing Hurdle

Project architect Bojana Banyasz, Dwell senior editor Andrew Wagner, and homeowner Glen Martin survived the California Coastal Commission hearing. The Dwell Home II is now finally ready to commence construction.

In the fall of 2004, we announced the Dwell Home II Design Invitational with the hopes of establishing a model for sustainable home building in the 21st century. Los Angeles residents Glen Martin and Claudia Plasencia offered up their plot of land in Topanga Canyon as the testing ground, and Escher GuneWardena Architecture was selected to build the winning design: a 2,000-square-foot home nestled deep in the rolling hills about two miles from the Pacific Ocean.

Though we were anxious to get to work right away, we quickly learned that this would be a game of hurry up and wait. Almost any structure in the United States is subjected to some type of plan-approval process, but the Dwell Home II had an extra hurdle to clear due to its proximity to the Pacific and the fact that it fell under the auspices of the California Coastal Commission (see "A Sea of Paperwork," Dwell, March 2005). With neither the architects, the homeowners, nor Dwell ever having worked within the CCC's jurisdiction before, we were surprised to learn that the wait to get a hearing before the commission could be months—or, as it turned out, just over a year.

As fall 2005 faded into winter, we finally learned that our hearing had been scheduled for December 16 in San Francisco. We were ready for some heavy questions, and homeowner Glen Martin, project architect Bojana Banyasz, and I were well prepared for our defense. On the 16th, Martin and Banyasz jumped on a 6:00 a.m. flight with building plans and even the oversized and fragile Dwell Home II model in tow.

As the first hearing of the day got under way, we witnessed what we presumed we'd be in for: A developer and attorney stood up to present their case for a large project just outside San Francisco. As angry neighbors crowded the brightly lit and suffocating conference room to argue against the building in question, a drama worthy of Court TV slowly unfolded.

All of this set the stage for a nervous lead-up to our hearing. Happily, however, the Dwell Home II received approval in under a minute. Although the project still must clear plan check and go through plan check corrections, the longest wait is now behind us. We are looking forward to finally breaking ground to commence what has, up until this point, seemed more like a dream. ■





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# for Comfort

One of the happiest people I know is a design writer friend in London who lives in a small Edwardian apartment with her husband and three children under the age of six. The five somehow fit into a living room, a tiny bedroom, a galley kitchen, and a hallway that serves as a dining area. Over the years, as I've watched her family grow and her personal space diminish, I've thought, This is hell—how on earth can she enjoy living like this?

Cut to Los Angeles, where I too reside in a small apartment, an 800-square-foot early-1960s pad in Santa Monica. I lived here for many years on my own but have been joined recently by a husband and a baby daughter. Now we squeeze into a living room, a galley kitchen, one bedroom, and an atrium that sometimes serves as a dining area. Rather than being hellish, however, being jammed together in this sardine can is, to my amazement, proving quite a pleasure. And I have wondered why.

Another friend has a theory, which is that because inhabitants of a small dwelling can't avoid bumping up against each other, they fulfill a deep-seated need for human contact. I think she might be on to something. The McMansions that are so popular today provide status in a society that measures worth by wealth and the scale of one's home, but it's not clear that these palatial places provide either comfort or inner security. There is something innately appealing about holing up in a womblike space, a cozy cottage, a petite trailer home, a tent.

Small houses have many virtues, ranging from efficiency to a conservation of resources. But in the end, they offer something far more profound: emotional satisfaction. ■



The Sarti house—like much of the furnishings inside—is neatly hidden amongst its more established counterparts. In the early evening, Sarti's studio takes on a lanternlike appearance.

# It All

**1,100 SQ FT**



**Project:** Sarti Residence  
**Designer:** David Sarti  
**Location:** Seattle, Washington

David Sarti's little red house in Seattle's sleepy Central District proves that a bit of land, ambition, and carpentry know-how can go a long way.

"I kind of fell into this place, this area," Sarti says with a laugh, rolling out a retractable dining-room table from a kitchen cabinet in his compact 1,100-square-foot home and studio. "I couldn't afford to buy a house so I figured, I guess I'll have to build the place myself."





In the kitchen (opposite) and living room, every piece of furniture is mobile. The kitchen table on casters can easily slip into hiding if more space is needed, and the chairs from IKEA quickly fold up for easy removal. **p.250**

Sarti (left) recently completed the studio addition to his house, giving him another 300 square feet of space. Now, all future home-improvement projects can be completed entirely onsite, though late-night table-saw usage might leave his neighbors sleepless in Seattle.

**Before Microsoft, Starbucks, and Amazon transformed** Seattle into the 13th-largest metropolitan area in the nation, this was a grubby, rain-soaked port town of frontiersmen, loggers, and fishmongers.

Seattle's humble past is still apparent in the Central District, a sleepy neighborhood where couches slouch on empty porches and house colors range in shades of purple and black. It's here, in the weedy backyard of a furrowed early-1900s Craftsman, that David and Jodi Sarti's bright-red house sticks out like a sore thumb trying to hitch a ride to the 21st century.

"I kind of fell into this place, this area," Sarti says with a laugh, rolling out a retractable dining-room table from a kitchen cabinet of his compact 1,100-square-foot home and studio. He gently slides the table back into place and walks to the wall-wide glass doors that look over the 16-by-17-foot courtyard of his backyard. "I couldn't afford to buy a house so I figured, I guess I'll have to build the place myself."

Though the challenges of hand-building his first house on a small lot with a very modest budget are par for the course, the 35-year-old Sarti took it all in stride. After all, he's done this kind of thing before. For the past five years Sarti has worked as a project designer with Environment

Works/Community Design Center, a nonprofit architectural firm that builds projects for the low-income community and other nonprofit groups whose needs traditionally outweigh their resources. "Once I started the house, I realized how much my job had prepared me," Sarti admits. "Limited budget, limited space, density issues—I've dealt with all those things before."

Sarti's idea for a tiny abode of his own first blossomed in March 2001, when a property owner approached Environmental Works about developing the unused backyard of a rental property. After reviewing the building process, the owner realized he didn't want to get into the construction business. "That's when a light went on in my head," Sarti explains. Two months later, he bought the 40-by-50-foot half-lot for \$35,000.

He spent the next year and a half sketching concepts. "I just tinkered around but couldn't decide on anything. I knew the house would be small, but I didn't want it to feel small, so there were a lot of challenges." Then, during a lunchtime stroll, Sarti was struck by the L-shaped space of a downtown art gallery and everything clicked. "I'm not sure if it was irritation at my indecision or inspiration, but I knew then that's what I had to do."

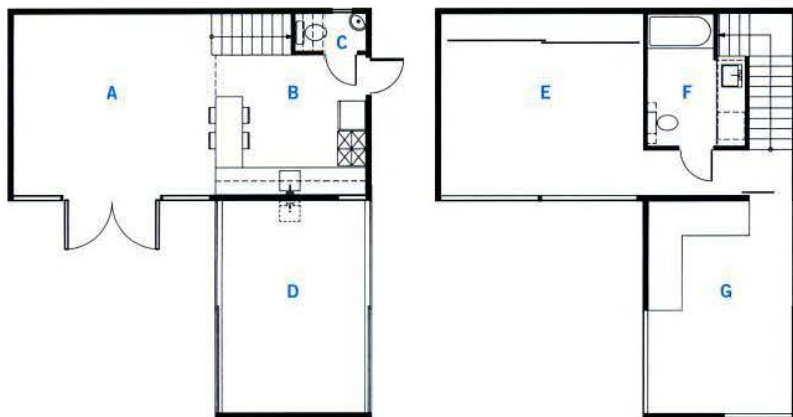
Taking a leave from work to begin construction, ▶





Sarti's upstairs office (opposite) provides a cozy corner for work and relaxation. The large windows allow him to search the surrounding backyards for inspiration when stuck in a rut.

David's wife, Jodi, knits it up on the IKEA couch (below). The floor color, Sarti explains, "comes from the natural efflorescence that occurred as the concrete cured."



#### Sarti Residence

##### First-Floor Plan

- A Living Room
- B Kitchen
- C Bathroom
- D Workshop

##### Second-Floor Plan

- E Master Bedroom
- F Bathroom
- G Bedroom



Sarti enlisted the help of friends, including former coworker Brian Neville, now of Van Zandt Design Build, who led Sarti through all of the framing, cladding, roofing, and window and Sheetrock installation. Larger jobs like laying the foundation, plumbing, and electrical were subcontracted out.

Because of the restraints on time and budget, Sarti was limited to common, inexpensive materials that were readily available at the local lumberyard. "None of the materials were planned out, so I had to improvise a lot," Sarti explains. "You know, when you're doing construction you can't afford to sit around and wait for inspiration to come. It's like, when your hair is on fire, you find the closest thing around to put it out—that was my building philosophy."

Seven months later, the house was completed for a total cost, including land, of under \$250,000.

A few miles from downtown, Sarti's house sits off Yesler Way, a dog-eared urban boulevard once used as a "skid road" (from whence we get the name Skid Row) on which logs were skidded downhill toward a lumber mill. "I like the color, the funkiness of the neighborhood," Sarti exclaims. "Plus, it's close enough to downtown that I can ride my bike to work."

Down the side-yard driveway, the house (literally) glistens in the rain. Sarti used cement board to clad the entire structure. Painted red and buffered from the walls of the house with a complex flashing system, the boards give the house a geometrical depth, as well as shielding it from the seemingly constant rain. The sliding doors of the attached workshop are white polycarbonate sheeting, a translucent material that allows light to filter in ►



during the daytime and out at night to give the house a glowing appearance.

Like the exterior, the interior uses a minimalist palette of colors and materials—plywood, black concrete, and white-painted Sheetrock. “I knew the space would be small, but I really didn’t want it to feel cramped. I wanted volume.” Sarti raised the ceiling in the living room to 14 feet and installed rows of windows on two walls, giving the room the illusion of open space. South-facing French doors merge the living room with the outside courtyard and capture morning light. North-facing windows sit above eye level to block the view of the neighbors and attract afternoon and evening light. “From the north, I see only sky,” he comments. The cumulative effect is a 14-by-15-foot room that acts—and very much feels—comfortably spacious.

Just off the living room, the kitchen area is home to some of Sarti’s more playful inventions. Here, a telescoping dining-room table pulls out from a kitchen cabinet to various lengths, depending on the number of guests. He and friend Prentis Hale built all the cabinets, counters, and interior wood paneling out of inexpensive ACX plywood. Because of limited space, Sarti invented a mobile kitchen-supply box/cocktail station/breakfast bar that burrows in the cubbyhole beneath the stairs

and holds cookbooks, cutlery, and spirits. On casters, this unit brings the party to the people.

Above the kitchen, Sarti placed the water heater and mechanical—utilities usually found on the floor level—in a kind of elevated storage room. Built from the same plywood used throughout the kitchen, the room saves space downstairs and also creates the L-shaped architectural detail that first inspired him during the design process.


The clever placement and rearticulation of common materials make the house seem not only bigger but posher. This is apparent in the modish, exposed-porcelain industrial sconces that pop from the ceiling on the second floor. An indulgence, certainly. “Nah,” Sarti scoffs. “Those are the cheapest lights you can get—five bucks, including the bulb.”

Back downstairs and across the courtyard, construction workers are putting the finishing touches on a complex of neo-Craftsman-style apartments. Sarti watches them from below the bright-green awning and red walls of his little porch. “There’s no real architectural tradition here. To me, that’s inspiring. Anything can happen; it’s an open slate,” he muses, seeing the glass half-full. “And right now, this whole city seems ripe for more interesting, smarter solutions.” ■



Sarti is only too happy to demonstrate one of his favorite inventions (opposite): a mobile kitchen-supply box/cocktail station/breakfast bar with casters that hides beneath the stairs.

The house’s small square footage also necessitated that the bathroom (left) do double duty as the laundry room.

A photograph of a woman with dark hair tied back, wearing a white tank top with a floral pattern on the back, walking through a modern interior. She is seen from behind, looking into a doorway. The doorway is framed by a tall, narrow glass panel. To the left of the doorway is a grey wall with a wooden panel and a small shelf holding a few decorative objects. To the right is a large wooden cabinet or wall panel. The room beyond the doorway is a bedroom with a bed, pillows, and a lamp. The overall aesthetic is minimalist and modern, with a focus on natural materials like wood and glass.

Dawn Farmer walks from the kitchen to a guest bedroom. The seven-foot-tall doorway lines up with the glass doors and cabinetry throughout the house—which is made of 13-layer multi-ply apple core with rift-oak veneer.

# venetian Vicissitude

1,700 SQ FT



**Project:** Kozely/Farmer Residence

**Architect:** Sant Architects

**Location:** Venice, California

Shedding a past filled with farmhouses and ornamentation, Dawn Farmer and Pierre Kozely decided to embrace simplicity—and architect Michael Sant designed them a home to match.





Seven-foot-high glass doors (opposite) bring the garden, landscaped by Jay Griffith, into the living room. A skylight brings even more light into the white-walled room with polished-concrete floors. There is a splash of color in a custom rug designed by Dawn Farmer and made by Della Robbia, which also made the sofas.

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Dawn Farmer looks out from her office at Darby (left), one of the couple's two dogs, in the front yard. The house is clad in smooth stucco top-coated with white Venetian plaster, and has a perimeter wall made of Cor-Ten steel panels and stuccoed cinder blocks.

If you call Dawn Farmer and Pierre Kozely and they don't answer the phone, you'll get a French-accented message that says you've reached "Dawn and Pierre's Venice shack." "Shack" is actually a euphemism for a refined modern house they've built in Venice, California, with architect Michael Sant. While nowhere near as tiny as a shack, and certainly not as funky or folksy, at 1,700 square feet it is a relatively small house, and one that expresses the ideals of a couple determined to try a new way of living.

Kozely and Farmer run Pietrarte, a company that sells the kind of furniture designs not likely to be found in the home of a self-respecting modernist: patterned mosaic tabletops, ornamental chairs, mirror frames, and bedsteads made of sinewy wrought iron with curlicues, sold in tony retail stores like Z Gallerie. In fact, you will scarcely find this furniture in the couple's own home. When Kozely and Farmer embarked on a remodel of their house near the Mar Vista neighborhood four years ago, they decided to go for a new aesthetic, and with it, a new life adventure.

"I grew up in old farmhouses and wanted a new way of living, and I thought contemporary design would allow us to do that," says Farmer. "We had developed

a business niche and could not reinvent ourselves there, but we could reinvent our household surroundings." "We didn't want our stuff in there, we see it all day long," adds Kozely. "Since we were starting from scratch, we thought it might be our only chance to go modern."

Farmer, 40, had seen and admired the work of Venice-based architect Michael Sant. Sant had worked in the offices of Frank Gehry and Morphosis, both known for showy, complex contemporary architecture, but his own residential designs are white and spare, filled with natural light and open to the outdoors.

Farmer liked Sant's "clean, orthogonal" lines and persuaded Kozely, 47, who grew up in Alsace, France, "surrounded by antiques and little personal objects," to come along for the minimalist ride. He initially resisted, on the grounds that "if you are going to be modern you have to flaunt it, like Frank Gehry," but he grew to embrace the idea of simplicity. "It took me a year and a half to realize it, but now, 'less is more' is a religion."

With Sant they developed a design for a compact but deceptively roomy home that makes the most of the 45-by-130-foot lot. Two things were important, explains Kozely: "We asked Michael to really give us the feeling of indoor and outdoor." And, because the couple entertain ►

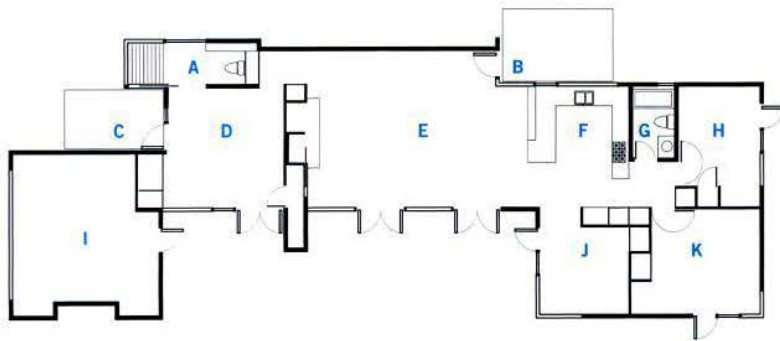




Dawn Farmer sits on the bed in the master bedroom (opposite). The white leather bed was designed by Pierre Kozely and manufactured by Della Robbia. The view carries through the master bathroom to the yard on the other side of the house.

The dining room (below) features a Tulip table by Eero Saarinen with a customized walnut top manufactured by Pietrarte and a contemporary chair by the Italian company Arper.

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Kozely/Farmer Residence Floor Plan

- A Master Bathroom
- B Entry
- C Patio
- D Master Bedroom
- E Living Room
- F Kitchen
- G Bathroom
- H Office
- I Media Room
- J Dining Room
- K Bedroom



a lot (Kozely had a previous career in sound recording and loves throwing parties), “the other main concept was to have the kitchen in the center.”

They decided at the outset to keep the house on one story, flouting the current trend to build upwards on pricey Westside land. “By keeping the entire house at ground level,” says Sant, “you get a feeling of living off the land, you control what you see out of the windows, and you bring the gardens into every room.” His design consists of adjoining front, middle, and rear pavilions, each flanked by an outside area. The yards, by Venice-based landscape designer Jay Griffith, are conceived as outdoor rooms—extending the interior while bringing a panorama of the gardens inside.

The clients and architect then decided to dedicate a full two-thirds of the house’s footprint to the open kitchen/living area, making it the energy center and dramatic heart of the home. This surprisingly spacious hybrid kitchen/living room is connected at each end to smaller private rooms.

Sant heightened the dramatic sense of scale with sloping ceilings—which rise from 9 to 12 feet—and, even more so, with light. “I like co-opting the sky to extend space,” he explains. Sunlight pours in through skylights and a dozen seven-and-a-half-foot-high glass doors leading outside from every room but the bathrooms (where, in the case of the master bathroom, a floor-to-ceiling window provides the same effect).

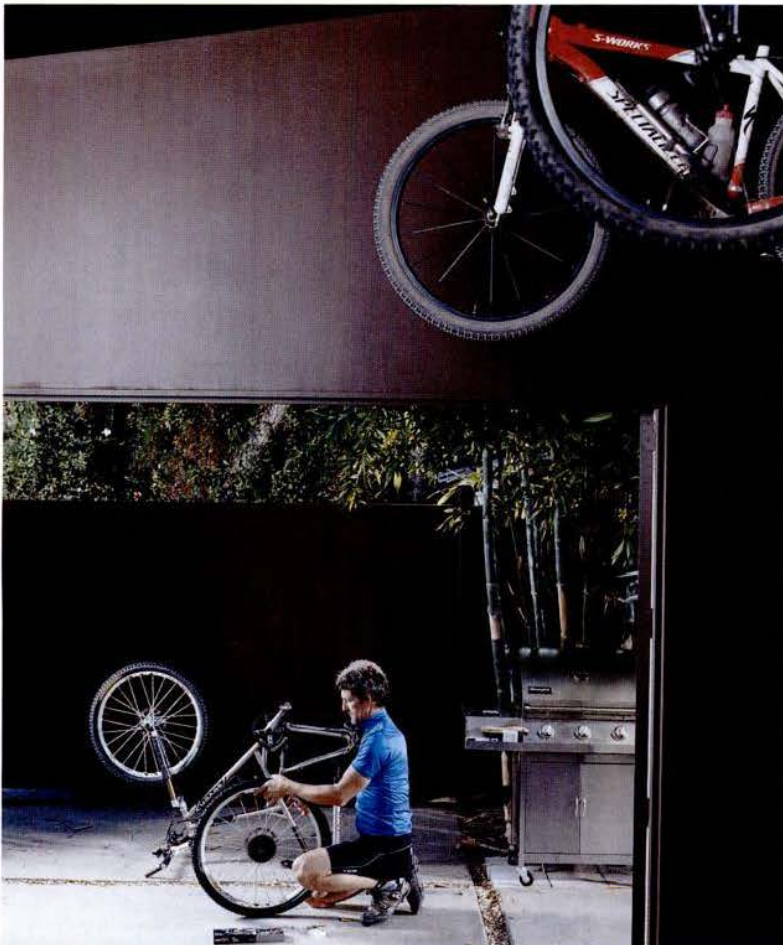
The architect made even more of a feature of the light, and its sculptural, scintillating effect as it changes over the course of each day, by keeping the interior space as naked as possible. He fought to use a minimal palette ▶

“By keeping the entire house at ground level,” says architect Michael Sant, “you get a feeling of living off the land, you control what you see out of the windows, and you bring the gardens into every room.”



Only glass separates Farmer and Kozely from their backyard (and Celtic cross reproduction) when they shower (opposite). The shower floor is ipe wood; the walls are covered in one-inch-square travertine mosaics.

Pierre Kozely (below) mends his bike on a patio in the rear yard, seen from their garage—which was transformed into a media room. Behind him is a Cor-Ten rolling gate that gives access to the back alley.







The front, middle, and rear yards are conceived as outdoor rooms. Pierre Kozely relaxes in the middle yard (opposite) in a prototype of an outdoor furniture line by Pietrarte. A bronze Ganesh is on a raised pedestal in the middle of a small water feature.

Dawn Farmer sits at her desk (left) made of multi-ply apple core with rift-oak veneer, manufactured by Pietrarte. The garden is planted with lavender, red ginger, flax, and California pepper trees.

of materials: The floor throughout is polished concrete, with radiant heating underfoot. All the doors, kitchen cabinetry, and built-in storage are plywood veneered in rift oak. The walls are bare and white, stucco on the interior, Venetian plaster on the exterior.

"I guess one of the things that I like about whiteness," Sant says, "is the ability to define walls as being one material. If you are making a transition from indoor to outdoor, there is something flattening if you lay color over it. White reads like a material when you can't afford to build out of stone." It also made the house feel more spacious. But it was a theory that took some persuading.

"We even called him anal," says Kozely, in cheerful recollection of early battles, when he and Farmer still expected more looseness, texture, and color. "Michael pushed for white and I said, 'Why don't we try dark-green concrete on the floor? Let's stain the oak in some places.' Michael said, 'No way, don't try to make it look like something it's not.' Dawn was caught between us. But Michael helped blend our visions." Now, says Kozely, he revels in their home's "serenity and quietness."

Four years after the design process began—and after much tussling—Kozely has come around completely to the minimalist aesthetic embraced from the start by Farmer. "I think if you have faith in an architect, he brings restrictions that in the end free you."

Not only did the design exceed their expectations in terms of its liberating and transformative effect, but the financial investment also paid off. Once the shell was built, Kozely and Farmer acted as contractors and did much of the building themselves with a team from Pietrarte. This enabled them to keep construction costs to around \$430,000.

Kozely and Farmer says their goal is to eventually take an extended break from work and do something socially useful, like joining the Peace Corps. "We'd like to have a different life and contribute somehow," says Farmer. For now they are embarking on another makeover job: this time, a Federal-style house in the center of a small village in New Hampshire. Kozely welcomes the chance to restore old stone and wood, but vows that the adapted interior will be unabashedly modern. ■



"Wonbo had to be able to stand in the sleeping area," architect Kyu Sung Woo says of his son. "By combining two dimensions—the height of the bed and that of the closet (the top of which forms the bedroom floor)—we made that possible."

# Big City, Little Loft

700 SQ FT



**Project:** Puzzle Loft

**Architect:** Kyu Sung Woo Architects

**Location:** New York, New York

New York City is the nation's capital of cramped quarters. But for a select lucky few, scant square footage adds up to a cozy home to call one's own.

The goal of the renovation, says Choi, was a balance between density and porosity: “We set out to maximize the space—to make full use of every cubic inch of this volume—without blocking anything out.”







**“He’s good at puzzles,”** says Wonbo Woo of his father, architect Kyu Sung Woo. That makes Wonbo a fortunate son, as the spatial challenge posed by the 30-year-old ABC News producer’s loft—which Woo *père* had offered, as the ultimate in housewarming gifts, to redesign—was puzzling indeed.

The apartment, located in a converted Union Square hat factory, captured the younger man’s attention with its eccentric qualities—it’s 50 feet in length, but only 12 and a half feet wide—and the fact that the undulating vaulted ceiling was comfortingly familiar. “My father designed the house I grew up in in Cambridge [Massachusetts], and it had a vaulted ceiling in my bedroom,” Wonbo recalls. “I’m not sure how conscious it was, but the loft actually did remind me of home.”

The developer renovation that had rendered the not-quite-700-square-foot space a tangled web of unrelated rooms, however, inspired no such warm feelings. Entering, Woo encountered a bathroom and kitchen, the areas above them completely boxed in—“they didn’t know what to do with the space, so they just dropped the ceiling,” he says—followed by an enormous sleeping loft that sat atop a five-foot-high storage enclosure. “That’s typical in Manhattan loft construction, where you don’t

have quite enough for two full floors,” explains associate architect Choon Choi, indicating the ceiling, which rises to just over 12 feet at its peak. “They line up all the elements side by side against one wall, and block off the spaces above and below.”

Whatever the rationale, the overall effect was grim. “It was cluttered and tight, not spacious at all,” Choi recalls. “And very dark,” adds Woo. “The back of the sleeping loft was a flat wall that stopped the light.”

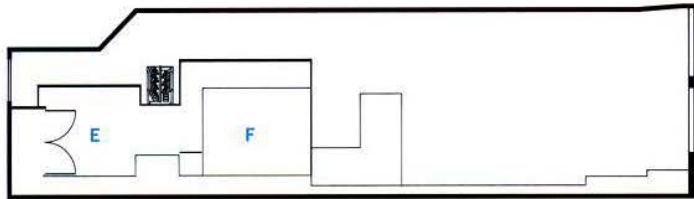
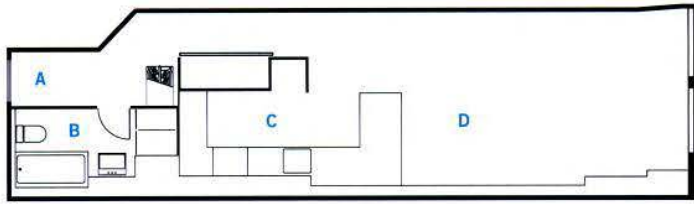
The goal of the renovation, says Choi, was a balance between density and porosity: “We set out to maximize the space—to make full use of every cubic inch of this volume—without blocking anything out.” The client, too, sought an interlinking of opposites, though of a different kind. “I’ve inherited my father’s aesthetic,” Wonbo observes, referring to the elder Woo’s modernist vocabulary. “But if I have a complaint about modern design, it’s that it’s sometimes not”—he hesitates, then utters the C word—“cozy.” Recalling the home in which his family lived prior to his father’s creation, an 1870s Cambridge residence, Wonbo says, pointedly, “I was glad to have had the experience of living in a cozy place.” Thus, whatever other feats the design may accomplish, an infusion of this intangible element remained essential. ▶

The volume (opposite) that both incorporates the single closet (accessible from the hallway) and the refrigerator (which opens into the kitchen) and serves as the bedroom floor is, says Kyu Sung Woo, “where everything comes together.”

The combination dining table/countertop (above), says Woo, “is both a demarcation and connection between the kitchen and main living space.” Originally, the architect considered a concrete surface, but balked at the delivery time and expense. “I kind of like it as it is built,” he says. “All the horizontal surfaces are wood.” The Conical pendant lamp is by Jorgen Gammelgaard and the Compasso d’Oro bar stools are by Enrico Franzolini.

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A reflective light shelf sits atop the lower window units (opposite). "When light hits the shelf, it reflects back on the ceiling," Woo explains. "This is a very deep space, so we tried to bring the light as far back as possible." The Neo sectional chaise by Niels Bendsten provides comfortable seating for Wonbo and his friend

Alyssa Litoff. The Cubits shelves are by Doron Lachish. "The density of the space drove the way I thought about it," says Woo. "The dimensions are so tight, the height especially. By densifying the core—the bathroom, kitchen, and bedroom—the rest became much more spacious than it used to be." **i** p. 250

#### Woo Residence

##### First-Floor Plan

- A Entry
- B Bathroom
- C Kitchen
- D Living Room

##### Second-Floor Plan

- E Guest Room
- F Bedroom

To determine just how much unseen space they had to work with, the architects cut a small hole into the wall abutting the sleeping loft, peered in, and made a startling discovery: Not only was the area above the kitchen and bathroom completely unobstructed, they could see all the way into the identical space in the apartment across the hallway. "There was no closure in between," Choi says, adding, with a grin, "during construction, it was very tempting to just kind of build into that loft."

Though he resisted this secret annexation, architect Woo recognized that the drawback that defeated the developers—the not-quite-high-enough ceiling—could be overcome using the skill cited by his son: a knack for puzzles. Having decided to site the new loft bedroom directly above the kitchen, the architects met the challenge of stacking two rooms, each with a seven-foot ceiling height, in only 12 feet of vertical space by creating two interlocking puzzle pieces: The mattress in the bedroom sits directly atop the ultra-thin kitchen ceiling (which enables a full-height space downstairs), and the floor area around the mattress is two feet lower than the platform on which it sits (thereby creating a full-height circulation area up above).

The puzzle's success, of course, is built on the user's expectations. "When you walk into a bedroom, most of it is taken up by the bed, which is usually two feet higher than the floor," Choi explains. Such is the case here—the difference being that the "platform bed" that supports Wonbo's mattress is actually hollow, its empty interior space filled by the upper part of the kitchen. As Choi puts it, "Rather than putting a bed on top of the floor, we raised the floor to form the bed."

The architects also made productive use of the volume ▶



separating kitchen from hallway, inserting the refrigerator into one side and the loft's principal closet in the other. And they revealed their "trick" by leaving the edge of the upstairs floor exposed, an elegant architectural gesture that's practical as well. "If there's someone up top, you can hand something to them more easily," Choi explains. (A panel of tempered glass protects Wonbo from accidentally tumbling from bed into the kitchen.)

Most people would be satisfied extracting one decent-sized bedroom from such minimal square footage. But, as Wonbo puts it, "I was hoping to have a second bed, so I wouldn't have to give mine to my mother every time she came to visit." Although some psychotherapist has surely been deprived of a client as a result, Woo satisfied his son's request by slipping a second sleeping platform above the bathroom. The space is tighter than the "master suite" (and low-ceilinged, as the interlocking-puzzle strategy was thwarted by spatial limitations), but it remains an effective short-term accommodation.

The design team minimized renovation costs by purchasing nearly all the hardware and appliances from catalogues and websites; this includes a loft stair, made to measure by a company called Lapeyre Stair, that resembles an exercise machine but is in fact a space-saving alternative to a ladder. They also sharply limited

their palette. "If you take out the lighting, hardware, stair, and appliances, there's little left except drywall," says Choi. "We have just two materials," he jokes, "maple and paint."

Yet the exceptional thoughtfulness of the design—the way it not only interlocks but overlaps rooms, compresses and releases space, withholds and reveals views, contrasts the angular and the planar, and preserves unbroken the long, flowing expanse of ceiling—makes the loft seem more complex, and much bigger, than it is.

"I've lived in New York ten years, so I'm definitely used to small spaces," says Wonbo. "This feels palatial. It's almost like having a two-bedroom." Yet he believes that an essential pleasure of living small has been preserved. "The nice thing about a small space is that it's intimate, and there's still quite a bit of that remaining here," he says. "There's a very loft-feeling living room, and there is a"—yes—"cozy feeling upstairs."

It's possible that some of that coziness derives from the fact that many of the design elements, including the Lapeyre stair, appear in the Woo family's Cambridge house. "It's kind of shocking," Wonbo admits. "It's not like I went home again—I feel like home came here." Which, he suggests, is not entirely a bad thing. "There's definitely a feeling of my dad in this place. And of our family." ■



"The sense of fragility is kind of nice," says Woo of the glass pane that forms the bedroom wall (opposite). "I was seriously considering translucent glazing. That would still have let the light come through, and might have created a more cozy space and given privacy. But I think this is fine."

"The stair [left] is very cost-effective, as compared to building woodwork," Woo explains. "It occupies very little space, and you can come down without holding the rail." Of the small gap that reveals the kitchen, he says, "That's very important, to give a sense of continuous space."

# Spacing Out



"I need my space!" is not only a battle cry of relationships but a plaint common to most anyone with at least four walls and a ceiling. No doubt our cave-dwelling ancestors at Lascaux longed for just a little more wall space, and even the Palace of Versailles could get a tad confining (hence the Trianons). Compact living may be Zen, but it's also very cramped.

The following five home-expansion projects have little in common apart from a kind of thoughtful elegance: Square footage is not simply tacked on to the mother ship, but conferred in a way that opens up sensual possibilities for the resident. In a loft space in Massachusetts, change came from within, with the construction of an intimate room inside a room. In Los Angeles, the addition of a swimming pool prompted a new rapport with the natural world. Outside Rotterdam, home cloning proved the best way to gain breathing space and a breathtaking vista without trampling on the landscape. In Tucson, an architect detached his bedroom from the house, encouraging fragrant communion with nature at night and during the short trek back for morning coffee. Finally, in San Francisco, an urban outbuilding became the ideal repository for art. ►



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## Sleeping Inside the Box

**Designer:** Dan Hisel Design  
**Location:** Lynn, Massachusetts



Robert Fathman and Janis Lemke asked Dan Hisel to solve two major problems in their recently renovated open-plan loft: Where would they sleep and where could they stash all their stuff? Hisel came up with a box made of perforated steel, polycarbonate, and Douglas fir. The couple—and their two pugs—now rest easy in the Z-Box.



**It begins like the plot of an Edgar Allan Poe story.**

With light flooding all corners of their 1,500-square-foot loft, chef Robert Fathman and his fiancée, teacher Janis Lemke, had only one darkened place to lay their heads: inside the vault, a remnant of the building's previous life as an insurance office. So the couple called upon their former neighbor, designer Dan Hisel, whom they met one Fourth of July when Fathman was standing on his deck wearing nothing and clutching a glass of sangria. The unconventional meeting left little worry that Hisel, whose work often explores things on an intimate scale, would simply stick up some Sheetrock and call it a day.

Instead, Hisel created a rather ingenious 12-foot-square and 10-foot-high fusion of all the functions the couple was lacking: sleeping space, bedside tables and lamps, shelves, a closet, and beds for their two pugs. What Hisel refers to as a piece of "furniture," the Z-Box (a place to catch some z's) is, he explains, "a sort of continuous

environment, as if you took different pieces of furniture and sort of melted them together." Dividing the dining room from Fathman's painting studio, and equipped with a full-length closet along one outer wall, the new room's private aspect is as intimate as its façade is dazzling.

Nestled within the Douglas fir interior (Lemke cut the boards as Hisel yelled out the dimensions), drapes pulled shut, the feeling is rather like being inside a snug little boat. Outside, the layer of frosted laminate sandwiched between the wood and perforated steel glows like a beacon at night.

Although this Z-Box took ten weeks to build (at one point Lemke fled to New Jersey to wait it out), possible mass-production should speed things up: Hisel has heard from businesses who are interested in using the boxes as office cubicles. And the vault? "We're converting it to a kind of party room," says Fathman. "It should be pretty cool!" ▶



**“Pamela’s brief was simple: She wanted to be able to roll out of bed and into the pool,”** says David Thompson, principal of the firm Assembledge, who transformed this small, Spanish-style house in the Melrose district.

The homeowners—Pamela Barsky, who designs gift products sold at places like the MoMA store and Fred Segal, and her husband, Steve Haase, that quintessential Los Angeles actor/waiter hybrid—had longed for a mid-century-modern house. “But we could never quite afford one. So, we decided to make our own bold architectural statement,” says Barsky of the process that began when they tore out the original pink wallpaper and carpet, “on a budget even tinier than the house.” The property was overendowed in one department: a massive detached garage bloated in the ‘50s with an illegal rental unit. To make room for the pool, Thompson reduced the garage’s girth and flattened out the pitched roof. Then he took down the back of the house, turning one bedroom into a

den and adding a hallway, closet, master bath, and—one step down—the new bedroom, by request just big enough to contain the couple’s prized Duxiana bed, a chair, and two nightstands. While attached to the house, the room flirts with the yard—its polished-concrete floors continue into the decking and the transparent wall of sliding glass offers an unobstructed view. And because Thompson pulled back the foundation, the chocolate-brown box appears almost to float.

Barsky was inspired to move her office back home and now takes calls poolside, like any self-respecting L.A. player. And there have been unexpected rewards. “Our house used to be so inward-looking,” she recalls. “But now it’s in constant dialogue with the outdoors. The other night we were in bed, and the moon was framed in the vertical window with light streaming in. And when it rains, it’s almost like camping. Then you open up the doors and it’s like, Hello, world!” ▶

## Water Shed

**Architect:** Assembledge

**Location:** Los Angeles, California



Pamela Barsky and Steve Haase sleep a mere eight feet from the solar-heated pool that beckons them much of the year. “I wanted the pool room to feel offset from the house,” says designer David Thompson.



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One hundred and twenty years after their house was built, Huib and Annette Velthuisen felt a bit cramped in the 860-square-foot domicile located in Kinderdijk, a starkly beautiful village (and UNESCO World Heritage site) outside Rotterdam. Most famous for the 19 historic windmills that line its canals, the area has gained some local notoriety for the Velthuisens' recent home addition, a very close facsimile of the original structure. "This style is an archetype in the area," says Ben Huygen, of Rotterdam's UCX Architects, of the simple pitched-roof design. "Copying it was the best way to more than double the space but still tread lightly on the landscape."

The architects "made models and told stories" in order to convince the initially hesitant couple, a teacher and his wife in their early 30s, that this was preferable to simply tacking something onto the building. Not a historic replica, the new abode tweaks tradition with streamlined materials and a loftlike interior that places it firmly in

the current century. In place of stucco-covered bricks and roof tiles, UCX chose red American cedar, which will weather over time to blend in monochromatic harmony with the soft gray of the zinc roof. "It's a stronger version of the archetype," says Huygen. "And maintenance-free!" The interior is similarly graphic, with white walls and brown-painted oak floors.

The main connection between the houses is on the middle floor, where two windows of the original were opened up to create a door. You enter the new living room—now half-crowned with a double-height ceiling—and are faced with a postcard view of the windmills through a wall of windows. "For some, it's too abstract," Huygen explains, "but for us it's the ideal. From the side, with the single window, it resembles a child's drawing of a house! We like self-evident buildings," he continues. "After all, we are not standing there to explain them; they should tell their own stories." ▶

## Copy Paste

**Architect:** UCX Architects

**Location:** Kinderdijk, the Netherlands



Because of its lack of ornamentation and detailing, some people view the new addition as radical. "People around here either love the house or hate it," says architect Ben Huygen.



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When John Messina bought an 800-square-foot house in Tucson, Arizona, he knew something would have to give. Messina, a professor at the University of Arizona, has written extensively about Mexican urbanism and courtyard houses in arid lands, and his research helped guide his home expansion. "Most people around here just graft on new rooms in a box-car arrangement. But these lots are long, about 180 feet. So you're left with a narrow, useless strip of yard." Instead, Messina decided to situate his master bedroom and bathroom a short stroll away.

From the stucco house it's a fragrant journey across a courtyard planted with lime, tangelo, and grapefruit trees to the new adobe outbuilding. "Adobe's thermal mass functions best where there's a wide spread of day and nighttime temperatures. In summer it takes eight hours for the sun to have any effect on the 15-inch walls, and we've never used the heat at night." The 20-foot-square room—the same width as the house—avoids any

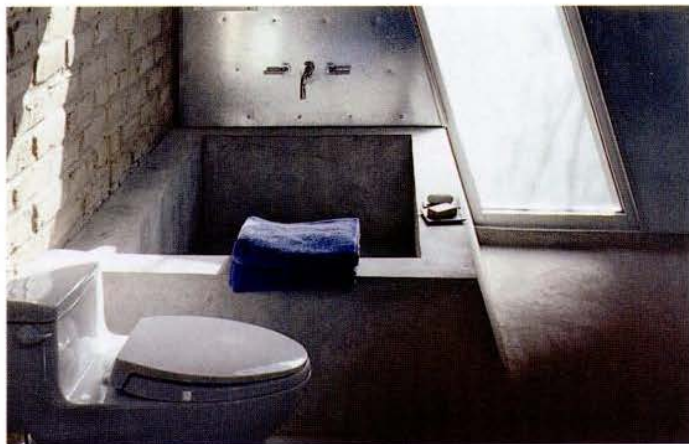
Southwest-theme-park feeling. "I respect the material, but I wanted to use it in a more progressive manner."

Through an open doorway is the master bath, half of which is a wet room. The monolithic concrete soaking tub and floor were formed in one pour, and Messina clad the shower walls with galvanized sheet metal, placing a rain screen of fiber cement board an inch from the sheathing in order to dissipate solar gain by a chimney effect. The inward-canting wall gives the next-door neighbor some breathing room.

The wall of Messina's new office, however, slants out in the other direction, making the 100-square-foot space feel more expansive. To keep things cool, Messina created a shading screen from panels of perforated steel and pinned it to oxidized steel plate, with a vertical strip of frosted glass left facing the street. "Light spills out when I'm working at night. It's a gesture to the public realm, like the lamp in the window," says Messina, laughing. ▶

## Pushing Outward and Inward

**Architect:** John Messina  
**Location:** Tucson, Arizona



"Adobes can be pretty dark, so I added French doors and shaded transoms for light and air, and the ceiling is plywood," explains architect John Messina. "I like the contrast of the handmade and the industrial."

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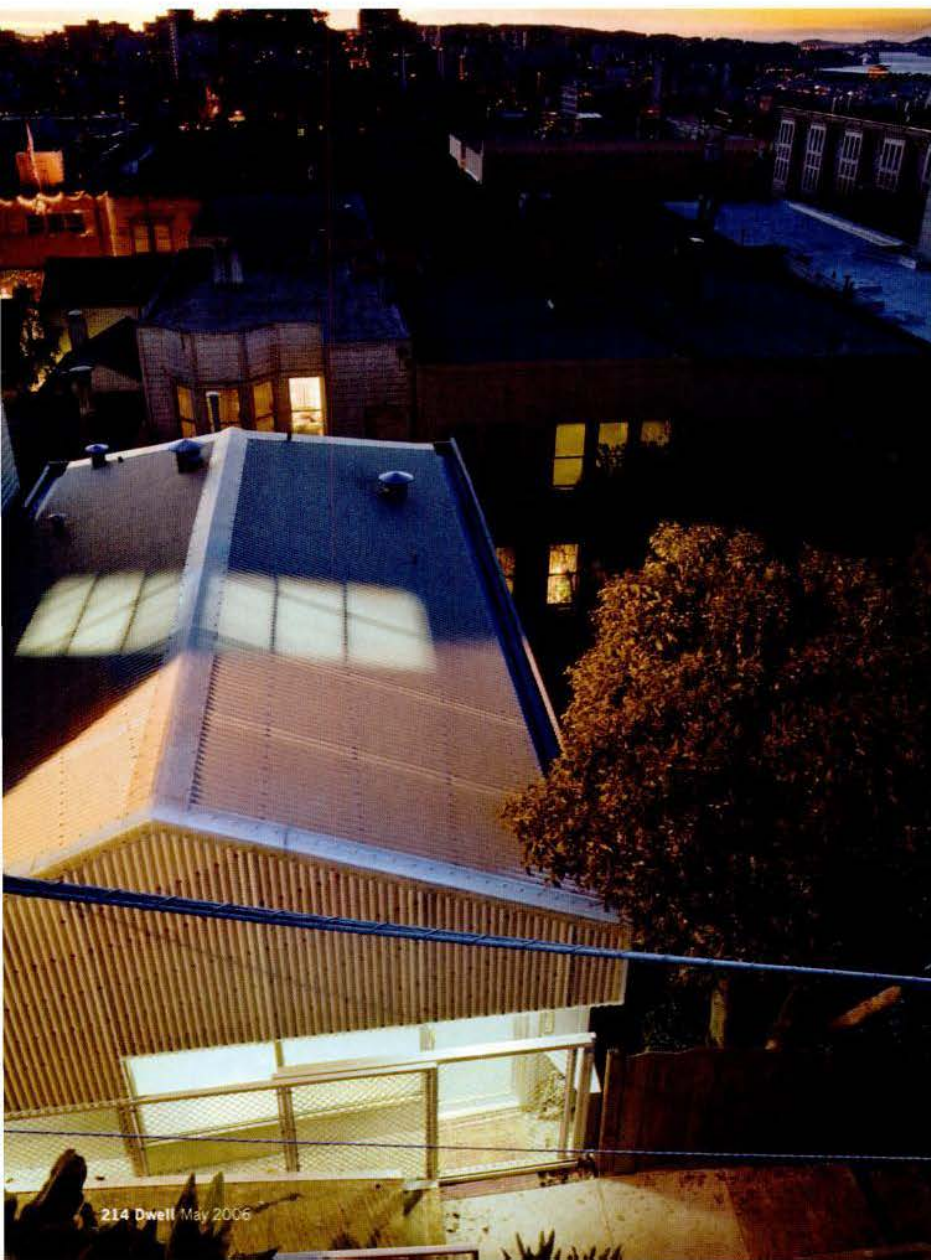
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A shared appreciation for the properties of felt led Adriane Iann and Christian Stolz to architects Byron Kuth and Elizabeth Ranieri, when the German-born couple saw an SFMOMA installation by the architects rendered in the soft, industrial fabric. “Which of course made us think of Joseph Beuys,” enthuses Iann, an animated 37-year-old who with her husband shares a 16th-century home near Coburg and a passion for modern German art.

A few years ago, Kuth/Ranieri transformed the couple’s 1906 Swiss-style chalet in San Francisco into a sleek two-bedroom abode sheathed in painted marine-grade plywood panels and ledges. When a tiny infill cottage a stone’s throw across the steep and sleepy tree-lined alley went on the market, Iann and Stolz thought it might be just the place to hang the art that had been sitting in storage limbo and to house their many peripatetic friends, such as actor Bruno Ganz, most recently in residence.

“But first, we had to do something about this ugly duckling of a grandma’s cottage,” says Iann. Requiring a major seismic upgrade, the earthquake shack lost its front bay window and underwent a radical renovation, to be reborn as a kind of urban outbuilding. “We didn’t want to just mimic the main house,” says project manager Steve Const, describing the partial cladding of Resolite, a corrugated fiberglass used for greenhouses that sparkles in the sun, and the gray epoxy-coated wood floors.

Out back, in the sliver of garden designed by landscape architect Andrea Cochran, Const and Iann are consumed with some muscle-bound dandelions that have surrounded two Gehry twist cubes. As they pull, Const elaborates on the “secret relationship” between the two houses. “When the skylight in the cottage is illuminated, you look out from the deck across the street and this flat bar of light just appears to be floating in the night.” ■



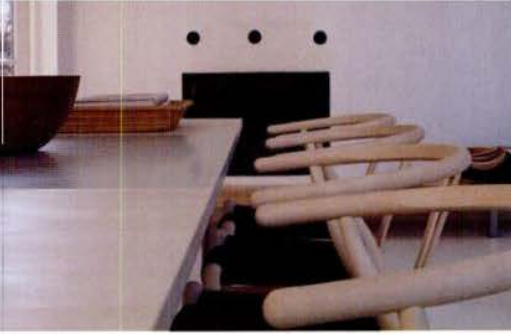
## Artistic Expansion

**Architect:** Kuth/Ranieri

**Location:** San Francisco, California

Felt, a shared love of the homeowners and the architects, found a place in the renovation: It covers freestanding benches (above) that can be cleared for gatherings while their backings remain attached to the mesh gates—“like a piece of wall upholstery,” explains project manager Steve Const.





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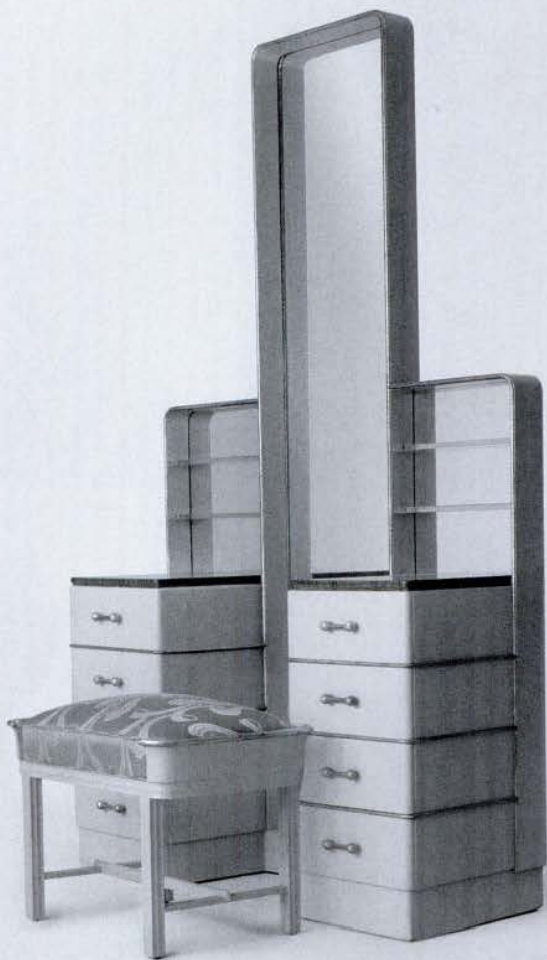
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Dressing table, 1929

Designed by Kem Weber

Hollywood, CA

The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection



# A:

Downtown Detroit, c. 1920



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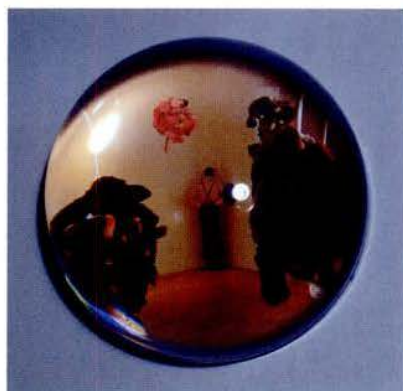
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## The Art of Collecting

Louise Lawler  
*What Goes on Here, 1990*  
 cibachrome



Louise Lawler  
*Untitled (Martin and Mike), 1992*  
 cibachrome, crystal, felt

## Curating Your Thoughts

*"The act of collecting is about looking, studying, sorting, sifting, concentrating, weighing, and making decisions. It's a lot of work. I got better at it by being rigorous. I couldn't buy everything and it's embarrassing to have a lot of odds and ends that don't make sense, so I learned to narrow my focus."*

—Carol Vena-Mondt, designer/collector

Collecting is, in many ways, a form of editing. There is so much art produced and exhibited that to begin to form a collection, you need to make choices and sift through the wealth of visual-arts production.

One of the best ways to begin is by asking precise questions. Is there a medium—video, photography, drawing, sculpture, or painting—to which you're particularly drawn? Are you into new genres and mixed-media?

What's your budget and spending limit? How much room do you have to exhibit the work?

Once you've narrowed the scope, take the time to study your own tastes and proclivities, and look, look, and look some more. Do your research as if you were your own personal curator. If you love works on paper, you might investigate the difference between intaglio process prints and aquatints. You might look more closely at drawings to discover new techniques in pencil, charcoal, chalk, ink, or collage. Photography becomes a more complex medium with its many processes such as calotyping, etching, and photogravure. While exploring, you'll discover new works and directions to go in. Most important, trust and have faith in your own artistic likes and dislikes—you are collecting for yourself, after all.



Louise Lawler  
*She Wasn't Always a Statue (C)*,  
 1996-97  
 B&W photograph



Louise Lawler  
*(Bunny) Sculpture and  
 Painting*, 1999  
 cibachrome laminated on  
 aluminum museum box



Louise Lawler  
*Roy's Eye*, 2005  
 cibachrome laminated on  
 aluminum museum box

For the past 20 years, photographer Louise Lawler has been assiduously capturing fine art on film. From images of Warhol paintings hanging in a nondescript hallway to Degas sculptures frozen in museum display cases, Lawler explores not just the art, but also how and where it is displayed.

## Exhibiting Interest

Get your information from curators, professors of contemporary art, critics, and other collectors through your local arts organizations, newspapers, and art schools. Attend openings and curatorial walkthroughs at local museums or alternative art spaces.

Attend artist lecture series at nearby graduate art schools and institutions.

Subscribe to [ArtNexus.com](http://ArtNexus.com) for updated news on the contemporary-art scene. This online resource includes current interviews, articles, and listings. Other helpful sites include [ArtNewsOnline.com](http://ArtNewsOnline.com) and [e-flux.com](http://e-flux.com).

Peruse what's hot in magazines and newspapers. Chances are, some of the artists you read about are still within reasonable range.

Publications like *Frieze*, *Tema Celeste*, *Art in America*, *Parkett*, *Contemporary*, *Artforum*, *ARTnews*, *LA Weekly*, the *New York Times*, the *New Yorker*, *Time Out*, the *Village Voice*, and *Cabinet* keep you in the know.

Local museums of modern art and institutes for contemporary art often have collecting series, panels on collecting, and public programs.

Talks and lectures organized by museums, like the Hammer Museum lecture series in Los Angeles or the New Museum programs in New York, are great ways to get information.

For an annual fee, collectors' forums like the Young Collectors Council at the Guggenheim Museum and MoMA's Junior Associates

program invite younger patrons to openings, behind-the-scenes curatorial walks, and private viewings to artists' studios.

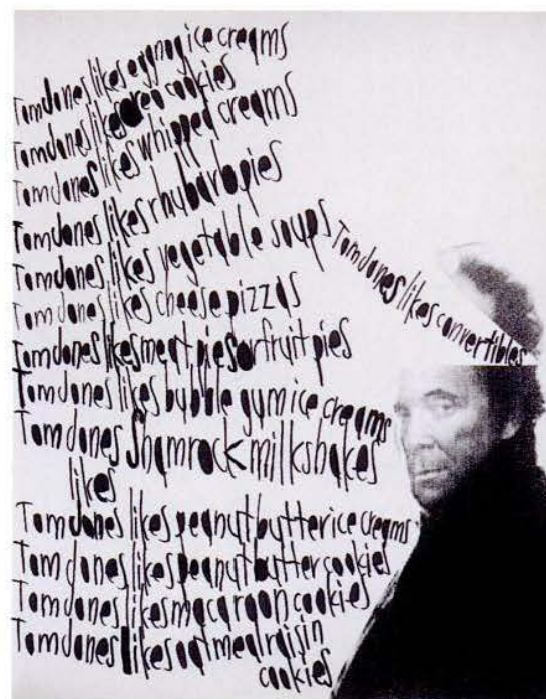
The *Collectors' Forum*, hosted by Althea Viafora-Kress on WPS1 Art Radio, features interviews and conversations with curators, collectors, and arts professionals. The show can be accessed online at [www.wps1.org](http://www.wps1.org).

Spring MFA thesis shows at art schools showcase new talent. Some favorites: Columbia, Yale, UCLA, Rhode Island School of Design, Art Center College of Design in Pasadena, and California College of the Arts in San Francisco.

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**Oliver Halsman Rosenberg**  
*Prayer Manifestation*, 2005  
 watercolor and graphite on paper



**John McKenzie**  
*Untitled*, 2005  
 marker and collage on paper

**Mary Belknap**  
*Golden Mountain*, 2005  
 colored pencil on paper

## Collecting Case Studies: Lawrence Rinder

Lawrence Rinder is a San Francisco-based collector and dean of graduate studies at California College of the Arts. He was formerly the curator of contemporary art at the Whitney Museum of American Art.

### How long have you been collecting?

I've been collecting drawings for about 20 years. I started in the early 1980s, when I was living in New York City and working in the education department at the Museum of Modern Art. I didn't have much money, and so I had a policy of not spending more than \$200 on an artwork.

### What was the first artwork you actively collected?

The first drawing I can remember buying is a Sherrie Levine watercolor titled *After*

*Morandi*. At the time, I was interested in the conceptual aspect of the work (it's an appropriation of a Morandi drawing), but also its physical beauty.

### When did you realize that you were creating a drawing collection?

At a certain point I realized I was buying more drawings than works in other media. I didn't start out with that as a conscious intent. I think it happened initially because of my spending limit, and drawings do tend to be cheaper than works in other media. But once I realized that I was going in that direction, I thought it would be fun to focus. And I'd developed an eye for drawing and a taste for it.

At a certain point I noticed another tendency in my collecting, which was toward

abstraction and, specifically, intricate pattern. That has led me in some interesting directions, from Tantric drawings made in Rajasthan to bark-cloth drawings from the Ituri forest in central Africa.

I'm not sure why I continue to collect. I certainly have no more space for more art in my house! But I'm still buying, and still trying to stay within the \$200 budget. At this point, I often buy drawings because I think they need to be part of the family of works I already have.

**What advice would you give new collectors?**  
 You don't have to be rich to collect! The bottom line is, just collect what you like. ▶

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**Yutaka Sone**  
*Perfect Island - Ski lift, 1999*  
 acrylic on canvas



**Slater Bradley**  
*Nobody Sings on All Souls Day, 2002*  
 chromogenic development  
 print mounted on plexiglas



**Yutaka Sone**  
*Astro Turf Performance, 1994*  
 color photograph

## Collecting Case Studies: James Cahn

James Cahn is a 25-year-old Chicago-based emerging collector and financial consultant. He collects with his partner Jeremiah Collatz, art advisor at Dirk Denison Architects.

### How did you start to collect? How long have you been collecting?

I was given a work that actually turned out to be fake, but I enjoyed doing the research about the piece so much that it got me excited about collecting. I started collecting three years ago with modern masters' prints (Motherwell, Rauschenberg) and then I thought, This is stupid; I should be buying work from artists practicing in my time.

### What do you look for in works you collect?

It's a cliché to say "buy what you love," but it's true. That said, there is so much I love

that I need to somehow constrain the field. I am interested in work that has a strong conceptual component, with roots in art history. This is why I am attracted to artists such as Louise Lawler and Mark Grotjahn.

I am really turned off by chasing work that happens to be popular at the moment. At the end of the day, it's about the object and making sure that I really want to live with it for the long term.

### What advice would you give new collectors?

People talk a lot about developing an "eye." What that means to me is seeing a lot of art and having strong, independent opinions about what you like.

Get involved in the arts community in your area. You learn a lot from talking to other collectors, dealers, and curators. I am on the

board of the Society for Contemporary Art at the Art Institute of Chicago and am also a member of the emerging artist advisory committee at the Museum of Contemporary Art in Chicago.

Buy one good work over five okay works—you'll be happier.

Develop relationships with good dealers. My favorites are David Zwirner in New York, Hauser & Wirth in Zurich, and a local Chicago dealer named Shane Campbell. Do lots of research and be able to talk about the art you buy. For each work I have, I have a reason for buying it and can defend it. That's both important and fun. And finally, don't buy art because you think it's cool. Remember: You may not be able to sell the art you buy, so be ready to live with it for a long time. ▶



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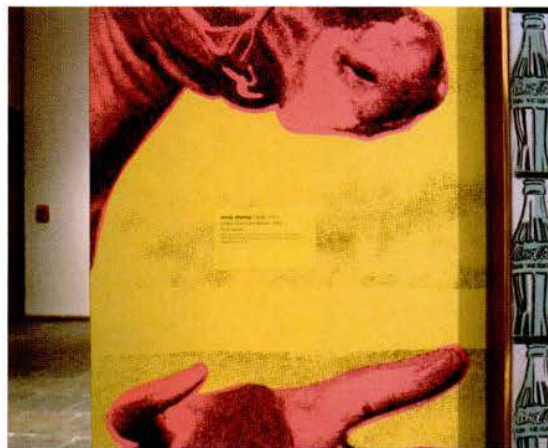
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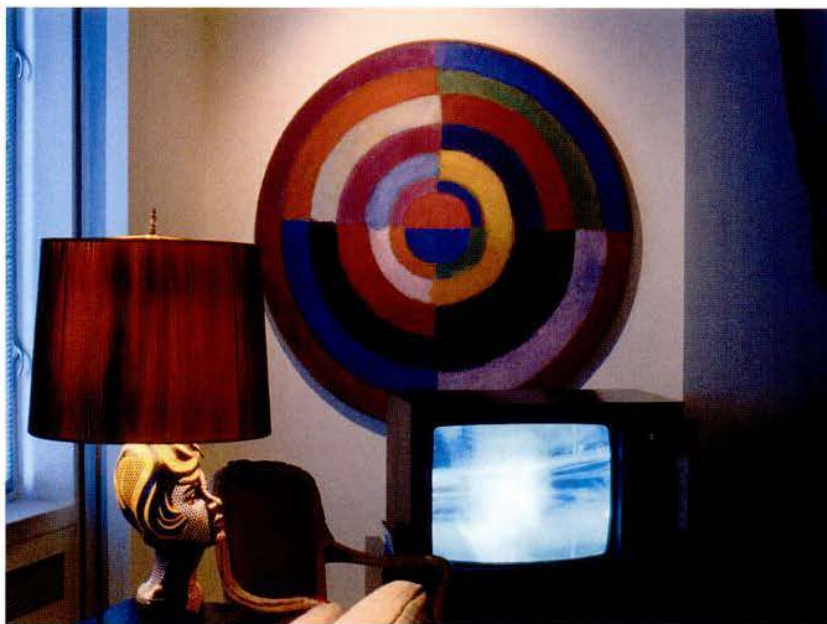
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**Louise Lawler**  
*Pink and Yellow and Black II*  
 (Green Coca Cola Bottles)  
 from *On a Wall, On a Cow,*  
*In a Book, In the Mail,* 1999  
 cibachrome laminated on  
 aluminum museum box



**Louise Lawler**  
*Living Room Corner, Arranged*  
 by Mr. and Mrs. Burton Tre-  
 maine, New York City, 1984  
 cibachrome

## From Inquisition to Acquisition

**Art Fairs /** Art fairs are great environments for collecting art. The galleries that participate are preselected by committees of art professionals and often feature the best selections of new work. Fairs provide a focused and controlled environment with educational support in the form of presentations and catalogues, so browsing and comparative shopping are at a premium. Among the best are:

**Frieze Art Fair, London, October.** Organized by the editors of the elite art-world insider magazine *Frieze*, this intimate and leading-edge fair takes place in a custom-designed tent by David Adjaye in Regent's Park. The success of Frieze has stimulated the market for smaller art fairs. Alongside you'll find the Zoo, Scope, Affordable Art Fair, and Pilot.

**Art Basel, Switzerland, June.** Dubbed the "Olympics of the art world," this is the most rigorously juried art fair and features over 270 galleries. At the same time, LISTE—The Young Art Fair is also in Basel, which promotes young art and newcomer galleries.

**Art Basel, Miami Beach, December.** The sexy American sister to the 36-year-old Basel art festival, Basel Miami offers a crossover

of exciting programs—including special exhibitions, parties, and major international art-star power.

**New Art Dealers Alliance (NADA), Miami, December.** NADA coincides with Art Basel Miami Beach and positions itself as a groundbreaking collaborative effort, bringing together 84 innovative contemporary-art galleries and not-for-profit spaces from around the world.

**The Armory Show, New York City, March.** Named after the legendary Armory Show of 1913 that introduced modern art to America, this art fair showcases over 140 galleries and new art from around the world.

**Pulse Contemporary Art Fair, Miami, December, and New York, March.** The new kid on the block and one of the stepping-stones to Art Basel and the Armory, Pulse is an invitational art fair that highlights galleries that are building strong and consistent exhibition programs.

**Benefit Art Auctions /** Auctions at local artists' spaces as annual fundraisers are great places to find excellent art. Some of the best are San Francisco's New Langton

Arts auction in December and New York's The Drawing Center auction in November. Established and emerging artists donate works to these venues; typically, the selection and prices are excellent.

**Galleries /** Use the *Art in America Guide to Galleries, Museums, Artists* (the annual August issue) to augment your own research. Often, local city galleries will feature hot artists from New York, Los Angeles, or overseas.

**Online /** Eyestorm, Mixed Greens, and britart.com specialize in online sales. All serious galleries now have an online presence as well. Artnet.com provides information and access to purchasing artwork.

**Travel /** New York, London, and Los Angeles are the top art-world destinations. Plan a trip to visit galleries, museums, and artists' spaces.

**Books /** *Art-Sites* series by Sidra Stich: [www.art-sites.com](http://www.art-sites.com)  
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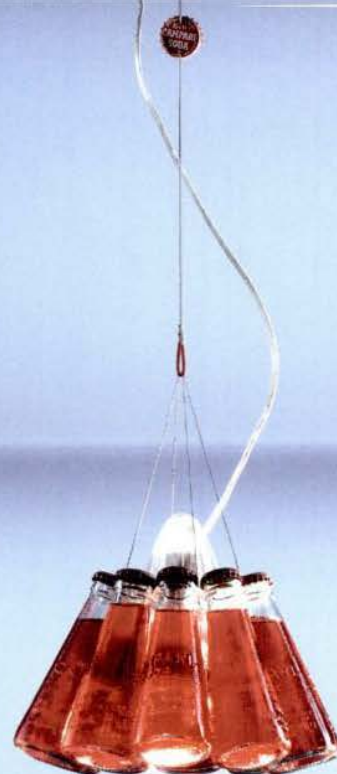
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**Louise Lawler**  
*Dun-Rite*, 2000/2001  
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## FAQs About ART

Once you've purchased a piece, you'll need to get it home and onto your wall.

### Shipping and Handling

Shipping is usually coordinated by the venue from which you bought the work—galleries tend to have their preferred art shippers.

Pad and protect your work during shipping, moving, and hanging. Either cover it with a blanket or pad the edges with bubble wrap or foam. Make sure it's padded whenever it's resting on a hard surface.

When handling your artwork, always wear white cotton gloves (they can be purchased at art-supply stores). Never touch the surface of an unframed artwork without gloves—even clean hands can leave traces and residue.

Never handle or move artwork alone—it's easy to damage artwork or hurt yourself.

Always use stable, pH-neutral archival materials to store or pack artwork.

### Hardware and Framing

It may not be necessary to frame paintings. Canvas can stand alone.

Go for simplicity with your frame. Ask for gallery-style framing, which refers to a floating frame in standard natural birch on a white matte board. Framers will often provide you with the necessary hardware and wiring. Just ask.

Be sure to find out the approximate weight of what you are hanging. Never just hammer a nail into the wall. There are many hanging devices to choose from, depending on the composition of your walls and the weight of the art. Hang art on two hooks of appropriate size for the weight of the piece. Heavier pieces should be hung with D rings.

For extra-large, heavy, or fragile works, consider hiring an expert art installer. You'd hate to see your masterpiece come crashing to the floor.

### Placement, Installation, and Display

There is a whole science to the exact positioning of an artwork that used to be the rigid museum and gallery standard, but now personal preference seems to be the operating mode. Most people tend to hang too high; aim for eye level. Have someone else hold the work against the wall on which you want

to hang it. Start with its center five feet high and adjust for taste.

You can cluster art, lean it against walls or shelves, or show it in museum-quality display cases. A great resource for installation practice is *The Art of Framing: The Essential Guide to Framing and Hanging Paintings, Photographs and Collections* by Piers Feetham with Caroline Feetham (Random House, 1999).

### Standard hanging method:

Measure from the floor up 66 inches to find the ideal eye height. ("Ideal" is subjective, so adjust for your preference, keeping in mind that most people tend to hang too high.) Mark the intended spot lightly on the wall with a pencil.

Measure the length and width of your picture. Mark the center point on the backing as a reference.

Plan to space the picture hangers half to two-thirds the width of the picture apart.

Measure from the center point on the back vertically to the wire. ▶

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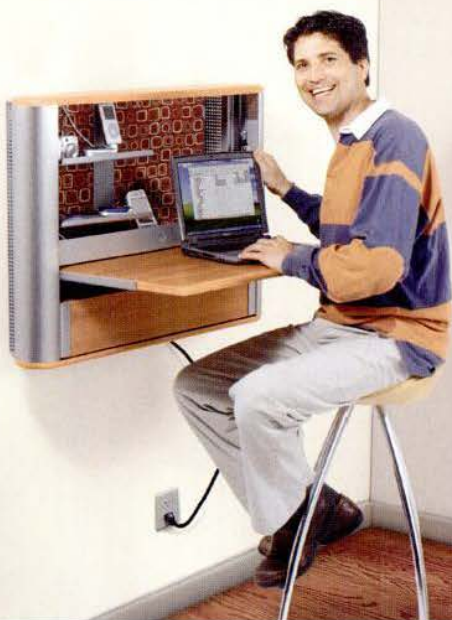
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**Louise Lawler**  
*The Princess, Now the Queen,*  
2005  
cibachrome laminated on  
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Hold the picture up and make a light pencil mark on the wall where the top edge of the frame will be.

Measure from the hanger to the picture's top edge. Measure down that distance from the pencil mark you made on the wall and mark that spot lightly—that's where the hook goes.

Where you've just made a mark, nail the picture hook into the wall.

Hang the picture carefully.

### Preservation

Never hang artwork in direct sunlight—even with UV-protected glass.

Don't let dust accumulate on a work of art. Use a can of compressed air to clean surfaces.

Refrain from hanging art in areas of high temperature, humidity, or frequent temperature changes, all of which can accelerate the aging process. The bathroom, for example, is not an ideal environment.

Don't use commercial glass cleaner on Plexiglas or glass. Use only a plastic cleaner and soft cloth.

Whether for its personal or its financial value, your art can be protected from fading and deterioration with archival matting and mounting. Ask a custom framer about conservation framing.

### Insurance

Bill Van Ingen, an insurance broker with Aon Private Risk Management, suggests the following:

Don't count on your homeowners' insurance to cover artwork.

Take out a separate fine-arts rider or endorsement. List and document with photographs and original invoice or appraisal.

Since artwork value changes over time, be sure to track changes in the market through your original source of purchase or an American Society of Appraisers-certified appraiser. ■

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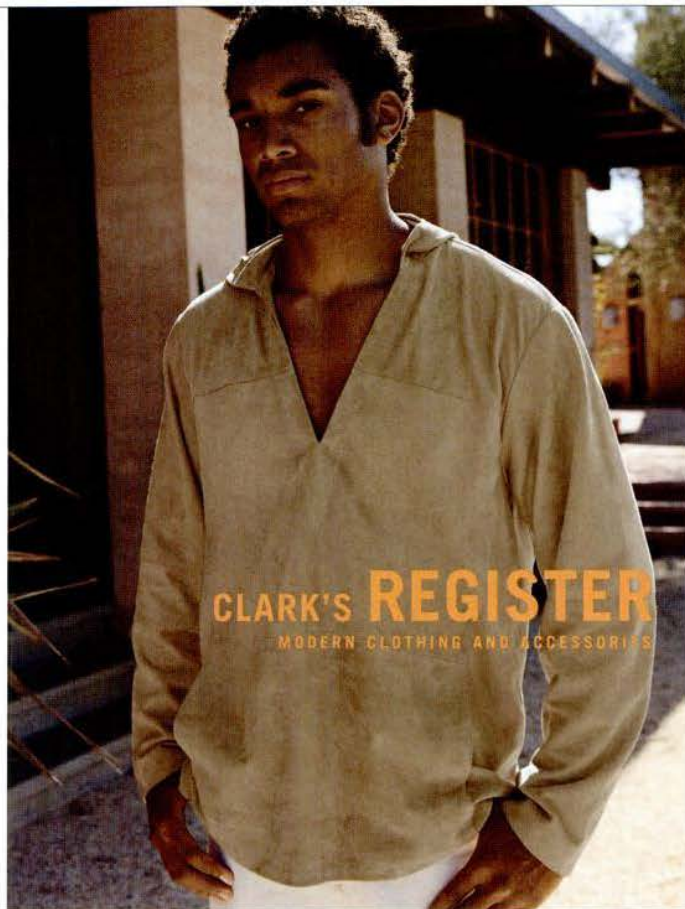
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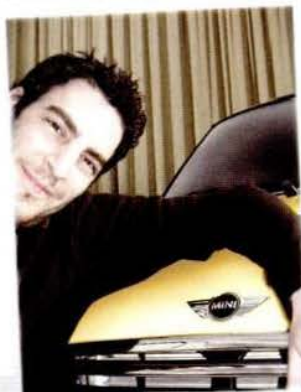
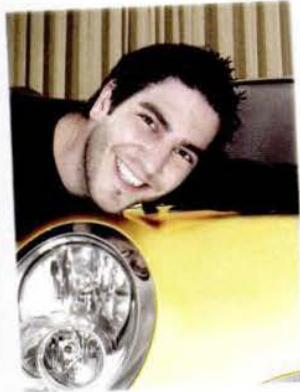
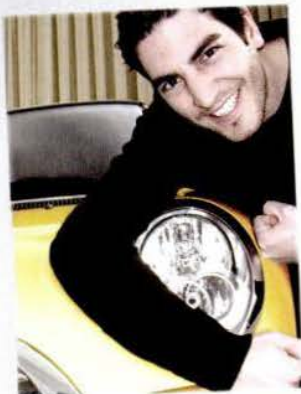
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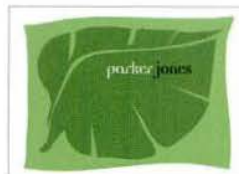


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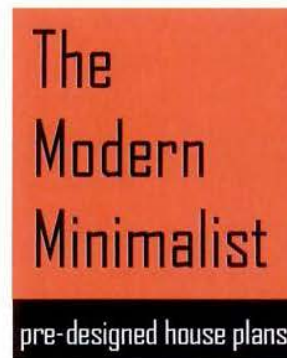
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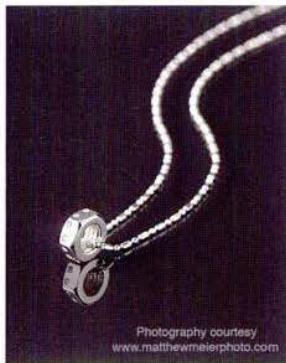
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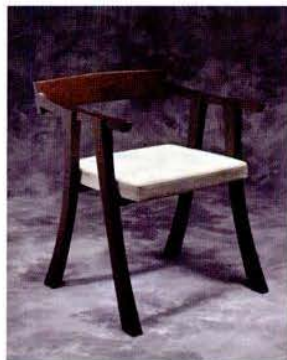
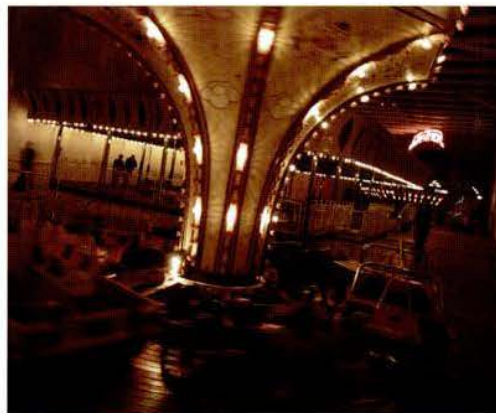


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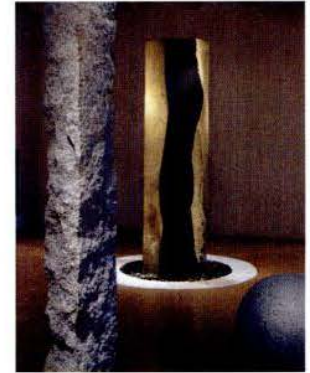
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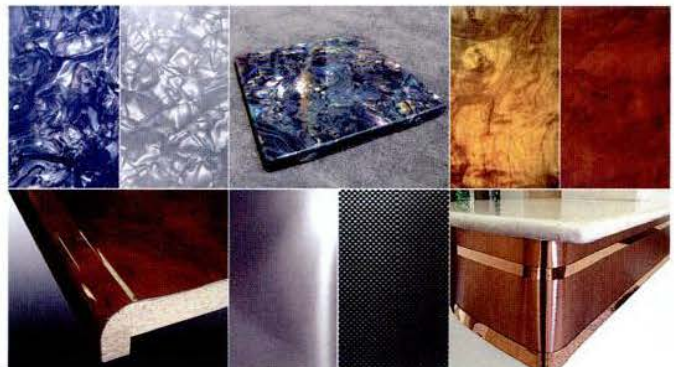


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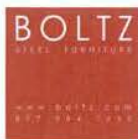
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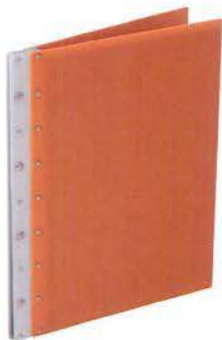


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Shown: Ice Nine™ Portfolio in Orange

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Shown: Organic cotton toycube and toybox

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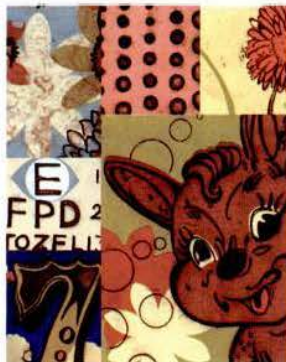


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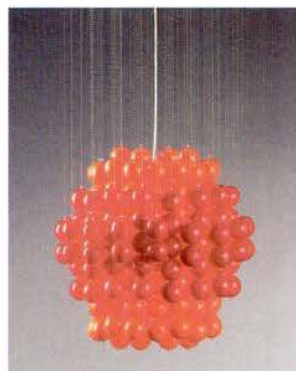
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Shown: *Racks*, 5ft x 4 ft, 2005



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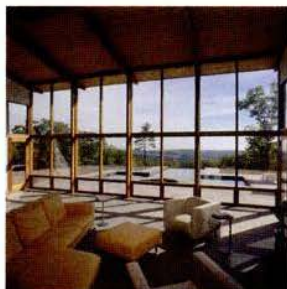
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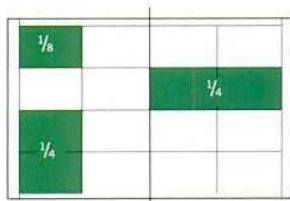
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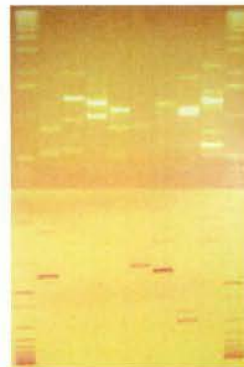
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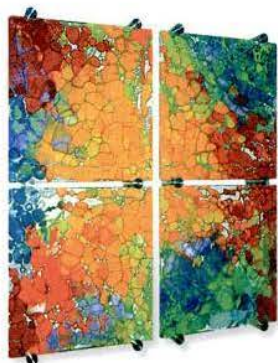
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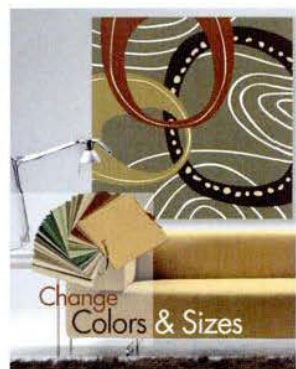
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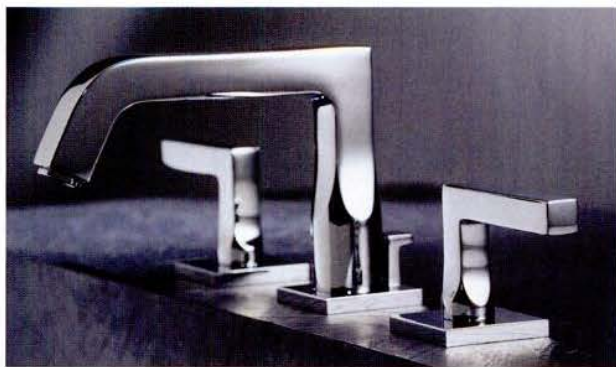
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*Shown: Me and Me by Emily Miller-Redd*

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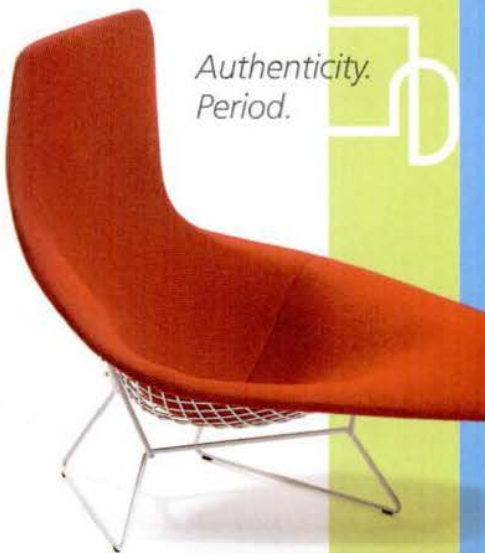
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## A Whole Lot of Luck

In Japan, there's a saying "Luck is in the leftovers."

With these sage words in mind, a young Tokyo couple turned to architect Yasuhiro Yamashita and his team at Atelier Tekuto to build them a home on a tiny sliver of land previously thought to be too narrow for development. Yamashita compares the lean size and trapezoidal shape of the leftover plot—just ten feet at its widest point and two and a half at its slimmest, and measuring 96 feet long—to *waribashi*, the ubiquitous disposable chopsticks used throughout Asia.

The project, known as Lucky Drops, was inspired by the *bonbori*, a traditional Japanese lamp made from paper stretched over a delicate wooden frame. The 650-square-foot home's exterior of fiber-reinforced plastic resembles the translucent membrane of the *bonbori* and serves

to direct light into the basement's main living area. Additionally, the first and second floors are made of perforated metal grating, which allows light to pass through from above and below. By day, the basement receives ample natural light, and by night, the light from the living area makes the home glow from within like a candlelit paper lantern. With the livability of the aboveground portion of the home so severely compromised by lot width and a required setback, Yamashita emphasizes light and loft in his design.

As the architect modestly states, "I did not intend to build a novel and unconventional Japanese home." But a softly glowing, Gothic-arched starter home just inches wider than a Hummer is bound to raise a few eyebrows—even in Tokyo. ■



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